

JESSICA THOMAS
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CREATIVE VENTURE
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FINAL PROPOSITION

ABOUT THE DESIGNER

Jessica is an alumnus of Bristol School of Art where she studied an FDA in Fashion and Textiles and a current student at Swansea College of Art studying in her fourth year towards an MDes in Surface Pattern Design for fashion. This talented designer puts her heart and soul into each new project, her intense passion for the natural world is reflected by her exceptional and highly varied portfolio.



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2021

Enchanted Forest

by JET Designs



#EFslowfashion

A catalogue celebrating the launch of the Enchanted Forest collection by JET Designs underpinned by the ethos of slow fashion, exploring a natural narrative and importance of the natural world.



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The vision

The Enchanted Forest fashion collection, took inspiration from UK wildlife. The project explores a natural narrative, with the aim to celebrate the escapism and importance of the natural world through a selection of materials, patterns, and colours.

It showcases what JET Designs values as a designer through the project's extensive research and sampling of techniques used in materiality. Highlighting the importance of these values through a growing confidence, to aid limit industry waste and for the customer to get the most use from the product as possible. This is exercised through pattern cutting, embroidery, screen printing and digital print to express their ability to their customers.

This current fashion collection consists of six interchangeable garments for the market using print and stitch accompanied with corresponding accessories, including a reversible and detachable collar and cuffs set.



Jessica Thomas, Founder

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Support Independent Businesses

Enchanted Forest
by JET Designs

Manifesto

I am building a sustainable brand. I strive to use my collections as a platform to capture the imagination, promote escapism through design and campaign for protecting wildlife. I am committed to making my garments with greater care, promoting garment repair and always use my voice to engage people around natural resources and Inclusivity.

As the brand grows, I want to be a responsible employer who provides desirable jobs and fair wages, develops talent and skills, strengthens worker's voices and lends support for vulnerable groups. I strive to be committed to collaborating with brands that share our values and aim to be accountable for the working conditions under which my products are manufactured, to companies we do business with, to consumers, and in general to the society that we are part of.

I strive to celebrate the scope of customers that support my brand. To represent all of my customers of any age, gender, ethnicity and disability.

QUALITY

I strive to use my brand to raise awareness of the environmental impact of overconsumption, urging people to buy less and buy better quality clothes while creating collections that meet this standard. I strive to make quality products that respect people and the planet with every design decision by focusing on three key areas; Inclusive design, Natural Materials, and Reimagining Waste.

MATERIALS AND PROCESSING

I am committed to always improving efforts in sourcing raw materials with minimal social and environmental impact. I have and always will embrace opportunities to use sustainable fibres and fabrics, low impact dyeing and processing and work with my suppliers to improve my performance with every collection. These highlights include:

BLENDED FIBRES: I try to avoid blended fibres where possible and have actively reduced the use of blended fibres as they are difficult to recycle to a high value.

COTTON: I am committed to using organic cotton made from certified organic yarns where possible. Where not possible use of unbleached, recycled or reclaimed cotton.

DYEING: I give preference to low impact dyeing and finishing techniques. As the brand grows I will transition to natural dyeing techniques.

EXOTIC SKINS: I do not permit the use of any exotic skins in my products.

FABRIC INNOVATIONS: I actively research and hope to source the latest sustainable fabric/fibre innovations e.g. Tencel.

FUR: I do not permit the use of fur in our products.

LEATHER: I limit the use of leather in my products but when I do I strive to use recycled, reclaimed or leather that is processed using environmentally friendly dyeing and tanning techniques; chrome-free and vegetable tanned.

PACKAGING: My packaging is plastic-free, made from unbleached Kraft card and paper. Enchanted Forest cotton business cards and postcards are made from recycled t-shirt offcuts. So not only do they reuse fashion waste, they're also naturally white, beautifully textured and seriously durable.

PLASTIC: I am eliminating all single-use plastic from transit packaging and use shredded card made from used boxes for protective inner packaging. We are working to change our plastic hangers to wooden hangers and polythene garment covers to tissue paper and more sustainable alternatives.

SYNTHETIC FABRICS: I am reducing the use of virgin polyester and acrylic fabrics, opting for natural, reclaimed or recycled alternatives e.g. recycled polyester.

