

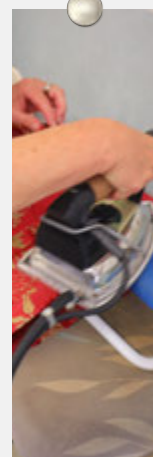
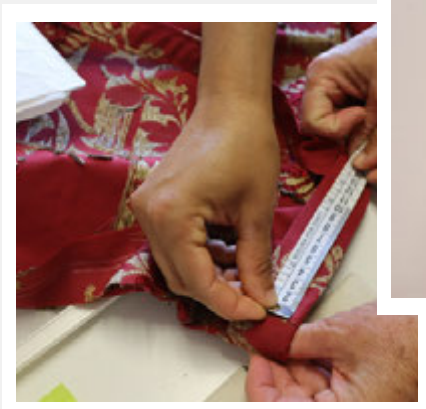
PRODUCTION SHEET



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ADVOCATING THE ROLE OF SILK ART AND CULTURAL HERITAGE AT NATIONAL AND EUROPEAN SCALE

An elegant, compact shopper with a flat bottom and handles that allow it to be carried like a real shoulder bag.



#4B251E



#8A2624



#B83D59



#A8886F

SILK SHOPPER 1

Design by

Prof. Sonja Šterman and Andreja Rudolf
University of Maribor - Faculty of Mechanical Engineering
Chair of Textile Materials and Design

Production coordinated by

Carmela Amodeo - EVALab - EVA social cooperative



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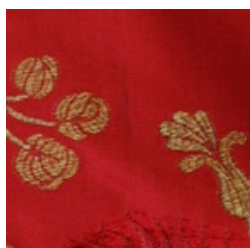
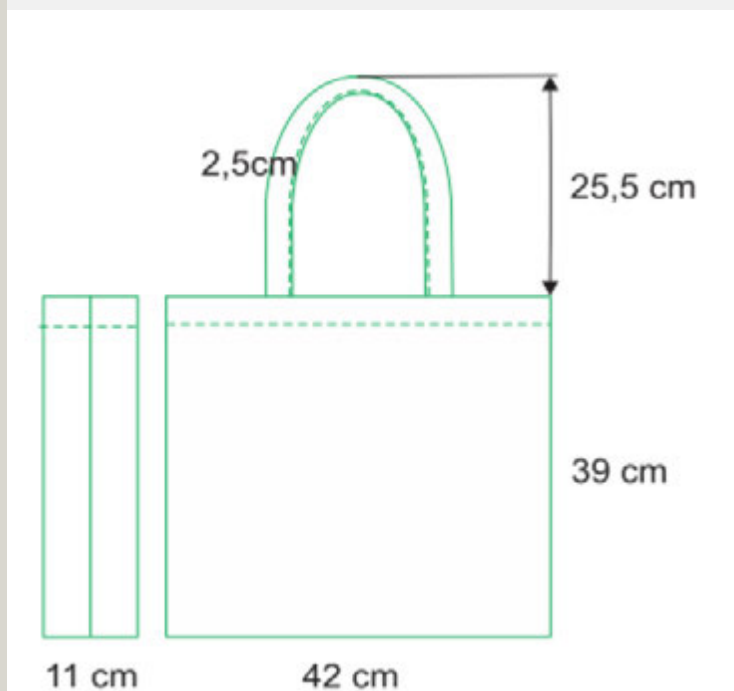
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For this shopper we chose a **silk from San Leucio**, usually used as a luxury furnishing fabric.

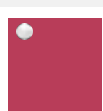
The **San Leucio silk mills** were founded in the **late 18th century** by King Ferdinand of Bourbon in the surroundings of **Caserta**, where the magnificent Royal Palace had been built.

In addition to the **silkworm farms, spinning mills and workshops housing hundreds of looms**, the sovereign had a residential village built to accommodate the community of workers and labourers.

He provided this community with a regulation for self-government that was very innovative for the time, which already provided for **equality between men and women** in terms of both pay and access to positions of responsibility.



