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Jacque Mungier, Pattern maker/draiper for Ralph Lauren, Vera Wang, Calvin Klein, Jason Wu

**Second Review**
**Conference Judges**
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Carolyn Hoffmann-Schneider, Lead Costume Designer, Santa Fe Opera  
Gwendolyn O’Neal, University of North Carolina at Greensboro  
Kelly Reddy-Best, San Francisco State University
Simply String Art
Carol Beard, Central Michigan University, USA

Frayed Elegance
Lynn M. Boorady, SUNY - Buffalo State, USA

SAORI Ensemble
Kelly Cobb, The University of Delaware, USA

Thunderbird - Sacred Bearer of Happiness Unlimited
Sheri L. Dragoo, Texas Woman’s University, USA

Digital West-African-Inspired Batik Meets Traditional European Crochet
Sara Dudek, Diane Sparks, Colorado State University, USA

Rosso Mistral
Rachel J. Eike, Georgia Southern University, USA

Revival of Hejaz Tribal Embroidery Using Digital Design Technology
Sahar Ejeimi and Diane Sparks, Colorado State University, USA

Singed: How the Zebra Got Its Stripes
Tameka N. Ellington, Kent State University, USA

The Nyangatom Woman
Tameka N. Ellington, Kent State University, USA

Royal Mbebana
Tameka N. Ellington, Sophia Adodo (Grad), Kent State University, USA

Summer Harvest
Sherry Haar, Kansas State University, USA

Azure Striations
Kim Hahn, Kent State University, USA

Euclidean Sunrise
Kim Hahn, David Hahn, Kent State University, USA

Vitreous Fractures
Kim Hahn, Kent State University, USA

Silk Sampler
Janice B. Haynes, Delta State University, USA

“and garments of green girt the fellow about…”
Janice V. Kimmons, Lamar University, USA

Microspace Transmorpho
Helen Koo and Anel Zarate, University of California, Davis, USA

Real Mom
Traci A. M. Lamar, North Carolina State University, USA

Prairie Blossom Felt
Trudy Landgren, St. Catherine University, USA

The Hive
Jung Eun Lee, Courtney Murphy, Virginia Tech University, USA

Standing on the Earth
Jung Soo Lee, Hongik University, South Korea

Ever Changing Mind
Jung Soo Lee, Hongik University Hyunji Roh, Seoul National University, South Korea

RETHINK: Wearing Kombucha in Santa Fe
Young-A Lee and Armine Ghalachyan, Iowa State University, USA

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Jiah Lim, Daegu University, South Korea

Sparkling socialite. A snow-dyed silk gown using inventive patternmaking and construction techniques for minimal fabric waste
Ellen McKinney and Sarah Bennett, Iowa State University, USA

Distortion of Spoken
Seoha Min, University of North Carolina, Greensboro, USA

Buttoned Up
Linda Ohrn-McDaniel, Kent State University, USA

Le Plan de Paris - Giverny
Belinda T. Orzada, University of Delaware, USA

Balenciaga and Spain
Belinda T. Orzada, University of Delaware, USA
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Noel Palomo-Lovinski, Kent State University, USA

I Am Am I
Noel Palomo-Lovinski, Kent State University, USA

You've Come A Long Way Baby
Noel Palomo-Lovinski, Kent State University, USA

Shadow Boxing
Jean Parsons, University of Missouri, USA

Faces of El Salvador
Jean Parsons, Kathleen Kowalsky, University of Missouri, USA

The Anatomy of Identity
Emily J. Pascoe, Montclair State University, USA

Glass to Fabric: Dale Chihuly’s Blown Glass Inspired Design
Anupama Pasricha, St. Catherine University, USA

Sculptural Fashion
Anna Perry, Colorado State University, USA

The Chinese Phoenix
Anna Perry, Colorado State University, USA

The Pout
Vincent Quevedo, Kent State University, USA

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Kelly L. Reddy-Best, San Francisco State University, USA

Lightenng Striking
Carol J. Salusso, Dongming Zhao, Washington State University, USA

Tribute to Schiaparelli
Carol J. Salusso, Dongming Zhao, Washington State University, USA

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Yeonhee Cheong, University of Wisconsin, Madison, USA

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Catalpa Leaves
Kelsie Doty, Kansas State University, USA

Sunrise in the Orchard
Kelsie Doty, Kansas State University, USA

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Zachary Hoh, Sara Smith, University of Cincinnati, USA

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Chanmi Hwang, Ling Zhang, Iowa State University, USA

Cycling with Fireflies
June Hyeon Jeong Ji, Chung-Ang University, USA
Hanji-The Art of the Wind
Kyungun Ee, Iowa State University, USA

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Saemee Lyu, University of Minnesota, USA

Kuiki Eko
Kristen Morris, Cornell University, USA

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Brianna Plummer, Iowa State University, USA

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Brianna Plummer, Iowa State University, USA

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Anne Porterfield, North Carolina State University, USA

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Elahe Saeidi, University of Alabama, USA

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Faculty/Professional

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SIMPLY STRING ART

Simply String Art was inspired by an art piece at the Saint Louis Art Museum. I was intrigued by a painting where the artist had created a three dimensional effect with a string art application over highlighted areas of his painting. I wanted to apply this visual element to the surface of fabric used in apparel construction. The purpose of this piece was to explore string art as unique artistic interpretation for a surface design element. The design process began with a research of string art and its many interpretations in both printed material and Internet documentation of its use. Dating back to the 1800’s, string art first became a popular form of artistic interpretation in the 1970’s. However, its many documented renditions did not appear to include any references of string art applied to apparel. With an awareness of long thread runs creating a snagging problem as a surface design in clothing, designs were explored that had the potential for size alteration while keeping the integrity of the design. After design selection, samples of various designs were created. Testing of designs included potential grid applications, thread choices, and interfacing/stabilizers that could support the thread lengths of the bézier curves while maintaining the integrity of the designs. As various designs were executed, the running patterns of string art seemed ideal for a hemline border or insertion at the base of a garment. It was determined that a dress with simple lines would more suitably showcase the technique. Using flat pattern techniques, a sheath dress was designed with an empire waist and a ray of pleats at the neckline to add visual interest. The measurement of the hemline established the number of repeats of the string art design needed. With the final size of each repeat verified and the number of stitches known for comprising a single repeat of the design, an outline grid of stitches was sewn to a length of fashion fabric to replicate the number of repeats needed for the hem dimension of the garment. This machine stitched grid became the anchor points for each stitch insertion. The length of machine stitches for the outline was adjusted to match the number of hand stitches required to complete each repeat of the design. Hand stitches were then applied to the machine stitched grid. Once the band of embellished fabric was complete, the sheath dress was constructed and the band inserted into the completed sheath.
Using post-consumer material lends itself automatically to artistic solutions and in this area, small independent designers take the lead. Nudie Jeans “Recycled Denim Maniacs” challenge chose young designers to reimagine old jeans into new designs. Junky Styling (UK) uses not only jeans but a variety of used garments, most notably men’s suits, in an eclectic style which has even been seen on the red carpet. Using post-consumer waste is handled differently by different companies – some tend to work with the original shape of the garment utilizing collars, cuffs and the like in new and different ways. Some companies deconstruct the garment, cut it up into uniform shapes and reconfigure into a new textile. The label km/a (Austria) shreds t-shirts, which have been pre-sorted by color, and uses the scrap (put back together through random surface stitching) for their jackets, skirts and tops. The design concept was to explore an ethical alternative to feathers in an environmentally friendly manner. My inspiration came from the feather treatments used in couture gowns. Feathers are rarely associated with cruelty to animals yet, according to PETA the feathers are usually plucked from the animal while it is alive. Movement and color inspired the denim strips and ombré effect which gives dimension to the design, starting with dark denim creating a strong shoulder (enhanced by the pleated and gathered cap sleeves) becoming lighter through the torso and ending with small sections of dark denim to ground the design. The machine washable dress will morph into a deconstructed state as the unfinished denim is washed repeatedly, thereby changing its appearance. Positive sustainable design attributes using post-consumer garments include garment uniqueness, focus on environmental friendliness, and creativity. The process of turning something worn out and discarded into something new, useful and often beautiful can be a satisfying challenge for environmentally conscience designers.
SAORI Ensemble is one in a series of designs developed as part of a textile and fashion collaboration organized by SAORIartsnyc, between SAORI weavers with autism in Japan and fashion designers based in the US. The purpose of the design and my role in the collaboration was to create a cohesive ensemble that expanded the textural dynamism and visual impact of the SAORI narrow-loomed cloth, while respecting the physical parameters by leaving the woven yardage uncut. SAORI is a weaving technique developed by the Japanese weaver Misao Jo. The free-style weaving form's name comes from the word “sa,” which is used in zen vocabulary to mean that everything has its own dignity. The philosophy of SAORI inspired me to employ a method of tactile call and response with the intention of celebrating the cloth. The sturdy warp threads were used as a device for draping a gathered bodice, joined with hand stitching, allowing the woven yardage to remain uncut. I determined through aesthetic evaluation that the textural dynamism of the weaving could be expanded with the use of digital textile design. The weaving was scanned, a repeat pattern was created and digitally printed onto silk satin. An A-Line skirt was constructed out of printed yardage. Finishing techniques included fraying the hem of the skirt as a textural compliment to the woven bodice. The method of construction used in the woven bodice consciously considers the material parameters. The effort to compliment the qualities inherent in the material is a form of no-waste design. In this way, SAORI Ensemble innovates existing knowledge, harkening back to amplify the first loom-woven garments through 21st century technologies. Digital printing expands the visual impact developing complexity of pattern and increasing potential material for a design. Finally, this design is tactile invitation to other designers who might be interested in exploring and collaborating with the valuable work of the SAORI movement.
The design goal was to create an ensemble that reflected the spirit and cultural heritage of New Mexico. The early Native American inhabitants call Santa Fe the “Dancing Ground of the Sun.” The high desert, surrounding the pueblo communities, transitions into foothills and into gorgeous mountains covered in morning mist, with dusty greens, sage and light lavender foliage enveloping the low lying plains of New Mexico. The combination of New Mexico’s topography and Native American culture and symbolism of the region inspired the design and execution of Thunderbird – Sacred Bearer of Happiness Unlimited. The two piece ensemble was created to represent symbolic elements of Aztec culture in the silhouette design and accessorizing details. The wing-like sleeves set on a trim, fitted body mirror the shape of the Thunderbird pictograph; the paneled bi-level skirt, anchoring the design as flight feathers finish the bird. Both the use of sunrays and mountain range symbolism were introduced through the metallic and linen trim which coordinated with the sage green nubby linen base fabric. The raw character of the linen reflected the natural beauty of New Mexico, and the selection of tonal buckles brings in the earthy wood tones to complement the sage. The two piece suit design was patterned on a CAD system built from basic blocks, plotted and sewn first in muslin followed by nubby linen. The embroidered tissue linen fabric was trimmed to five inch border trim, edges pressed under and placed on the design. A geometric application pattern was used with mitered corners, matching patterns at the 45 degree angles. Internal seam allowances were bound with bias tissue linen, while a linen/rayon blend was used for areas of full lining. A linen belting was created using a raw and tissue linen, threaded with tonal buckles. All elements were combined to create a balanced and harmonious ensemble reflective of the peace and harmony of the Native American culture.
The concept was to combine diverse cultural approaches to design, using traditional and digital textile technology to create a cohesive lounging ensemble. The crochet elements draw from the recent resurgence of domesticity as it works to empower third-wave feminists (Chansky, 2010; Groeneveld, 2010). The “digital batik” textile references West African wax prints which incorporate a tradition of bringing semiology to clothing (Spencer, 2001; Sylvanus, 2007). By combining the two traditions, this design demonstrates an innovative approach to the capacity of textiles to inspire us and change through time. Inspiration comes from the designer Stella Jean and her collaboration with the Ethical Fashion Initiative. Stella Jean is known for combining elements of African textile culture with European fashion. This design is different from those of Stella Jean as it combines West-African-inspired textiles with European crochet. The design process interpreted the classic wax “crackle” pattern of traditional batik into a digital design using Lectra software. The crochet textile used filet crochet technique, which creates patterns using a system of open and closed double crochet stitches (Stoller, 2006). The crochet pattern replicates the primary motif in the “digital batik” textile to create a cohesive appearance. Coordinating crocheted garments were created using the same replication of motifs from the “digital batik” to the crochet design. This design contributes to the field by initiating discussion of globalism through clothing. It demonstrates how varying cultural traditions can be brought together in potentially positive ways. The work is innovative in its combination of tradition and digital technology to create a cohesive look within one design.
Rosso Mistral is aimed to demonstrate, educate, and inspire young professionals during their design process to consider environmental impact. Rosso Mistral is designed and constructed from pre-consumer textile waste (discarded textile scraps) from university apparel design workrooms. Considerations for the design included pattern shaping, utilization of textile yardage and scrap waste, and the ability to design for second life (Thomas, 2008). Rosso Mistral employs a quilt-and-slash technique where multiple layers of discarded textiles scraps serve as the ‘filling’ for the quilted skirt (Lundberg, 2007). Discarded fabric waste was strategically layered and positioned to remain in place upon slashing of top-skirt layer (post stitching/quilting). Rosso Mistral’s design process began by dividing the collected textile scraps by color for palette selection and yardage identification. Research for textile and fiber art technique and aesthetic inspiration was conducted. Red and black hued textiles were in excess due to the women’s heart disease awareness student design gown challenge. The quilting pattern of the skirt was inspired by the Mistral – the strong northwesterly wind that blows from southern France into the Gulf of Lion (Mistral Associates, 2015). The swirling motion of the quilting stitches provide an interesting aesthetic for the wearer while providing a functional construction application that holds the small and narrow textile scraps in position upon slashing. To adhere to the aim of the sustainable design minimal trimming and shaping was done to the ‘filling’ scraps. Upon close inspection of the skirt details, one may see the variety of textiles utilized by this design: velvet, plain weaves, lace, netting, and metallic textiles to name a few. Rosso Mistral yields a positive outcome from a negative, yet necessary, textile waste-generating situation while providing a second life for discarded textiles (Brown, 2010).
The concept was to infuse a contemporary professional academic work ensemble with design elements from traditional Saudi Arabian dress design and embroidery from the Hejaz region. Previous research described a context in which design elements from Saudi ethnic dress are limited to heritage or cultural folklore, separate from every day or professional dress (Meimany, 1996; Maglan, 2007; Shata, 2007). This research used a collaborative design approach, involving co-designers and/or end-users in the design process (Binder, Brandt, & Gregory, 2008) to better ensure that the designs met the functional, aesthetic, and expressive needs of the user. The purpose was to create an ensemble of professional dress for a Saudi female academic based on preferences using the FEA consumer needs model (Lamb & Kallal, 1992). In the design process, traditional embroidery patterns were interpreted into digital design motifs for the textiles created using Lectra software and printed using digital technology. In addition the garment patterns were developed using Lectra Modaris software. The goal was to achieve apparel that was practical, comfortable, and more expressive of Saudi aesthetic and cultural identity than Western clothing currently worn by subjects in the study. The contribution of this research is to provide greater understanding of the ethnic culture of the western province in Saudi Arabia for Western scholars. Moreover, in Saudi Arabia it may provide potential small business opportunities for Saudi women who are trained to work in the apparel industry.
Singed: How the zebra got its stripes is a continuation of exploration into various African cultures and fables. I have been working with batik for the past few years and with this piece, I continue to expand my knowledge of working with this resist technique. There is still much to learn of this craft, thus I plan to experiment with this media in the future as well. This piece was inspired by an African fable from the San people of Botswana, Namibia, Angola, Zambia, Zimbabwe and South Africa. Through paraphrasing, I tell the story here and interpret it via the exhibition piece. Long ago, when drought was near and only small pools and pans of water were accessible; there was a boisterous baboon who was the self-proclaimed ‘lord of the water.’ The baboon sat perched on the rocks near the pool with his fire going. An all-white zebra came to the pool of water for a drink and the baboon told the zebra to go away from his pool. ‘This water is for everyone not just you,’ shouted the zebra back at the baboon. The baboon stood on a large rock, puffed out his chest and told the zebra he would have to fight for the water. They began to fight in fury, then with a mighty kick, the zebra sent the baboon flying high in the air and he fell among the rocks behind them. However, when the zebra gave that powerful thrust, the force was quite great! As a result of the kick, the zebra staggered back into the baboon’s fire and was singed leaving black stripes all over its white fur.
The Nyangatom woman is a continuation of research focusing on various African cultures. This piece expands my knowledge of working with batik resist techniques and beading on leather. Inspired by the Nyangatom tribe of the Omo Valley located in Southwest Ethiopia crossing over into the Sudan border, the semi-nomadic tribe is known for their singing and storytelling. The girls and women wear heavy necklaces of dried seeds given to them by their father as a girl; and then after marriage, as a wedding gift from their husband. Specific skirts distinguish the girls from the women. Both wear skirts of goat or calf skin; however the girls’ skirts are rectangular with colorful beads of ostrich shells and glass sewn to the skins, and women who are married wear a longer triangular shaped shirt with metal beads. The latter skirts are not as flashy as the girls’ multi-colored skirts, however the metal beads used for the women’s skirts makes them much more valuable. This triangular skirt was inspiration for this piece. The design process began with the bodice which was draped with the tribe’s simplicity in mind. The cotton canvas bodice wraps the body and has only one seam at the side. It was embellished with a batik technique, scrap pieces of corduroy and leather were appliquéd on for added interest. The linen-like weave under skirt was draped with an inverted triangular silhouette repeating the shape of the Nyangatom women’s skirt. The hem of the underskirt was frayed to further pay tribute to the simplicity of the Nyangatom life. The main showpiece, the leather over-skirt, is triangular shaped and adorned with solid copper beads in an antique and polished finish. The copper beads also adorn the shoulder of the bodice. This piece contributes to the field a unique combination of media—batik, appliqué and metal beading being used to assist in furthering our understanding of the Nyangatom culture.
Royal Mbebana is a continuation of exploration into various African cultures and fables. I have been working with digital fabric printing for the past few years and with this piece, I continue to expand my knowledge of developing prints. I also experimented for the first time with beading patterns. This piece was inspired by the Basotho tribe of North Sotho, South Africa. In this culture the girls are initiated into womanhood at 14-16 years of age at a ceremony where they wear a tradition beaded apron. The aprons or thithos that are worn by the “common” population of girls are made of white beads backed on cotton fabrics. The ornate beaded garments are handed down to all the daughters in the family and given to them by their mothers. A more elaborate version of the thito, is the mbebana which is worn by the daughters of headmen or chiefs (royalty). The mbebana is an apron of multi-colored beads in ornate triangular patterns. These mbebanas are higher quality than that of the thithos because of the more expensive beading used as well as being backed by animal hide instead of cotton. The design process began by draping the silhouette of the dress in silk dupioni. Repeating the traditional triangular shape used in the mbebana, the bodice was created with a V-neck and triangular fit seaming at the bust. The back of the bodice was draped in a racer back silhouette with a beaded design in multi-color triangular shapes mimicking that of the mbebana. The ball gown skirt was created in three main layers: The underskirt in cotton batiste, the middle skirt created from silk dupioni and the exterior layer of the skirt in silk organza. This exterior layer is adorned with a multi-colored triangular pattern reminiscent of the mbebana. The print was designed on Adobe Illustrator and was digitally printed onto the silk organza. This work contributes knowledge of African cultures, digital print exploration and beading. This work gives us a better understanding of the Basotho peoples of South Africa.
The use of steam to extract color from plants bundled within fabric can yield darker and more intense color while using less water compared to immersion dyeing (Kadolph & Casselman, 2004; Flint, 2008). Steaming procedures include steam from a pot on a fire (Flint, 2008), stove top (Kadolph & Casselman, 2004), and electric skillet (Feldberg, 2014), while procedures for a pressure cooker are less known, perhaps due to its rare use in today's kitchen. The purpose of this project was to use a pressure cooker to extract color from late summer plants. Leaves (woad, Persian shield, basil, geranium, coral bell, coleus, mint) blossoms (mum, verbena, lobelia), and madder root were harvested from the designer's garden. Previously frozen hollyhock and hibiscus were also used. Plants were placed between wet silk/wool plain weave and silk broadcloth, which were pre-mordanted with aluminum sulfate at 12% weight of fiber. The bundle was accordion folded, placed between ceramic tiles, secured with C-clamps, and steamed in a 22 quart stove-top pressure cooker for one hour at 15 lbs of pressure. The yoke was immersion dyed with ground madder root. The lining was dyed with weld and dipped in indigo to yield green. Contributions were made to the existing knowledge of contact dyeing by documenting color extraction of garden plants using a home pressure cooker. While prior solar extraction for woad, verbena and lobelia was blue and turquoise, the high pressure steam yielded dark yellow-green. These outcomes of darker and more intense color support Kadolph and Casselman (2004) as well as my prior explorations. The fresh madder imparted dark red with fine root hair detail. This degree of detail was not expected, but supports Flint’s (2008) use of hard sticks in her bundles. An advantage of pressure steaming plants on wool blend was the minimal color loss after washing.