WOOL: I strive to use holistically farmed, recycled and reclaimed wool. Wool can also be composted because of the regenerative fibres of wool it adds nutrients back into the soil.



REIMAGINING WASTE

I am committed to reducing textile waste through my collections and aim to make the most of the resources that go into my products, reusing, recycling, and reimagining as we go.

I apply a circular approach to unused resources; reducing, reusing, recycling and recovering waste products, diverting as much as possible from landfill.

I prevent waste at design stage where possible, using low waste experimental pattern cutting like zero waste pattern cutting.

I seek out opportunities to reuse and upcycle leftover fabric, deadstock and discarded materials that are donated to the brand or purchased from scrap stores.



INCLUSIVE DESIGN

AGE : Clothing should be suitable for any age. I aim to make any adjustments to the fit of the garments in the collection to make customers feel comfortable in what they wear. Clothing should be for every body. Models of a variety of ages should be represented in brand photoshoots to encourage and normalise mature models in fashion.

SIZE : I strive to supply all my customers with clothing that fit their size requirements. Clothing should be for every body. Models of a variety of sizes and body types should be represented in brand photoshoots to encourage and normalise body positivity.

DISABILITY : Developing patterns that can be adapted to aid a customer with a disability should be at the forefront of any brand. Elements of a garment could be detachable so users can easily dress to encourage independence and privacy when dressing. For example, the detachable collar and cuffs set. Clothing should be for every body. Disabled models should be represented in brand photoshoots to encourage and normalise body positivity.

PREGNANCY : Developing patterns that can be adjusted in size for the different stages in pregnancy and easy access at the bust for breastfeeding purposes. Pregnant people should still be able feel stylish if they want to. Clothing should be for every body. Pregnant models should be represented in brand photoshoots to encourage and normalise body positivity.

ETHNICITY : We live in a diverse world. Models of a variety of ethnicities should be equally represented in brand photoshoots to encourage equality and diversity in the fashion industry.

Grow your own remedies

Create your own living breathing pharmacy at your fingertips.

Tummy trouble

Fennel can treat many stomach problems including stress-related upsets, acid reflux, cramps and bloating. It prefers to grow in the ground but you can grow it in a window box at least 25cm deep. Although choose your variety wisely as some can grow up to 1.5m. Lightly crush the seeds to release their oil and then add them to a cup of hot water. Peppermint can also soothe problems and can be grown in small pots and in water. Use the leaves to make tea.

Focus

The Ancient Greeks and Romans believed rosemary aided memory and there is some evidence to suggest it is good for recall and concentration. In memory test conducted by Northumbria University, participants did significantly better in rooms filled with rosemary oil. Rosemary can grow in a pot but if planted outside it will reward you with an abundant and beautifully scented shrub. Use the leaves to make a revitalising cup of tea or to improve your memory, diffuse the oil.

Headaches

White daisy-like flowers called feverfew can be planted in containers for a constant supply of leaves to make tea to relieve headaches. It is also thought to have anti-inflammatory properties that may ease joint pain and arthritis.

Sleep

Lavender can help to reduce anxiety, relieve stress and aid relaxation. It also has antiseptic properties in the oil that can be used to treat minor burns, bites and skin complaints. Lavender needs lots of light, so plant outside when possible, however it can be grown in pots or containers on the windowsill. For a relaxing night's sleep, fill small cotton bags with dried lavender and pop them beneath your pillow, or sprinkle some sprigs in the bath. These can also be used in wardrobes and drawers to deter moths and scent your clothes.

Immune System

Echinacea has been used for millennia as an anti-inflammatory and antiviral. It is thought to give the immune system a boost. It prefers to grow in the ground but can thrive in a deep container that can accommodate the taproot of the plant.



Tips for more concentration

The pomodoro technique

Invented by Francesco Cirillo this method lets you focus on a single task for 25 minutes and then take a break for 5 minutes.

Real vs fake breaks

Something is only a break when you are not processing new information. Your brain can not tell the difference between work emails and personal emails. You can only recharge you let your mind wonder and do not need to focus.

A simple second task

Preoccupy your overactive brain with a secondary element like listening to repetitive music while studying as studies show it can boost your memory and concentration by 29 percent.

Write it down

Things you are trying not to forget things your brain will remember at illogical moments, the brain does not see the difference between internal and external distractors. So its better to write things down so the brain can let it go.

