



DESIGN RESEARCH

Neena.



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Design Research  
Neena.  
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## Preface

My name is Lieke Huijskes, I am 21 years old and a fourth-year student at Fashion and Textile Technologies. This research is done for the brand Neena. This brand has been started by me and my partner Fenna Wildering one and a half year ago when we were living together in Jakarta for our minor. During this graduation semester we wanted to finish with our first collection ready to be produced. In this report you will find all the research that is done in order to reach this goal.

The first few people I would like to thank for this research are teachers of Fashion & Textile Technologies Saxion that have helped me through the process of making this report. First, Breda Sosteric, who has helped me with the process of draping the first prototype of the blazer. Betram Wevers, who has advised in sustainable materials and fabrics to use for the suits.

The man with the atelier Angelic in Enschede has helped me with sewing the patterns and adjusting the patterns. This has been a great help and I've learned a lot from him.

Furthermore, there are numerous people that have helped me (and my partner Fenna) during this semester of starting our business and doing research by advising in meetings and gatherings. These people are; Guido Adam (owner of Dutchbreeze), Tom van Dieren (owner of SEA'SONS), Karin Aukes (owner of Ideal Texxtyles for production advice), Bart Nijsink (Waste2Wear), Rob Reuvekamp (for financial advice) and Egbert Rinsma (owner of Wordlenig).

People at the Centre of Entrepreneurship Saxion have been of great help through this process. Guidances Irene Jaspers and Aldert van Buuren, Pascal Wittendorp and Ron Eekels. Also, all the fellow students that were in this program helped me a lot.

The last person I want to acknowledge for this research is my partner and co-owner of Neena, Fenna Wildering. We have started this project together almost 1,5 years ago when we were living in Jakarta, Indonesia. I really enjoyed starting this business together with her. I honestly hope that we continue to do this together for a long time and eventually make Neena a real successful business.

Haaksbergen, 14-06-2021, Lieke Huijskes

## Synopsis

In this research report, research is done to create the perfect first collection for the brand Neena. Neena is a new women's fashion brand that has been started by me and my partner Fenna Wildering.

In the first section of this report a clear overview is given of what exactly this research is about, what the problem is and what the ideal result would be. In the problem definition is explained that this research began one and a half year ago already when we came up with the idea of Neena because we were inspired by the big contrast of how women dress in Indonesia. Poor women dress very plain and covering and wealthy women dress very beautiful in rich fabrics and outstanding designs. We thought this should be the standard of how women dress: every woman should feel beautiful, powerful and confident in her clothes.

At the end of this semester we should present a collection, ready to be produced, that consists of at least one complete suit in different colors. This collection should fit to the needs of the target customer and fit to the vision of Neena. The vision of Neena is to make women feel strong and confident in colorful and outspoken designs that are made of sustainable materials and are ethically produced.

The second section of my report is about the preliminary research in literature, materials, trends and consumer research. Literature research is done on the different techniques of pattern drawing. Draping, hand pattern drawing and CAD will be discovered in a further stage. In addition to this, research is done on slow fashion and the consumer awareness around this topic to indicate how much of this factor that is a part of Neena should be communicated to the customer. Slow fashion brands like House of Sunny are researched on different factors that could be useful for Neena.

In section three, all the research done in the previous sections is implemented in our own mood boards and sketches. The mood board is completely in line with the mission and vision of Neena. Sketches are based on this vision as well. These are first ideas and will be further detailed in the next part of the study.

Next, technical drawings are made based on the sketches and mood boards. Three of these technical drawings are made for prototyping and the other six are made for later use, but together they combine into a complete collection.

The process of prototyping and making the patterns is described in detail. The prototypes are tested and adjustments are made for the final product.

Finally, an implementation, evaluation and reflection are made to look back on the whole process and reflect on what we could have done better or different and how to proceed from this point onward.

## 1. Introduction to the research

### 1.1. Problem definition

For my final thesis I have started my own business together with Fenna Wildering. This business will be a new women's fashion label called Neena. This idea started when Fenna and I were doing our minor together in Indonesia. We noticed that on the streets of Jakarta the majority of women dressed very basic and minimalistic. However, some women wore these beautiful dresses with rich fabrics that showed bright colors and gorgeous prints. We noticed that those women looked strong and confident just by what they were wearing. This inspired us to start a brand that supports female empowerment through clothing.

Ever since this day we have been brain storming about the concept of our brand, sketching, making mood boards, looking for fabrics etc. We grew ever more enthusiastic as we talked about the idea of our own fashion label. Eventually we decided to graduate with this project, do both our final thesis's within our own company, and apply for the guidance of the Centre of Entrepreneurship.

Fenna and I will both focus our research on different parts of the company so that we are allowed to graduate this way and that it's useful for Neena at the same time as well.

My final thesis will be all about the first collection of Neena. Neena is a women's fashion label that wants to feel women empowered and special in her clothes in an environmentally conscious way. Neena's focus will be on women's suits mainly. In addition to this Neena will have a few additional items in her collections like dresses, blouses and skirts. In the end we want to create the essential closet for every woman.

The first drop will be consisting of the following items; one blazer, two pants. This first collection is the first impression of Neena the customers will have. Therefore, it is very important that this collection is well thought-through and customers will be interested and curious for more to come.

Neena's clothing will always be made with sustainability in mind. There are a few things that are already decided upon, relating to this topic. The first point is that we will always choose sustainable and durable fabrics for the garments in order for them to have a reduced influence on the environment and to last longer in order to reduce fabric waste. Another point, that is also very important for this research, is that the collections of Neena will have only 3 sizes; S, M and L. We have chosen this to limit stock leftovers as much as possible and therefore also reduce unnecessary fabric waste. However, with these three clothing sizes we want to include all body sizes (body sizes from XS to XL).

Sustainability is not the main focus of Neena since our target customer does not look for sustainable clothing specifically, but rather see it as a nice extra. This is why Neena will mainly focus on the outstanding designs and see sustainability more as a standard and something that is going on in the background.

A target group research will be done to determine what the specific needs and wishes of our target group are and to get a good selling first collection that suits the Neena target customer.

In this research all of these factors (perfect fit/sizes, design & fabrics) need to be combined into the perfect first collection for Neena.



## 1.2. Design brief

At the end of this graduation semester I want to have a collection with at least one complete suit in several colors that is ready to be produced. From each of these garments, patterns will be made and eventually each garment will have one sample with sample fabric. In this research I will find out how to do this using pattern drawing or draping, using different kind of fabrics or different types of fits/designs. In addition to this, the research will also include an analysis on other brands. With these samples, I will go to an atelier and have them made in the final fabric. The number of items that will be made at the end is three. These three items will be made in several fabrics to test them.

With these garments we will do the marketing and product photos for the website. On the website there will be a pre-order. This is to make an estimation on how many items should be made in production. For this production we are looking for an affordable and sustainable factory that can make our designs., Preferably in Portugal, since they are specialized in sustainable clothing productions.

This first collection should be powerful, full of colors and prints and should be a clear representation of what Neena is and stands for.

## 1.3. Readers guide

In this design research report you will find a research done on how to create a good first collection for the starting fashion label Neena. In the first chapter a preliminary research is done on topics such as slow fashion, pattern making practices and women empowerment through clothes. Further literature research is done on these same topics and some additional ones such as other brands, consumer/target group research and trend research.

## 2. Preliminary ideas

### 2.1. Literature research

In this preliminary literature research, I will explore what is already known and available in existing data about a few topics concerning this design research. These topics are consumer requirements for this collection and how to implement women empowerment into a collection, different ways to do pattern making to include the 3-sizes fits all and how to implement sustainability into the collection.

Currently the fashion industry is dominated by the fast-fashion productions. This has led to overconsumption of the consumers, which results in a lot of fabric waste. However, in the last few years slow-fashion is becoming more and more of an issue, a serious problem. (Sanjukta Pookulangara, 2013)

The mass productions and short garment lifecycles is having a great impact on the environment. Not only does it have a great impact on society, but also on human health and human rights. Globally, there are 40 million garment assembly workers (Bick, 2018). Low and middle- income countries produce 90% of the clothing in the world. Due to poor political infrastructure, often standards about safety and health are not followed and hazardous situations occur. Conditions such as cancer, lung disease and accidental injuries occur amongst the workers on a regular basis due to unhealthy environments in the factories.

Slow-fashion focuses its production principles on increasing lifecycles of products, reduces volumes and ethical care in productions (Lisa S. McNeill, 2019).

The collection of a slow-fashion brand is characterized by high quality fabrics, authentic, long lasting and high comfort in wearing. In such a collection, fast-fashion trends should be ignored and the models should be original but timeless (Antanavičiūtė, 2015).

An example of a brand that does this very well, and therefore is a good example for Neena, is House of sunny (Sunny, 2021). They work with drops rather than collections. This gives their designers more time to put effort in the designs and do research on how every item can be sustainable. Their garments are produced in a maximum quantity of 100 to 200 pieces, to keep every item special and one of a kind.

Understanding the consumer when it comes to slow-fashion is very interesting and necessary for this research. In the international journal of consumer studies (Sojin Jung, 2016) research is done on this topic. They have divided the consumers in 4 different groups; Highly-involved in slow fashion -group, Conventional group, Exclusivity oriented group and Low-involved in slow fashion -group. Different characteristics of these groups like personal values, apparel consumption behaviors and demographics can be stated. For each group a different marketing strategy can be applied when knowing these characteristics. Deciding which group, the target group of Neena belongs to could be very useful for further research.

According to (Rodrigues, 2020) consumer behavior on slow-fashion online has been changing rapidly in the last few years. Consumers are more and more aware of the bad influences of fast-fashion and slow-fashion is becoming a trend online with terms like 'circular economy',

‘vintage’ and ‘sustainable fashion’. Using these terms in hashtags on Instagram for example could help increase the audience for Neena.

In a study on U.S. consumers (Ting Chi, 2021) it is shown that the group that is most likely to buy slow fashion items are females that have a high income. It is a combination of the consumers’ environmental knowledge and purchase intentions. This is good to know since women with a high income belong to the target group of Neena.