Sherry Haar, Kansas State University, USA
The main purpose of this design was to develop a sustainable design through the use of re-purposed post-consumer materials while emphasizing the curve of the human body. Six pairs of recycled denim jeans were used in this design to explore an innovative way to use post-consumer recycled clothing. Two other previous designs have been created by the designer using recycled denim jeans. The first design was created by weaving strips of denim together, while the second design created was made by juxtaposing different shades of denim strips by sewing them together with a digitally printed canvas. This design evolved from those two designs by combining the two previous design techniques, hand weaving and patch-work. In this design, six pairs of post consumers’ jeans with different shades were cut into different sized strips and sewn together to create a fabric surface for the dress and the jacket fabric surface was created by hand-weaving technique. The dress design was created by placing and sewing together different shades of recycled denim jeans strips to accentuate the curves of the human body. The fabric surface of the jacket was created by hand-cutting six pairs of post consumers’ jeans into ½” thin denim strips, and then weaving together every strip in a progressive order from two separate axes that progressing from light to dark shades respectively. Hand weaving techniques using leather and paper for artwork and accessories has been well developed; however, hand weaving strips of denim hasn’t been done in the past especially for apparel design. This design is an innovative approach using a combination of hand weaving and patch-work techniques with recycled denim to carry on a sustainable design practice. The pattern pieces for the jacket and dress were developed by using flat pattern and draping methods. The designer tried to create an innovative, contemporary sustainable outfit inspired by striations of a body’s curved muscles.
EUCLIDEAN SUNRISE

The purpose of this design is twofold. First, the designer wanted to create a woven fabric surface inspired by the floral pattern created when eight tangentially connected circles are symmetrically intersected. Second, the designer wanted to create an engineered digital textile print with a hand weaving technique. New methods used by the designer include developing an engineered garment patterns with a digital textile pattern designed from a software rendered pre-visualization. First, the jacket and skirt patterns were developed using flat pattern and draping methods. Second, those patterns were digitized to develop an engineered textile pattern using Adobe Illustrator (Chapman & Istook, 2002). Two sets of textile patterns were developed for each jacket and skirt pattern. One textile pattern with ½” width stripes was created for weft strips and the other textile pattern with ½” width stripes was created for warp strips. These two set of textile patterns for both jacket and skirt were created in Adobe Illustrator and Photoshop and then printed on 100% cotton chambray. To minimize fabric edge raveling, each of the pattern pieces were designed and printed on a bias grain line. Each 1/2” strip was then hand-cut and woven together to match the original weft and warp engineered patterns that were created in Photoshop for both the jacket and skirt designs. The original textile patterns were composed of four tangentially connected circles filled with a yellow-orange to black color gradient and then arranged in a North, South, East and West orientation. The weft circle patterns were then rotated, in software, 45 degrees off of the North / South orientation, and woven together, a new flower like pattern emerged from eight-fold symmetry displayed from the woven intersecting the circles. This unique design, inspired by Euclidean geometry, is an original work using both engineered digital textile printing and hand weaving techniques.
The purpose of this design was to create a silk organza fabric surface with opposing color gradients that captured the changing color densities of sunlight passing through a translucent liquid media. The gradual color changes of a sunset refracted through changing densities of liquid, from blue, red to orange were the inspiration for this design. The textile surface design presents an optical illusion of depth and volume created as light passes through the parallel gradation of three contrasting semi-translucent color gradients of digitally printed silk organza that overlap in an interweaving pattern. First, flat pattern and minimal waste pattern development methods (Ericson, 2010) were used to create a single, continuous pattern piece for the dress eliminating shoulder seams. Twenty-one separate linear gradients with two different sets of color gradients (blue and red; red and orange) of progressing intensity were created in Photoshop and then printed on 100% silk organza. To minimize fabric edge raveling, the linear gradients were printed on the bias grain line of the silk organza. To construct the fabric surface for the dress, each 1/2" strip was hand-cut and woven together in a visually progressing order from the two separate and opposing axes. The arm hole edges were bounded with a self-fabric bias strip. The neckline and hemline were finished using a digital print of the original pre-cut organza strips. Several designs have been created by the designer using this hand weaving technique; however this particular design is the first time that strips of silk organza were woven together. Hand weaving the digitally printed silk organza strips created both an interesting surface color and illusion of volume when each of the two different color gradient strips were overlapped. Furthermore, the overall design was transparent enough to showcase the silhouette of a body when worn by a model. What is unique about this design is that it simultaneously demonstrates a patchwork-like pattern when viewed from a distance, but also because of its semi-translucence, displays a playful optical illusion of depth and volume from the interplay between the progressing layers of continuous interwoven color on each strip.
Accented by the fuchsia raw silk, this silk sack dress highlights design principles in this asymmetrical design, guided by shapes and sizes of the bias samples. A strong tactile sense is created by the plethora of silk textures accented by chains and edged in fuchsia. The concept was to repurpose small samples of silk fabrics into a modified silk sack dress. Repurposing has been one strategy in the apparel sustainability movement, and one of this designer’s great interests. According to the online Merriam-Webster Dictionary (2015), to repurpose is to give a new use or purpose to. The weight and drape of the silk samples made the sack dress a suitable silhouette for further design exploration. The materials included small silk samples, a discarded cotton percale sheet, and a fuchsia silk shantung remnant. Most silk samples were nearly four inches square with pinked edges. The modified base sack dress was cut from the sheet. The silk samples were pinned to the base design, with the sample edges overlapping slightly and zigzag stitched onto the sheet. The fuchsia silk was made into narrow flat trim to outline the garment’s asymmetrical edges. The silk samples from discarded sample books were chosen based on compatibility of color or mood. A variety of chain remnants and unused necklaces were attached to the dress front to create rhythm and embellishment. Some chains were stitched with fuchsia yarn for added texture and color. The fashion upcycling phenomenon seems to be a paradigm shift, representing a fresh way of thinking. In 1957, the fashion houses of Givenchy and Balenciaga introduced the “Sack Dress” in their spring collections. It was a dress with no waist that narrowed at the hem. Givenchy reportedly considered it more of a way of dressing than merely a dress style (Troisel, 2013). This design was based on the sack silhouette, but treated asymmetrically for a contemporary look.
This garment was inspired by the legend of the Green Man, an otherworldly figure who inhabited the forests of medieval Europe (Raglan, 1939). The title comes from the anonymous 14th Century English poem, Sir Gawain and the Green Knight, one of the many literary works in which the Green Man appears—in this case, as a fashionably dressed knight, green from head to toe, who emerges from the forest to challenge King Arthur’s knights to a battle of bravery and wits. The piece brings together medieval and modern aesthetics and techniques. I began with a cotehardie—a 14th Century garment worn by the knightly class. I added fabric motifs applied as raw-edged applique, a modern technique I have explored in previous creations. The applique-collage technique added hand-crafted embellishments to the design, including embroidery using medieval stitches, edgings and laces crocheted or tatted by hand, and pleated beads made from fabric, ribbon, and natural stone nuggets. A shaped edge at center front opening and along the hem enhance the feeling of vegetative growth. All of the elements were selected to reflect the Green Man’s earthy, natural and woody spirit. The Green Man lives half in the shadowy interiors of the forest and half the sunny fields surrounding it. This aspect is represented in the color gradation and density of motifs on the garment, which transition from light background and motifs to darker hues—an effect that echoes the medieval practice of parti-coloring. To introduce novelty and further explore the raw-edged applique technique, I added the unique element of three-dimensional illusion through a shadowing technique. Not only is the overall design enhanced, but the visual impression of a multi-level forest floor is intensified. The final design illustrates how the dress, aesthetics, and culture of the past can inspire the art and fashion of today in a uniquely modern way.
This dress is inspired from the space transformation in the interaction views of fashion design and architecture, areas for creating micro- and macro- spaces for humans. The multidisciplinary approaches of fabrication techniques and materials were applied to visualize. Garments are the closest objects that contact our skin or surround our body. These garments create microspaces between the garments and the human body. With the transformable design, the dress changes the amount of occupied space in micro and macro spaces areas. When the dress is mini style with constructive surface laid out, the dress is close to the body but makes the body further from the buildings, and vice versa. This symbolizes the interactions of garment with human body and buildings as two living spaces. This dress explored various techniques and materials with architectural approaches considering spaces around the human body. The transformative dress design allows flexibility in aesthetics and functions of the dress by providing wearers opportunities to design their micro- and macro-environments. The dress can be changed into two different styles, to be worn more frequently in different contexts and extend the use phase in the clothing lifecycle. Triangle pieces were made of acrylic and explored different techniques to create the architectural shapes: a) shapes and textures were designed by CAD and 3D printed using thermoplastics, b) a molding case was 3D printed, melted thermoplastic liquids were poured; c) created a molding case using a clay for molds and poured melted thermoplastic liquids; and d) acrylic plates were laser cut using CAD software. Small holes were created alongside the edges of the stiff triangle pieces to connect the pieces to mimic fabrics. The many dress layers and seams to mimic stiff and structured building lines. The dress can be a high and low unique dress when the hemline is connected to the neckline and the dress becomes a long formal dress when disconnect the hemline and the neckline.
In all innocence, my daughter’s friend asked, “What happened to her real Mom?” But… that is me, I am her real Mom. Our adoption is open, the children know we chose them and we know our children’s birth mother. She is not mysterious, but a real person with a face we know. She has even come to visit. As my children become a little older and more aware, and such questions become more challenging, I find myself focused on what defines a real Mom. This piece is one of a set of visual explorations surrounding adoption, its relationship to biological roots, and what makes a “real” family in the context of chosen children. The techniques and motifs in the piece reflect this exploration. The primary fabric is a 4 color (black, dark brown, heather brown, cream) electronic jacquard knit fabric that I designed and engineered in Lectra Kaledo specifically for this dress, then I knitted it on a Mayer CIE knitting machine. The motifs include a tree of life, melding tree and Celtic knot, in the middle of the engineered design. This interpretation, featuring Celtic knots often interpreted in modern culture as symbolic of eternity, was selected to symbolize the forever family. The tree representation is dual, tree of life and family tree. The vintage lace motif reflects family history. The intertwined trunks represent the joining of two biological family trees into one richer, fuller chosen family. The lace trim and collar drape suggest a wedding, the start of our family, while the leaf pattern in the purchased flounce fabric continues the tree theme. The somewhat unexpected combination of the materials, playing burned out sheer against heavy cotton jacquard, reflects the joining of disparate histories into family. My daughters face is knitted into the fabric, peeking around the entwined family trees, because she is at the heart of the exploration. Her face was interpreted from a photograph, controlling how different colors knitted into the fabric create shading.
My milkweed journey began on a cold, blustery day in January 2006 at Old Sturbridge Village, Massachusetts. I attended a historic costume seminar where the docent displayed a beautiful cream-colored capelet for the group to admire - it was made from milkweed floss! Intrigued, I decided to try to replicate the garment from memory. Thus began my experimentation. Historically, milkweed has been used as a fiber of choice when other, more superior, options were not available. In colonial America, milkweed floss was used as a vegetable fur in capelets and tippets; and as a stuffing for mattresses and pillows. Prevalence of this sustainable fiber invited investigation. I ventured into using milkweed as a fiber source in the successful re-creation of an historic capelet. Yarn spinning attempts using milkweed were difficult unless blended with cohesive wool fibers. Five alternating layers of wool fiber and milkweed floss were assembled. Felting methodology using heat, moisture, agitation and compression caused the wool fibers to shrink, capturing the milkweed floss and holding the fibers together in cohesive fibrous mats. No adhesive was used. The wool fleece was dyed prior to layering to enhance the distinct luster and open spiral character of the milkweed floss. The fibers were crosslaid in the same manner during construction of the mats in order to achieve similarity in fabric design. I needed the spiral shape to open before felting the fibrous mats, so complete air stillness was required in my working space. Very slow, deliberate manipulation of the fibers was absolutely essential. When the hot, soapy water was applied and agitation of the fibers commenced, control of the movement of the milkweed floss was lost. At this point, the contrasting colors of the two fibers caused the milkweed floss to become very apparent. To manage the felting process and create enough fabric for a garment, seven fibrous mats, approximately 36 x 54 inches were produced. A simple princess-line jacket with an asymmetrical closing was constructed to accentuate the unique, unpredictable fabric design that emerged. The milkweed floss aesthetics of warmth, softness and luster became strikingly obvious.
Origami has inspired some fashion designers such as Issey Miyake and Charles James. For example, Issey Miyake creates garments by using permanently pleated polyester fabric, which was inspired by the traditional form of paper lanterns. The purpose of this clothing design is to create an elegant garment with elements of an origami rose. First, the basic under dress was created using heavy tulle material to create the shape of the dress. Then, each piece of fabric was folded and pressed with a hot iron. This dress used polyester satin fabric to provide an elegant look and to hold its shape. Each folded fabric piece was sewn and assembled together by layering fabrics which creates the origami rose surface. This design represents a cohesive theme of an origami rose throughout the dress and presents an elegant look. This design is innovative in terms of developing a unique textile by layering fabrics and incorporating an origami rose to fashion.
Nature has been a long-time inspiration resource in the fashion industry. Natural world inspirations have provided tremendously unique styles and color ideas. Recently, Burberry Prorsum S/S 2015 took inspiration from the birds and the bees; and Alexander McQueen S/S 2013 Ready-to-Wear was inspired by a honeycomb. Inspiration of this presented outfit was derived from a honeycomb. Over 100 layers of fabric were ironed and attached using fusible bonding webs. Then, attached fabrics were cut to create the 3D hive shape. Draping method was used for creating patterns and the 3D shape. Using monochromatic and light color tones, viewers will focus more on the structure of the skirt. In addition, the gold hexagon elements around the neck area were used to move the viewer’s eyes from the skirt to the face areas and give balance between the skirt and top. The hexagon elements also created a cohesive theme of the hive as a whole outfit. This clothing has a unique and abnormal shape and provides an avant-garde look. In our knowledge, no previous design has the same or similar type of fabric and/or garment shape. The skirt is also travel friendly; it can be folded and flatted. Therefore, this clothing provides a new perspective in terms of creating new 3D surface fabric and unique garment shapes.
The purpose of this design was to express the beauty of the fallen leaves in the woods. The designer was inspired by the fallen leaves in the cold winter. All leaves seemed to create the spiral shapes because of the wind and to fly around the woods. The designer photographed the leaves, the frozen branches and the windy atmosphere, and created the textile designs using Adobe illustrator and Photoshop. The leaves and the branches of the textile designs arranged in circular forms. A full size textile image was a 150cm radius circle. This textile image is cut in a half in order to fit in the width of the fabric, and 8 half circles were Digital Textile Printed (DTP) on approximately 10 yards of the poly chiffon fabrics. With these 8 half circles, two 360° circle and long skirts were created. Each skirt had two layers: the images were printed on the right side of the inner skirt, and on the wrong side of the outer skirt, so that the printed images were facing each other. The outer skirt is meant to be flipped over the upper body for the display. The designer intended to represent the flow of the nature in the full skirts shape, and to symbolize the connection between the human and the nature through the fashion. This design also contributes the scholarship of teaching Digital Textile Print (DTP) in the classroom from creating the original sources to designing the final garment. This design was originally created for the prologue of the documentary program titled “Human and Fashion” of EBS in South Korea.
EVER-CHANGING MIND

Everything around us is changing fast. We sometimes find ourselves feeling confused and fragile in this world. The purpose of the design was to reflect our ever-changing minds. We created various images of the textile designs that express different emotional statuses, and then displayed them in a blank dress. Wearable technology has drastically improved for fashion. Various forms of wearable tech fashion have been proposed in different ways—garments that respond to the environment or sound (Amy Winter, 2015) or dresses that change the pattern of lights activated merely by looking (Ying Gao, 2015). We proposed here an idea of a future fashion design which is able to display the textile images just by plugging a USB drive. We focused on aesthetics and intended to suggest the concept of wearable technology using cutting-edge technology: 3D projection mapping. For this process, ten textile designs were created by two designers: one designer hand-drew the flowers from her imagination using oil pastels. Another designer developed the graphic designs using a CAD program (Colour Matters) to express the complexities of her mind. All textile designs were converted to JPEG files and loaded on Mad Mapper (Video apping software). In this program, each 2d textile image was reshaped and adjusted to exactly fit to a 3d object (the white cotton dress in this design) when playing with the projector. The white dress functioned as a display screen. Ten textile design images are shown continuously. The viewing time was approximately two minutes. This design showed the real-time reflection between the self and the clothing as it amplified the original meaning of the clothing. This also means a future form of fashion that plays on the expression of momentary emotions of self.
Inspired by the concept “sustainability,” we challenged ourselves to rethink what constitutes sustainable consumer products in a world of increasingly stressed natural resources. We explored the innovative way to develop renewable biocomposite materials, leather-like nonwoven fabrics, which can be used for wearable products such as vest, jacket, bag, and shoes. The cellulose fiber mats formed by bacteria and yeast in fermenting green tea can be produced without any synthetic process or chemical materials. Our wearable kombucha sleeveless jacket for men represents an alternate future moving to a cradle-to-cradle system, instead of relying on materials derived from unsustainable sources. The outcome of our innovative design efforts is an aesthetically pleasing, biodegradable men’s sleeveless jacket of cellulose fiber mats color-dyed with the leftover coffee grounds, yellow and red onion skins. This RETHINK piece provides a promising future for nonwoven biodegradable material used as an alternative to leather. The RETHINK piece was created under the consideration of simple pattern development using zero waste design approach. We also emphasized the visual experimentation of relationships among the imagery, 2D shape, and the evolving 3D structure. Contemporary looking style lines, earth-tone color schemes, and composition of this piece were derived from the recognizable elements of Santa Fe’s architecture and landscape. 3D printed, octahedron shape buttons using true white PLA (polylactic acid) filament were attached to the sleeveless jacket for providing additional interest and depth of the design. Once design sketches were finalized, a muslin prototype was developed on a men’s size 36 dress form. Then, style lines of this contemporary jacket were decided by considering vibrant color-matches of the materials dyed with the leftover coffee grounds, yellow and red onion skins. The cellulose fiber mats were grown by designers using the following combination of ingredients in a 11.5”x16.75” plastic container at a room temperature of 80-85°F: 3760ml water, 9 organic green tea bags, 540g cane sugar, 632ml vinegar, and 100g commercially available organic SCOBY (Symbiotic Colony of Bacteria and Yeast).
CLOUDS IN THE GLASS