Limit open ends

having unfinished things will make you pay less attention to the moment you are in now. Do not start a series of activities without finishing them. You are putting your mind to work, diminishing your attention.

Turn off notifications

Research has shown it is harder to ignore notifications than it is to a chocolate bar.

Work alone at times

"Without great solitude no serious work is possible" (Picasso). If you are unable to isolate from the distraction of others, noise cancelling headphones can be a great solution.

Start the day without your phone

Checking your phone changes the chemical make-up of our brain. It slows the down brain and make it more susceptible to new distractions. If you start your day on your phone you trigger a dopamine spiral.

Don't share it

Research from Princeton university shows that you enjoy and remember less of a situation if you are sharing it on your socials at the same time. You are less involved in the moment.

Out of sight, out of mind

Place distractions where you could still reach them but you will not grab it mindlessly as much. It is your phone that is the distraction then you can make it less visually attractive by turning the screen to black and white.

First look around

Do not immediately get started on work as soon as you arrive, take time to settle into the studio, give yourself breathing space from commuting in.

Magical Creatures

An appreciation of animals in Folklore

Some of the earliest stories are about animals, how they came to be, what their characters are, and how they interact with each other and people. In this chosen selection of traditional narratives from UK wildlife, animals speak, humans transform into creatures and beasts are often the wise and knowing ones. These folktales express our long and underlying fascination with the wild beings that share the islands of Britain and Ireland. The animals depicted are also within the Enchanted Forest collection.

The Hare

Long ago, when Time was new, all things were alive and all creatures spoke to each other. Sun and Moon, those most glorious of beings, showed their celestial love by creating a daughter. Hare leaped and bounded across the heavens, zigzagging her way between one parent and the other. Every time one of her paws touched the sky, a star appeared.

Sun and Moon smiled to see how strong and fast their daughter had become, how tireless and nimble. One day – or was it night? – she looked down and noticed Earth for the first time. Earth felt her gaze and looked upwards at the delicate paths of silver that followed this magical creature as she danced about. The moment when Earth noticed Hare, was the moment they fell in love.

Hare bounded off to tell her parents the wonderful news that she had found a lover, and one, moreover, who requited her feelings. Sun and Moon asked who she was considering uniting herself with, and Hare proudly told them that it was Earth. Her parents were appalled. How could their celestial daughter decide to have anything to do with a creature so base, so dense, who was incapable of producing any light? They told her that they would never have anything to do with her choice, and that if she persisted, they would not bless this shameful liaison.

But Hare was in love and hurt that her parents' love for her did not exceed their misplaced pride. She decided to leave the sky forever and live with her lover. From that day – or was it night? – to this, she has stayed on Earth. Trusting that her consort will protect their children, she doesn't make a home or burrow for them, but leaves them pressed close against the ground. During the spring equinox, her children dance upright to give the Sun and Moon an equal chance to see their grandchildren.



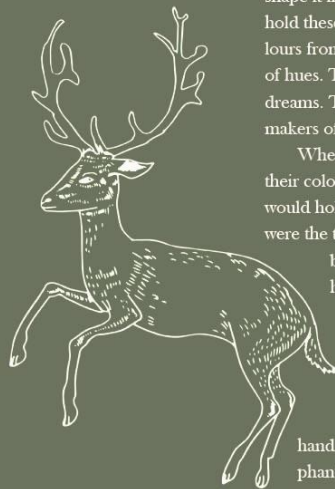
The Fox

Fox set out on a winter's night
He called on the moon to shine so bright
He'd many a mile to roam that night
Before he reached the farm – o! –
Farm – o! farm – o! He'd many a mile
To roam that night
Before he reached the farm – o!
On he ran to the farmer's pen
Where ducks and geese were kept therein
'A pair of you will grease my chin
Before I leave this farm – o! farm – o!
Farm – o! A pair of you will grease my chin
Before I leave this farm – o!'

The Deer

Some girls were gathering blueberries on the slopes of the mountain. Suddenly a wall of mist came down and one of them became separated. Thicker and thicker grew the mist. Her calls were muffled by its grey blanket. Soon she realised that she was quiet lost and feared to walk in any direction in case she fell over a cliff. If that were not bad enough, she saw huge dark shapes looming towards her. Rooted with fear, she didn't know if she was surrounded by ogres or trolls. One was now so close that she could see the shape of the horns, black against grey. Was it some fearsome mountain spirit, or even the Devil himself?