Looking at female empowerment through clothing, showed that this is something that has existed for a long time. It comes with the term “Power Dressing”. For a long time, women have been held down of professional jobs. The woman that “power dressed” wanted to participate in a professional structure that males had been dominated (Entwistle, 2020). With Neena we want to follow this movement. It doesn’t have to be about dominating males, but rather letting woman feel strong and confident in clothing.

In the academic journal of Associate Design of Fashion Sketch and Pattern (Liu, Zeng, Tao, & Bruniaux, 2019) is stated that the fashion design process includes three phases; style design, construction design and process design. Style design is the process of making mood boards and sketches of your design. This is the first phase in which you decide what your design is supposed to look like and what it should represent. After this, a designer will decide on what construction the garment should have. This could be things like at what position the pockets of a jacket should be or what kind of seams should be applied. Last phase is making the tech-pack for a garment to be produced correctly and receiving samples and reviewing those. These three phases complement each other. However, style design and patternmaking are two very different departments and therefore different approaches can be made between those two. Besides this, the phases of fashion design can be done differently depending on the company and its usual working ways. This research will be focused on every phase in the fashion design process.

In the book *Moulage* (Annette Duburg, 2008) is broadly explained what the advantages are of the technique draping for pattern making and also how to do draping for different types of garments. In addition to this, some stories are written down of fashion designers and their experience and opinion on draping. A nice example is Tim van Steenbergen, a Dutch fashion designer, stating that draping is essential for understanding what you have drawn on paper. He also says that in the current fashion world there is a need for quality and elements from the haute couture. ‘People are looking for something authentic. Something for them to distinguish themselves from others. Something that gives that special warmth.’

The second option, traditional two-dimensional pattern drawing, is done with a set of blocks that represent different parts of the garment and together form the basic pattern for the garment that can be adjusted later on in a desired design/fit (Parish, 2020). These blocks are mostly made out of card or plastic and used for templates and traced around. Then these templates are adjusted to the intended design without any specific rules.

The majority of the larger companies use computer programs for pattern drawing because it saves a lot of time, says Parish. Computer-aided design (CAD) is widely used in the textile and

fashion industry (Jhanji, 2018). Two-dimensional software programs have proven to be very effective for pattern drawing and also three-dimensional software programs are upcoming.

## 2.2. Consumer research, trend analysis, material research

### 2.2.1. Consumer research/target group research

The target group of Neena is women between the age of 25 and 35 years old. They just started building their career and they are willing to spend a bit more on good quality clothing. They love to express their personality through their outspoken and colorful clothes and they are not afraid to stand out.

Based on this target group, a persona of Sara Peterson is made to clearly describe what the target customer of Neena looks like, how old she is, what her interests/hobbies are and what she finds important in life. This is all refer to and to look back on during various phases of the process of designing garments for Neena. In this way, the needs and wishes of the target customer are always kept in mind when designing a garment or posting social media content on our socials. It does not mean that only people that have the same properties as this persona can buy at Neena. The clear focus on one kind of person is very useful and needed to create and design products and other things like adverts for the brand.



## Sara Peterson

Sara Peterson is a 27 year old woman enjoying life. 3 years ago, she started up her own company in event planning and styling. She lives since 1,5 years together with her boyfriend Tom in the city centre of Rotterdam after living with her 2 best friends in a student apartment. Her and Tom just got engaged and are planning their wedding for next summer in Italy. She is a young woman with clear goals in life and is eager to learn. She likes to meet up with friends but also cares a lot about her family. In her free time she likes to be physically active by going to the gym or do some yoga at home. She likes to be creative in the way she dresses. Her style is fashion-forward with her own personal twist.

Name: Sara Peterson  
Age: 27 years old  
Status: Engaged, no children

Occupation: Starting freelancer  
Education: Acedemie Artemis  
Location: Rotterdam, Netherlands

#### Goals

- Make her business successfully international
- Enjoy life to the fullest
- Maintain relationships with friends and family
- Be physically active to keep in good shape
- Be herself no matter what

#### Buying behavior

- Likes to buy clothing with high quality
- Has a mid to high budget
- Buys at stores like Fabienne Chapel, House of sunny and Attire Studio
- Wears lots of colors
- Cares about sustainability but its not priority.

Figure 1 Persona

In order to learn to know the target group of Neena we did 10 focused interviews with people from the heart of our target group. We asked them questions on topics like their style of clothing, fabrics and fits they prefer and the budget they would have for a women's suit. The questions of the interview can be found in the appendix.

The answers that were given by the 10 women were put in a scheme and can be found in the appendix.

From the interviews that were held, a few things can be concluded. Every respondent says to have her own style. And in terms of style of the suit, the answers differ a lot. Therefore, it would be good to offer different styles of suits too. However, the criteria that the respondent find important when they buy new clothes are very similar. Four factors were given to the respondents; Price, Quality, Sustainability and design. The respondents were asked to put these factors in the right order. The order that was mostly given was:

1. Quality
2. Design
3. Sustainability
4. Price

The quality is divided by the quality of the fabric, strength of the seams/stitches, nice labels but also nice packaging and good customer service. Quality is a very broad factor that does not only affect the product itself but also the things around it such as customer service, packaging, hangtags etc. The design refers to the looks of the garment. This includes for example; the color of the fabric, the fit and trimmings/accessories on the garment.

The sustainability factor means that the product is sustainably produced. This could mean that the fabrics are for example recycled or the production is done locally to avoid CO2 emissions but also the contribution to labor costs that are too low and unhealthy environments for garment factory workers in countries like Bangladesh and China.

The price of the garment is the selling price which the customer has to pay to buy the item.



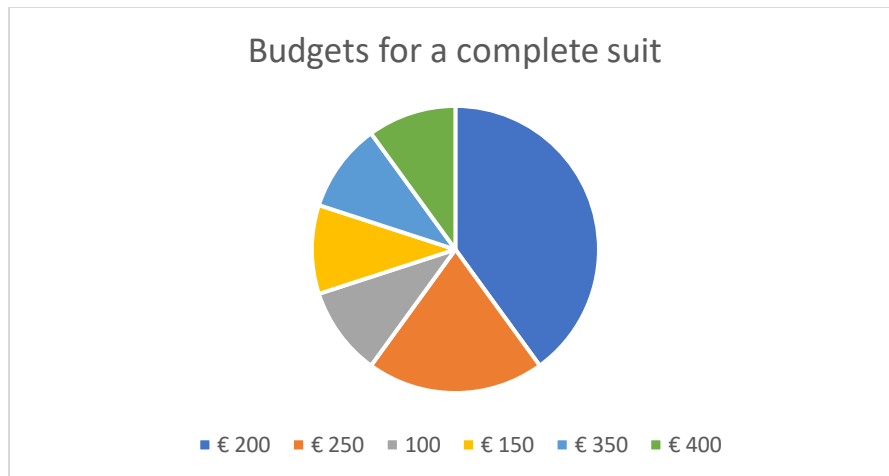
Table 1 Buying priority target group research

What can be concluded from this data is that the customer of Neena prioritizes quality and design. This means that these two factors should be paid the most attention to when creating the first collection of Neena. This does not mean the other two factors will be ignored. They will be considered but on a lower level than the first two. Neena does want to put much effort in sustainability but because the customer of Neena does not find this so important this will be something that is more on the background. We want to include this because we find this ethical and very much needed in the current fashion industry and will therefore keep the items of Neena as sustainable as possible.

A combination of these four factors will make the perfect piece of clothing for the target group.

We asked the women to give a price indication of what they think is a good price to buy a complete suit for (sustainable). The average of the maximums given by the respondents is €233 for a complete suit. Many women mentioned that buying a suit is an investment for them, and they are prepared to spend a bit more, because it will last long. Therefore, some women mentioned that the design should be more basic, timeless, because they will keep the suit for a longer period.

A graph of the budgets of the respondents is given below:



*Table 2 Budgets of respondents for a complete suit*

In terms of material, different answers were given. Linen was mentioned a lot as a fabric that most women like. Polyester and other synthetic fabrics are not preferred and should be avoided. These are also not very eco-friendly. Smooth, stretchy and natural fabrics are preferred. Tencel was also mentioned by one of the respondents.

Concerning the fit of a suit and garments overall, the preferences vary a lot. There is not a clear answer on what the target group of Neena prefers, more fitted or oversized, or long and wide pants or rather a fitted pants.

### *2.2.2. Trend analysis*

Neena wants to be a slow fashion brand. This means that the clothing needs to last long and is not produced in big mass. Therefore, the clothing cannot be built up on trends that last only for a season or two.

However, we want the clothing to be modern and outspoken. This means that we would want to tap in to current trends and make our items modern and at the same time make them timeless, meaning that the clothing will follow long-term trends that will not bore after one or two seasons. A Neena clothing item must be an item that stays in your closet for at least 3-5 years.

In this chapter this topic will be researched on how to apply this and what are examples of trends that can be used for the first collection of Neena.

In the beginning some inspiration is gathered for what the clothing of Neena should look like. We concluded we need our clothing to be full of bright colors and patterns, the designs need to be feminine, outstanding and give a women confidence and make her feel good. Below you can find some pictures of these first inspirations.



