Module Overview

This 3 week course covers the full experience of a working menswear designer - covering research, subject knowledge and context, to design development. It then goes on to teach you the basics of garments construction, based on a vintage piece. The focus is looking at menswear as a ‘product’ rather than high-end fashion.

In order to achieve a 3D final outcome, together with 2D portfolio work, students are expected to be focused, self-sufficient and hard working. Students are encouraged to take initiative, to work independently, and to be willing to learn fast. A basic ‘block’ shape / pattern will be followed by the whole class, but there will be plenty of scope for individual students to personalise their own garment. Garment construction help will be provided and students are expected to work independently to follow the design brief of the module. Tutors and technicians from BA Fashion Design Menswear plus relevant visits and industry guest lecturers will provide an authentic and intensive experience of fashion design menswear at Central Saint Martins.

<table>
<thead>
<tr>
<th>Class hours:</th>
<th>75 hours</th>
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</thead>
<tbody>
<tr>
<td>Non-class hours:</td>
<td>15 hours</td>
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<tr>
<td>Course level:</td>
<td>Open</td>
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<td>Entry requirements:</td>
<td>This course is open to all students however a basic knowledge of fashion design and garment construction is advisable to get the best results from the course. Those with more experience will be given more independence to follow a more personal design path, assuming a greater level of self-sufficiency. Students are expected to have some experience of research and sketching, and some basic experience in sewing.</td>
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Project Description

This is a 3 week module that takes a very hands-on approach to the exploration of one of the most important aspects of contemporary menswear - menswear as product - a contemporary garment based on a traditional work-wear jacket. You will spend the first week doing research, having talks and seminars from denim / work-wear specialists and experts, looking at both the contemporary manifestations of this genre of product, but also the origins, historical context and vintage collections. Emphasis will be on details, fabrics, fabrications and whole garment treatments.

In week 1 you will swiftly move into design development on paper, sketching exhaustively. You will be required to focus on the whole garment and the way it relates to the wearer, and also to focus on details - down to the individual stitch. Work-wear and denim have a unique fabrication story and methods and students are expected to respect this, follow it, but to also push boundaries and creativity.

The following 2 weeks will be devoted to the realisation of your product. You will be shown how to draft a pattern from a vintage garment, and how to work through the construction of prototype “toile” garments to finalise the exact shape. You will also be experimenting with sample details such as pockets, collars and cuffs, rivets and other trims. You will select your choice of fabrics and then make your final piece. If time allows you will be encouraged to experiment with garment treatments.

The end result aims to be a contemporary work-wear jacket, inspired by a traditional/ vintage piece. Garment treatment will be discussed, and if time allows experimented with. Please note that this is an ambitious amount of work to get done in 3 weeks, so students are expected to be focused, to work hard, and to take the advice of tutors on how to best proceed based on their level of experience. Those with less experience will be advised to take a more basic approach in order to get finished on time. For expediency, students are expected to follow the ‘block’ pattern provided but this will still leave plenty of scope for design and customisation.

Aims

• To gain an understanding of how vintage work-wear can inspire contemporary menswear
• To improve your research and design development skills, in particular focusing on work-wear / denim design
• To gain an understanding of basic studio skills - sewing, pattern making and garment construction
• To present your final work to your peers and tutors

Learning Outcomes

• The ability to research concepts which can be developed into design (Research)
• The ability to development a contemporary garment design, informed by your research (Analysis)
• The acquisition of contextual knowledge of menswear denim and work-wear
• A basic understanding of relevant work-wear fabrics, fabrications and garment treatments (Experimentation)
• Basic garment construction ability (Technical Competence)
• Basic ability to communicate ideas / concepts in a portfolio / sketch book (Communication, Presentation)
• The ability to work independently and professionally focusing on a particular design brief (Collaborative, Independent Learning)

Materials Required

• Basic stationary
• Cutting shears
• Paper scissors
• Pattern-master curve
• Bradawl
• Tape measure (metric)
• Fabric marking wax
• Garment pins
Items can be purchased from the college shop or local art store.

Pattern cutting paper and calico for ‘toiles’ (garment prototypes) will be provided. Students will be taken to the fabric shops in London’s Soho district to buy fabrics and trims at cost.

**Tutors**

**Christopher New** (Course Director) started his career working for Paul Smith in the early 1980s. In 1984 he left to open his own retail shop in London’s Soho district. He soon expanded his retail and wholesale business, opening stores in New York, and Tokyo, and wholesaling his collections to boutique stores worldwide. In 1997 he sold the business and took the post of course leader for BA Fashion Menswear at Central Saint Martins, but still doing freelance designing for a number of well-known UK brands. Christopher retired as Menswear Course Leader in 2018 but continues to have an active role as academic Quality Coordinator of the fashion programme.

**Florence Blall** (Course Leader) has studied fashion design and pattern cutting in France before completing her BA in Fashion Design with Menswear at Central Saint Martins. She went on to work as a designer for the likes of Paul Smith and Kenzo and as head designer for British kidswear label No Added Sugar. She is currently teaching fashion as well as designing freelance and designing her own kids lifestyle label.