The beauty and mystery of the shapes and textures of clouds have been a source of inspiration to many artists and designers. For example, Rene Magritte and Salvador Dali have brilliantly captured them in their works. I too wanted to secure the beauty of passing clouds and the wonderful emotions I feel when watching them in my pieces. I decided to put the clouds in glass and situate them on the body. I believe there are many people who think as I do, so if they are passing by my work I'd like them to have a feeling that they could own the great beauty of nature. I used the images of clouds, glass, and body to do the collage in order to try and show the relationship between nature and the Garment. The body images for the collage were inspired by the work of Man Ray whose pieces are abstract and sensual. A combination of glass was used around the curved areas such as the bust, waist, and hips. Curved construction lines and folding silhouettes are meant to represent curved glass. The flowing shape of the clouds was applied as a finishing detail. Blue and white are the primary colors used in order to symbolize the clear sky and clouds. To express solid and delicate forms, I used 100% cotton as the main material. The images of the romantic clouds were achieved by using Digital Textile Printing (DTP) over a white and transparent organza.
The goal was to design a gown for a vivacious woman who attends philanthropic social events and desires a lively aesthetic through creative fiber arts techniques. A secondary goal for the designers was to highlight a unique piece of snow-dyed 100% silk charmeuse while keeping the 5 yards intact for potential future reuse in another garment. Scholars have creatively designed to minimize fabric waste (e.g. Kallal, 2007; O’Rourke-Kaplan, 2012) and to feature unique hand-dyed fabrics (e.g. Allyn, 2007; Cho & Pedersen, 2007; Kramer, 2007; Sanders, 2007). This design combines both aspects. To achieve these goals, a strapless gown was designed with the snow-dyed fabric width from an empire styleline to the floor and its length pleated around the body. Above the empire styleline, pink silk charmeuse with hand-applied sequins and beads in colors complementing the snow-dyed fabric was used. The charmeuse was pre-soaked 30 minutes in a soda ash fixative bath, twisted, placed on a screen over a container in a 70°F room, and covered with snow. Citrus Yellow, Antique Gold, Fire Red, and Fuchsia Procion fiber reactive dyes were placed on the snow and, due to the cold temperatures, decomposed into their component colors, imparting more colors. The melting snow carried the dye through the fabric. Princess-seamed bodice pieces were flat-patterned, then spaced along the 5-yard length, to determine the pleat intake, and marked on one selvage. To construct the gown: (a) interfacing and spiral steel boning were attached to bodice underlining panels; (b) pink upper bodice panels were sewn to the snow-dyed fabric at the empire styleline, according to pre-marked pleat spacing; (c) underlining panels were hand-basted to outer fabric; (d) princess seams were sewn above the waist, enclosing excess fabric in the bodice and creating box pleats in the skirt. The creative patternmaking and construction techniques highlighted and utilized the entire 5-yard piece without a single cut of the fabric. The snow-dyeing technique is innovative because Procion fiber reactive dyes are typically used in warm water.
The designer focused on her own experiences with her mouth and tried to communicate them through a design of an ensemble. Spoken words from a mouth are often distorted by the listener for various reasons, and further distortion can also happen in the inference of meaning by the listener. The ensemble expresses the designer’s experience regarding the distortion of spoken words. Based on photographs of the designer’s mouth, several images were created through Photoshop and printed digitally on silk and polyester. The fabric with combination of red and pink mouths was selected for the ensemble because it was considered to deliver the theme appropriately. After that, the fabric was gathered with various widths to communicate visually how the messages from the mouth are distorted. A thick interfacing and a wire were inserted into the edge of the fabric to maintain the form of the gathers (See figure 2). Also, all the pieces have different grain lines in order to place mouth patterns in various positions. The design considers the relationship between fine and wearable art forms. A number of fine artists have been inspired by a human body and their works communicate beyond mere appearances, such as the subject’s self-consciousness, the medium being used, and the cultural context in which the artist is working (O’Reilly, 2009). In this regard, the ensemble demonstrates that fine arts inspired from a human body can be translated into wearable art through the use of fabrics. Accordingly, this technique will give new design ideas to designers who want to create innovative design through the use of new materials.
Upcycling and re-cycling are more and more common phenomena in fashion as the strive for a more sustainable fashion industry is progressing. However, it is difficult to catch up and get ahead when the mountains of trash keep building in the world. As a sustainable approach the reuse of textiles gives these materials a second life and limiting the waste of unwanted or used material. The idea of these fabric pieces as survivors, or old things that have kept their value thus also give the final garment an association to sustainable values (Fletcher, 2008). In this piece I have worked with the more difficult pieces to upcycle in a garment namely the collars. I realized as I was working on another piece in this series of combining upcycled shirts with the idea of the knit stitch that it would be a very interesting challenge to work with a more complex shape such as the collar and also see if I could take advantage of the features to create the garment. Using leftover collars from a previous project and experimenting on the form started the process with the idea of the knit stitch as an important feature of the design. In this piece the technique utilized is not a true knit stitch but more of a linking technique that creates the same look as that of knit or purl stitches in traditional knits. Additional embellishment from leftover shirt buttons decorates the neckline and the waist embroidered on in an untraditional approach to applying buttons in a way that they don’t function but simply add an aesthetic value to the piece. Since the dress also created more of a net like structure I decided to add a liner dress underneath created from one of the shirts utilizing the collars. As the work progressed I realized I needed many more collars (dress totals about 120 collars) for the completion of the dress so now there is a new group of dress shirts waiting to be explored further.
A summer spent in Paris and an excursion to Monet’s Giverny garden led design and color inspiration for this design. In August 2014 five designers with a common interest in hand crafted textiles found ourselves together in Paris. Discussions on creativity, creative scholarship, dyeing and felting textile techniques, inspired the group to organize a design retreat the following spring. The purpose of the design retreat was to explore new methods of textile and surface design. During the retreat, dialogues about the design process enabled each designer to develop work that pushed their skills and excited their creative spirits. As an adventurous designer, I researched nuno felting and then dove right in to design a whole garment based on my design concept rather than to develop felted yardage. Nuno felting is a variation of felting that uses a sheer fabric as a base for wool roving. To achieve a whole garment felted design, an enlarged garment pattern is developed to allow for shrinkage during felting. Fibers are laid down on the fabric base following the surface design concept. An impenetrable layer separates the back and front of the garment during the felting process so the two layers do not bond together. A sleeveless sheath dress with a wide neckline, shoulder seams, and no closures was designed. The nuno felted, whole garment felting process allowed exploration of a new method of controlling fit, since the shrinkage during felting can be controlled in areas of the garment as needed. This technique is also a sustainable design zero-waste method as the entire width of fabric was used. Hyacinth silk tulle is the base fabric for the dress. Hyacinth wool is balanced by neutrals and highlighted by curly variegated wool to provide visual interest and connect to Monet’s Giverny garden inspiration. Silk chiffon was acid dyed in complementary colors, torn into squares to develop a handkerchief hemline which was incorporated into the felted edge. Remaining tulle hangs behind the handkerchief hem, draping toward center front. Hand rolled hems and beading complete the design details.
Cristóbal Balenciaga made significant and lasting cultural and artistic contributions to fashion during his career as a couture fashion designer. He was known for his sculptural and architectural manipulation and control of fabric and for using unique pattern shapes for fitting garments. The goal was to demonstrate Balenciaga’s crucial contribution to fashion. I designed an original garment influenced by the work of Cristóbal Balenciaga and introduced an element of Spanish culture, a design influence he used often himself. Primary source research included examining design and construction techniques of Balenciaga garments in the collections of the Philadelphia Art Museum and the FIT Museum. Further, I visited the Balenciaga Museum in Getaria, Spain to view Balenciaga’s work and speak with the Curator, and reviewed books about Balenciaga and his techniques. Historic research exploring couture techniques provided the basis for the construction techniques used in this ensemble. A peacock-tail style, sleeveless tunic and Spanish matador-influenced knee length pants complete the ensemble. Draping was used as the design technique. Black silk gazaar was underlined with silk taffeta to achieve a tunic silhouette that stands away from the body. High hip length in front, cascading to floor length train in back, the tunic is bias at the center back and has insets in the hem to achieve the length and shape envisioned. Hand embroidery with silk ribbon complements the tunic neckline and train, and pant sideseams. The fitted pants have a waist facing, slot seamed sideseams with fushia silk gazaar showing through, fushia covered buttons and button placket at the knee. Both garments are lined with rayon. Couture techniques utilized in this design include Balenciaga’s technique of extending the outer shoulder seam, then folding this under, forming a pleat for a more attractive armhole, bias neckline facings, bias silk organza as interfacing along all outer edges, and underlining the entire tunic. A waist stay balances the tunic to prevent the weight of the train causing the front to rise.
Confessional blogs proliferate on the internet and have become a contemporary sounding-board for those who wish to release a secret that might otherwise be castigated. These websites are anonymous and allow individuals to speak their secrets without the risk of personal embarrassment. These websites allow others to comment on these confessions often forming a connective community around any one particular issue. In most instances comments surrounding a confession are supportive or reassuring. These online communities, facilitated by the internet, fascinate me as they are at once about shared emotions yet exist because they are anonymous. While voyeuristically reading a confessional blog, I came across what looked to be a conversation between two people that knew of the other’s identity. In a bizarre twist of what these confessional websites are traditionally used for, a couple displayed the fissure of infidelity to all. One partner confessed to having an adulterous affair. The other partner found the confession and used it to publically humiliate and express anger. This exchange was quickly removed from the website for its explicit nature. The heated online conversation inspired this piece as well as my own inquisitive inclinations. Three layers of silk organza are digitally printed with the exchange of conversation, each layer becoming a different voice or position within the argument. The silhouettes suggest exposure and ineffectual anonymity with the flaps exposing the figure beneath. The top layer is cheap polyester felt that is dyed at the seams and was used to indicate the sense of decay and lack of care. The sleeves and length of the piece are purposefully long as a symbol of the inability to touch, heal or connect with the other. It is also meant to call attention to the frontal exposure of the figure. Garments are an artistic exploration of identity presentation that has so much significance in the realm of fashion. Designers Hussien Chalayan and Rei Kawakubo influence my design approach.

FORGIVE ME NEVER
Clothing is our second skin and suggests both intimacy and protection simultaneously. As such, clothing is often seen as a projection of who we are or want to be. Within my creative research I am interested in the relationships between two larger ideas such as these dichotomies between clothing and identity. An additional connection that is examined in this piece is the desire to share, confess or expose oneself, yet anonymously. There are several confessional websites and blogs that allow contributors to anonymously submit their deepest secrets, fears or desires to a broad community. Women in particular often communicate personal information about themselves to form a sense of community or bonding and as a way to rationalize or accept the feelings that they have. The quote “I AM” was an entry in an anonymous confessional website. This simple statement was one of defiance, and at the same time, one of deep vulnerability. I presumed that this woman was at once stating her sense of self yet also questioning that fact at the same time. After finding this simple yet obscure statement online, I began to imagine the inherent contradictions as physical manifestations within the dress. This dress was created utilizing a laser cutter with three different shades of grey silk charmeuse. The shades of grey represent the fact that the statement has layers of interpretation and that no meaning is necessarily distinct. The form and construction of the dress is simultaneously exposing and obscuring the figure. The dress is once elegant as it is ugly suggesting the duality of purpose that is part of everyone’s personality. The garment forms a less obvious circular motion that loops in on itself much like the tense negotiations of emotional indecision. Designers that inspire my own negotiation with image and identity would be Rei Kawakubo, Hussien Chalayan, and Yohji Yamamoto. Tracey Emin’s work is also influential as text and confessions play a significant role in her art.
So much of our contemporary society is focused on a need for self-articulation. I am intrigued by clothing’s mutability of meaning and how we as a society manipulate personal image. We need to feel equally part of a group yet be seen as an individual and this is often expressed through our clothing. Another manifestation of this idea is seen through the use of online anonymous confessional blogs. It is a way to express personal feelings without the responsibility of acknowledgement. Women often participate in online confessional blogs as social groups not restricted to physical environment yet having emotional commonalities. Women use these anonymous confessional blogs to express fear, anxiety, anger, and frustration or to have their feelings validated. This duality is expressed in my work as singular clothing pieces that are inspired by online communities. This dress uses confessions from websites that express frustration with housework, husbands, work and domestic inequality along with an inability to balance everything that contemporary working class women must face. The quotes express disillusionment with what these women imagined their life would be like and the way it actually is. The ironic title of the piece reinforces the notion that while many may think that our society has achieved gender equality, there is still much to be done. The confessions are arranged in an Illustrator print in different handwriting fonts to convey a sense of intimacy and individuality. The digitally printed silk organza and silk shantung suggest traditional femininity and fragility. The pleats are arranged in a fictitiously imposing shape. The exaggerated silhouette exemplifies the dichotomy of both expressed strength and the inherent objectification and vulnerability of women. The layers of fabric are dyed at the hem to suggest the visual weighing down of the dress while also constricting the ankles as a metaphor as a sense of powerlessness.

Noel Palomo-Lovinski, Kent State University, USA
Shadow Boxing was created as part of ongoing research that examines design approaches for zero waste garments. Rissanen (2013) asserted that to eliminate fabric waste in cutting it must be a consideration from the beginning, reversing industry practice of sketching designs before developing patterns. The purpose of this exploration was to work only with rectangular pattern pieces, the number and size determined by fabric width. The initial shape was dictated by digitally manipulated photographic art created for the digital textile print. Pattern piece sizes were loosely predetermined through experimentation on a half-scale form.

Rectangles were scaled to the body, varying size but retaining proportion. The original image was printed onto silk shantung and kept to the scale of the rectangles, thus some images are larger than others. Final design development was accomplished by manipulating the rectangles through a building process on the full size form, balancing image scale for visual movement while working with the play of light and dark on the body. Two long rectangles were added to the marker for front panels, with no waste added. Moving back and forth between fabric layout and dress form, the process allowed analysis of design thinking when zero waste constraints are applied. Documentation through note taking and digital recording aided in analyzing process. As a secondary sustainability consideration, most pieces were retained in their original, uncut shape so they could easily be repurposed at some point in the future. Thus all pattern pieces in the finished jacket are uncut rectangles, with the exception of one that was divided diagonally to create a visual anchor on the back to support the large rectangle, and the sleeve, which has a single cut to allow it to wrap the arm. The arrangement of the printed squares was designed to take advantage of the play of light in the print as well as to move the eye in a diagonal direction.
Many designers take advantage of the possibilities that manipulation of basic geometric shapes offers. Some identify the importance of minimal or zero waste cutting, while others focus on use of geometry to create dramatic three-dimensional effects (Rissanen, 2007; Teng & Majors, 2003). The use of large planes of cloth also offers the opportunity to view the fabric surfaces as large canvases for digital textile design. Faces of El Salvador represents one design prototype developed as part of a research process structured to work only with squares and to use those squares for digital print compositions. As an additional element of the process, the size of the squares was determined by using numbers from the Fibonacci sequence. Thus, for the beginning draping experiments, squares were cut at 8, 13, 21, and 34 inches. These were manipulated on a body form, looking for balance and line repetition. While many forms of the shapes evolved, for this first finished piece, it was decided to keep the form relatively simple. By working with a silk organza, the folds that create the shape add additional interest in the design through manipulation of the surface pattern and development of focal points that result from creating sheer and opaque areas (see detail). The printed image was composed from photographs taken while traveling in El Salvador. One is a mural that represents the struggle between the El Salvadoran government and innocent citizens in a time of conflict, the other a picture of stained glass in an El Salvadorian Chapel. The image was composed to fit within the square format and reprinted exactly in each square regardless of size. The squares are arranged to enhance the balance and shape of the design, with a large folded square on the front panels, a small square anchoring the upper back and medium squares draped on the lower back. Because the image is asymmetrical on the square the print repeats diagonally on the back.
The formation and presentation of identity is variable. Individuals often reference their peripheral self in respect to their core self. The core self is a person’s attitudes and beliefs developed, and continually developing, since birth. The peripheral self is the spectrum which a person can change, and consistently changes to suit their current environment. The manner that the core and peripheral self are displayed is managed through their outward appearance. Despite the ever-changing nature of the human identity people strive to accurately present themselves. For many people the display of identity is a driver for consumption. This garment was designed within the framework of both of these systems, and was inspired by the skeletal and muscular structure of the human body. The garment was constructed in two parts. The synthetic segment is a cream colored polyester remnant. The strips of fabric, backed by mesh, allude to the striations found in human muscles and also permit flesh to visible when the garment is worn. The placement of the fabric references the division between the human muscle structures along the center front of the body. The simplicity of the base garment’s silhouette contributes to the strong shapes of the complementary pieces. The polyester was sewn with polyester thread, and utilizes polyester closures. The natural segments are constructed with light yellow raw Indian silk remnant. This fabric was selected for its texture and rigidness. The silk was used to construct shapes mimicking the hip bone and rib cage. Supporting these shapes are horsehair and fiberfill remnants enclosed within the facings. The silk was sew with cotton thread. Visible hand stitches were used to attach the different materials. These stitches can be easily removed to facilitate disassembly, recyclability or biodegradability.
The purpose of this swing coat is to expand the legacy of one art form into the other. For my creative work, world-renowned Dale Chihuly’s blown glass sculpture designs translated into fiber art. The shapes, texture, color in objects and scenes from the natural world inspired my imagination to visualize it on fabric. On this coat, the motif on the back and the shoulders are based on Dale’s Sealife Tower and the motif on the front is based on his Icicle Tower. I selected the Sealife Tower as it provided me a perfect free flow of design energy and color coordination. I chose to place it on back starting at hem and converging towards the upper back creating harmonic poise on a solid textured background. I decided to add variety in color by extending the color palette including the gold yellow for the Icicle Tower in front. I achieved a balance amid unity and diversity. I sewed this swing coat from a donated boiled wool fabric in off black color. The seams were thoughtfully chosen to take advantage of unraveling quality of the boiled wool fabric and to manage seam bulk. The coat has top-stitching detail. The fabric was a perfect canvas to create a captivating design with needle felting using special needles with directional notches. The needle entangles the loose fiber and embeds it in the fabric. After needle felting, I steam pressed the design areas from the wrong side to felt and embed fibers in the base fabric weave. Then I finished hems with buttonhole stitch using a fine merino wool yarn in exact matching color to make it unnoticeable. This work facilitates transposing one art form to the other expanding their scope. Making art builds knowledge and transforms lives (Ingold, 2013). New inspirations and designs give impetus to current art forms. Needle felting is an art form of repetitive yet therapeutic motion, similar to other art forms such as embroidery, weaving, and knitting. This work follows Stannard & Sanders (2015) footsteps to explore it through the lens of Uses and Gratification Theory.