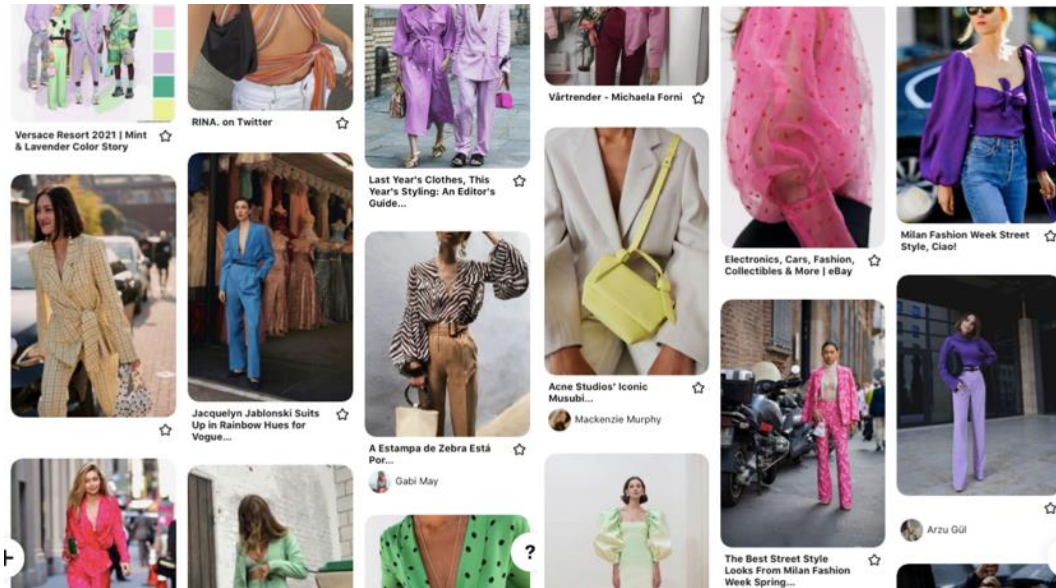


Figure 2 Inspiration board

Besides the inspiration looked up on internet, also a hand-crafted version is made in order to add fabrics and to be able to get a better feeling with the pictures, I decided to make a real-life version as well. This also worked very well as a constant reminder, to put in your room and to be able to refer to it and remember what your vision is of the brand.

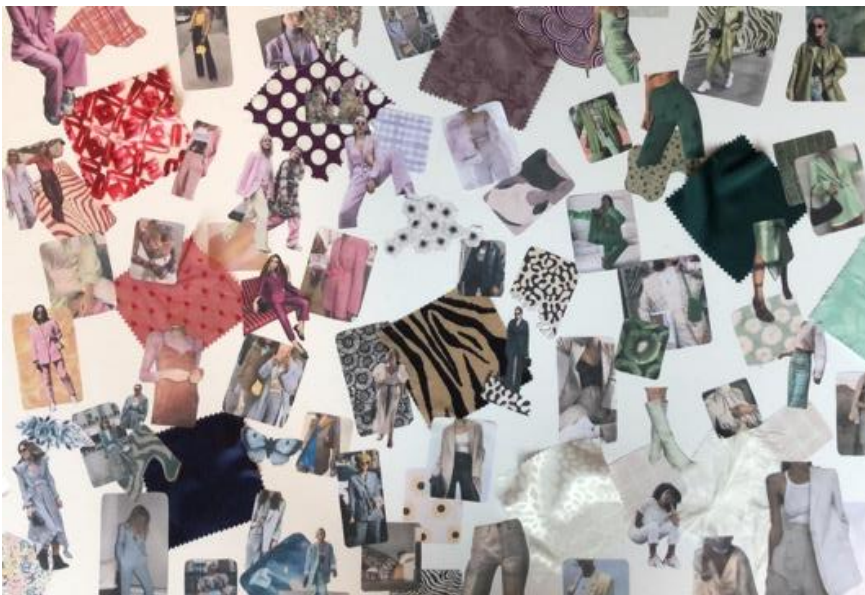


Figure 3 Crafted inspiration board

Some keywords that describe this mood board are:

- Young woman
- Colorful
- Elegant
- Feminine
- Suits
- Strong/powerful
- Prints

What came out as a result of making these inspirational boards is that Neena should have lots of colors and prints in feminine, powerful designs. The main focus should be on women's suits because that should be the signature design of Neena. This item suits the vision of Neena; women should feel confident, strong and feminine in their clothing. We believe a strong suit (pants and blazer) achieves this goal.

### 2.2.3. Material research

Neena wants to use as much as sustainable fabrics as possible. In order to choose the right ones and where to get them, some research is required on this topic.

To make a good decision on which fabric is supposed to be the one for our first suits, we decided to test the fabrics we chose for the 5 prototype suits. These fabrics were chosen in such a way that we have a variety of materials and colors so we could test different kind of fabrics in order to choose the right one in the end.

The materials that are used are cotton and tencel. These materials are chosen based on research done earlier in the process where those two materials came out as the best two options.

Four tests are done; dimensional stability after washing, wash fastness, pilling test and the crease resistance test.

Below a table is given with an overview of the fabrics that are tested.






	VISUAL	COMPOSITION	COLOR
1.		100% tencel	Vintage green
2.		60% cotton, 40% recycled cotton	Purple
3.		100% tencel	Beige
4.		100% tencel	Peach flower print
5.		50% cotton, 40% recycled cotton, 10% PES	Yellow

Table 3 Overview test fabrics

#### Dimensional stability after washing

Dimensional stability test is done to determine if the fabric shrinks or lengthens after washing at the appropriate settings in a normal household machine with regular household detergent.

Conditions of the test:

- Temperature: 40 degrees Celsius
- Time in washing machine: 1 hour
- Amount detergent: 50ml
- Drying method: dried by air, laid flat (procedure C)

The fabric samples are cut in pieces of 30x30 cm and a square is drawn on them with the size 25x25cm with a permanent marker.



Figure 4 Fabric samples for dimensional stability test








FABRIC	MEASUREMENTS BEFORE	MEASUREMENTS AFTER	%SHRINKAGE/ LENGTHENING	%SURFACE SHRINKAGE/ LENGTHENING
	Warp: 25,5 cm Weft: 25,5 cm	Warp: 27 cm Weft: 25 cm	Warp: <b>+5,9%</b> Weft: <b>-2%</b>	<b>+3,8%</b>
	Warp: 25,3 cm Weft: 25,3 cm	Warp: 25 cm Weft: 24 cm	Warp: <b>-1,2%</b> Weft: <b>-5,1%</b>	<b>-6,3%</b>
	Warp: 25,5 cm Weft: 25,5 cm	Warp: 25,5 cm Weft: 25,5 cm	Warp: 0% Weft: 0%	<b>0%</b>
	Warp: 25,5 cm Weft: 25,5 cm	Warp: 26 cm Weft: 24,2 cm	Warp: <b>+2,0%</b> Weft: <b>-5,1%</b>	<b>-3,3%</b>
	Warp: 25,5 cm Weft: 25,5 cm	Warp: 25 cm Weft: 24,2 cm	Warp: <b>-2,0%</b> Weft: <b>-5,1%</b>	<b>-7,0%</b>

Table 4 Results dimensional stability after washing

### Pilling resistance

The pilling resistance test is done to determine if the fabrics pill after a certain number of rubs with fabric on fabric. This test is only done with the green and the beige fabric because it was already noticed that the cotton fabrics pill very easily (it was noticed after one day of wearing the pants).

For the fabric test samples, for each fabrics four small circles are cut out, measured in thickness, weighed on a very precise scale and then put on the pilling test machine. The samples are numbered. One sample of each fabric are taken out of the machine at 250 rubs, one sample at 500 rubs, one sample at 750 rubs and one sample at 1000 rubs.

	SAMPLE NUMBER	THICKNESS	WEIGHT	REVS	RESULT
	1.	0,615 mm	3,81 gr	750	4-5
	2.	0,63 mm	3,74 gr	1000	4-5
	3.	0,59 mm	3,8 gr	500	4-5
	4.	0,58 mm	3,65 gr	250	4-5
	1.	0,33 mm	2,5 gr	750	4-5
	2.	0,33 mm	2,47 gr	1000	4-5
	3.	0,34 mm	2,57 gr	500	4-5
	4.	0,34 mm	2,52 gr	250	4-5

*Table 5 Results pilling test*

The result 4-5 means that there is no pilling on the fabric, which concluded that there is no pilling to the green or beige fabric.

### Color Fastness

For the wash test small swatches of each fabric are stapled to a piece of fabric that contains different materials and each sample is separately put in a small washing container to test if the color of the fabric bleeds into one of the other materials on the white sample fabric.



Figure 5 Change of color scale

In the figure above, you see a scale that is used in this test to determine the level of change in color to the different fabric samples. Values from 5 to 0 are given, in which 5 means no difference and 0 means very noticeable difference.


	MATERIAL	RESULT
	Diacetate	4/5
	Bleached cotton	5
	Polyamide	4
	Polyester	5
	Acrylic	5
	Wool	5

Table 6 Results wash fastness

None of the fabrics had any effect on the white sample fabric except for the purple fabric. It bled on the diacetate and on the polyamide material of the sample. Conclusion can be that except for the purple cotton fabric, all fabrics have an excellent wash fastness.

#### 2.2.4. Branding in garments

Brand recognition is very important in a product, especially when it's a luxury product. It's important to include the brands DNA into the product design. It creates sentimental values and an added value to the product for the customer. (Aziz, 2019)



Since the suits of Neena will be a luxury product and also more expensive, it is important to put some extra effort in the product branding. This could be done by adding neck labels with the logo on it, or a small tag on the edge of the blazer.

Below you see some examples of inspiration found on this topic.

