



SELVEDGE CO.

A DENIM PROCESS JOURNAL

indigo, chain-stitch, and the honest worn-in

The concept interrogates the tension between armour and ornament: workwear denim cut against corsetry and crinoline structure.

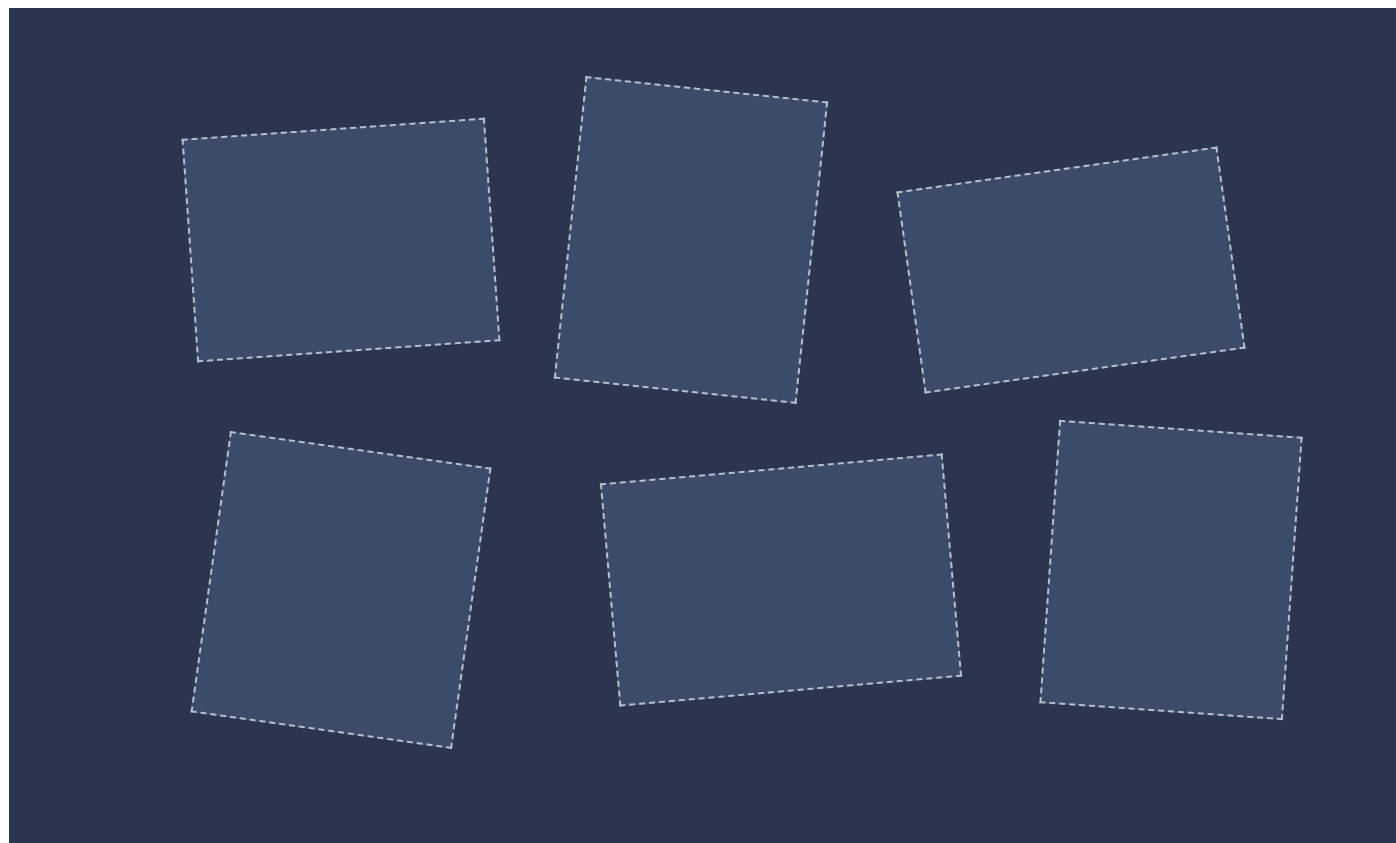


CONCEPT BOARD



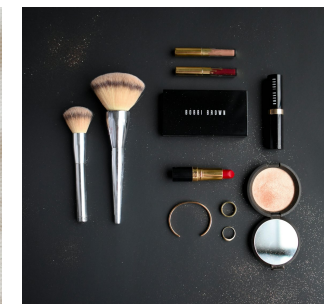
why can't we have both? →

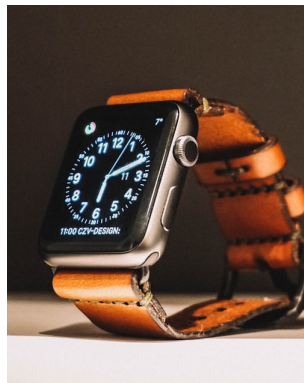
Research anchors: 70s workwear, protest dress, boned underpinnings.



layout of pieces for the jacket ↑

REPLICA MAKING BOARD





design development in 2D – sampling the shape ↓



DESIGN DEVELOPMENT

Shoulder pads to be exaggerated (understand proportion);
waist seams move twice before the line settles.

panels of the garment – 2 panels

details – fastenings, boning, fringe ↓



DESIGN DEVELOPMENT II



Flannel to fit shoulder pads; fringe pinned at hip; bodice bones every second seam.