Anupama Pasricha, St. Catherine University, USA
Technologies have revolutionary impacts on designs (Wong, Teo, & Russo, 2012). New technology forces designers to alter design methods and thus potentially generate new products (Parsons & Campbell, 2005). The purposes of the design were to incorporate the latest high technologies into a design and to generate a sculptural fashion. All possible design issues were tested before making a prototype. The designer drew sketches, made laser cuttings and 3D printing samples, and tested the desired texture and stiffness. After that, the designer developed a prototype. To obtain desired sculptural shapes, the designer soaked laser cutting fabrics into a stiff liquid and molded them on paper models. The designer made and cut patterns, assembled apparel, and sewed the 3D shaped fabrics at the waist. Finally, the designer made a 3D printed gear-heart, as a smart necklace: the white heart becomes red once it meets the sun. Techniques included flat pattern-making, CAD, high technology, and fabric manipulation. Design principles were applied. Different sizes of 3D fabrics repeatedly surrounded the waist, creating a visually focus point. This repetition also created a gradually changing rhythm. The design process continued to go on until the design work met the following standards: 1) realized the concept and purposes through visual elements, and 2) achieved an overall harmony with aesthetics effect. Eventually, the concept, process, aesthetics, and the final design formed an integrated whole. This design contributes to what is known and refines the design principles to create a sculptural fashion. This design also contributes to the apparel design field by showing an innovative way to combine high technology with traditional hand-crafting techniques.
Apparel is a carrier of culture (Liang, 2013). The purposes of the design were to 1) combine Eastern culture into apparel design, and 2) demonstrate an innovative way to use 100% cotton fabric. The inspiration was a supernatural bird, the Chinese phoenix, which is a symbol of purity. Design process includes problem identification and prototype development (Parsons & Campbell, 2004). To solve possible problems, the designer drew sketches, made samples, chose white as a design tone for purity, and selected two types of cotton fabric: a soft one for next to the skin, and a stiff one for fabric manipulation and shape maintainability. To develop a prototype, the designer draped the cotton fabric, sewed pattern pieces, and created a rich texture and a visually interesting garment surface. Techniques included draping, paper sculpture method, and fabric manipulation. Design principles were applied. Rhythm was created by repeating different sizes of feathers on the top of the garment. Rhythm was also created by repeating same size 2D cotton pieces, creating a 3D skirt with a full 360 degree view. The design process continued to go on until the design met the following standards: 1) realized the purposes, and 2) achieve an overall harmony with aesthetics effect. Eventually, the concept, process, aesthetics, and the final design formed an integrated whole. This design refines what is known: the designer applied a paper sculpture method on fabric and created a unique sculptural fashion. This design also contributes to the apparel design field by showing an innovative way to use cotton fabric. Apparel design professionals and students may learn this way and apply it on their own designs.

Anna Perry, Colorado State University, USA
The purpose of this design was to create a teaching moment in apparel design class the importance of identifying aesthetic purposes before constructing the garment. This design explored the many aspects of apparel design in the area of “Wearable Art”. In teaching apparel design, this garment was also created to illustrate how technology along with applying the basic elements and principles of design, a single photograph was taken and manipulated to support the idea that a two-dimensional item can easily be translated into three-dimensional as well as demonstrating the process of composing all elements into one garment. The challenge was to include as many aspects of what the audience would most likely be affected by: color, contrast, focus, attention getting device or “Wow” factor (which could include any of these items), believability and the use of technology.
The 2013 FBI hate-crime statistics report indicates sexual-orientation based discrimination for homosexuals was the second highest on the list for hate crime incidents following race. I created this ensemble to utilize clothing as a form of activism to highlight inequalities in the queer community. Conceptually this design comments on the struggles of femme-identified lesbians by juxtaposing ideas of “passing” as heterosexual with the negotiations of presenting queer signifiers in appearance as a form of solidarity with the LGBTQ community. The design process continues the dialogue used in Reddy-Best’s (2014) ITAA design titled An Exploration of Craft and Racism where discussions of inequalities are circulated through clothing. These juxtaposed notions of “passing” and queer signifiers are found throughout the design in the embellishments, silhouette, and fabric choice and placement. A body-hugging feminine silhouette was chosen to represent the connection femme lesbians often have with traditional ideologies surrounding femininity. Hidden within the silhouette and busy fabric pattern are asymmetric lines such as at the front neckline and the front and back skirt as asymmetry is often utilized as a signifier of queerness in the queer community. The printed fabric was chosen to engage with femme politics by exhibiting rainbow colors, a blatant-queer signifier, alongside flower motifs, which are often associated with heterosexual femininity. The pink, tulle underskirt was made with several layers and is secured with a straight waistband at the natural waist. The compression of this voluminous petticoat-like garment represents some of the pressures within the LGBTQ community to conceal sexual orientation. The pressure of this skirt against the skin and the discomfort from the abrasive fabric leaves the wearer in a symbolic sense embodying similar negative feelings associated with concealing queer identities due to oppression(s) from society. New ideas in the form of technologies, resulted in 3D-printed, abstract-flower embellishments painted red.
Drawing inspiration from naturally occurring biological phenomena illustrates an aspect of the Theory of Biomimicry (Eadie & Ghosh, 2011). Many examples such as polar bear fur as inspiration for polar fleece had a functional goal while incorporating images from nature into a textile design had an aesthetic goal. Our design was created to address both aesthetics and function. The aesthetic goal for this design was to create an assertive style by showcasing the juxtaposition of lightening striking on a stark night against a backdrop of dark billowing clouds. The functional goal was to create a warm, cozy coat that could be worn for protection from moderately cold weather. Our design process began with the collar and bottom sections. Here we created a layered textile design that portrayed lightening in many different angles. This gave the appearance of lightening striking from puffy dark clouds in an overlapping pattern to surround the wearer in nature’s wonders. Layering gave these collar and bottom prominence and visual depth. Layering also made both areas good insulators from cold air. While the collar forms an attractive frame for the face, the bottom section dominates the visual appeal with the energy of lightening striking from many directions. The cozy dark fur texture adds depth and a sense of being cozy. A visually vertical silhouette was achieved by outlining the shoulders, down the sleeves, and down center front. This assertive vertical silhouette effect was highlighted along edges with the same leather piping used to evoke lightening on the collar and bottom. Acrylic faux fur was used for the exterior fabric and polyester satin was used to fully line the coat. Fasteners were hidden snaps at the neckline and down the front. We recommend fashion designers explore The Theory of Biomimicry as a springboard for designing with nature as inspiration for achieving aesthetic and functional goals.
Tribute to Schiaparelli

Elsa Schiaparelli, an extraordinary couture designer in the 1930s and 1940s was well known for her sense of fun, touches of surrealism, and attention to making novel designs aesthetically intriguing. Renewed enthusiasm for Schiaparelli's designs emerged in a 2012 exhibition at the Metropolitan Museum of Art. Even more exciting is creation of new designs resulting from acquisition of the brand and reemergence of House of Schiaparelli couture collections from 2013 onward (Secrest, 2014). We designed this coat as a tribute to Elsa Schiaparelli. Since Schiaparelli was among the first designers to embrace synthetic fabrics, using auburn striped faux fur was a natural choice. She was also known for unusual silhouette and structural novelty. We draped the garment using intersecting bias sections to form a rectilinear silhouette with dropped back hem and contrasting areas of bias that highlight the acrylic faux fur stripes and texture. Schiaparelli innovated broad shoulder designs noted as making Marlene Dietrich a fashion rebel (Brockman, 1965). Our shoulder design was exaggerated through widening both shoulderline and sleeve cap; gathering the sleeve from cap to armhole level; and supporting the horizontal shoulder line with a wooden dowel. To add of touch of Schiaparelli’s trademark surprise, the collar was designed to literally guard her neck via vertical sculpting around the back ending with framing her face in the front. This was accomplished using grouped zip ties to form rigid stays intermittently around the back collar and horizontal ties to finish the collar edge. As in typical fur coats, the design meets at center front and is closed with invisible hooks. The garment is fully lined in rayon crepe. The outcome of our Schiaparelli tribute process is a unique and audacious design that reflects the energy of Schiaparelli’s challenge of “dare to be different”. This design pays homage to a renewed interest in Elisa Schiaparelli’s approach to design.

Carol J. Salusso, Dongming Zhao, Washington State University, USA
This design is a mini-dress with panniers. The dress features a black leather bodice and satin hem. The panniers are covered in cream-colored ruffles made from felted wool with pearls. The colors and high hem emphasize the side fullness silhouette. The Southern United States has a huge population of feral hogs. These hogs damage vegetation, harm other species, and even carry diseases that can be transmitted to humans (Barrios-Garcia & Ballari, 2012). Due to these issues, feral hogs are frequently culled and yet the hides are not typically utilized. Therefore, the purpose of this design was to explore feral hog leather for use in apparel. The design was a play on the old saying, “do not cast pearls before swine.” The design instead uses the pearls to accent the pig leather. The pearls were encased in knit fabric using Shibori felting. However, the pearls were not removed after felting as is typically done. The design started with knitting the front panel and ruffles on a knitting machine. The cables on the front panel were hand manipulated. Next, pearl beads were individually sewn into the body of the fabric. Each piece was then felted in a washing machine. The dress was draped around the felted front panel. Panniers were constructed with boning and stuffing. The felted ruffles dictated the final pannier size. Each ruffle was hand stitched onto the panniers. The feral pig leather was hand-dyed and the edges were bound prior to being applied to the dress. Finally, a deep hem of black satin was added. The goal of this piece was to create a visually striking design to showcase the potential of feral pig leather for apparel. The design featured pearls along with leather to relate to the inspiration. Demonstrating the application of underutilized resources is the major contribution of this piece. The piece also incorporated a novel approach to Shibori felting.
In the “Shades of Scenery” series, my goal was to create versatile garments using sustainable strategies (Whang & Haar, 2009; Whang, 2012). Utilizing the “Design Light” concept (Fletcher, 2008), this project creates a versatile coatdress for career women. The coatdress can be worn with multiple options: the cape can be worn outside for function or for a dramatic look, and the underdress can be worn at work with or without the belt and/or the rose corsage brooch. The dress incorporates design elements from the Ulster coat. The Ulster coat is a Victorian era belted coat with a removable cape, worn by both women and men (Tortora & Eubank, 2010). To achieve a rhythmic and unified look, a high-low flared cape and knee-length A-line dress were draped. The Peter Pan collar and the exaggerated bishop sleeves were added for an elegant and nostalgic look. The dress was cut on the bias to achieve a slinky A-line. The desired fullness for the exaggerated bishop sleeve was achieved using slash-spread technique. To make the cape detachable, ties and elastic loops were inserted around the neckline of the cape, and buttons were attached to the neckline of the dress. Finally, the belt and the brooch were made with self-fabric. The brooch was intentionally left with rough cut on the edges to give it a rustic look. The garment was made with burgundy floral polyester brocade and linings (100% cotton and 100% silk Dupioni) dyed in a natural dyestuff Cutch. This original design contributes to the textiles and apparel field by exemplifying sustainable design concepts to create a versatile dress. This design is unique in adapting a historical garment, the Ulster coat, to develop a modern dress for women who want a professional yet bold look. The garment can also be used in a historic costume class to illustrate how historical designs can be used as inspiration for modern fashion.
Designers constantly stimulate their creativity by searching for new inspiration sources. The design inspiration for this dress came from simple landscape, waterfalls. I was inspired by the transformation of the color and powerful streaks created by the vertical drop of waterfalls. The purpose of this project was to demonstrate the visual connection between the artistry of pintucking and the expression of fashion design. The design process included free-hand painting of silk satin using a wide brush. In order to achieve the ombré effect without the dye spreading as rounded watermarks, I had to pre-wet the silk and brush the dye onto the fabric. As the fabric start to dry, dye was added three more times as a semi-dry brushing technique to minimize the watermarks. After this process, the silk was steamed and washed and cut into two rectangular shapes on the straight grain to accommodate the front bust arc and the back hip arc. The technique used in creating this design was twin needle pintucking. This technique was used to achieve a contouring torso without using traditional fitting elements. Therefore, the prototype of pintucks was sewn onto 2’x2’ silk to measure the shrinkage created by the pintucks. The shrinkage was utilized as the fitting element for the waist without cutting the original rectangular shape into a curve. After several samples, the right fit was achieved by using a 7-groove pintuck foot and 2.0/80 twin needles. Thin cording (1/16”) was inserted into each pintuck for an added three dimensional interest. The final design successfully displays the contoured basque look without a rigid boning structure. This dress will be used in a construction techniques course to document the practice of pintucking and draping design thus contributing to the scholarship of teaching.
Melancholy is my last design in the Brushstrokes series. This final design is a self-study exploration of surface design techniques inspired by various cypress trees reflected in Vincent Van Gogh's paintings. He found cypress trees to be a captivating subject as demonstrated in the well-known Starry Night which was painted during the last years of his life in asylum. The main objective of the project was to incorporate Van Gogh's unique artistic interpretation of nature to surface design elements. Although I am fascinated with the vivacity expressed through Van Gogh's convulsive brushstrokes, I was intrigued how his mental health may have influenced his paintings. Melancholy is my interpretation of his paintings produced during the somber years of his life. Instead of impulsive, energetic movement of brushstrokes, more subtle shapes were used to reflect Van Gogh's brushstroke techniques and adopt the colors of lifeless trees. During the design development of this project, I was searching for a unique way to use textured yarns versus traditional crocheting, knitting, weaving, or felting. To create this design, I utilized a sewing machine to stitch the yarns on the backing fabric. First, I created black knit strapless dress front and back as a foundation. After drawing the swirling brushstroke lines, bouclé yarns were machine stitched individually to create an ombré effect. In order to keep the fabric stretchable, the fabric was pulled through the sewing machine while applying the yarns through multiple zigzag stitches. The hem line is created by crochet chain stitched strands to portray lifeless branches hanging from trees. This design contributes to the field of textiles and apparel design as it demonstrates the significance of using knitting yarns in unique ways to create textiles. Carefully controlled yarn application created soft movement of Van Gogh's brushstrokes while the texture of bouclé yarns represented the roughness of his brushstrokes in the creation of a dress. The unique combination of the boucle yarns and zigzag machine stitching created a dress that looks and behaves similarly to the jersey dress for its flexibility and stretchiness.
The purpose of this project was to demonstrate the visual connection between artistry and the interpretation of renowned artwork translated into expressions of fashion design. The free flowing form of cypress tree and the color palette of the night sky were the inspirations from Vincent Van Gogh’s painting, Cypresses (1889). The main objective of this project was to incorporate Van Gogh’s unique brushstroke of artistic interpretation of nature by using felting techniques to create a wearable art piece. In order to express the gradation of blue to black night sky colors 8 shades of blues and black merino wool roving were used. A mixture of different shades of blue, navy, and black wool fibers made it possible to achieve the somewhat ombré effect of the painting. To create a durable, lighter in weight than traditional all-wool felt, a nuno felting technique was adapted by using black silk chiffon as the base fabric. The fibers were arranged so that the backing fabric showed very slightly down the center of the panel in order to create the appearance of unorganized brushstrokes. After arranging fibers on the chiffon, hot, soapy water was applied and rolled with a bubble wrap. The combination of heat, moisture, and agitation caused the wool fibers to migrate into the black chiffon fabric, creating a wearable fabric. To construct the dress, the front and back felted panels were needle felted, steamed and hand slipstitched onto the black backing fabric to prevent stretching. Then, the felt panels were lined and connected with stretch knit side panels. The stretch side panels were added to counterpart the non-stretchable felted panels for a better fit.
GRADUATE

Mounted Design Exhibit, P. 57-80
THIS OLD THING

One aspect of sustainable fashion that I find fascinating is the challenge of making recycled fabrics appear anything but. Aesthetically, one would never guess that this elegant gown was once a dingy tablecloth. Thus, the title is ‘This Old Thing’. Because I acquired the fabric from an estate sale, very little was known about its age or the fiber content. However, I was able to discern that it was formerly a tablecloth based on its rectangular shape, linear seaming, and numerous stains. Whatever special occasion warranted these linens, I wanted to ensure that the garment was just as special by designing something completely opposite from its original purpose. As a result, I chose to create an evening gown that would be reminiscent of a fancy party. The inspiration for my design stemmed from champagne. Apart from the obvious colors, the body contouring of the gown evokes the sensuality of a champagne glass, while the beaded appliques capture the movement of rising bubbles. These appliques, which were repurposed from a home decor trim, were included first and foremost to hide the unsightly stains, but to also better convey the concept of champagne. To balance the design, I incorporated a slit at the base of the skirt to expose the gathered tulle underneath. In addition to upcycling, this garment also features innovative pattern and dart manipulations. I was able to eliminate the waistlines, as well as join the front and back princess seams into a cohesive curve, which emphasizes each hip. The transformation of an old tablecloth into this conceptual gown demonstrates how sustainability does not have to sacrifice aesthetics. This upcycled design successfully challenges the stigma that used fabrics can only look salvaged. It is significant because it proves that upcycling can exist in high fashion and it can be beautiful.
In an effort to combine sustainability into transformable garments, the ensemble was designed as a practical approach to explore how to adopt geometric shapes as patterns while creating garments that are transformable and sustainable. The whole ensemble was made from a few rectangular and square shapes of natural fabric in order to increase efficiency in the pattern making process. The design was inspired by the origami butterfly. It can be worn in two ways. One is a tunic and skirt, and the other is a dress transformed from the tunic and worn with or without the skirt; in this look the origami shapes resemble butterflies spreading their wings. By combining the incredibly beautiful hemp/silk blend with one side satin and matte on the other, the ensemble demonstrates two styles in different looks and all views. Origami folding technique and geometric pattern were used in the process. For the first look, I folded four squares into butterflies to create the shoulder parts, and sewed 9 geometric shapes together to create the front, back, and sleeves. The skirt was also made by two geometric shapes with snaps on the waist to adjust the waist size. The second look, the dress, was changed by unbuttoning the snaps on the shoulder seams in the first look. The sleeves in the first look were then tied on the back of the dress as waist sashes. The skirt can be removed or worn as an under skirt as needed. Throughout the design, the elements of sustainability, origami folding technique, natural materials, geometric patterns, and transformable designs, were combined perfectly. This design further explained the relationship between sustainability and fashion design by developing garments that compliment a growing interest and need for sustainable fashion methods and techniques. Utilizing geometric shapes as patterns allowed me to conserve energy and resources and reduce fabric waste in cutting and seams. Combining this idea with transformable design, a new spectrum of fashion is created.
This ensemble, Memento Mori Sewol, is protest and propaganda clothes as well as mourning clothes, expressing condolence to the victims of the Sewol ferry incident of South Korea in 2014 and lamenting the diminishing humanism. It maximizes the advantage of ‘conversational print’ that can ignite the discourse on the subject. The print that depicts floating bodies in the seawater followed the tradition of toile de Jouy in terms of pictorial style to deliver the narrative message of sadness and criticism. Other artists previously used Toile de Jouy to deliver critical messages, but the choice of garment maximizes the advantage of conversational print by meeting the audience in everyday life. This idea of delivering messages in everyday life in the form of garment is also found in African commemorative cloth. These types of busy print are used with extreme business – covering the whole body with the same print, which can be found in fashion-forward men’s suit today. This ensemble represents such a tragic subject in the most fashionable way, exploiting the attractiveness as gravity to get attention. Also, it is designed as a very basic and unisex style so that many people can join the activism in everyday life. The print is applied by silkscreen printing on cotton sateen and denim. For the denim of the jacket and the pants, a simple two-color printing was applied. For the sateen of the shirt, the figure lines were printed by silkscreen in regular acrylic pigment, then potato dextrin resist is applied on the figures by silkscreen printing, and finally synthetic dye mixed with sodium alginate in the background color is applied mostly by silkscreen printing and partially by hand painting. This ensemble contributes in many different ways. First, in terms of the subject, it delivers the message of empathy and criticism regarding the Sewol incident of South Korea. Second, it raises a question on how visual art can be more effective by crossing the border of fashion and commercialism. Third, it shows possibilities for conversational print as a pictorial art that deals with contemporary topics in the most contemporary style.