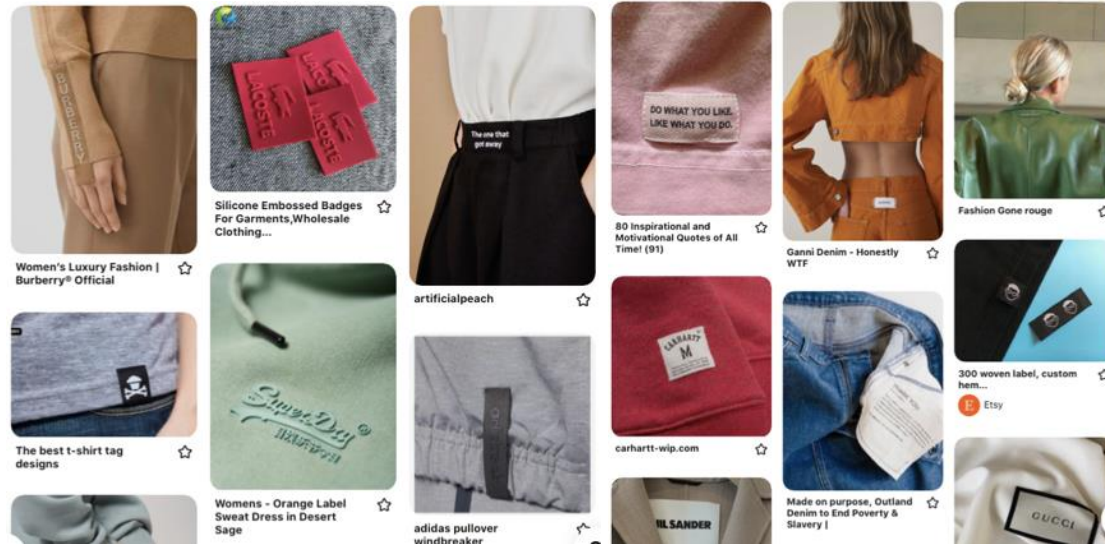


Figure 6 Inspiration product branding

Further research on this topic and options for hangtags and labels for Neena are discussed and showed in the Brand Book. In this book you will be able to find all the details for the branding in the garments like the materials, placement and designs of the labels and hangtags.

### 2.3. Conclusion

There are several things that can be concluded from this chapter. What can be concluded from the interviews with the target group is that Neena's target group finds quality and design the most important factors when buying a garment and most often price is put lastly in line. This means the designs of Neena can be a bit more expensive as long as the quality is very good. Furthermore, the average price women gave as a budget for a complete suit is €233. After some research on materials, production prices, etc. it shows that this will not be enough as a retail price for a whole suit. However, we believe that if the quality is good and the right people look at our product €50 more or less is not going to make the difference between buying or not buying.

What makes a product be of high quality is of course the fabric. Not only the fabric influences the quality of the garment but also the fit, the design and the print/color.

The fabric influences the fit, feel and the look of a garment. Therefore, in this previous research several lab tests are done on five different fabrics. From this research can be concluded that the most pilling-resistant fabric are the tencel fabrics. These fabrics have not shown any pilling after the test. The other fabrics like the purple test fabric did show severe pilling after one day of wearing the prototype pants made of this fabric. In addition to this, the other tests,

dimensional stability after washing and wash fastness, showed that the tencel fabrics were the best ones in quality.

Which also suggests a higher quality and adds value to the garment is the branding in the garment. Little labels, nice hangtags, etc. are something that needs to present in the items of Neena.

### 3. Design refinement

#### 3.1. Evolvment

In the previous section research is done on several topics to eventually come to a good first collection of items. When looked at the design aspect, the garments of Neena need to be unique in color and design. Neena will focus her collections of items mainly on suits because of the feminine power and uniqueness it represents. A suit and other additional items like blouses and tops that will complete the collection, should be different in colors and designs for the items to be different from an H&M item which is way cheaper than these items will be. Customers need to be able to clearly see why they should buy an item of Neena and not from an alternative cheaper brand.

The items should be outstanding, unique and they should make women feel empowered and feminine at the same time. This can be achieved by giving the items bright colors and prints, designs that complement the female body and designs that are outstanding and represent female empowerment.

In the previous section consumer research is done in which is among other things, asked what fit the women prefer for their clothes. What is discovered from all the data collected here, is that there is not a dominating preference given on this topic.

Therefore, it would be great if several fits could be implemented in one garment. This way women can wear one single garment in different ways. This makes the garment more flexible for different occasions or moods of the wearer. In a blazer this could be accomplished by making an oversized fit with a belt that can be taken off which creates a more fitted shape. For pants it is more difficult to accomplish this. Therefore, it would be a possibility to offer two kinds of pants to wear with the blazer; one fitted, short piece and one that has a straight, flowy leg. This way women can choose which fit they would want to go for.

#### 3.2. Sketches, mood boards

This mood board is created to show the story of Neena with visuals. This mood board has lots of colors, which is what the items of Neena will also have. The text “Walk in like you own the place” represents the message that Neena wants to give to women. Women should wear clothing that makes them feel empowered and beautiful so that they feel motivated to do whatever they want to do regardless of what other people think. Clothes should make you feel confident and clothing should not be a way to hide your presence or personality.





Figure 7 Mood board Neena

When the mood board and vision of the brand was clear, sketches were made. These sketches are based on inspiration and research done in an earlier stage. They have colorful, feminine and outstanding designs. These sketches are made to get a first impression of what we want the garments of Neena to look like. Based on these sketches, technical drawings can be made in the next phase of making the designs final.



Figure 8  
sketches 1, 2  
and 3

### 3.3. Conclusion

Based on the sketches and mood boards that are made, the final designs can be made in the form of technical drawings and after that prototypes can be made.

The practice of different ways of wearing one garment should be further explored by making prototypes of this and testing it with the target group.

#### 4. Prototype/sample development, product, collection

To test our first ideas and show people what the brand Neena will look like, it is decided to make three styles in 5 different colors and fabrics. The first style is an oversized blazer that can be worn in two ways; 1 without belt to make it oversized, and 2 with the belt to give the design a more fitted shape. The second item is a fitted pants with a kind of cigarette fit with front pockets and pleats at both sides. The third and last style is a wide pants with a high waist and long length.

For these prototypes I chose to make the patterns myself to get the perfect fit and the exact fit we have in mind for Neena. To speed up the process I decided not to sew the prototypes myself but let it be done by an experienced man who has an atelier in Enschede. This saves time, plus it is done very precise and secure to give the best results.

##### 4.1. Technical drawing

For these three styles mentioned above technical drawings are made to give a good representation of what the prototypes should look like. Things like stitching, seams and pleats are in here exactly as they should be. This was useful since the prototypes are not made by us but by a man in an atelier in Enschede.

We chose these three styles for our prototypes because they can provide different types of fits. The blazer for example can be worn in different ways. It can be worn loose and without belt, it can be worn with fastened buttons and without belt and it can be worn with the belt which gives the blazer a more fitted shape.

To give also two ways of wearing the belt, we chose to go for two types of pants since this is difficult to create within one garment. The first one is a cigarette shaped pants and the second one is longer and has elegant wide pipes.

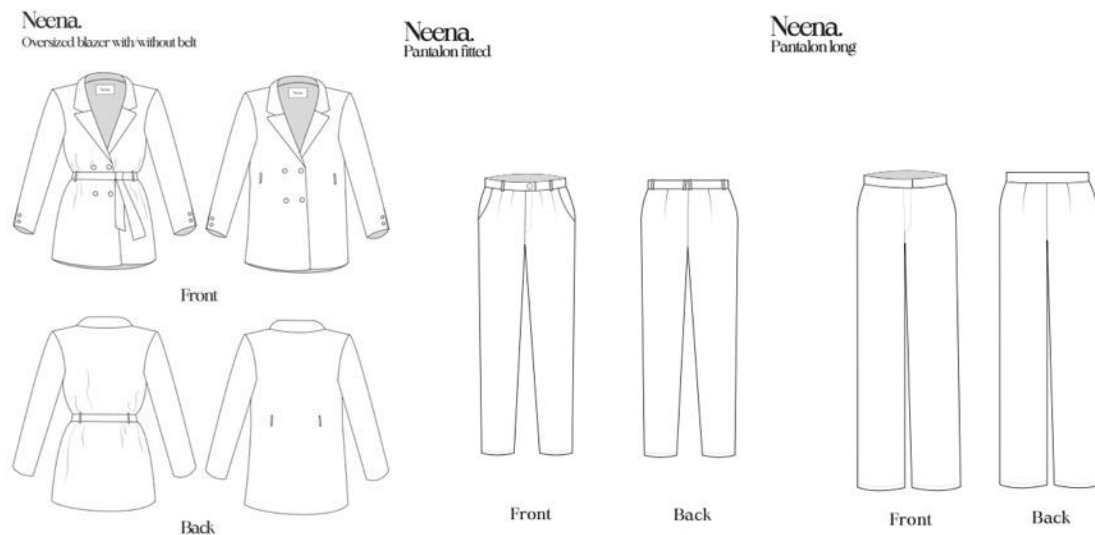


Figure 9 Technical Drawing Oversized Blazer, fitted pantalon, long pantalon

For the first drop of Neena these three items will be the first three items (of course the adjusted versions after the feedback/test round) on the web shop.

Neena does not want to work with collection but rather with drops with a few pieces of clothing.

For the next drops some technical drawings are already made. These items will be different from the suits in the first drop. These items will be things like blouses, tops, dresses and variations of the initial suit. Neena's goal is to eventually create a collection of 'essentials' for every women's closet with all these items together.

A better overview is given in the "The designs for Neena" file.

Neena.  
Cropped blazer



Front



Back

Neena.  
Short skirt

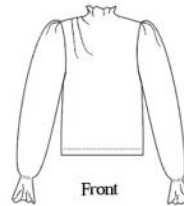


Front



Back

Neena.  
Blouse



Front



Back

Neena.  
Satin Dress



Front



Back

Neena.  
Satin Top

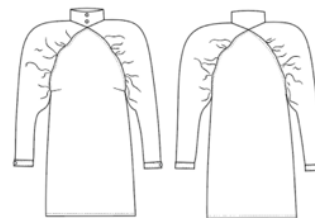


Front



Back

Neena.  
Mini Dress



Front

Back

#### 4.2. Choice of materials per design

For the prototypes I have chosen to use different kind of materials to be able to test all these materials and make sure I could make a well-considered choice for the materials of the real first collection.

Before the fabrics for the first prototypes were chosen, research was done on which ones to choose. We had a meeting with textile teacher, Betram Wevers, on which fabrics he would advise us to use as a sustainable alternative for fabrics that are normally used for suits such as wool, cotton or polyester. Materials like tencel and linen came out of this conversation as the best options to try.