A sudden gust of wind blew the mist away and she could see the shapes were a herd of deer, the horns those of the stag who guarded them. The animals took no notice of her, and instead of



being fearful, she began to feel relief. Surely these animals know their way about the mountains and, if she stayed amongst them, they would eventually lead her to safety?

Suddenly they all raised their heads, as though responding to a sound that she couldn't hear. Then the herd set off. It seemed that if she stumbled or lagged behind, they paused for her to catch up. At last they reached a huge cavern where sat an ancient couple. Old woman arose and started to milk the hinds. The girl asked if she could have shelter for the night. She was told that it would not be possible to give her shelter for only one night; however, she could stay with them for a year and a day if she helped in the dairy. Knowing she was lost and would perish without shelter, the girl agreed.

She worked hard for the old couple. One of her duties was to help Old Woman make crowdie (a soft and malleable cheese, a staple food in the Highlands) from the hinds' milk.

Old Man would take the crowdie and shape it into figures. At sunset, he would hold these up so that they took on the colours from the sun's rays in all their variety of hues. These figures were to become dreams. Together the couple were the makers of all dreams.

When the crowdie figures had taken their colours from the setting sun, Old Man would hold some in his right hand. These were the true dreams for those who were

beloved. From out of the blue heavens came birds of good omen:

eagles, falcons, larks and wrens.

It was the task of these birds to carry these dreams throughout the world. The dreams that Old Man held up in his left

hand were those of false, misleading phantoms. From out of the dark sky came birds of ill omen: ravens, hoodies

and kites. It was their task to spread evil and deceiving dreams.

When a year and a day had passed, Old Woman thanked the girl for all she had done. She was to be rewarded, and was told to be guided by the deer led her down the mountain to a strange shore.

Silhouetted against the sunrise, the girl saw a small boat with a single sailor. The craft, made of skins, bleached, and a young man leaped out. Slowly he came towards her, then he held out his arms.

"Fair One of Dreams, I have found you at last. I knew I would never rest until I could show my father, the King, that my dream was as true as water is wet. When I dreamed of you, my search began." Then he kneeled before her in the sand. "It was also my dream that when I proposed to you, you were about to accept me, but I awoke before I could hear your beloved voice say..."

"Yes!" said Young Woman. The deer watched as she climbed into the boat with her prince, who rowed the both back across the sea. In time, Young Woman became queen. She had a particular skill for interpreting dreams, and many came to tell her theirs, which is why there came to be many wise people in that land.

The Mouse

Mr and Mrs Mouse could look forward to having children during their happy marriage, as long as the farm cat didn't eat them first. However, in their most recent litter, they were quite sure that one of the babies was extra special. Before, she was even covered with fur, which her parents knew would be radiantly beautiful, they were arranging for the kind of exalted marriage beyond the dreams of any whiskered creature.

Her luminous beauty meant that the only worthy husband was the Moon itself, and when it was full, Moon was duly approached by proud parents.

"I am almost too honoured by your approach to speak", came the reply. "But what is honour without honesty? There is a suitor far worthier than I, for does Sun not outshine me?"

Mr and Mrs Mouse were secretly relieved that they had not married their daughter off to an inferior contender and could hardly wait for morning to arrive.

"I am almost too overwhelmed by your suggestion to utter," came Sun's response. "But what is compliance without candour? Cloud is far mightier than I as he covers my brightness with ease."

Outraged that Sun had wasted their time by shining so brightly, their prayers for the day to cloud over could not be answered soon enough.

"Your scheme puts me on a pedestal," stammered Cloud. "But what is gallantry without generosity? Wind is far more powerful than I as he blows me effortlessly around the heavens."

Rattled by this narrow escape, Mr and Mrs Mouse wished on Cloud the wind that he deserved and did not have long to wait.

"Your proposal all but silences me," whispered Wind. "But what is acceptance without acknowledgement? I may blow Cloud around, but Hill stops me in my tracks."

Most put out that Wind had wasted their time, the doting pair climbed Hill.

"Your plan all but makes me crumble with joy," rumbled Hill. "But what is delight without duty? It is Bull who gouges great grooves in my slopes each day."