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The purpose of this dress was to create a garment from a single piece of fabric that was not cut in any way. Sustainability of this garment is a main factor due to there being no fabric waste. The bright colors in the fabric fit into the aesthetic I use in my designs. Simple silhouettes with lots of color. The fabric that is used is a cotton gauze, which is very lightweight and loosely woven. This dress was draped on a mannequin by folding the fabric in a way that contours the body. A woman’s figure being accentuated is a main staple in my designs. The zipper at center back is inserted so that the fabric coming from the right side of the body continues past the zipper and remains flat. To create the flowing drape of the hem, pickups were added on the front left hip and the right side seam. This created more volume at the hip, which helped to emphasize the hourglass shape. The exact draped silhouette was achieved by hand sewing the garment while it was on the mannequin. Due to the lightness of the fabric, reinforcement was added at the top of the bust and at the pickups to stop the weight from pulling it down.
Solid colors from flowers, roots, bark and leaves have been produced on yarns to create a myriad of natural dye color and have been explored in woven designs (Doty & Haar, 2014; “Wendy Weiss”, 2013). Thickened natural dyes have been used to stencil and screen print designs on textiles (Kritis & Haar, 2012; Haar, 2014), yet the artist wanted to further explore painting with thickened dyes on yarn to create gradients. The purpose of this design was to explore natural dyes from trees on various yarns in hand woven and machine knitted textiles and to experiment with thickened dyewood colors painted onto yarn to create gradients. Shapes and color gradients found on tree bark inspired the application of dye to yarn as well as the textile design. Gradient yarns were painted using quebracho and Osage orange extracts thickened with gum tragacanth and steamed to set the color. Solid colors were comprised of various natural fiber yarns immersion dyed with quebracho, Osage orange, and logwood extracts. Hand woven textiles were reated on a four-harness floor loom. The knitted cardigan was made from Osage orange dyed and naturally colored wool yarns and fashioned on a home knitting machine. Draping and flat pattern methods were used to create the garment patterns and pieces were sewn by hand or machine. The garment contributes to the knowledge of thickened natural dyes for painting on yarns. It was found that the recommended 1:1 ratio of gum tragacanth solution to water was too thick. The preferred ratio is 1:3 (gum solution: water). It was important to still use the gum tragacanth thickener since it kept the dye colors from wicking into unwanted parts of the yarn skein.
Solid colors from flowers, roots, bark and leaves have been produced on yarns to create a myriad of natural dye color and have been explored in woven designs (Doty & Haar, 2014; "Wendy Weiss", 2013). Thickened natural dyes have been used to stencil and screen print designs on textiles (Kritis & Haar, 2012; Haar, 2014), yet the artist wanted to further explore painting with thickened dyes on yarn to create gradients. The purpose of this design was to explore natural dyes from trees on various yarns in hand woven and machine knitted textiles and to experiment with thickened dyewood colors painted onto yarn to create gradients. Shapes and color gradients found on tree bark inspired the application of dye to yarn as well as the textile design. Gradient yarns were painted using quebracho and Osage orange extracts thickened with gum tragacanth and steamed to set the color. Solid colors were comprised of various natural fiber yarns immersion dyed with quebracho, Osage orange, and logwood extracts. Hand woven textiles were created on a four-harness floor loom. The knitted cardigan was made from Osage orange dyed and naturally colored wool yarns and fashioned on a home knitting machine. Draping and flat pattern methods were used to create the garment patterns and pieces were sewn by hand or machine. The garment contributes to the knowledge of thickened natural dyes for painting on yarns, whereby the recommended 1:1 ratio of gum tragacanth solution to water was too thick. The preferred ratio is 1:3 (gum solution: water). It was important to still use the gum tragacanth thickener since it kept the dye colors from wicking into unwanted parts of the yarn skein.
The design development process can be approached by a variety of perspectives. Often, it is these varied perspectives that provide opportunity for exploration and experimentation that contributes to what we might consider innovative. In exploring these perspectives, graduate students from the School of Design and the School of Architecture and Interior Design have collaborated on a project that explores an architectural perspective of apparel design. This exploration of perspective merges the methodology and design thinking of an architect and fashion designer who share the common goal of exploring new design work through an alternative lens. In bridging these disciplines, graduate students explored the methodology and design language of both perspectives through development exercises that included material selection and development, layering and joining techniques, and technologies utilized by both disciplines. The architectural concepts of registry and joinery were mirrored by the fashion design principles of construction, material manipulation and shape. Students collaborated in the development of garments with the goal of realizing a truly blended effort merging architecture and fashion design. The result of collaboration was a dress made of double-faced bonded neoprene (100% polyester knit bonded to 2.5mm rubber sheeting). The neoprene provided body and structure, which supported the developed silhouette and planned fabric manipulation. The fabric manipulation was inspired by the repetitive and congruent lines often found and studied in architecture, representative of the concept of registry. Shaping elements were employed to mimic the angled and repetitive line found in the manipulation, further identifying with the concept of registry. The pattern was digitized and laser cut from the bonded neoprene before final assembly on machine and by hand.
The purpose of this design was to incorporate pattern digitizing, laser cutting, and engraving to develop a two-piece dress inspired by a rose window found in the Gothic structure, the Chartres Cathedral in France. Of specific interest to the designers was the development of complex rose window patterns and exploration of utilizing laser cutting and engraving techniques. The power and intensity of a laser can be easily controlled (Ondogan, Pamuk, Ondogan, & Ozguney, 2005), providing a designer with a variety of surface design options. The design and construction process for the dress included: (a) creating the garment patterns through draping methods, (b) digitizing the pattern pieces into Opti-Tex, (c) creating engineered pattern designs for laser cutting in Adobe Illustrator by rotating 12 circles and filling the overlapped spaces with geometric figures, such as rosettes and spherical triangles, (d) creating engraved lines inspired by the interior of the cathedral by directly drawing on the digitized top patterns with a calligraphy pen tool using various strokes, (d) laser cutting and engraving the fabrics, and (e) constructing the garment: the hemline of the dress was hand-rolled and laser cut pieces were machine stitched on the skirt. The long sleeve crop top was made with black velvet and was engraved with 100W, 40.00V and 500Hz laser settings. The flare skirt was made with off-white organza and black pleather laser cut circles with 80W, 1.00V and 1000Hz settings: these fabrications were chosen since laser cutting creates a clean edge on the pleather. The design follows Gothic aesthetic by creating a high color contrast between the organza and the stark black pleather. This design demonstrates an innovative way of applying computer controlled laser beams by engineering complex patterns of rose windows in an 8-piece garment patterns, confined by the cutting surface area of the laser cutter. The design demonstrates two uses of the laser beams, cutting and engraving, in one look. It also enriches creative design scholarship in textiles by challenging designers to explore techniques of laser engraving and cutting by strategically placing digital pattern pieces that reduce time and materials in the design process.
Cycling has become a common part of modern day living. Not only is it a cost-effective way to travel, it is environmentally friendly, healthy, and enjoyable. There are many cycling clothing brands for women to choose from, but most of them are considered to be too sporty and lack a fashion element. There is also a lack of cycling clothing in the current market that combines function (visible, lightweight, waterproof safety-wear) with style. The project aims to combine fun, fashion, and safety while providing women cyclists with cycle-wear that are specifically designed for them. The projects concepts were combined with two major components. The first is the ‘Reflective function’ for safety and the second component is the ‘Fashionable Function’ of the design. I chose to use firefly and butterfly patterns in order to develop a softer, more feminine look. The cycle-wear was inspired by the bomber jacket style. After the bomber jacket was designed to be a daily fashion item, its fitting was completed. I drew the fireflies and butterflies by hand, and printed them with reflective ink on a Jacquard camouflage patterned fabric. After that process, the jacket was made with a mesh liner and an eyelet under am-fit for ventilation. For a reflective function at night, the jacket was stitched with a reflective ink print on the fabric. Then a mesh liner and eyelet were used for ventilation, which is an additional feature for cyclists.
The purpose of designing Hanji – The Art of the Wind, was to explore an innovative design approach incorporating a concept of sustainability and textile science. More specifically, this study is to verify that combination of Hanji yarn (made with Paper Mulberry by Korean traditional paper making techniques) and Body Mapping Approach contributes to the (a) eco-friendly design, (b) aesthetic appeal, and (c) technical performance of the garment. The garment is composed of a dress with a wrap-skirt and hair band. This garment design was inspired by the 1930's Korean New Women's retro tennis dress which emphasized femininity by having slim waist lines, and more fitted and slender silhouettes (Suh, 2013), giving the appearance of a matured Paper Mulberry tree. The color scheme of this garment consisted of ivory and orange, illustrating the color of the inner bark of the tree trunk and the pom-pom fruits of paper mulberry. The designer selected a fine 15 gauged Hanji yarn blended with cotton (40% Hanji, 60% cotton) to strengthen morphostasis and softness of the garment (Jang et al, 2015). Adobe Illustrator CS6 and Seiki APEX3 were used to simulate and construct the design, silhouette, and fitting in a three-dimensional view. The patterns were digitized into OptiTex PDS 12. Both a manual (SYC) and computerized flat knitting machine (PROTTI, PV91X3) were used to overcome limitations associated with the delicacy of the yarn. The knitted components were cut and sewn to be completed as a garment. The gossamer web texture of paper mulberry was reflected in the airy mesh texture of the textile to enhance ventilation in the chest, back, lateral torso, and thigh areas according to the Body Mapping Approach (Gerrettet al, 2014). The innovative design approach of this garment contributes to the (a) eco-friendly design (e.g., biodegradability, natural cooling), (b) aesthetic appeal (e.g., color resolution), and (c) technical performance (e.g., ventilation) of the garment. This design shed new light on the fashion history of Korea through the re-interpretation of Korean New Women's fashion style.
Many people wear jeans on a daily basis because they are easy care and fashionable. However, there are concerns about chemicals used in the production of blue jeans so that recycling of used jeans is needed. The design presented introduces a new mix of symbols of Western and Eastern cultures by creating a new form of Hanbok, a traditional garment from the East, with elements of the traditional Western blue jean to encourage use of recycled jeans world-wide. Five used blue jeans (Jean 1 to Jean 5) made of mostly cotton (at least 72% to 99% cotton) were purchased at a Goodwill® store. All pieces of the design were made using parts of the jeans except for the lining and fasteners. The garment consists of two pieces: Jeogori (jacket) and Chima (skirt). An ombre color gradation scheme of dark blue (top of garment) to off-white (bottom of garment) was used. A dark-colored denim (Jean 1) was used for the jacket. The legs of the jeans were used to form the bodice and sleeves with the back pockets attached on each shoulder of the jacket for decoration. The jacket was lined with a 100% cotton fabric in a coordinating print. A Goreum (strap) was constructed using Jean 3. Two belt loops were used as a fastener for the jacket. The skirt includes a skirt band and a skirt strap. The body of the skirt was made from Jean 2 which was bleached using an eco-friendly bleach product to make gradations of blue colors. The inseams of Jean 3, 4, and 5 were cut leaving naturally unraveled edges and woven together to create unique textures and patterns on the skirt band. Five belt loops were attached on the top of the skirt band to hold the skirt strap. A Norigae, which is a type of Korean traditional tassel ornament for women's Hanbok was constructed for decoration. The jeans were unraveled using only warp yarns for tassels. This design contributes to continued new ways of thinking about design increasing recycling of used jeans in apparel design.
This quilt is an artistic impression. When translated, Kuiki Eko, means “stitching echo,” homage to the type of stitch used to manipulate the quilt’s surface. Inspired by the use of the echo stitch in Hawaiian quilts, repetition is explored through the surface design, motifs, and process of creation. The rhythm of the echo stitch is an aspect of this style. Just as an echo can never take the place of the original voice, this fiber art piece interprets traditional methods of Hawaiian quilting in a modified way. The Classic Traditional Hawaiian quilt style has four distinct characteristics: 1) use of whole pieces of fabric for the applique and background; 2) “snowflake” method of cutting the applique design at one time; 3) use of only two colors of fabric; and 4) using an echo or outline style of quilting that follows the contour of the appliqued design throughout the entire quilt (Arthur, 2010; Root, 1989). The Hawaiians created muumuu-like garments from the woven fabrics, using the whole piece of fabric and therefore did not have scraps for patchwork quilts of the style taught by American missionaries upon their arrival in the 1800’s. For the islanders, it was illogical to cut big pieces of fabric into smaller pieces, just to sew them back together again. Instead, quilters in Hawaii created their own style of applique cutting from whole pieces of fabric. In media theory, repetition is understood, “to signify the act of repeating something (action, words, and objects) as well as the result of this act. Repetition occurs in a linear progression; while repetition in time bridges the past and present. The stitch method reinforces repetition. The applique motif is an original design inspired by the wisteria flower, known to reflect a joyous wedding. The motif, created using Adobe Illustrator, was cut from the cloth using a laser cutter. The applique was then machine stitched to the background cloth. These three methods, all modern, set the ground-work for the echo stitch finishing work. Approximately 90,000 stitches were repeated throughout the 90” X 90” quilt. The piece highlights technology while bridging the past and present, introducing a beautiful quilt style to a new generation of enthusiasts.
The intent of Over Easy Rider was to create an ensemble inspired by Nakamichi’s pattern magic series that illustrate various alternative patternmaking techniques, sculptural silhouettes, and interpretive construction. The desired qualities of this ensemble were (a) to represent the exploration and understanding of various Nakamichi patternmaking techniques, (b) to expand the documented Nakamichi patterning techniques including construction sequence, facings, and finishings, and (c) to present a well-designed ensemble. Through exploratory pattern magic samples and original interpretations, a series of initial sketches were developed. The designs incorporated the investigation of trending colors, garment styles and inspiration, while allowing for the integration of multiple versions of the samples experienced. The origami top was inspired by Nakamichi’s examples of wearing geometric shapes, Ohm-Mcdaniels’ “shape creating shape”, and Ohya The Wizard of Jeanz through utilizing two different sized egg shapes as the only pattern shapes. To start with a shape that is not drafted or draped from body measurements is a different approach for many designers. By placing intersecting slashes in distinct areas and altering the lengths and angles of the slashes, different reactions occurred when the shapes were worn. Inserting the head through the back oval slash and strategically buttoning the front creates drape and tension within the shapes. The transformed garment ultimately lies flat off the body and embraces the Japanese appreciation of viewing the garments as both works of art displayed 2-dimensionally on a flat surface and 3-dimensionally on a human form. The biker pants utilize traditional leather and zipper detailing but incorporate a modified ball-shaped jabara placed at the knee. Actual and visual support of the angled leather mid leg pieces work with lengthening the look of segments. Designers and scholars have previously explored alternative shapes for patternmaking and Over Easy Rider continues this exploration while providing more tangible documentation on the manipulation and construction of the garments.
Digital tools make it easier to create an engineered or placement print that features continuous designs strategically placed to flow over seams and fit the garment exactly (Bowles & Isaac, 2012). However, not all designers have the most up-to-date digital textile printers or patternmaking software; and others resort to using services that provide use of the technology (Kight, 2011). The purpose of Digital Dilemma was to create a woman’s ensemble designed to: (a) explore alternative methods to access the technology of engineered digital textile design and (b) create complex engineered digital textile designs through varied processes to work with the sculptural seamlines and silhouette of the ensemble. Although the finished ensemble is a full scale garment, the design process of flat pattern-making, mocking up the muslin, digitizing the pattern pieces, and engineering the textile print was completed in half scale. New possibilities of how traditional half scale use can be reinterpreted to suit the needs of the digital user are of interest, especially to those involved in online design studios. Without access to CAD (such as Opti-tex, Lectra, and Gerber) careful attention was paid to the practicality of the 11” x 17” scanning size, therefore the three garments were designed with strategic seaming inspired by creative patterning techniques (Nakamichi, 2011) to reduce pattern piece size. The half scale jacket pattern pieces were collaged with magazine images that travel flawlessly over the seams and then scanned into Adobe Photoshop. The remaining pattern pieces were scanned, imported into Adobe Illustrator, and digitally traced. The digital textile prints were created from manipulated photos, scans, and digitally created repeats. The digital files were sent online to a digital textile printing facility. The fabric was printed full scale, mailed back to the designer, treated, cut, and constructed. The design introduces digital textile design techniques and low-tech digitizing of half scale patterns without industry patternmaking software in order to facilitate online design capabilities.
This woman’s jacket combines a silhouette inspired by 18th century menswear with the most ubiquitous of modern fabrics, denim. The fit and flare of men’s coats from that period was easily translated into a woman’s garment. The challenge in this project was to incorporate fabrics and surface design that would work in a modern context. After researching several approaches to embroidery on men’s 18th century coats I determined that rich primary colors could be used on a dark surface to create an effect true to the period. Using denim brought the design into the 21st century, and the combination of denim and embroidery added a feel of the American Southwest. Embroidery motifs were created from drawings of local flowers in bloom at the time the garment was created, including columbine, morning glory, and vinca. In keeping with the western theme, flowers were reduced to simple silhouettes. Red, orange, and brown were used as the main colors with blue and green as accents. The process for creating this garment started with draping. Darts were necessary to make the jacket fit the female form. Additional shaping techniques were discovered in the online collection of the L.A. County Museum of Art where patterns for selected historic garments are available for review. This led to the inclusion of a shaping dart under the pocket flap that helped to increase the flare of the center front. Once the pattern was finalized, flower motifs were digitized and imported into Tajima DG/ML Pulse embroidery software. The front border was created by placing motifs over a scan of the front pattern. The embroidery was done on a TFMX-C1501 electronic multi-head automatic embroidery machine. Larger patterns were broken into smaller segments to accommodate the size limitations of the machine. The engineering that went into this design harkens back to the beginning of the industrial revolution when machines were created to do detailed work that had previously been done by hand. The result is a jacket with attitude and flair of an eighteenth century courtier, worn by a 21st century gal.
With the contemporary methods of fashion construction only effectively using 85 percent of fabric in a garment, 15 percent of the total fabric is left on the cutting room floor (Cooklin, 1979). Waste occurs because pattern pieces have irregular shapes, making them difficult to interlock perfectly to use 100 percent of fabric length and width. This is leaving a significant ecological footprint. One way of eliminating negative space is the tessellation method, consisting of one shape or motif that repeats to fill the width and length of the fabric. Depending on the tessellated shape, there is typically wasted areas along the selvedge of the fabric that are not included in the design. Various solutions have been suggested to overcome this problem, but not successfully. Utilizing fabric waste as an embellishment is another technique for eliminating fabric waste. These two techniques were combined to overcome the shortcomings of the tessellated method.