After this we went looking for tencel and came across House of U which is a small organization which allows their customers to print their own designs on sustainable fabrics like tencel. We ordered a sample book with all of their sustainable fabrics. Out of these fabrics, we chose two fabrics that were suitable for us to use for our first prototypes.

The two materials cotton and tencel (in various thicknesses and structures) were tested in the lab on color fastness, dimensional stability after washing and piling resistance. What can be concluded after these test results is that the tencel fabrics performed the best. Because of this, tencel will be used for the first collection (oversized blazer, long & wide pants, fitted pants).

Tencel fabrics are available in a great variety of structures, thicknesses and colors.

Therefore, the tencel material can also be used for the cropped blazer and short skirt; For the blouse, satin dress and satin top a recycled polyester fabric in satin structure would be ideal to create the look desired for Neena.

The mini dress could be in a recycled cotton since the fabric used for the prototypes of the suit is very suitable for a heavier design of the mini dress. Furthermore, the pilling resistance, in which the recycled cotton fabric did not perform well in, is not of great importance with a dress.

#### 4.3. Pattern/patterns

Before making the designs, I did some research on how to make patterns. I decided that for the prototypes I would try two. These two were for the both pants; traditional pattern drawing by hand, and for the blazer I wanted to use draping.

##### Blazer

I started the process with purchasing a mannequin (see picture below) for the blazer. At the same time, I rented some books on how to do draping, in order to learn the basic principles of draping a blazer.

At first, I made guidelines on the mannequin. This needs to be done very accurately, because the lines represent the outlines of the patterns. They need to be perfectly placed in order for the different pattern pieces to be correct. I also added shoulder paddings on the shoulder of the mannequin to give it some extra volume there.

After this I bought quite thick muslin fabric as the material for the draping. I cut out two big pieces of muslin, drew the center back (CB) and center front (CF) line on them and pinned them to the mannequin.

I had read a lot of practices how to drape a fitted blazer, but not how to do an oversized fit on a blazer. With this I experienced some difficulties trying to create this oversized fit. Therefore, I contacted Breda Sosteric (a teacher at Saxion) and asked her to help me. She showed me that it was important to shape the shoulders and breast and just let the rest be straight and boxy.

When I finished up the body parts I started making the collar. I watched a video on how to do this and gave it the shape I wanted.

For the sleeves I first created an arm for the mannequin by cutting out fabric pieces with the shape of an arm and filled it up with left-over fabric. I pinned it to the mannequin and draped the sleeve around it.

For the collar I looked up several tutorials online. I cut out a small piece of fabric, drew the CB on it and pinned it to the neck of the mannequin in line with the seam line of the back panels. After that I draped it to the front and drew on the fabric with how I wanted to have the shape of the collar.

Then I could take all the muslin pieces of the mannequin and transfer the pattern pieces to pattern paper and add the seam allowance, grain lines and notches.

When I finished the pattern pieces I brought them to the atelier to put the prototypes of the blazers together. We've found an atelier with an experienced tailor, Ali, an expert in pattern making and he pointed out some mistakes I made with the pattern pieces. Some small adjustments and some bigger mistakes.

Before I started with the patterns and I went to the atelier to explain what the process was going to be like, Ali offered me to help with the pattern making if I needed it.



Figure 10 Draping blazer



Figure 11 Making an arm for mannequin



Therefore, after Ali pointed out some mistakes, I asked him to teach me how to do it differently. Within a couple of hours, he helped me adjusting the patterns. He showed me some basics I missed and the adjustments I needed to do. It was very useful to get this knowledge from a man who has 30 years' experience in commercial pattern drawing.



Figure 12 Pattern drawing at atelier Angelic

### Long wide pants

For these pants I used a basic pattern that I made in a previous project. In this project I also made a high waist, on long wide pants but there were some things that were still not right. I put it on and made some adjustments afterwards to the patterns:

- Lower the waist with 1cm
- Make the waistband slightly less big (also 1 cm less high)
- Make the legs 7 cm longer
- Make the upper, back leg more fitted
- Changed the zipper from side to CF



Figure 13 Making patterns pants 1

Once I had adjusted the pattern I made a first prototype with muslin fabric to see if the changes I made were looking good (see figure below). I was pleased with the result, although there were still some things that needed to be adapted:

- Make the waist a bit lower.
- Make the upper leg slightly more fitted.
- Make the legs 1 cm longer

### Fitted ankle pants

For the fitted pants I also started with a basic pattern and adapted it according to my wishes. The pattern with the fitted shape I found in a pattern book.

What I adjusted to this pattern is:

- Make the waist higher
- Add pleats to the front panels
- Add front pockets



Figure 14 Fitting first prototype

### First prototypes

We went to Portugal to meet a couple of manufacturers that could possibly produce our first items. To show them what we have in mind we needed to bring a prototype.

It was a good idea to bring this first prototype to Portugal, but also to have a first fitting and making some small adjustments for the other prototypes in an early stage

I tried the yellow suit on and the man from the atelier helped me to look at it and to decide on possible adjustments. The changes we made for the next four prototypes were:

- Shoulders were too wide, so both shoulders 1cm to the inside.
- Pants were too short, we made it 2 cm longer.
- The belt of the blazer needed interlining.



Figure 15 Prototype yellow suit

A week after our business trip to Portugal I went back to the atelier to get the other prototypes. Attached are the pictures of these prototypes.



Figure 16 Photoshoot prototypes

#### 4.4. Description of elaboration

Next step in the process was to test the prototypes. This was done in several ways. The prototypes were tested by people from our target group. They wore one of the five suits for one complete day. In this way several goals were accomplished; getting more brand awareness (people that wear the suit will probably tell others about it), we generated extra social media content (the people were asked to make photos and tag us on Instagram so it can be reposted on the social media) and we also received valuable feedback on factors like design and fit. In total 3 people were asked to wear one of the suits for a day.

A feedback form was put together with several questions on the following topics; 1. Fabric, 2. Fit and 3. Design. The women were asked to give a grade and give a justification for the grade they gave.



#### 4.4.1. Feedback Eef

Eefje Schol has worn the beige suit for a day. Here are some of her details:

Regular size: XS/S

Length: 1.73 cm

Waist circumference: 73 cm

Hips circumference: 84 cm



Figure 17 Fitting photos Eefje

As you can clearly see on the pictures the pants overall are too big. The waist is too wide, hips are too wide but the length is good. The blazer fits well.

The following can be concluded out of the feedback form Eefje filled in:

##### 1. Fabric

Average grade given in this topic is 9. Most important feedback is that the fabric feels nice and soft but wrinkles easily.

##### 2. Fit

The average grade given here is 7,5. The waist of the pants is too wide, the fit of the blazer is perfect, she likes the oversized fit and thinks the belt is a nice addition.

##### 3. Design

Average grade given is 9,5. She likes the design, color and buttons. She would do the pockets differently.

#### 4.4.2. Feedback Noa

Noa has worn the green suit for a day. Her details are::

Regular size: S/M

Length: 1.73 cm

Waist circumference: 68 cm

Hips circumference: 97 cm



Figure 18 Fitting photos Noa

The fitting pictures show that overall the suit fits very well. The only thing that is not quite correct is the length of the pants, it is a bit too short.

The following can be concluded out of the feedback form Noa filled in:

#### 1. Fabric

Average grade given in this topic is 8. Most important feedback is that the fabric feels nice, the thickness is nice for the blazer but for the pants the fabric could be a bit thicker. The lining feels very nice even under the armpits.

#### 2. Fit

The average grade given here is 6,5. The waist of the pants is too wide which makes the pants fall off, the fit of the blazer is good overall but a bit too wide at the shoulders. She likes the look of the belt at the front of the blazer but less at the backside. Furthermore, she would like the pants to be more straight rather than flared.

#### 3. Design

Average grade given is 8,5. She likes the design, color and buttons. She thinks the color of the suit makes her skin look good.

#### 4.4.3. Feedback Roos

Roos has worn the yellow suit for a day. Roos' details:

Regular size: S/M

Length: 1.73 cm

Waist circumference: 68 cm

Hips circumference: 97 cm



Figure 19 Fitting photos Roos

The fit of the pants is good at the waist and upper leg, but the length is way too short. The blazer is too big and shoulders are too wide.

The following can be concluded out of the feedback form Roos filled in:

1. Fabric

Average grade given in this topic is 9. Most important feedback is that the fabric feels nice and light but not cheap. The lining also feels nice but it is showing a bit at the back of the blazer.

2. Fit

The average grade given here is 7,5. The waist of the pants is a little too wide. The fit of the blazer is good overall but a bit too wide at the shoulders. Both with and without belt looks nice she thinks.

3. Design

Average grade given is 9. She thought she would not like this color at first but was very surprised that it actually suited her well. She also got many compliments about the color. The buttons suit the blazer very well according to Roos.

#### 4.4.4. Conclusion feedback/fittings prototypes

After all these feedback sessions and fittings, a few conclusions can be made on how to proceed from these prototypes and what to adjust for the final collection:

1. The first thing that was noticeable was that the belt from the blazer looked very wrinkled and not neat. I tried to change this by adding interlining in belt after seeing the first prototype. However, the result was not as desired.
2. The length of the long pants was not correct for most of the people who have tried it on. For myself, the length was perfect. However, I am rather small (1,63 cm) and most Dutch girls are taller and therefore will not fit the pants correctly.
3. The waist of both pants did not fit properly, mostly because it was too wide. It is difficult to find the correct waist circumference since every woman has a different belly and therefore a different size in the waist even if they all have clothing size S.
4. The fit of the blazer was good while there weren't any obvious mistakes. However, I found it a bit too moderate and it needed something more to make the blazer even more unique.

Furthermore, there also were some minor changes to be made. The pockets needed to be made out of the lining fabric instead of a special fabric for the pockets. Also the length of the sleeves was a tiny bit too short, etcetera. All these minor adjustments were rather simple and do not need any further research.

The four problems mentioned above however, needed some further research in order to be solved correctly for the final collection. Some solutions to these problems are looked for online. We also asked for the support of our constructions teacher at F&TT, Breda Sosteric.