The target consumer is a gallerist-adjacent city dweller who views fashion as collectible art rather than everyday clothing: designers, performers and fashion collectors drawn to sculptural denim and couture-level construction.



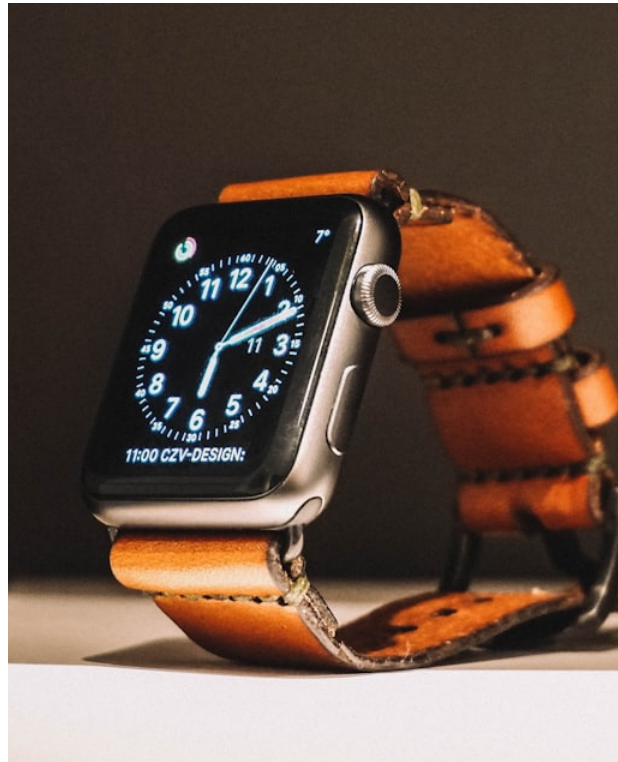
CONSUMER BOARD



technical flats – annotated ↓



front – boned bodice

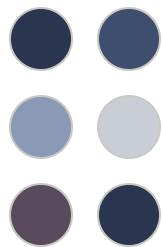


understructure – crinoline

FINAL GARMENT



back – lace panel



abrasion tests
3k rubs ↓



Denim: no thread bear; slight change in colour after 3k rubs, no surface fuzziness.

Organza: slight thread bear after 1.5k rubs; visible fuzziness after 3k.

Lace: extreme change in colour after 3 rubs — handle with care, dry clean only.

TEXTILE TESTING



LOOK BOOK



INDIGO, CHAIN-STITCH, AND THE HONEST WORN-IN