Sixty-inch wide, matte, resin-treated knit was used for its non-raveling property and aesthetics. After the formation of the circles around the hem were adjusted and confirmed, two layers of the fabric were basted to keep it from slipping while punching the circles. The waist was fitted with topstitched knife pleats and closed with an exposed zipper at the center back. To prevent the waistline from stretching, a 5/8 inch wide, grosgrain waist stay was applied to the inside waist of the skirt with black topstitching to keep in harmony with rest of design of cut edges and black top-stitching. A crop top was created with tessellated pieces, cut out from around the bottom of the skirt yardage, in different diameters. Rather than typical layering of tessellated shapes, I used the varied-by-diameter circles by joining them edge to edge with black stitching done by machine at points of abutting. The design was evaluated by a panel of textiles and clothing faculty for fit and appearance. The design was rated excellent for set, proper ease and hang of garment. It was rated excellent in visual aesthetic, unity of design, single strong focal point, and elements of design.
The concept of this dress was to create a delicate lace dress for special occasions combining aesthetics with technology, specifically, digitizing of the patterns and laser cutting. The feeling of happiness, elegance, and romance derived from the white lace wedding gowns (Bickham, February 9, 2015) were transferred into a modern and wearable dress by designing a lace-like fabric using laser cut. Laser cutting technology has been widely applied in textile and clothing industries because it has many advantages in terms of high speed in cutting, smooth cutting edge, and high precision (Qiu, Xu, & Li, 2010). Illustrator software was used to design a repeated lace-like fabric by combining a damask-inspired pattern and a punched oval pattern. A panel cap sleeve dress with an unbalanced flounce hem was designed using flat pattern and draping techniques. The patterns were directly digitized into OptiTex PDS. On the digitized pattern, the lace-like repeated pattern was strategically placed on the front, back, two-pieces of the side, and three-pieces of flounce hem piece. The challenge was to place the 2D designed lace-like pattern onto the several pieces of the 3D garment piece minimizing breaking of the pattern. Because the bed of laser-cutter was not big enough to cut a continuous pattern for the flounce hem (Perry, 2014), the designer separated the pattern into three pieces. To add aesthetic pleasure to the dress, the punched oval pattern was intentionally deleted in the top areas of the dress, making the dress look high-waist-ed. Several curved and straight lines were added to connect the damask-inspired pattern and visually emphasize the curviness of the upper body. White 100 percent polyester satin was placed on a dimension of 39" by 24" and was cut using the Laser Engraving Machine (Speedy 400). The laser cutter burned the polyester cut edges to prevent fraying. Fabric colors were chosen to show the lace-like pattern. For the top areas, fusible bonding web was used to attach the laser cut patterns to the base fabrics (Shin & Hwang, 2014). As a result, the dress looks more elegant with the glossy surface of the lace-like fabric than with the knitted or crochet lace fabric.
Few of today's designers focus on the visual transitioning of rhythm and movements from the engineered imagery within the garment. Previous design research (Bugg, 2009) has studied garment movement by the designer, wearer and viewer in the context of stage performance but was limited in reaching further to the use of printed imagery in the design process, wearing experience and overall mood consideration. This design's goal was to integrate rhythmic visual movement in garment design using engineered photographic imagery for digital textile printing. It was also to create juxtaposition through texture and forms using various textiles and to explore ways to transition from structured to draped silhouette in expressing feelings of conflict, struggle, and ultimately renascence. Further, this garment design referenced the masterpiece sculpture, the Winged Victory of Samothrace, in both design conceptualization and garment silhouette (“The Winged Victory,” n.d.). This asymmetrical garment design consists of two types of silhouette with a form fitted dress. The structured side with a layered shoulder portion that depicts the photographic imageries of a dancer's shadow from curled to extended movements that symbolize the periods of rises from struggle and self-searching journeys. The sculptural feather pieces in the hip area symbolize the many layers of conflict. The fully expanded arms and wings printed on the draped side of the garment communicate the rebirth of one's mind and soul. In design, the process of digital imaging considered garment silhouette, image scale, and fabric drape and texture. The garment's unique silhouette and proportion is manipulated with various strategically positioned layers and colors from the feather pieces that add volume around the hip area. Visually, the semitransparent texture of the silk organza and less saturated hues provide the garment an ethereal effect. Applying engineered photographic imagery requires consideration of visual garment movement and spatial understanding to achieve the desired effect.
While garments can be “fashionable” they can also double as a teaching tool, having a much deeper meaning than just being an article of clothing. Garments can be teaching tools by anything from their silhouette to the textile design. Jablon’s (2014) design work incorporated digital textile printing into a garment intended to artistically interpret the hamsa. All aspect of the ensemble from the silhouette design to the color choice and textile design educated the reader about the hamsa symbol in Judaism. All Around the World is an experimental, wearable art; piece intended to mix an educational, non-fashionable element (the globe) with an experimental design garment. All Around the World was created from Japanese patternmaking techniques. All pattern pieces were flat patterned and then digitized into Optitex PDS. The fabric was digitally printed using the Mimaki TX2 1600 printer. The water background was created using the paint tool and many different textures and filters to create a wave-like effect. The bodice and continent shapes were creating by painting on watercolor paper using acrylic red, blue, and white paints. The painting was then scanned into Adobe Photoshop where colors were adjusted. The bodice is an engineered print while the skirt continent shapes were applied as an appliqué. The sleeves consist of 10 different pattern pieces each, 5 pieces for the bodice, and 24 panels for the skirt. The skirt was lined with thick interfacing and flat aluminum wire was inserted in between the topstitching of each skirt panel to allow for flexibility and to hold the shape. The shape of the sleeves mimics the mountains while the bodice mimics the flat plain. The shape of the skirt is to mimic the shape of the globe and can be bent into different positions to replicate natural disasters such as tsunamis and hurricanes. This garment demonstrates how a learning tool can be combined into a garment creating a visually appealing learning tool. While this garment can be worn as wearable art, it can double as a map for learning the continents, their placement, and the globe.
Inspired by the Clown Triggerfish, this garment represents the beautiful colors and scales found on the fish. The beauty that lives within the ocean often serves as inspiration for apparel designers. Beaudette & Fong's (2014) design work labeled “Pearlescence” is a one-piece swimsuit incorporating the deep blue of the sea as well as asymmetrical panel pieces of a fish scaled 3D design. The garment represents the textures and fluidity of the ocean and the creatures found within the ocean. Creating a unique take on the wetsuit, the goal for Scaled was to create something unique yet wearable. Neoprene was used to replicate a wetsuit, the garment that would be worn to view the Clown Triggerfish in the Mediterranean Sea. The bright yellow paired with the grey and black was used to replicate the colors found on the Clown Triggerfish. This unique garment was cut entirely with a Trotec laser cutter and engraver. The ensemble was flat patterned and digitized into Optitex PDS. In Adobe Illustrator different scale patterns were created for the skirt front and back and sleeves. The skirt yoke’s pattern replicated the Clown Triggerfish’s head pattern. These pieces were all engraved and cut out with the Trotec laser cutter. The engraving of the garment took 22 hours. The bodice front was created in Adobe Illustrator and 5 panel pieces of a pointed fish scale and 4 panel pieces of a curved fish scale was created. The pieces were then also cut out using the Trotec laser cutter. The bodice back consists of the same style lines as the front but instead has the fish scale patterned engraved. The skirt yoke seam was then beaded entirely around the skirt to replicate the rock found in the ocean. Seven fish scale shapes were hand beaded and hand stitched to the bodice front and the bodice back to show multiple ways to replicate the same fish-scale shape. This garment represents how a technology can be used to create garments, in this case the Trotec laser cutter and engraver. It shows the possibilities of silhouette designs as well as surface design.
BEAUTIFUL PROTECTOR, A 3D PRINTED NECKPIECE

This neckpiece was designed to conceptually present the psychological and emotional walls that humans often build internally to protect oneself in an external aesthetic interpretation. It is a statement about how the walls we build do protect us, but they also leave us alone and unable to interact fully with the outside world. Ruffs of the sixteenth and seventeenth centuries, ceremonial collars of the Maasai people, as well as the 3D printed fashion creations of Iris Van Herpen and Francis Bitonti informed the design process. When the wearer has the neckpiece on, one can only see minimally, and only through specific areas, in essence hiding behind the 3D printed structure. The ears are not blocked by the design so the wearer can listen to and hear the outside world, but when trying to react and respond the wearer is limited. Hand applied adornments such as feathering and beadwork further enhance the design and present 3D printing as but one tool in a holistic approach to aesthetic and creative problem solving. Feathering, in many cultures, represents protection and comfort, while beadwork is often used symbolically and for adornment purposes. The beading further reinforces the idea of protection by fitting snug against the body and having a substantial weight so that the wearer feels comfort and protection. The 3D printed structure was executed on a Makerbot Z-18 printer over a period of thirty hours. The entire piece was then sanded and painted with black pigment and iridescent shades of blue and green to develop further contrast and to emphasize the voronoi pattern. Feathers were sourced on a recent trip to New York City and then attached by hand along with artfully created strands of beads in complimentary colors.

Janinise Thurston, sponsor: Michael Mamp, Central Michigan University, USA
Many bicyclists die from collision with motor vehicles every year. Research suggests that every year approximately (726) bicyclists die from such road collisions. A majority of these accidents happen at night due to poor visibility for the drivers of the motor vehicles. More specifically at night in the dark, drivers of motor vehicles cannot see bicyclists on the streets and therefore cannot yield to them. A good way to solve this problem would be to attach lights to the bicyclists’ attire so as to make them visible in the dark thereby making the driver of the motor vehicle aware of the bicyclists’ presence. A number of companies have already worked to create biker safety garments by incorporating electroluminescent (EL) wires in the garment, however EL wiring is expensive which renders most EL wire biker safety garments un-affordable. Moreover, the positioning of the EL wiring on the garments are predetermined and cannot be altered or changed by the wearer. Therefore, this research study intended to design a biker safety garment using LED lighting, which is cheaper, and in this design, the wearer can position the lights according to their taste and needs. The first step is concern about lights area. We decided to put the lights on the front, back and sleeves of the T-shirt. The second step is concern about choosing the fabric. The fabric should be able to transfer lights. After transferring lighting experiment, the white fabric has great ability to transfer lights. The next step is deal with how to attach the LED lights on the garments. We used one thread to connect LED’s negative and battery’s negative. And then used another one thread to connect LED’s positive and battery’s positive. During this process, make sure the first thread didn’t touch with the second thread. The last step was concern about hiding the circuit and LED lights.
The initial inspiration of this apparel design was haze fog in Tangshan, the designer’s hometown, which was rated as one of the most polluted cities in China by Wall Street Journal (Browne, 2014). The goals of creating this design were to: (a) raise public attention on air pollution issues in China by using contemporary women’s garments and (b) utilize digital printing technique to achieve sustainable apparel design. A flat satellite view of the world was the dominant motif of this design and was altered to intensify the colors. The oversized, reversible hoodie jacket was draped on a dress form, transferred to paper patterns, and then digitized into OptiTex. The map images were modified and placed on the garment patterns in Photoshop to ensure matching edges of images. The final garment patterns were digitally printed on 100% silk charmeuse. The bright color map was darkened in Photoshop and digitally printed on 100% silk habotai. A removable rectangular piece was attached to the jacket around the hood and the wearer’s right center front by a long black zipper to make a bigger hood and an extra closure of the jacket. The darker blue exterior of the jacket represents the polluted Earth. The bright colored interior represents the clean Earth. It carries the designer’s hope that pollution will be controlled with clean environment restored soon in China. The high collar one piece dress was made with silk organza partially embroidered with free form embroidery technique by six colors of embroidery threads matched the colors of the map image. For the hem of the dress, the threads were embroidered on dissolvable film and then submersed in water to create lace look edges. The reversible jacket and the one piece dress provide multiple ways to wear the garments: (a) fold the edge of the oversized hoodie to show the bright color, (b) remove the rectangular piece on the hood to become a smaller hood, (c) wear either dark color side or bright color side of the jacket, or (d) fold down the collar of the one piece dress or lift the collar to cover the face.
With fast changing fashion trends, textile-based waste has become a significant environmental problem (Claudio, 2007). Creating upcycled garments inspired by the aesthetics of a Chinese garden and the philosophies of Taoism was the main purpose of this project, plus the yin-yang aesthetic principles which emphasized the blend of hard and soft, simple and magnificent. Unlike recycling, upcycling converts waste materials innovatively into new products with a value-added quality instead of just reusing the materials (Aus, 2011). The silhouette of the jacket was inspired by traditional Tang dynasty Chinese clothing characterized by wide neckline borders and sleeves cut-in-one with the garment body. Flat pattern techniques were used to create the dart-less jacket pattern. Two second-hand women’s leather jackets were disassembled at seam lines (e.g. arm holes, side seams) and materials (leather, lining). Fashion fabric from eighteen men's neckties was used to create borders between laser cutting pieces, representing doors and windows in a Chinese garden. The laser cut motifs were digitally drawn in Adobe Illustrator in varying width lines based on a photo of elaborate hand-laid patterns in courtyard floors in the Humble Administrator’s Garden in Suzhou, China. The thirteen jacket patterns for laser cutting were digitized into Opti-Tex and arranged based on shape and size of deconstructed leather pieces. The contrast between the leather and neckties, and solid black with busy prints ideally depict the Taoism (yin-yang) aesthetic principles. This project demonstrates three unique advantages. Compared to common ways of upcycling neckties which are limited by the shape, we introduce flexibility into upcycling, focusing on transforming the textures, colors, and prints of neckties into new design elements: these new design elements are not recognized as neckties anymore. Secondly, the laser cutting technology can restructure the surface of the second-hand leather, remove wear-and-tear, and rejuvenate this type of fabric. Lastly, it is also a sustainable design process of using second-hand textile materials that alleviate the impacts of environmental problems.
A MAGICAL LABYRINTH

The inspiration for this design came from intricate gardens featuring labyrinths. Most of these gardens do not have colorful flowers yet it can inspire beauty, balance and simplicity. A labyrinth represents the unconscious desire to find the perfect inner balance. It is an ancient symbol that relates to wholeness. It combines the imagery of the circle and the spiral into a meandering yet purposeful path. The labyrinth represents a journey to our own center and back out again into the world (Saward, n.d.). Balance, poise and a sense of natural beauty that are neither forced nor contrived is the essence of my design. The design process included searching for fabrics with geometric patterns that can represent the labyrinth followed by sketching. A fit-and-flare silhouette was created to emulate the labyrinths with the basic long sleeve, which creates a poised style. The developed patterns were carefully laid out to show the geometric patterns proportionately. The patterns flow through the entire dress forcing you to run your eyes throughout the entire garment. The color black was used to portray a classic and balanced look. The beadings were applied to the necklines, waist and the sleeve hems to add a luxurious detail. Draping technique was used to create the dress and the tube top, while the shorts were developed using the flat pattern-making. The tube top and shorts were created to be worn underneath the dress since the dress is transparent. The French seam was used to finish the seams and the raw edges were finished using self-fabric bias tape. The dress is made of 100% polyester burnout chiffon and the tube top and shorts are made of 85% Cotton and 15% Spandex. A 22 inch invisible zipper and a hook-and-eye were used for the closure. The bias binding was hand sewn, and the beadings were applied by hand. This original design contributes to the field of textiles and apparel by portraying a magical labyrinth as an inspiration. This unique design captures the balance, the poise and the sophistication in a timeless piece that can be forever remembered.
Carolina Arboleda, sponsor: Mikyoung Whang, Centenary College, USA

The purpose of this project was to capture the beauty and timeless moment of a solar eclipse. The simplicity that a solar eclipse has where all it takes is just the Sun and the Moon to produce such a spectacular view inspired the designer. The design of the dress represents a solar eclipse with a twist back representing the Sun rays peeking through the Moon. The straps represent different sunrays crossing paths since they are crisscrossed. The dress acts like the Moon that obscures the Sun, and the open back and side cutouts allow the skin to peek through like the Sun. This dress is suitable for special occasions. The red fabric was utilized to mimic the colors of the sunrays emanated during a solar eclipse. The shiny and pliable medium weight fabric was used to achieve the unity of the design elements of surface, lines, and shapes, complementing one another. A bias cut draping method was employed to create a figure flattering garment. Both the front slinky silhouette of the dress and the twist at the center back hip were created using the true bias. The gathers on the backside seams to go with the twist were draped while draping the back twist. The lining was hand stitched along the opening of the twist back, and the hem was blind stitched. The straps were sewn wrong sides together, then turned right side out and sandwiched in between the lining and fashion fabric. The straps that crisscross were hand sewn to the vertical straps. The side front cutouts were finished with lining that was sewn and then under stitched. This original design contributes to the field of textiles and apparel by exemplifying the unforgettable moment of solar eclipses as an inspiration. This design is also unique in capturing the natural spectacle with playful cutouts and thin straps that allow the skin to peek through this slinky vibrant red dress, while the open back captures all the attention featuring a twist and gathers at the side to illustrate the sun rays peeking through the Moon during a solar eclipse.
Il Duomo sets out to bring the beauty and grace of European cathedrals to the world of fashion. This design enhances classic silhouettes with intricate fabric manipulation to mimic the detail of the architecture in these cathedrals. The main source of inspiration for this design is Il Duomo di Milano in Italy. The designer was intrigued by the elegance of the aggregate of multiple styles of cathedral architecture in one breathtaking duomo. This design features classic silhouettes with a combination of fabric manipulation techniques and style lines to mimic the detail and aggregate of various styles of architecture in Il Duomo di Milano.