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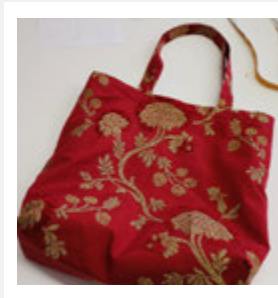
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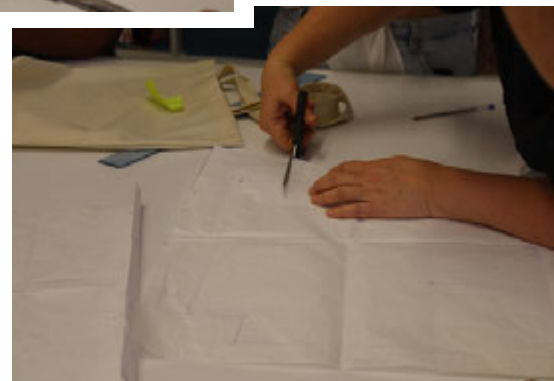
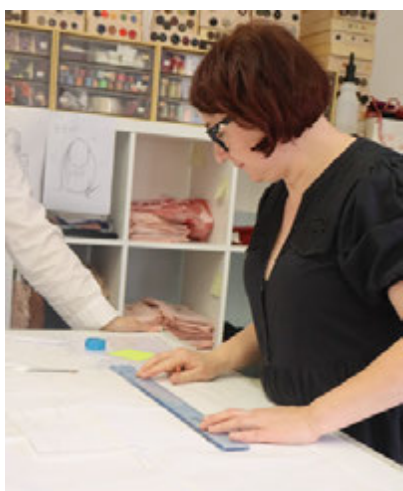
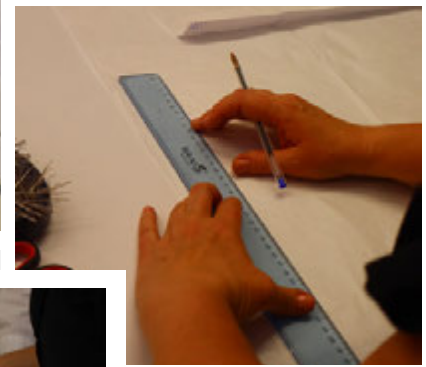


STEP 1 Pattern making

In this phase, the initial sketch is analysed and translated into a pattern.

The technical process involves **outlining the perimeter** of each individual component of the bag design, accurately **defining the measurements** needed to create a well-proportioned, functional, and ergonomic product. The pattern must be **precise and detailed** to ensure it is easy to interpret during the following construction stages.

This model requires the creation of **two separate patterns**: one for the **outer fabric** and one for the **inner lining**.

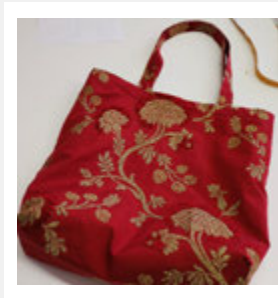


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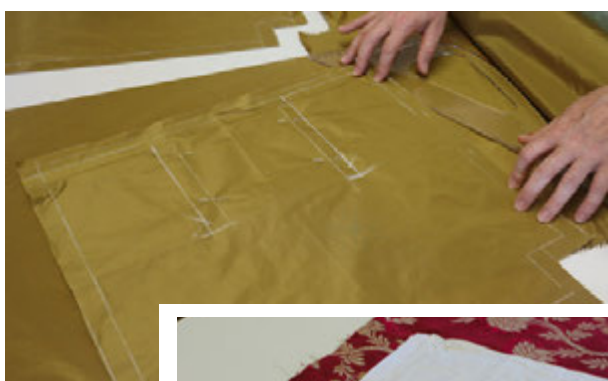
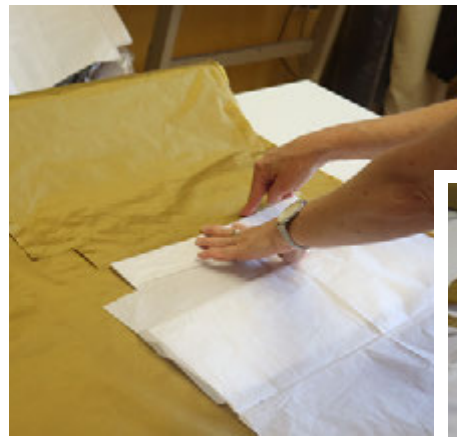
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STEP 2 Pattern placement