The first problem about the belt of the blazer can be solved in several ways:

1. Add a belt buckle to avoid the messy knot. It is more expensive and less sustainable because you add another material into the fabric which makes it more difficult to recycle. We also consider alternative materials for the belt buckle like wood, bamboo and recycled cotton are possible
2. To decrease the wrinkling in the belt it is possible to stitch the belt with a number of stitches along the full length of the belt. This will make the belt much stronger and makes it look less messy. Unfortunately, the belt gets a completely different look and I am not sure if this is desired.



Figure 20 Belt option 1



Figure 21 Belt option 2

The problem with the length of the long wide pants is a bit more difficult to solve. Because there is such a great variety in length within every clothing size, it is nearly impossible to offer one perfect length for the pants. Nevertheless, there are several options possible to solve this problem:

1. Offer different lengths for the pants on the web shop. This means that Neena would have to offer many more sizes and that contradicts with the whole idea of offering a limited range of sizes to reduce stock left-overs.
2. Second option could be to offer an extra-long fit of the pants and add a function on the web shop where customers can type in their body height and see if they need to have the extra-long pants made shorter or not. In addition to this, Neena could offer the service of remaking the pants for the customer before sending the shipment if the pants need to be shortened. It requires a lot of extra work and therefore also extra costs for the customer.
3. Third and probably best option is to investigate Neena's target group and their average body height, then make the length of the pants according to this body height and make a large seam on the bottom of 5 cm. This enables the customer to lengthen the pants with max 4 cm by making the seam smaller but it also enables the customer to shorten the pants by cutting away some centimeters.

For the problem with the waist-width of both pants, we could consider a couple of solutions:

1. Make a small piece of elastic on the center back of the waist band to create some extra room in the waist which could enable a broader range of waist sizes to fit in the pants.

This gives a different look of the waistband at the back since the fabric around the elastic needs to be wrinkled.

2. Second option is something quite simple that miss Sosteric suggested. Adding another button next to the other button on the waistband, enables the customer to set the waistband on two different positions.

The last issue with the blazer is something that can be solved in many ways depending on the style we want to create. I came across a picture which had an asymmetrical look on the blazer. This gave the blazer a very unique but elegant look. I thought this would be easy to try by adding a button on the front panel of the blazer a little higher than the other buttons. This will create the asymmetrical look if you close the blazer with the extra button.

Below are some pictures what it looked like when I tried this:



*Figure 23 try-out asymmetrical blazer*



*Figure 22 example  
asymmetrical blazer*

## 5. Evaluation and implementation

### 5.1. Final evaluation

Evaluations have been made continuously throughout the whole process of designing the garments. When the first sketches were made, an evaluation was done before making the final technical drawing. This was done by testing our sketches on Instagram to see if people like it and what properties they like to see in the blazer for example. After the first prototype of muslin has been made for the wide pants to check the patterns that were made, an evaluation was done in the form of a fitting to see what needed to be adjusted to the patterns and therefore the design.

After I had finished the patterns, the prototypes were made in the atelier. After the first suit a quick evaluation was done together with the cutter by a first fitting and adjustments were made for the other four prototype suits.

When all the four prototype suits were finished, the test phase could start. We started asking opinions through social media (mainly via Instagram stories). Then we asked five women to wear one of the suits for one day and fill in a feedback form to see what their experience and opinion was after actually wearing our suit.

A problem that often occurred is the measurements of the waistbands of both pants, length of the pants and a problem with the belt of the blazer. Solutions to those problems are found and written after.

### 5.2. Implementation

For the problems mentioned before, decisions need to be made on what solution to use to solve these problems.

Because we wanted the final collection to have only three sizes, the fit needs to be made in such a way that a broader range of body sizes can fit into one clothing size.

Next steps in the process are to start sampling and then production at Fabriek Fris. After that Neena needs to raise enough brand awareness for the first drop to be able to sell. The web shop needs to be finished and arrangements with shops for selling should be arranged.

Furthermore, a financial plan needs to be made in order to get an overview of all the finances around the brand and the first collection. Also, a sales strategy is needed to see how these first items of Neena will sell and reach the customers. During the selling period of these first items every feedback customer give will be collected and if needed adjusted in the product. This is a continuous process. All of these steps will not be in this research as this will happen in the next few months. The beginnings of the financial plan and sales strategy are already made and described below.



### *5.2.1 Financial plan*

In order to get an overview on the costs of this first collection, but also to have an idea on the selling prices of the individual items, a financial plan is made.

The first part of this plan is an overview (this can be found in the appendix, 4.1 Costs production at Fabriek Fris 1st collection Neena.) of what the costs are going to be when the first collection is going to be produced at Fabriek Fris.

Fabriek Fris is an atelier located in Ede (in the Netherlands) and they produce smaller quantities of clothing for start-up clothing brands or larger brands with an experimental piece of clothing which they want to start small with. They support sustainable initiatives and provide a good environment for their workers. We have visited this atelier to discuss the possibilities for Neena and decided that this is where we want to produce our first collection.

This graph includes an overview of what the production costs are for every item individually. Then the material costs are added to it which combines into the complete production price for every item. The number of items produced is added and then it adds up to the total production costs for the whole collection.

In the part beneath it the selling price is added and with that the margin is calculated. With the selling prices and the number of items the total revenue is calculated.

In the next graph (appendix, 4.2 Costs per item), the costs per item are mentioned to get an overview of what every individual item actually costs. Examples of costs that are mentioned in the graph are buttons, packaging, fabrics, labels, etc.

The third graph (appendix, 4.3 Fabric costs/calculations 1<sup>st</sup> collection) is about the fabrics of the first collection. Factors in this graph are; the number of meters for each item needed, the type of fabric, the price of this fabric and the source.

The fourth and last graph (appendix 4.4 Cashflow Neena until December 2022) contains the cashflow of Neena for the coming one and a half year. The cashflow includes all the expected revenue and spend for every month separately. In this way we create an overview of the balance and we can see if we have money to make the necessary investments at every moment in the process.

### *5.2.2. Sales strategy*

The first drop of Neena is going to consist out of one blazer and two kinds of pants. This drop is going to be launched in September 2021. For these first items of Neena to be sold, a strategy is needed.

The strategy of Neena is based on a combination factor. The main channel is going to be our web shop (<https://neenaofficial.com/>). On this website the shop can be found, and there's also lots of information about the brand and the products available. There's background information

on how it is made, where and what it is made from and how our prices are determined. We would like to be as transparent as we can, so we get our customers to understand our products and our brand perfectly.

With Neena we would like to create a community online with women supporting women to encourage women to feel strong and express that in the way they dress. This is what we want to represent with Neena clothing and we hope we can accomplish this by building this community.

Furthermore, we are going to promote our products on our social media accounts. The target group of Neena spend a lot of time on Instagram and Facebook, so that is why we will promote the first drop especially on these social channels. TikTok, LinkedIn and Pinterest will also be socials where Neena will be active to promote the products and brand.

As from the start we will definitely spend a lot of time and attention to the customer contacts. Since the first items launched need to be spot-on in order to make these first customers real Neena 'ambassadors'. We need to receive as much feedback from the customers as we can to get to know our customer and her needs and wishes for the next phases.

To do this we are going to sell our clothes in a few stores (around three) in the Netherlands ourselves and get the feedback straight from these first customers. This could be an existing store or we could try to arrange a pop-up shop as well.



Figure 24 Sales Strategy phase 1



COMING SOON! Colourful womenswear made ethically & eco-friendly

Neena.

[Home](#) [Collection](#) [How it's made](#) [Our story](#)



Figure 25 Neenaofficial home page

## 6. Reflection

The whole process of Neena started even before this semester when Fenna and I came up with the idea of starting a fashion label together. We started with the first brainstorming and inspiration boards, sketches, etc. were made. From this moment on, we have been working on our brand Neena and especially this last semester we have made some big steps in the process.

A difficulty that occurred throughout the whole process was reaching and researching our target group. For example, when the interviews were done with ten women, we estimated beforehand that they fitted our target group. However, when we got to the questions it turned out that some of them did not fit all the requirements. I struggled with this because how do you know if that information that you gathered from those women is still valuable? This uncertainty also occurred when we did Instagram polls or when we asked women to wear our suits for a day. I think this takes some time to know where your target group is and how to reach them. It is not something you can achieve in just a few weeks. However, you have to gather as much information about this group as you can.

Another thing that I had difficulties with was the pattern drawing process. It took me longer than I had estimated beforehand. I did not have much experience in this practice, but was very eager to learn. Before I started I did some literature research about what ways of pattern making I could try for my prototypes. I started by trying draping the patterns on a mannequin. Not much longer after starting this, I experienced a lot of troubles because I simply did not have enough knowledge. After admitting this to myself, I asked for help with a construction's teacher from F&TT and this helped me a lot to move forward in the process.

After finishing all the patterns, I brought them to the atelier. This atelier belongs to a man who has 30 years of experience in pattern drawing. He told me that some things about my patterns were not right and asked me if he could teach me a few things about pattern drawing so I could learn better. I went there for an afternoon and the things he taught me were so valuable.

Looking back on this whole process, the biggest lesson during this semester was to dare follow my ambition. It felt scary at first and I put a lot of pressure on myself to make everything perfect. I learned that not everything will be perfect the first try and you have to dare to fail and try again. A lot of things will go wrong, but if really you want it and you are willing to adjust, you will succeed.

This semester has been the most intense, busy but special semester of the past 4 years of my study. Looking back on these past four years I have always followed my dreams and acted accordingly. I did the project, minors and internships I wanted with a clear goal in mind; gather the knowledge I need, to eventually be able to do the things I love in my career.

One of these things has always been to start my own fashion label. Because I had the pleasure of actually doing this and doing my thesis about my own start up fashion brand, it did not feel like just another school assignment. I found so much pleasure in doing this research because I know that this is something I am actually going to continue working on for a long time hopefully.