Furious at wasting their efforts on an inferior, the mice found Bull in his stall.

"This idea is most flattering," bellowed Bull. "But what is felicity without fairness? Each night Rope ties me to my stall. How can I marry when I am so easily bound by another?"

Indignant at the trouble they had taken over such a weakening, the fond parents approached Rope.

"Your scheme makes me grow quite limp with desire," lisped Rope. "But what is love without loyalty? Each night my very fabric is nibbled away by Master Mouse, who instantly accepted the hand of their daughter. He and she lived happily ever after."



Pattern Library

1

The Enchanted forest collection provides you choice, you are able to choose designs from the online pattern library for each pattern piece which will then be printed and constructed. This means that the piece is unique to you and therefore worth the care. Select your desired material, the updated list is featured online.

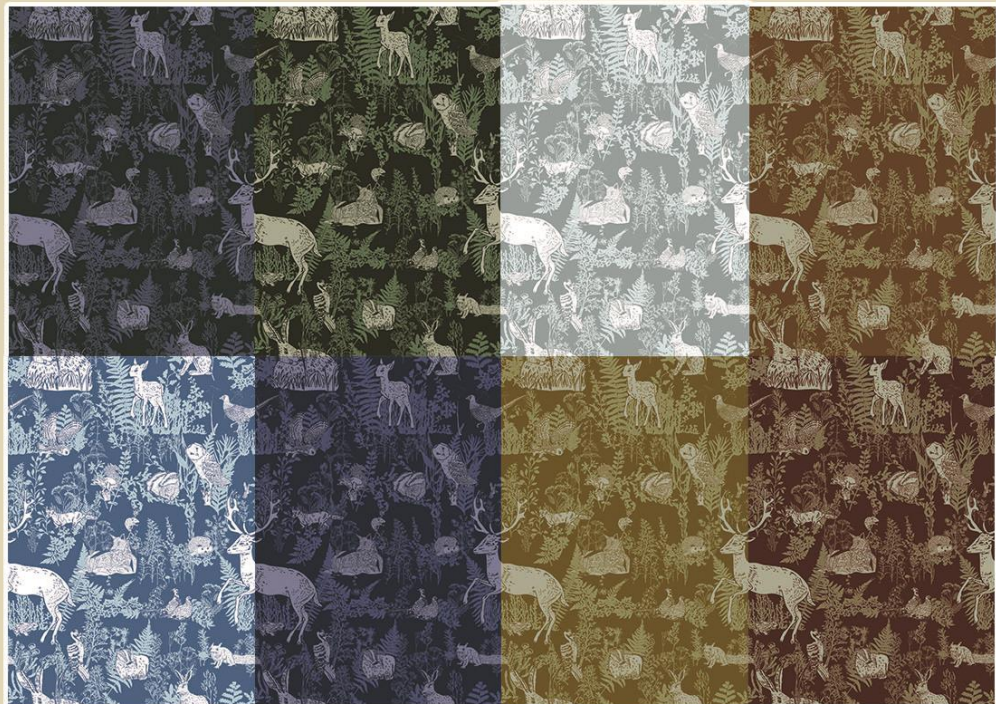
2

Choose your desired pattern.



3

Choose your desired colour.