The jacket consists of a structured silhouette with elegant details for contrast. Canadian smocking, done by hand by the designer, adorns the shoulders and softens the sharp corners of the mandarin collar and boxy style of the jacket itself. Small knife pleats in a metallic gold fabric compliment the smocked shoulders and add to the depth and texture of the garment. The high-low style of the antique silk tank adds an organic style line to the overall design and draws the eye toward the ivory and gold riding pants. The designer chose to utilize the riding pant style as a way of incorporating more design features to compliment the jacket without overwhelming the overall design. Both the jacket and tank edges are bound with metallic gold bias tape for a consistent, elegant finish.

Il DUOMO: CATTEDRALE

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This piece was designed to boost a female runner’s motivation and enhance her performance as an athlete. The inspiration and design decisions came from the runner’s determined mindset that is compromised at times by her surroundings. This look helps drive her focus to keep up with her fitness goals, despite the distractions around her. Keeping in mind the necessities of running apparel, this look was designed to enhance a runner’s performance through a streamlined compression fit, while maintaining comfort and breathability throughout the garments. The aesthetic properties of this look are equally important in the design process. They were specifically chosen to boost the athlete's self-confidence and motivation, while upholding an underlying significance. This look was created through a combination of draping with like materials and flat patterning. Also, I created a double-layered mesh system in the garments to create a controlled ventilated system in the tights for improved comfort. The final garments were constructed using an overlock machine and topstitching on the pants to create stability in the seams.
The purpose of this design was to utilize advanced flat patterning techniques while utilizing the designer’s unique design aesthetic. Inspiration was derived from family background in the Barnum and Bailey Circus back in the early 1900s. The ringleader is the most influential member of the show. Tasked with captivating the audience, the Ringleader Memoirs aims to captivate with bold colors and textures that tie into family as colors symbolize the diversity of personalities and harmony. ‘Circus Life’ photography series of Big-Top Babes by August Bradley was used for inspiration. Research of Couture fashion with the circus theme was found in Ana Sui’s Spring 2010 collection and Manish Arora’s circus/carousel dress, whom the famed Katie Perry wore during her ‘Circus of the Stars’ tour. The design process began with sketches and a narrowing of favored design details, which resulted in a narrowed selection of 5 designs. After finalizing the design, concepts sketches were turned into technical flats in illustrator, and construction details and sewing instructions developed. Flat patterning techniques were used to develop the first pattern. The first sample was adjusted for fit and those changes were translated to the initial pattern. Once the pattern was finalized the fabric was sourced. Initial color inspiration was derived from photographs of carousels. Cohesiveness of color and design was very important in all design choices. The silk jacquard used on the jacket and bodice was the source of the color building for the remainder of the garments. The Silk Charmuese was chosen for its buttery drape. Construction of the final garment used traditional tailoring techniques. The dress uses a hand rolled hem, princess seams, and blind hemming, and bias taping. The brass buttons were hand sewn in place. Each piece was handled and sewn with care to prevent fraying or stretching. Resulting final garment flowed together seamlessly like my own family and provided a memoir of times long gone, but forever held in time.

Michelle Therese Graff, sponsor: MyungHee Sohn, California State University, Long Beach, USA
The two-piece look flourishes low key, laid back style. Quirky individualism is the secret to its beauty. This classic design maintains an effortless chic look. The Garment is inspired by the late Madeleine Vionnet and the early 20th century. Relating to medieval kingdoms and focusing on his and hers silhouettes. Developing the overall mood of this dress began from sketching and creating story boards with lots of imagery, everything from colors and landscapes to fabrics and silhouettes. Constructed from flat patterns, techniques are executed through temporary and permanent hand and machine stitching. Using ½” seams throughout, French seams and rolled hem on the delicate knit turtleneck. The combination of double-faced wool crepe and cashmere creates soft and supple appearance. Constructed with the use of hand stitched ribbon cover seams and rolled hem. A no boundaries spirit pulled together a serious look of classic silhouettes and colors. That maintains a level of polish through the charming pouf, pleated sleeve dress. Heed hemlines elongate and enhance a small frame. Taking fashion back to traditional yet still contemporary, like Coco Chanel, introducing comfortable clothes for women, allowing an emotional and physical connection for everyday living. This design correlates to an enchanted wonderland of medieval romance.
Elizabeth Taylor was considered one of the last, if not the last, major star to have come out of the old Hollywood studio system. She was known internationally for her beauty, especially for her violet eyes, with which she captured audiences early on in her youth and kept the world hooked on with since. This dress was inspired by Elizabeth Taylor’s performance in Cleopatra. Several techniques were used to communicate the inspiration. The dress was first sketched along with several other designs, the design was chosen, fabric selection made, muslins were transferred to patterns, and the muslin was fit on the model. The final dress was constructed and embellished with the glass beads on the top front and honey bee ornaments over the skirt part. The dress was designed using draping and pleating techniques. The dress has a princess cut while the skirt has six panels and four godets, each in shape of circular sector to achieve a very wide bottom. The dress is long gradually extending to a train in the back. Top part has one strap that is secured on the neck and bare upper back. It is closed with the zipper in the back. Dress is embellished with golden glass beads on the black top front, every other row to achieve the image of a bee stripes. The skirt has two godets that are embellished with two sets of gold chains for the glam effect. The actual honey bee embellishments were placed all over the skirt as on a bee hive. The skirt has a petticoat for ball gown effect and to show the beauty of the skirt pattern. The main fabric used is brocade, honey golden color with large golden medallion pattern with the black symbol in the middle. The skirt was cut from this fabric. Contrasting black fabric dull brocade is used for the top front and back, strap and skirt godets. The black godets are giving the dress an “edgy twist”. Dress is lined with black lining. Petticoat is attached to the dress and made out of black tulle. The stole is made out of gold shimmer tulle.

GOLDEN BEE
My thought on the creation of this ensemble was to conceptualize the word shrapnel by combining its essence with my tailored aesthetic. I wanted a sharp looking suit for a man who is not afraid to show off. The denim I used is blended with fibers from recycled mustard bottles. I hand appliqued strips of chopped silver zippers to create a fragmented metallic pattern on the jacket. I created an ombre effect on the final garment with spray paint. Fabrics used were cotton denim with 100% recycled plastic fiber, 100% cotton shirting, and zippers.
The inspiration for this ensemble incorporates nature and the Japanese word for rebirth, saisei. The intent was to create a visual metaphor of the metamorphosis in life as the garments adapt to the changes around them. With a simple unzip or a slight tug of a cord, the pieces have the capability to alter depending on the weather, event, or perhaps the wearer's mood, representing the evolution of living species here on Earth. The garment's ability to transform symbolizes nature's way of giving back life to the world; the idea that the end of one existence generates life for another. The dress was titled after a type of cloud. Cumulus clouds belong to the clouds with a vertical growth group. They are puffy white or light gray clouds that look like floating cotton balls (Hatheway, 2009). The dress, when worn with bustles tied, resembles a cloud. The Evolve Jacket has the capability of converting into four styles with a removable center front panel: both zipped, unzipped on either side, or removed to become a bolero. After researching and developing a digital mood board, multiple sketches were drawn and flats created to configure proportions. The jacket and dress were both developed using draping and flat pattern making. The dress was interlined with gauze to add more body and contrast in texture. Cording was strategically placed to allow for multiple configurations. Arcs of wool twill tape were sewn through both layers to support the weight of the fabric when tied. The cropped jacket was constructed from full-grain lambskin leather with two asymmetrical zippers, a high neckline, and cotton chintz lining. These convertible garments reduce the need to buy excess clothing by expanding a woman's wardrobe. Adding a removable inset reinvented the classic motorcycle jacket, allowing the wearer to mix the piece with existing attire. The dress can be worn long for a more subdued look or with the bustles tied for added drama.

Tara Higgins, sponsor: Colleen Moretz, Moore College of Art and Design, USA
An androgynous ensemble intended to evoke the questions of social constructs created by western civilization and the objectification of women in a patriarchal society. The breast is a symbol of a woman’s power to create life and its primary biological purpose is nurture. So, why does an exposed female chest generate a reaction of shame by the individual and become a sexual object to the male counterpart? It is the human condition to want what cannot be seen; hidden proves to be enticing. The garment is meant to expose that perception and challenge the viewer to see past the sexual aspect of the breast. Research was incorporated and a digital mood board was made of various images that embodied androgyny and feminist modern art. Draping muslin prototypes and transferring them to flat patterns developed each of the pieces. The garments were fitted to a model and altered to her measurements. The skirt is constructed in a double-faced dupioni silk with princess panels that were edge stitched to create a three-dimensional seam and geometric contouring. A full-length, open-back, organza sheath is worn over the skirt. Lastly, a lambskin overlay emphasizes the chest through the sheer organza. The shoulders are slightly capped to exaggerate a sense of masculinity. The back incorporates elements of the tuxedo as the shape mirrors the quintessential coat tails seen in tailoring. Visually, the garments work together by creating juxtapositions between hard and soft, translating them into a metaphorical balance between masculine and feminine. The skirt embodies the female aspect of the ensemble, creating an archetypal hourglass shape to emphasize the hips. The sheath represents the veil of society that shields a woman’s right to choose how she represents her own body. The slightly distressed surface texture symbolizes the flaws within the social order. The overlay signifies weight resting on a woman’s shoulders of pressures of trying to conform to a patriarchal culture.
A concept of this design is to revive the disappearing beauty of the kimono and to regain Japanese tradition in clothing design by mixing historical and modern elements together. This garment was inspired by one of the Japanese traditional samurai attires, called Kamishimo. “Legacy: the Past to the Present and Men to Women” was created based on the aesthetic harmony of juxtaposed elements such as tradition and modernity, masculinity and femininity, and simplicity and complicity. Using the historical kimono fabric that was given from my grandmother made a unique visual impact on this garment. Flat pattern technique was used to create patterns, and muslin fitting was tested to adjust the patterns and silhouettes. The technique to create the accent on this piece was pleating, which has been used in traditional Japanese clothing. Casual knife pleat technique was used, and each pleat was 1”–1 1/2” width with 1/2” depth. In order to hide seams, rolled pleat technique was used on the center front and center back of the pants. 100% silk jacquard kimono fabric given from my grandmother and 100% polyester Chirimen (Japanese crepe) fabric made in Japan were selected as main fabrics. 100% polyester jacquard fabric made in Japan was used for an obi (belt). In addition, 100% polyester shantung satin was used for lining and tape on both top and bottom of the obi. Installing an invisible zipper on the center back provided an access opening without interrupting the design. Color blocking with printed and solid fabrics in a vertical pattern generated a modern, edgy, and slimmer look. Adding the silver tape to the obi emphasized the horizontal line of the obi. This design applied symmetrical balance, fabric reflectance contrast, mix of the vertical and horizontal line directions, and “pattern on pattern” color. Emphasizing Japanese traditional samurai attire with historical kimono fabric was to supports sustainability of tradition to propagate superiority of Japanese textiles and craftsmanship.
My inspiration for this garment developed from the Mexican artist Frida Kahlo. I was moved by the strength she exhibited despite having endured a tumultuous and shattered life – which inspired the title of my design: Destrozada, meaning “shattered” in Spanish. I found myself designing a look for Kahlo herself, aiming to celebrate the strength, beauty, and perseverance she embodied throughout her troubled life. With this design I wanted to create a strong sense of rhythm throughout the garment, evidenced by various contrasts: jagged structured lines in the bodice paired with a delicate, sheer base fabric; sultry hues of crimson paired with somber black; long, flowing, sweeping silk crepe de chine skirt paired with a close-fitting, seamed top. I also strove to emphasize the bodice — representing Kahlo’s shattered yet strong core. For emphasis, I created a mosaic design for the front and back of the bodice which resembled shattered pieces spread apart. For a textural element, I utilized embroidery for the bodice design. I familiarized myself with the embroidery software and tested various stitches and techniques. I was able to develop a beautiful design by experimenting with the intricacies of the software. My final choice of embroidery was using the cross-stitch technique combined with an ombre effect of crimson hues, offering a depth to the design and a nod to Kahlo’s frequent subject matter of Mexican folk art. Further echoing the shattered theme, the cross-stitches are made in hectic, crisscrossing lines between the borders of the embroidered pieces. The second technique I used in this design was applique. After embroidering the shapes onto silk habotai, I cut them out and appliqued them onto silk organza, the bodice base fabric. I was able to develop an innovative contribution to the span of embroidered garments in fashion.
RHYTHMISM

Rhythmism was inspired by the silhouette of Chanel’s 1960’s women’s suits and the brush strokes of the 1950’s action paintings. As a designer and painter, I have made choices in color, scale and application of line to bring the energy of the brush stroke to the garments. The wild and spontaneous strokes of line express powerful emotion and energy, and also recall the complex tweed of the Chanel suit. This ensemble was created in a course researching zero waste fashion techniques. In order to achieve zero waste, my design strategy was to utilize 100% of my fabric in creating silhouette and the accompanying fabric manipulation. The fabric was hand-dyed to derive the desired colors and is inspired by 2015 fall/winter color forecasts. The ensemble was created using patternmaking and draping and a muslin was created to mock up the concept. Strips from the drops were cut into varying lengths and widths and stacked to create the fabric on the pattern prior to assembling. The pattern is machine stitched and the garments are finished with an industrial serger. This look consists of a turtleneck top that is long sleeve on the left and sleeveless on the right, a skirt, and a blazer. The top has two layers in the front and is symmetrically curved at the bottom to match the curvature on the side of the skirt.
During the design exploration for Structuring Beauty, an unconventional wedding dress, I looked at embellishing details of my previous work (inspired by Greek and Roman cultures) and the work of Christian Dior and Yves St. Laurent for guidance and inspiration. The work of these two designers inspired an architectural appearance with flowing softness of silk organza and satin. The appliquéd detailing created for a recent cocktail dress I designed inspired me to test and manipulate the single squared appliqués to see if they could be interpreted into something beyond the re-imagined Grecian key often seen as clavi placed on the border of Greek and Roman's leaders' stomas and toga’s. I created 4” beribboned, bias-cut silk organza appliqué samples that were embellished with three coppery-colored ombré ribbons applied in descending length order from biggest to smallest. I folded the samples diagonally. These appliqués were then manipulated into different geometric formations that could be applied by hand in a repeated motif with the essence of the Aztec culture. The placement of the triangles in the back pyramid shape exaggerated the front border that captured the feel of a punctuated Aztec linear/geometric figures. An architectural feeling was developed from the stacked triangles, but the skirt remains soft and light. This wedding dress was produced in the trending café colors of silk satin, silk organza, and Bemberg rayon lining that flows and compliments every inch of a bride’s figure. The detailing of the appliqués adds interest. The design has a conservative front bodice with a sheer yoke leading the eye down to a dramatic wrap front skirt, but saves the most interest for the back of the dress. The pyramid-like stacked motif of the short train leads the eye up to the delicate interwoven bias straps of the back bodice. The effect offers the attention most brides seek while walking down the aisle and repeating their vows.
ARCHITECTURAL CLARITY