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## Appendices

### 1. Interview

#### Interview Neena

Voor ons nieuwe merk Neena zijn we bezig met het ontwerpen van een collectie. Daarvoor willen we graag een aantal dingen weten zodat we alleen ontwerpen produceren die in de smaak vallen bij onze doelgroep. We nemen alle antwoorden mee in het proces, en daarom vragen we je om zo uitgebreid mogelijk te antwoorden. Alvast bedankt!

##### *Persoonlijk*

1. Naam:
2. Leeftijd:
3. Woonplaats:
4. Relatie/gezin:
5. Baan:

##### *Algemeen*

1. Hoe zou jij Neena uitspreken als je het zo leest? Wat voor soort kleding associeer je met deze naam?
2. Draag je liever basic kleding met basic/neutrale kleuren of draag je meer uitgesproken kleren met veel kleur/prints?
3. Zijn er bepaalde stoffen die je voorkeur hebben of juist stoffen die je vermijdt als je kleding koopt?

##### *Pakken*

1. Draag je wel is pakken?
2. Als je een pak koopt, koop je dan een basic kleur, felle kleur of een met een print?
3. Hoeveel zou jij uit willen geven voor een compleet pak die duurzaam is geproduceerd?
4. Hoe veel zou je voor een blazer en broek apart willen betalen?
5. Als je een pak koopt, naar welke criteria kijk je dan als eerst en wat maakt niet zo veel uit? (Prijs, duurzaamheid, design, kwaliteit)
6. Wat is voor jou de perfecte fit voor een pak? Liever wat los/oversized of fitted?

##### *Rest van de collectie*

1. Neena's eerste kleine collectie zal de focus hebben op dames pakken. Welke items zou jij hier een goede toevoeging op vinden? (Jurk, blouse, rok, basic top)
2. Hoeveel geld zou je voor zo'n item willen betalen als deze ook duurzaam is geproduceerd?
3. Als je dit item koopt, is de criteria anders of in een andere volgorde dan bij een pak?

Overig

1. Heb je nog tips/suggesties?

## 2. Results interview scheme

Name	Age	Job	Style	Fav fabrics	Buying criteria	Price class suit	Fitted/oversized	Additional style
Marissa Kalkman	30	Manager	Neutral colours, business wardrobe	No see-through or prints that look weird with my boobs.	Sustainability Price/design Fit	+€200	Both	Blouse or basic (addition to outfit)
Chayanna Salle	22	Student /sales	Basic clothes or bright clothing (eyecatchers)	Linen! (hate synthetic)	Quality/design if it is timeless Sustainability Lastly the price	€150-200	Oversized/baggy	Basic tops (t-shirts or rib tank tops)
Esther Verkade	39	HR manager	Lots of different things	No cheap looking fabrics. No bad quality wool.	Quality, design, price and sustainability. Quality is most important.	€200-250	Fitted. No details.	Dresses, shirts or blouses.
Kylie van Rijn	31	Buyer	Basic but also prints/suits in bright colours	No synthetic fabrics.	Design, quality, price and sustainability	€80-100	Oversized, otherwise too business like	Basic t-shirts
Lisan Diederer	31	Marketing communication	Basic, more colourful in summer	No polyester, no Satin (stains with water)	Design, quality, sustainability, price.	€150	More fitted	Blouse or top. Basic because suits are more colourful.
Aniek van Veen	26	Officer (ambtenaar)	Neutral. Classic and comfortable (beige, grey)	I like to wear linen. No polyester and synthetic.	That it will last long. Investment to wear longer time. More basic.	Max €200	Not too fitted, but not too oversized. Straight pants and longer blazer.	Long dresses or skirts.

<i>Luci Naber</i>	32	Unempl oyed	Lots of colour and prints	No synthetic. Sustainable satin. Cotton and linen.	Fit, and comfortable. Quality and sustainability as well. Combination of these, price less important.	€150- 350	Loose or fitted pants (makes me feel sexy). Blazer more long.	Blouses. Skirts! Or basic tops to add to the suit.
<i>Kelly Peters</i>	27	Expert personal injury	Black combined with colours	No linen. I like smooth and stretchy fabrics	Design, quality, price and sustainability	€180- 200	Loose is nice, but my figure should be visible still.	Turtle neck, crop top or accessories
<i>Melanie Paardekoper</i>	37	Design er (kids clothing )	Basic, black and grey. During pandemic more, colours.	Preference for natural fabrics No polyester. I like Tencel. No acrylic knitting's.	Design, quality, sustainability and price.	€120- 150 blazer  €100- 130 pants	I like oversized. Especially for the blazer. Pants I like high waisted, and wider at the ground.	Blouses and t- shirts. Everything you can wear underneath the suits .
<i>Diem Beukert</i>	31	Product manage r interior textiles	Neutral colors in combination with detail item	Preference for wrinkle-free fabrics wich means more synthetics	Quality, design, price, sustainability.	€250 – blazer  €100- €150- pants	I like fitted. Almost only have fitted suits.	Blouse or basic top.

### 3. Feedback form Try-outs prototypes

#### 3.1. Feedback form Eef

#### Feedback form

Naam	<u>Eefje Schol</u>
Leeftijd	<u>21</u>
Lengte	<u>1,73</u>
Taille omvang	<u>73 cm</u>
Heup omvang	<u>84 cm</u>
Reguliere kleding maat	<u>36 / XS / S - W27/L32</u>

#### Stof

Vragen	Cijfer (1-10)	Uitleg
Hoe vond je de stof aanvoelen?	8	Hele fijne zachte stof die comfortabel zit. Enige nadeel vind ik dat het snel kreukelt.
Hoe is de dikte van de stof? Voelt de voering in de jas fijn?	10	De dikte is helemaal goed, fijne kwaliteit en de stof is niet te dik of te dun.

#### Pasvorm

Vragen	Cijfer (1-10)	Uitleg
Hoe is de pasvorm van de blazer?	10	Goed, hij zit goed bij de schouders en hij valt oversized wat ik heel leuk vind.
Hoe is de pasvorm van de broek?	6	De broek was aan de grote kant voor mij (Maat S), normaal draag ik een maat S

Wat vind je van de blazer met ceintuur?

8

dus ik vond hem groot vallen. Verder een mooie pasvorm. nadat ik een knoopje achterin de broek had gemaakt zat hij perfect.

Heel mooi, ik heb zelf geen ceintuur erbij gehad om te passen. Maar op de foto's vind ik het veel luxe uitstralen. Leuke toevoeging!

### Design

Vragen	Cijfer (1-10)	Uitleg
Wat vind je van de kleur van het pak?	10	Perfect, niks op aan te merken. Staat mooi bij een lichte huidskleur maar zeker ook bij een donkere huidskleur.
Wat vind je van de knopen?	10	Niks op aan te merken. Mooi.
Wat vind je van het design op voering?	8	Mooi, het enige wat ik minder mooi vind is de steekzakken in de blazer. Ik zou het zelf mooier vinden als het onderste stiksel weg is en dan de flap eruit hangen, of de flap helemaal weghalen en beide stiksels laten zitten.

Heb je nog andere opmerkingen?

Ik vind het een super mooi pak, ik ga er zeker één bestellen als ze in de



	<u>verkoop gaan. Heel veel succes met het verdere ontwerpproces!</u>
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### 3.2. Feedback form Noa

#### Feedback form

Naam	<b>Noa Euwijk</b>
Leeftijd	21
Lengte	173 cm
Taille omvang	68 cm
Heup omvang	97 cm
Reguliere kleding maat	36/38

#### Stof

Vragen	Cijfer (1-10)	Uitleg
Hoe vond je de stof aanvoelen?	9	Het voelde heel zacht en fijn tijdens het dragen
Hoe is de dikte van de stof?	8	perfect voor de blazer maar misschien iets dikker voor de broek zodat de stof wat beter valt
Voelt de voering in de jas fijn?	8	Voelt goed aan zelfs bij de oksels

#### Pasvorm

Vragen	Cijfer (1-10)	Uitleg
Hoe is de pasvorm van de blazer?	7	Voor mij misschien net iets te breed bij mijn schouders. Verder de omvang

Hoe is de pasvorm van de broek?		en lengtes van de mouwen zijn goed
	6	Bij mij was hij te groot en zakte hij af. Ik had het idee dat hij beetje tussen flair en rechte pijpen in was... bij mijn knieën liep het een beetje naar binnen. Ben zelf meer een voorstander van rechte broekspijpen onder een blazer vind ik chiquer en zakelijker staan.
Wat vind je van de blazer met ceintuur?	7,5	De voorkant vind ik het mooi maar bij de achterkant net wat minder

### Design

Vragen	Cijfer (1-10)	Uitleg
Wat vind je van de kleur van het pak?	8	Ik heb zelf bruin blond haar en vond dat heel goed staan bij mezelf. Ik leek er ook bruiner door
Wat vind je van de knopen?	8	Mooi, verder geen opmerkingen over
Wat vind je van het design op voering?	10	heel mooi!

Heb je nog andere opmerkingen?	Nee
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### 3.3. Feedback form Roos

#### Feedback form - gele suit

Naam	<b><u>Roos Meere</u></b>
Leeftijd	<u>21</u>
Lengte	<u>178cm</u>
Taille omvang	<u>70cm</u>
Heup omvang	<u>93cm</u>
Reguliere kleding maat	<u>Bovenkleding S - broeken M</u>

#### Stof

Vragen	Cijfer (1-10)	Uitleg
Hoe vond je de stof aanvoelen?	10	het was een super fijne stof! het voelde heer luchtig aan maar niet goedkoop.
Hoe is de dikte van de stof? Voelt de voering in de jas fijn?	8	De dikte van de stof was prima alleen de voering van de blazer kwam er iets onderuit.

#### Pasvorm

Vragen	Cijfer (1-10)	Uitleg
Hoe is de pasvorm van de blazer?	6	De blazer was bij de schouders te breed. de lente van de armen was wel perfect voor mij.
Hoe is de pasvorm van de broek?	9	De pasvorm van de broek was heel

Wat vind je van de blazer met ceintuur?