The placement phase is equally important. This step involves **positioning the pattern onto the fabric**, carefully following these steps:

- Lay the fabric flat, making sure it is free of wrinkles; if necessary, iron it beforehand.
- Pin the pattern securely onto the fabric to keep it stable during the tracing process.
- Trace the outline of each piece using tailor's chalk or a disappearing fabric pen.
- Leave a 2 cm seam allowance around each piece.

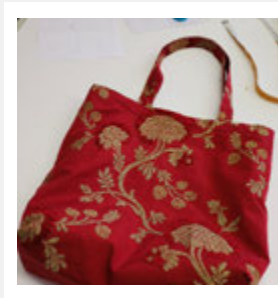


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STEP 3 Cutting and assembling

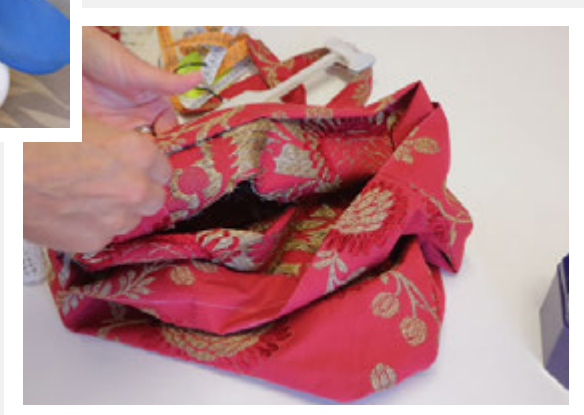
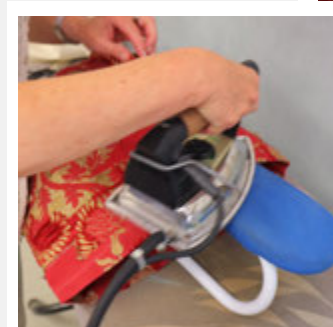
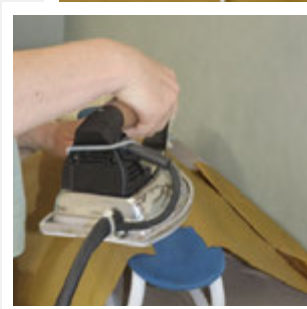
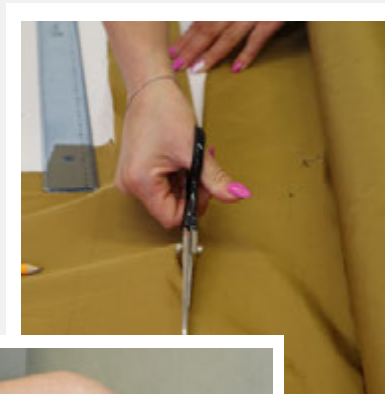
After the placement phase, we move on to **cutting**.

Each individual piece is carefully cut and prepared for the assembly phase, which is more complex and requires time, precision, and attention to detail.

- First, the color and thickness of the cotton thread are selected based on the fabric type.
- Choosing the correct sewing machine needle size is also essential, as different fabrics require different needle thicknesses.

Then, the **sewing process** begins:

- For this model, the sides of the bag and the base are sewn first.
- Once assembled, the bag is turned right side out and pressed, and the lining is prepared.
- The lining includes **three pockets**, created by folding the fabric onto itself and sewing three evenly spaced topstitches.
- The sides of the lining are then sewn, leaving a small opening on one side — this will allow the bag to be turned inside out after the outer fabric and lining are joined.