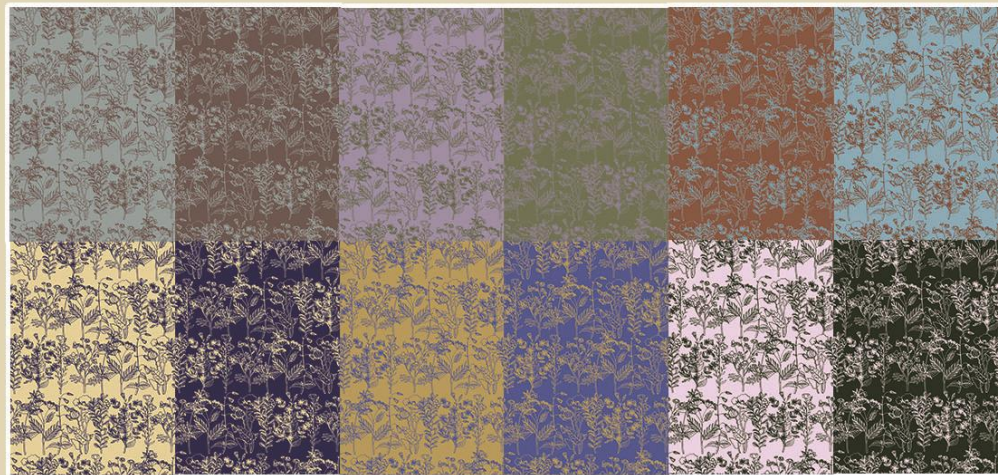


Woodland Print

Forest Foliage Print



Apothecary Print



4a

Select from the collection wardrobe your desired garment you wish to customise. The garments are loose fitting to the body to allow for a range of body types for every customer. For accurate and updated measurements please refer to The Wardrobe through the Enchanted Forest website.

The Box Top



The Studio Pants



The Ruffle Top



The Box Jacket



4b



Alternatively, choose from the corresponding accessories to interchange between your existing garments in your wardrobe at home or match with items already purchased from Enchanted Forest. Items currently available are:

- Reversible Collar
- Reversible Cuffs
- Collar and Cuffs Set
- Scarfs
- Bucket Hats
- Zipped Pouches
- Tote Bags
- Coin Purses
- Detachable Pocket



5

Next, Drag and drop your selection of your patterns and motifs into the pattern pieces of your chosen item. These will then be cut, sewn, printed and dispatched to you according to your specified design.



6

At checkout, enter your size requirements and alterations to confirm your order. Please allow 2 - 3 weeks from your order confirmation to allow for each item to be printed, cut, sewn and dispatched to your door. Extend the life of your garment by repairing the item.

Cloth kits

Your budget doesn't cover the cost of your dream garment ?

No worries, why not order a cloth kit and sew it up yourself ?

You will have an active role in the item's production by constructing it at home, cloth kits are a great way for you to try out new skills. They are available in all garments in the collection with custom sizes.



Why not create your own collar to practise ?

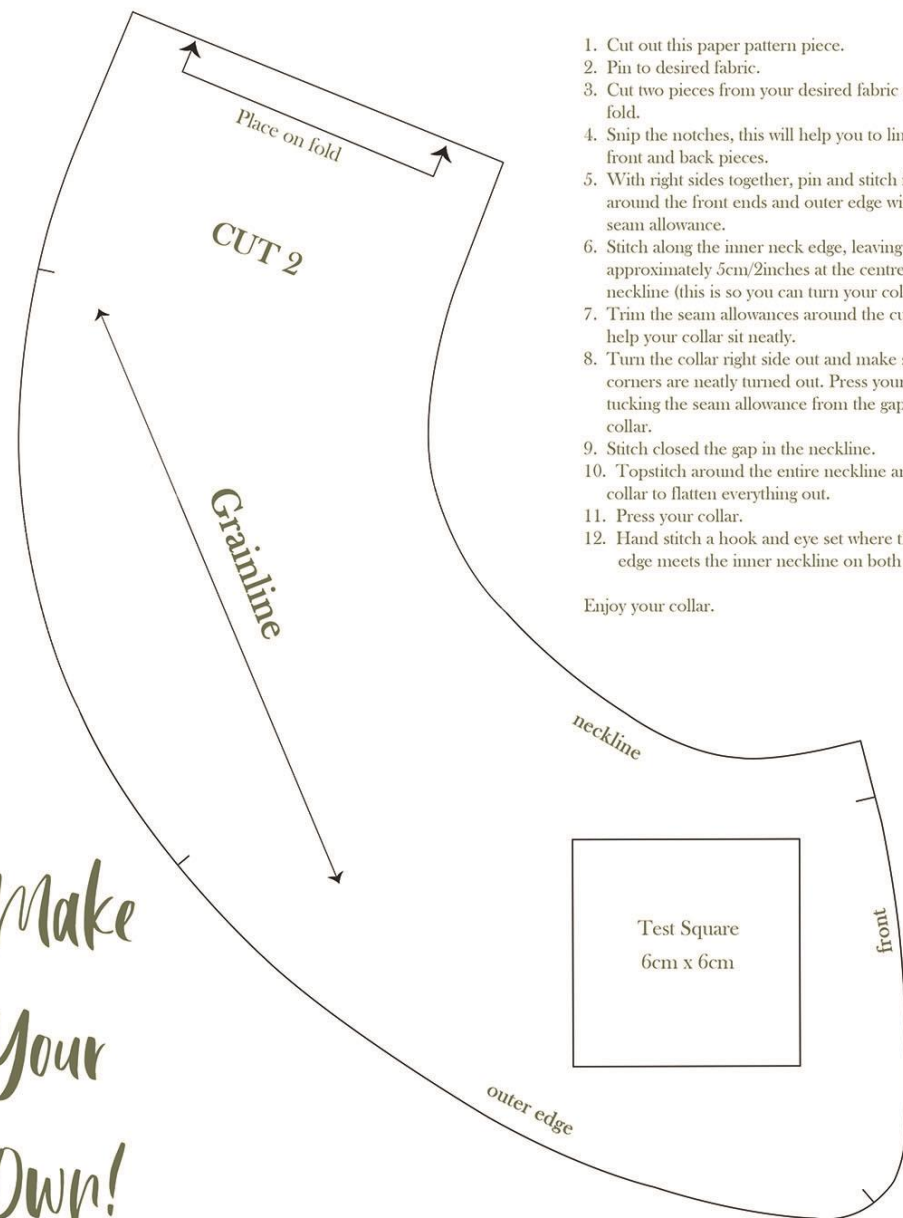
Photocopy, print or pull out page 17 to sew your first collar.