8

goed! alleen bij de taille was de broek iets te los voor mij.  
Ik heb de blazer open gedragen zonder ceintuur maar ik vind de look met ceintuur ook heel leuk.

### Design

Vragen	Cijfer (1-10)	Uitleg
Wat vind je van de kleur van het pak?	9	Ik dacht eerst dat geel niet zo zou staan bij mij maar ik was blij verrast. tijdens mijn try-out kreeg ik ook veel complimentjes over de leuke kleur.
Wat vind je van de knopen?	9	De knopen passen goed bij het pak, ze goed qua grootte.
Wat vind je van het design op voering?	9	Ik vond dit echt super leuk! Het was heel subtiel, zou misschien iets duidelijker erin mogen.

Heb je nog andere opmerkingen?

Het pak zat super fijn! Ik voelde me erg zelfverzekerd toen ik het mocht uitproberen. Ik kreeg veel complimentjes over het pak! De blazer was wel wat te groot maar vind het totaal plaatje heel mooi. Ik vind de keuze om de achterkant van de stof te gebruiken erg goed, anders zou het te geel zijn. Het pak zit

	<p>super comfortabel. Het is een luchtige maar stevige stof. Ik merk duidelijk dat ik een pak aan heb met een stof van hoge kwaliteit. Ik zou zeker meer geld willen uitgeven aan een pak die zo duurzaam is gemaakt en mij zo goed bevalt!</p>
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## 4. Financial plan

### 4.1. Costs production at Fabriek Fris 1st collection Neena.

<b>Fabriek fris</b>					
Style	Production price	Materials price	Total costs (per piece)	Total units	Total price
Pantalon 1	€ 24.95	€ 26.00	€ 52.09	40	€ 2,083.60
Pantalon 2	€ 24.95	€ 26.00	€ 52.09	35	€ 1,823.15
Colbert	€ 47.50	€ 31.00	€ 86.66	75	€ 6,499.50
Jurk	€ 22.25		€ 22.25	0	
Blouse	€ 19.50		€ 19.50	0	
<b>Total</b>			<b>€ 180.50</b>	<b>110</b>	<b>€ 8,322.65</b>
Style	Total cost	Units (MOQ=10)	Marge	Selling price	Omzet
Pantalon 1	€ 52.09	40	2.302745249	€ 119.95	€ 4,798.00
Pantalon 2	€ 52.09	35	2.302745249	€ 119.95	€ 4,198.25
Colbert	€ 86.66	75	2.191899377	€ 189.95	€ 14,246.25
Jurk	€ 22.25	0	1.8	€ 40.05	€ -
Blouse	€ 19.50	0	1.8	€ 35.10	€ -
<b>OMZET TOTAAL</b>					<b>€ 23,242.50</b>

Figure 26 Costs production at Fabriek Fris 1st collection Neena.

### 4.2. Costs per item

<b>Blazer</b>		<b>Pantalon 1</b>		<b>Pantalon 2</b>	
Main fabric	€ 21.00	Main fabric	€ 21.00	Main fabric	€ 21.00
Lining	€ 6.30	Zipper		Zipper	
Interlining	€ 5.00	Buttons	€ 0.30	Buttons	€ 0.30
Shoulder padding		Interlining	€ 0.50	Interlining	€ 0.50
Buttons frontpanel	€ 0.75	Thread	€ 1.70	Thread	€ 1.70
Buttons sleeves	€ 0.40	Brand label	€ 0.80	Brand label	€ 0.80
Buttons inside	€ 0.07	Size label	€ 0.04	Size label	€ 0.04
Thread	€ 2.00	Hangtag	€ 0.36	Hangtag	€ 0.36
Neck label	€ 0.80	Washing label	€ 0.86	Washing label	€ 0.86
Size label	€ 0.04	Shipping box	€ 1.00	Shipping box	€ 1.00
Hangtag	€ 0.36	Wrapping paper		Wrapping paper	
Washing label	€ 0.86	Customer card	€ 0.28	Customer card	€ 0.28
		Customized sticker	€ 0.30	Customized sticker	€ 0.30
Shipping box	€ 1.00	Production costs	€ 24.95	Production costs	€ 24.95
Wrapping paper					
Customer card	€ 0.28				
Customized sticker	€ 0.30				
Production costs	€ 47.50				
<b>Total:</b>	<b>€ 86.66</b>		<b>€ 52.09</b>		<b>€ 52.09</b>

Figure 27 Costs per item

### 4.3. Fabric costs/calculations 1<sup>st</sup> collection

Fabric needed for each item							
item	fabric	meters per piece	total meters	total meter plus buffer	costs per meter	total costs	source
Blazer	lining	1.4	105	130	€ 4.50	€ 585.00	Bart
	main fabric	1.5	112.5				
Pantalon 1	main fabric	1.25	50				
pantalon 2	main fabric	1.25	43.75				

Figure 28 Fabric costs/calculations 1st collection

#### 4.4. Cash flow Neena until December 2022

CASH INFLOWS	Feb-21	Mar-21	Apr-21	May-21	Jun-21	Jul-21	Aug-21	Sep-21	Oct-21	Nov-21	Dec-21
Investment 1											
Investments 2											
Investment 3	€ -		€ -	€ -		€ 7,000.00	€ -	€ -	€ -	€ -	€ -
Spaar Lieke	€ 1,000.00		€ 250.00								
Spaar Fenna	€ 1,000.00		€ 250.00								
Credit sales collection 1								€ 7,747.50	€ 3,873.75	€ 3,486.38	€ 8,134.87
								Target 33%	Target 50%	Target 65%	Target 100%
<b>Total inflows</b>	<b>€ 2,000.00</b>	<b>€ -</b>	<b>€ 500.00</b>	<b>€ -</b>	<b>€ -</b>	<b>€ 7,000.00</b>	<b>€ -</b>	<b>€ -</b>	<b>€ -</b>	<b>€ -</b>	<b>€ -</b>
<b>CASH OUTFLOWS</b>											
Business trip Porto			€ 536.00								
Pre-production		€ 852.92	€ 650.00								
Materials collection i											
Production collection I						€ 3,925.00	€ 3,925.00				
Domain name											
Bedrijfsmail (1 year)				€ 12.00							
Document storage					€ 8.40	€ 8.40	€ 8.40	€ 8.40	€ 8.40	€ 8.40	€ 8.40
Website					€ 23.80	€ 23.80	€ 23.80	€ 23.80	€ 23.80	€ 23.80	€ 23.80
Size labels					€ 30.00						
Neck labels					€ 200.00						
Hangtags					€ 200.00						
Washing label					€ 215.00						
Packaging											
Transport											
Marketing							€ 20.00	€ 40.00	€ 20.00	€ 20.00	€ 20.00
Intern											
Office											
Salary Lieke & Fenna											
pop-up store				€ -							
<b>Total outflows</b>	<b>€ -</b>	<b>€ 852.92</b>	<b>€ 650.00</b>	<b>€ 12.00</b>	<b>€ 677.20</b>	<b>€ 3,957.20</b>	<b>€ 3,977.20</b>	<b>€ 72.20</b>	<b>€ 52.20</b>	<b>€ 52.20</b>	<b>€ 52.20</b>
<b>NET CASHFLOW</b>	<b>€ 2,000.00</b>	<b>€ -852.92</b>	<b>€ -150.00</b>	<b>€ -12.00</b>	<b>€ -677.20</b>	<b>€ 3,042.80</b>	<b>€ -3,977.20</b>	<b>€ -72.20</b>	<b>€ -52.20</b>	<b>€ -52.20</b>	<b>€ -52.20</b>
Saldo											

Figure 29 Cash flow Neena until December 2022 part 1

Jan-22	Feb-22	Mar-22	Apr-22	May-22	Jun-22	Jul-22	Aug-22	Sep-22	Oct-22	Nov-22	Dec-22	TOTAL
												€ -
												€ -
€ -	€ -											€ 7,000.00
												€ 1,250.00
												€ 1,250.00
												€ 23,242.50
€ -	€ -	€ -	€ -	€ -	€ -	€ -	€ -	€ -	€ -	€ -	€ -	€ 32,742.50
												€ 536.00
												€ 1,502.92
												€ 7,850.00
				€ 12.00								€ 24.00
€ 8.40	€ 8.40	€ 8.40	€ 8.40	€ 8.40	€ 8.40	€ 8.40	€ 8.40	€ 8.40	€ 8.40	€ 8.40	€ 8.40	€ 159.60
€ 23.80	€ 23.80	€ 23.80	€ 23.80	€ 23.80	€ 23.80	€ 23.80	€ 23.80	€ 23.80	€ 23.80	€ 23.80	€ 23.80	€ 452.20
												€ 30.00
												€ 200.00
												€ 200.00
												€ 215.00
												€ -
												€ -
€ 20.00	€ 20.00	€ 20.00	€ 20.00	€ 20.00	€ 20.00	€ 20.00	€ 20.00	€ 20.00	€ 20.00	€ 20.00	€ 20.00	€ 360.00
	€ 150.00	€ 150.00	€ 150.00	€ 150.00	€ 150.00	€ 150.00	€ 150.00	€ 150.00	€ 150.00	€ 150.00	€ 150.00	€ 1,650.00
	€ 500.00	€ 500.00	€ 500.00	€ 500.00	€ 500.00	€ 500.00	€ 500.00	€ 500.00	€ 500.00	€ 500.00	€ 500.00	€ 5,500.00
												€ -
€ 52.20	€ 702.20	€ 702.20	€ 702.20	€ 714.20	€ 702.20	€ 702.20	€ 702.20	€ 702.20	€ 702.20	€ 702.20	€ 702.20	€ 18,143.72
€ -52.20	€ -702.20	€ -702.20	€ -702.20	€ -714.20	€ -702.20	€ -702.20	€ -702.20	€ -702.20	€ -702.20	€ -702.20	€ -702.20	€ 14,598.78

Figure 30 Cash flow Neena until December 2022 part 2