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STEP 3

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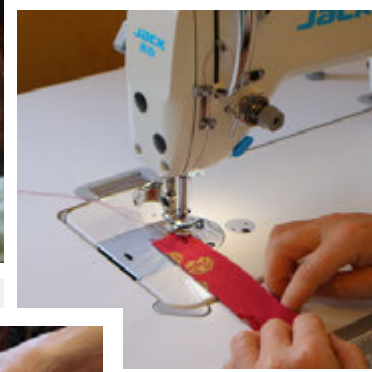
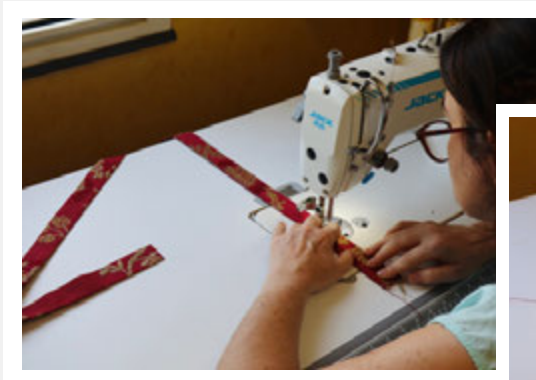
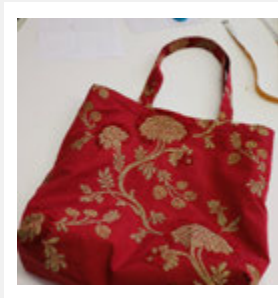
Next come the **handles**:

- They are pressed using a cardboard insert to give them a clean shape, topstitched for a neat finish, and then attached to the bag before joining it with the lining.

Finally:

- The **outer fabric and lining** are sewn together, right sides facing, along the top edge of the bag.
- The bag is then turned right side out and ironed.
- To complete the process, a **reinforcing topstitch** is added around the top edge, and an X-shaped stitch is sewn on the handles to strengthen them.

The bag is now complete.



EVALab. Who we are

EVALab is an **ethical tailoring workshop** that provides specialized training and legal employment to **women who have survived male violence** and are seeking economic independence.

The workshop adopts **fair labor standards** that respect the pace and challenges of the women involved, offering a safe and supportive environment for professional growth.

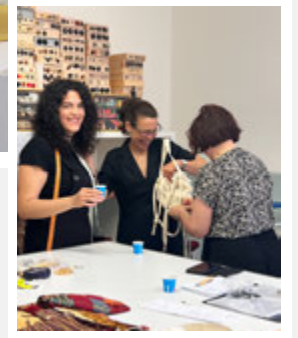
Founded in 2020 in a **property confiscated from organised crime**, EVALab operates in an area marked by severe socio-economic and cultural hardship, with the aim of promoting legality, social inclusion, and local development.

All garments and accessories are **handmade using high-quality surplus fabrics** — particularly fine silks that reinterpret and innovate the textile traditions of **San Leucio**. The production process is environmentally conscious at every stage, focusing on sustainability, waste reduction, and reuse.

EVALab collaborates with leading institutions such as the Academy of Fine Arts of Naples, the San Carlo Theatre, and the Royal Palace of Caserta, as well as with companies like Gucci, which supports the workshop through its **Gucci Up** program by donating surplus fabrics for creative reuse with a strong social impact.

EVALab is an initiative of the social cooperative EVA, which operates in the Campania region managing four **anti-violence centres**, three women's **shelters**, and three **work reintegration projects** for women emerging from situations of violence — one of which is **EVALab** itself. The cooperative also runs a **nursery for children aged 0 to 3**, to support working mothers, and a **youth center** aimed at combating educational poverty and preventing gender based violence, welcoming girls and boys aged 6 to 17.

Some of these services are hosted in properties confiscated from organised crime and repurposed for social use — a concrete way of **promoting legality and local, sustainable development** in a region often known primarily for the presence of the Camorra.



Some photos of the **EVALab** team with **Sonja Šterman** and **Andreja Rudolf**, lecturers from the University of Maribor, during the training organised as part of the Aracne project at EVALab headquarters from 2 to 6 June 2025, during which the **Silk Shopper 1** was finalised.

Contacts

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