You can make this from an old shirt or bed linen until you build your confidence.

This introduction into pattern construction could develop your skills to produce a full digitally printed cloth kit to construct a garment from the collection yourself. Through the exercise you will experience first-hand the process of slow fashion that encourages a growing appreciation for sustainable clothing production.



Detachable Collar *Designed & Crafted* Repair and Enjoy



1. Cut out this paper pattern piece.
2. Pin to desired fabric.
3. Cut two pieces from your desired fabric on the fold.
4. Snip the notches, this will help you to line up the front and back pieces.
5. With right sides together, pin and stitch in place around the front ends and outer edge with 1cm seam allowance.
6. Stitch along the inner neck edge, leaving a gap of approximately 5cm/2inches at the centre of the neckline (this is so you can turn your collar out).
7. Trim the seam allowances around the curves to help your collar sit neatly.
8. Turn the collar right side out and make sure your corners are neatly turned out. Press your collar, tucking the seam allowance from the gap inside the collar.
9. Stitch closed the gap in the neckline.
10. Topstitch around the entire neckline and outer collar to flatten everything out.
11. Press your collar.
12. Hand stitch a hook and eye set where the front edge meets the inner neckline on both sides.

Enjoy your collar.

Make
Your
Own!

Enchanted Forest
by JET Designs

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Stick and stitch packs

Co-ordinating the kits with 'Stick and Stitch' packs also gives you an opportunity to personalise and repair your garments through hand-embroidery. Each pack contains imagery from the pattern library printed onto self-adhesive water-soluble paper. These motifs can be placed where desired on your garment, embroidered into and washed away leaving you to admire your beautifully crafted stitch-work.

The self-adhesive water-soluble sheets have a clear film that will dissolve completely in cold water. Simply cut this to size, around your desired motif from the set, remove the brown backing paper and press it to the surface of the garment. Use the printed motif as a guide to hand embroider over the film. When finished peel or trim away any excess. Any remaining film can be submerged under cold water or run under a cold tap and it will dissolve away leaving your embroidery in place.

Alternatively, Iron-on Patches are also available. This appliqué technique of applying the motifs to the surface of the garment can be a great way to reinforce or repair well-worn areas of your favourite go-to items.



#EFslowfashion #EFslowfashion #EFslowfashion



Any products made can be shared with #EFslowfashion to build a creative community.

#EFslowfashion #EFslowfashion #EFslowfashion

ABOUT THE DESIGNER

Jessica is an alumnus of Bristol School of Art where she studied an FDA in Fashion and Textiles and a current student at Swansea College of Art studying in her fourth year towards an MDes in Surface Pattern Design for fashion. This talented designer puts her heart and soul into each new project, her intense passion for the natural world is reflected by her exceptional and highly varied portfolio.



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Or view at <https://www.flipsnack.com/jetdesigns/enchanted-forest-catalogue.html>

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