Many designers are examining the possibility of eliminating apparel industry fabric waste. Not a new concept, traditional and non-Western garments historically used squares, rectangles, and minimal fabric cutting (Burnham, 1973). Contemporary zero waste pioneers such as Timo Rissanen, among others, have re-envisioned current cutting practices (Rissanen, 2007). These zero waste innovators focus on the importance of reversing design processes, placing patternmaking as a first step. The purpose of Architectural Clarity was to create a prototype jacket using zero-waste patternmaking and draping techniques, and incorporate digital print into the final product. The design process began with draping a series of long rectangular fabric pieces cut in various sizes to allow creative investigations of shape around the body. The draping process went through multiple iterations. Some pieces incorporated tucks, while others were fitted together and folded back on themselves (Figure 1). The plan ultimately moved back and forth between pattern pieces and body form so shapes would fit together tightly in a layout and still have a design with an aesthetic that reflected the images chosen for the printed surface. The digital print inspiration came from photographs of New York City urban architecture. The outer garment is a rendered photo of the exterior of a dilapidated building. The lining image was created from a photo taken of the interior ceiling of Javits Center overlaid with a textural image of a taxi floor after a snowstorm. To create a lined and reversible coat and facilitate construction, each rectangle was individually lined and the pieces joined with topstitching. Because some rectangles loop or fold back, both images are visible (Figure 2). Silk shantung was used for the coat to provide a crisp but lightweight fabric for the layered pieces. With the rectangles stacked in a structural way, it loosely suggests the illusion of a skyline, and with the digital printing, the jacket provides a story that juxtaposes new and old architecture, and new and traditional approaches to the design process.
This design titled, Linear Motion, balances lines, angles, and curves to materialize asymmetry. From short sleeve, to even shorter sleeve, and from high hem spiraling down to low hem, the placement of colliding lines, directs the viewer’s eye to intently follow the flow of the seams. This visual flow is derived from the mathematical concept of linear motion and how movement is measured and recorded through lines on graphs and charts. The slight upward curve depicting accelerating motion is presented in the curved top edge of the pocket which then transitions to a downward curve of deceleration as it wraps over the shoulder down to the center back. The configuration of lineation that include the layers of the skirt and the hem of the top, are influenced by the innovative work from architect, Frank Lloyd Wright. Buildings in particular include the Guggenheim, which inspired the hems to spiral around the body, corresponding to the spiral ramp design that eliminated the need of stairs in the museum. Wright described how “these geometric forms suggest certain human ideas, moods, sentiments – as for instance: the circle, infinity; the triangle, structural unity; the spiral, organic progress; the square, integrity” (Rudenstine 204). Furthermore, just as an architect pays an equal amount of attention to the details of the exterior of a building as to the interior of a building, techniques employed in the making of this design include the use of black satin bias tape to encase each individual seam, highlighting the line work calculated within the interior construction of the garments. Design details within the construction also include a concealed front placket patterned on a slight diagonal, allowing the collar to button up off-center, swaying the eye in the right direction. This concealment also prohibits the buttons from distracting the smooth passage of the lines and maintains the minimal and clean aesthetic of the design. The choice of stretch denim supports the structural and wearability of the outfit.
"The Rise" is a tailoring ensemble inspired by 1980s women and their gain of power. The concept for this ensemble was to compliment women on overcoming previous notions of inferiority to men to achieve great things. For that purpose, I wanted to design something that makes women look more dominating and powerful. I exaggerated details such as collar, shoulder, and pocket and extended them from a body-conscious foundation to emphasize the powerful feel while maintaining a feminine, sexy look. Layered silhouettes and asymmetrical, proportion-focused aesthetic make the look more fun and unique, while an overall balance is still maintained between its asymmetrical details. Dark navy wool suiting fabric and black crepe de chine silk are used to reinforce the power intended for this look. The waist-length jacket has two high collars wrapping around one another to lengthen the neck, put more volume into the shoulders and lead the focus to the woman’s face, making the look bold and sophisticated. Two self-lined outer layers on the right side increase volume at the shoulder and the front bodice, aesthetically balancing the ensemble. Front layers overlap each other in the order of: right bodice - left bodice - outer layer (from bottom to top). The asymmetrical mini skirt features a body-conscious silhouette and an over-exaggerated pocket that goes out from the hip line to promote a powerful look. This side detail compliments the jacket’s asymmetrical details. For a body-fitted suit made of medium weight, lesser-stretch fabric like wool suiting and light-weight silk to maintain its shape and last a long time, it is extremely important that tailoring techniques, fabric cutting, basting, ironing, tacking, and sewing are carefully carried out during the design execution. Details are carefully calculated in terms of position and proportion, then exaggerated for a sophisticated, powerful, look.
"Coordination" is the final ensemble of a women activewear collection inspired by the industrial pipes and ventilation ducts found in some urban buildings. To me, the way different pipes co-ordinate with each other in terms of proportion, position, and shape to efficiently support a structure is similar to the way different parts of activewear garments work together to properly and aesthetically support the wearer. I also want to bring a refreshing look to activewear by including different shapes, materials, and layers into the garment. More than 90% of this collection is made of cotton fabric and the rest is made of spandex and synthetic power mesh. The ensemble includes a bra top, a pair of leggings and a throw-on jacket. The color palette is taken from different types of pipe: black, dark grey, rusty red, and earthy greens. The bra top is made of green and black cotton lycra (92% cotton and 8% spandex) with a black nylon and spandex mesh lining. It consists of different shapes designed to be both functional and aesthetically pleasing. The green bottom part of this layer runs around the waist to increase compression. The mesh lining helps to increase ventilation and is designed to be visible at some places to promote a young and sexy look. The legging is made of black and dark grey cotton spandex with a touch of black mesh. It is asymmetrical with the right side sectioned into different parts going from front waistline to back waistline, wrapping around the hip. These details not only compliment the wearer’s body curves but also lengthens the legs aesthetically. The asymmetrical throw-on jacket of rusty heavy cotton spandex (92% cotton and 8% spandex), black cotton net, and black cotton rib features three-dimensional pleats on right front and bodice, black cotton net lantern sleeves, and ribbed handcuffs. My idea was to create a jacket that is stylish yet comfortable enough to wrap around the body from the car to the gym and vice versa. This ensemble proves that it is totally possible for natural materials like cotton fabric to be a part of the activewear world dominated by synthetics.
This dress is a selection from my thesis collection entitled ‘Caves of Flesh and Machine.’ The collection was initially inspired by the work of H.R. Giger, and focuses on the idea of biomechanicalism. The pieces combine natural and synthetic textiles to symbolize the contrast of biology and the mechanics present in H.R. Giger’s dark futuristic illustrations. The predominant theme of the collection is life versus death as a greater symbol of biomechanicalism. ‘Caves of Flesh and Machine’ tells the story of a biological creature that undergoes a metamorphosis process in the form of a cocoon to become a being that combines biological and mechanical/synthetic characteristics conveyed through white, sheer and transparent textiles to resemble a ghost-like being. This dress is the finale look in my collection, which symbolizes an ethereal ghost-like silhouette conveyed through synthetic materials. The use of sheer and transparent materials further emphasizes the ghost-like quality of my piece. I constructed the dress from a silk organza shift dress, which I then hand sewed onto the plastic material (styled in the photo with a nude colored leotard.) The plastic material consists of many panels of rigged drawer liner that I sewed together and cut each rig from seam to seam with a scissors. I draped the plastic cut panels onto the dress in a manner that resembled writhing tentacles or tubes, imagery prevalent in Giger’s work. The flowing nature of the fabric helps convey visual movement that leads the eye around the dress in order to create a pleasing three-dimensional experience. I like to consider that I can turn trash into treasure by using unconventional materials in new, exciting ways. By doing this, I push innovation and exploration in the pursuit of creating high fashion works. My work has an avant garde sensibility either through silhouette, technique or fabrication.
The garment celebrates traditional wear with a modern style by using authentic sarees from India. To keep the authenticity of the garments the designer decided to order used sarees from India to create modern garments. The purpose of the garments is to create awareness of India's culture through clothing. Since the designer is not from India, she had to do extensive research of the country. She wanted to keep the garment traditional by using authentic sarees but she also wanted to make it modern, therefore she created trousers with a long shawl attached to it to give the illusion of a rapped saree. The designer draped the top, and created a V-shape to emphasize neck and midriff. There are hand beaded loop button holes with glass buttons to give more market value to the garment. The pants are at true waist for modesty and have a wide leg to create a gypsy feel to the garments. The pants also have draped fabrics on the side of the garment, with one long piece to be seen as a shawl attached at waist.
UNTITLED: CLASSICAL ALLURE

This look was inspired by and created for a costume exhibit, ‘Classical Allure’. The exhibit is based off the three Greek goddesses pictured on the Virginia State seal - Libertas, Virtus and Ceres. My design process began with an interest in exploring the evolution of pleats in relation to the female body. I found inspiration from the traditional Greek Peplos dress, Fortuny’s Delphos gown and Issey Miyake’s ‘Pleats Please’ collections. This piece was created to define pleats in a new relationship to the female form. I worked with the intention of emphasizing the wearer, and creating a look that is balanced between being liberating in silhouette, but requires user interaction, and therefore restriction. The underdress is made of 100% satin-faced silk organza and features a turtle neckline. The pleated skirt is ten yards of 100% silk organza and features 50 yards of machine-sewn nylon ribbon stripes and ribbons that are worn around the wearer’s wrist.
This look was created for a Cut and Sew Knits course. The course challenged students to create a zero waste women’s sportswear look of two or more pieces. Each student was given four yards of ivory organic cotton. Any fabric scrap not used in the ensemble was saved and each garment was shown at the semesters end with the resulting “waste” fabric. My initial research began with zero waste patterns, specifically kimonos. After exploring various ways to utilize a whole piece of fabric without creating waste, including ¼ scale draping and pattern studies, the idea of approaching a pattern as large shapes that can create a garment rather than trying to create a garment out of the necessary shapes lead to my research solution. The dress was dyed using coffee and tea and a Shibori technique.
This design focuses on experimentation with pleating techniques and the use of pleats as a way to manipulate fabric over the body to create shape and texture. I was first introduced to this idea through a workshop on the pleating techniques used by Madame Gres. Inspired by her sculptural, experimental approach to dress-making, I aspired to create my own technique. The resulting dress is the product of many hours spent experimenting with different ways to pleat and fold fabric around the form. I allowed myself to discover ways that worked, as well as ways that did not. I experimented with fabric to find something that was lightweight but with enough structure to accentuate the shapes created by the pleating. The dress is made of a silk dupioni blend, pleated on the bias over a corset. Two pieces of fabric are pleated in opposite directions over the bodice, overlapping each other at center front. Each pleat stops at the waist and is turned back at a 90 degree angle to create the shape of the skirt. Separate pieces of silk dupioni are pleated separately over the four pattern pieces that create the cups of the corset. The pleats run in contrasting directions to draw attention to the piecing of the cups and provide another play on angles and texture. The corset understructure is boned with Rigilene.
This wearable art wedding gown incorporates the elements by following design principles, resulting in an unusual and compelling design work. A study of wedding gowns, prompted by a tour of London’s Victoria and Albert Museum, coupled with a review of fashion repurposing, inspired the design context. The concept was to repurpose, or give a new purpose to (Merriam-Webster, 2015) white paper for a wearable art wedding gown, particularly for use as a store display piece, but with actual wedding events also a possibility. The repurposed materials included white copy paper, white and silver feathers from an earlier project, and remnants of nylon tulle. Aluminized polyester/cotton ironing board fabric was purchased for the underskirt and the self-lined midriff tube top silhouette. Silver polyester lame formed the underskirt hemline ruffle and silver glittered grey crinkled polyester formed the train. White paper pieces were edge painted silver, cut into feather shapes, and hot glued onto the base fabric. Small white feathers were sewn among the paper feathers on the skirt and top. Silver holiday feathers accented the halter top. The feather and paper theme is maintained throughout both pieces, with a stream of soft tulle cascading around the side edge to tie the pieces together rhythmically. The white wedding dress, according to Begley (2015), has been credited to the Victorian era, from Queen Victoria herself. Red was then a popular bridal color, but Victoria broke tradition, with white later heralded as fitting for a bride, symbolizing purity and innocence. Victoria was an early proponent of economy and fashion repurposing, as exhibited when she repurposed the lace from her dress more than once. Today's fashion repurposing phenomenon, as well as experimental materials and designs for special occasion gowns, seem to be themes impacting the fashion industry, particularly the couture collections. Interest in fantastical looks for fashion and costume, and the idea of the store as theatre (where this ornate white paper gown welcomed shoppers) are concepts that continue to pique people's interest and create drama.
Girl Gang is designed as a feminist statement piece, with the concept that women can do anything. An ode to feminists and feminism in the past, present and future, this look is made for the modern woman. The letterman jacket is like a shell that protects women from a man’s world, while giving strength, courage, and confidence. A regular letterman jacket typically highlights the achievements of having been a part of a sports team, while the “M” patch placed on the Girl Gang jacket is a reward for being on the women’s team, feminism. Sharp shoulders are structured with tailored shoulder pads to metaphorically barrel through the huddle and to fight the opposing team. The trench-like yoke overlays the back bodice and lets the dirt and gravel, or “sticks and stones” roll off. Placed under the back yoke is a textured piece created by woven strips in a plain weave structure. Symbolic for the Girl Gang feminists have created, the woven back piece stands for all of the people that have come together to create, and fight for something bigger. Meanwhile, the dress is representative of the natural spirit of women. The movement of the dress dances with the strut of the woman wearing it. With a high and narrow halter neckline, the delicate shoulders and arms are highlighted. Gliding over the shoulders to a racer back shape, the shoulder blades are exposed and outlined for a flattering figure. Woven down the center front and center back of the waist length top tier, is a leather string finished with handmade tassels, topped with leather details. The bottom tier circle skirt is separated into 16 different style pieces subtly designed to represent the struggles women have had on the road to equal rights, while keeping clean and organized. The concept of Girl Gang is to empower girls, encourage individualism, and celebrate womanhood. Together the Girl Gang dress and Girl Gang jacket balance each other in forms of equal femininity and masculinity. This look was carefully designed to translate women’s equality into fashion.
The purpose of this design was to create modern surface design employing traditional analog photography and chemistry technology with Ortho-Litho film, a series of chemical and light exposures, cotton yarn, and sand. Using flat pattern techniques, the dart lines were manipulated and the hem length on one side of the jacket was extended to give it an asymmetrical, dramatic, and minimalist look. This design applied yellow-green accent with high value and full saturation, tubular silhouette, texture contrast (i.e., compressibility, extensibility, surface contour, and reflectance) between fabric and Ortho-Litho film, asymmetrical balance, golden section proportion, and emphasis on the Ortho-Litho film surface in order to create aesthetic and visual impact. My background in traditional darkroom photography provided me with knowledge of how to incorporate analog photography techniques into my design. Since Ortho-Litho film is available in very large sheet sizes, the yoke and collar patterns of the jacket and short pants’ pocket cutout patterns were cut from large Ortho-Litho film. Like most films, Ortho-Litho is a thin transparent plastic, coated with light-sensitive material. Where it has been exposed to light, it will harden and turn a gradient of black after the film is developed. In unexposed areas, it will remain soft and wash off the plastic, leaving those areas transparent. One characteristic of this film is that it is known to render very high contrast. However, through manipulating the chemical dilutions and light exposure, a broader tonal range of grey to black can be obtained. I used it to add unique surface details to the yoke and collar of the jacket and the pocket cutout on the short pants. Jacket surface detail came from dusting sand directly on the film when it was exposed to light in a darkroom. As for the short pants made by 100% cotton fabric, cotton yarn on the film was placed in an abstract way to contrast with the geometric pattern of the pants’ material. After exposing the film to light with an enlarger, the film using a series of chemicals was processed to render the tones. This design demonstrated innovative surface design, using analog photography and chemistry technology.
COLLECTED, CUT AND RECREATED DRESS

The purpose of this design was to create an eco-friendly dress of recycled materials, American Spirit cigarette boxes; the design was inspired by the concept of sustainability and motifs of Native American textiles. Something about the graphic design and triadic color scheme of the blue American Spirit cigarette boxes appealed to me so much that I stashed away every one I came across over the past five years. American Spirit cigarettes are made by the Santa Fe Natural Tobacco Company who prides itself on its sustainable practices. To feature sustainable values, used cigarette boxes were repurposed and remade into a wearable garment. When the challenge arose to create a garment made out of recycled materials, I decided to use these boxes in an aesthetically dynamic way. The base of the garment is a four-panel shift dress with cut-away armholes and a v-neckline, made out of 100% plain-weave cotton fabric. The side panels were left unembellished so that the garment could shape to the wearer’s body and be more flexible. The consistent change in color gradient from turquoise to a light blue was used to highlight the natural curves of the female body and create symmetrical surface design. To transform the used cigarette boxes, each cigarette box was cut into one-inch strips. By weaving and overlapping the one-inch strips according to their color and graphics, the dynamic patterns of the surface design were created. Native American textiles inspired the surface design of the recycled cigarette boxes. Navajo blanket makers and pueblo weavers often used geometric patterns, symmetry and repetitions in their designs. The symmetrical balance, alternating rhythm focusing on repetition of a regular sequence, triadic color scheme (blue-yellow-red), and tone-on-tone color coordination created visual impact and kept up the theme of the original recycled cigarette box design. These one-inch strips with Native American textile motif patterns were topstitched to the base in order to fasten them together. Thus, this dress introduced a novel sustainable technique using the recycled cigarette boxes, and unique surface design of historical motifs from Native American textiles.
Both origami and architecture are frequent inspirations for fashion designers when working with three-dimensional shape (Hodge & Mears, 2006). Trompe l’oeil is a technique used by other artists to create compelling surface designs. Water Prism was created to take advantage of fold lines seen in some origami shapes and to combine it with digital printing to develop surface design engineered to correspond to the 3D shape. Added inspiration came from architecture, in particular the Yokohama Pier Port Terminal. Experimentation with garment shape initially evolved through folding paper and placing the pieces on a half-scale dress form to evaluate proportion, line and balance. The folds were based on the folded lines of the terminal. While observing the shapes, I determined that actually seeing the fold lines enhanced the movement of the eye on the surface. In evaluating possible surface designs, I played with the interaction of 2D and 3D design in several ways, including using light and dark to enhance perspective. The printed image is of water’s surface with light passing through from a lit floor. Pattern pieces were exported to Photoshop® and black origami fold lines placed. The water imagery was place within the folds and then, to further enhance the 3D effect, the top edge of the folds was lightened to create increased impact of the perspective. The bodice was designed to manipulate the surface design with use of the same shading to give it dimension while remaining 2D rather that folded. Folded fabric pyramids were added as a final decoration on the upper front bodice. The design was digitally printed onto cotton sateen, folded and stitched on the lines, with a light batting in the skirt. The overall use of line and print creates a dynamic vision of 2D and 3D integration that draws the eye from the straight lines of the skirt across diagonals on both bodice front and back, thus enhancing visual perspective.
Pleats can be used to shape textiles and apparel in a multitude of ways, transforming flat fabrics into three-dimensional forms. The purpose of this research was to explore the importance of pleats in fashion, to identify the methods, uses, history, and design possibilities of pleats, and then to create a design based on one of the many pleat inspirations. An additional purpose was to use digital textile printing to further investigate the creative possibilities of pushing 2D and 3D perceptions through surface design, thus expanding the visual range of pleated fabric manipulations. The creative process began with an examination of pleated garments throughout history, from early Egypt to Fortuny and Madame Grés (Killam, 1995). Pleats have been used for both functional and purely decorative purposes. Because they allow the fabric to expand and contract they can be used to contour to the body or create extensions away from the body. Issey Miyake was a pioneer in the use of pleats combined with technology to create sculptural forms (Miyake). Pleat Perspectives began with an understanding of pleat forms, and with a goal to incorporate digital textile printing to heighten the appearance and depth of the pleated surface. I chose to explore the uses of pleats for decorative purposes and to extend away from the body, experimenting with shapes through both flat pattern and draping techniques. The print images are of a cathedral ceiling, manipulated to have two versions with different contrast. The contrasted images were alternated in a stripe pattern the size of half a folded pleat. The contrasting stripes were folded and stitched to create the pleated side skirt extension and attached to the dress like cartridge pleats. The final garment was printed on silk shantung for a light but crisp hand. The pleat print was used as a flat surface design on the bodice. The skirt print is a reverse of the full ceiling image. The contrast of the angled pleated panel balances with the diagonal lines on the bodice.
This wearable art theatrical gown follows design principles to incorporate the elements into an unusual and compelling design work. The standing collar provides a focal point. An examination of Elizabethan designs from the Renaissance period, combined with the contemporary focus on apparel sustainability inspired the design context. The concept was to upcycle a vintage book into a wearable art theatrical gown incorporating Elizabethan elements. According to the online Oxford Advanced Learner’s Dictionary (2015), upcycling is the treatment of an item that has already been used in a way that results in something of greater value than the original. The materials included upcycled chicken wire, vintage book pages, cotton balls, fabric remnants of 50% rayon/50% polyester, and wide ribbon with a calligraphy surface print. Chicken wire was used for the skirt foundation, wrapping around the waist and fastening in front. Fabric remnants formed a self-lined long dirndl skirt, encasing the chicken wire. The front skirt panels are short. Book pages were removed and hot glued onto the fabric. The waistband is comprised of a fabric tube stuffed with cotton balls. Flat pattern was used to create the corset-inspired top, made from fabric remnants and self-lined, with snap and button fasteners in the front. The high standing collar was created by gluing together rolled book pages stiffened with fabric stiffener. The waistband is trimmed with the calligraphy print ribbon, which is also tied into a bow to accent the garment back. This further highlights the book’s text. The fashion upcycling phenomenon seems to be a paradigm shift (Stewart, 2014). The Renaissance also embraced new ideas as it celebrated the arts. This period spawned the introduction of the printing press and focused on scholarly activities. This gown mimics, in many ways, the gowns worn by Queen Elizabeth I. It features a kirtle-inspired skirt over a farthingale, a small, padded roll forming the waistband, inspired by earlier bum rolls, and a high standing collar, similar to those often shown on Queen Elizabeth I (Tortora & Marcketti, 2015).
The glamour of classic vintage brides was the inspiration for this bridal gown. The gown was created with the idea that it would be a classic piece that transcends through time. The gown is made up of two layers. The top layer is Alençon Lace, which was pieced by hand; this lays on top of a satin base layer. The gown zips up the back and has a puddle train. A separate corset is attached to a lining underneath the gown to give it shape. The champagne color of the lace is reminiscent of vintage gowns—a trend that is making a resurgence in popularity today. Both the corset and gown were draped and then transferred onto pattern paper. The corset has Rigilene boning for support around the waist and under the bust; it zips up the back. This makes it easier for the wearer to get the piece on and off of their body. Reinforcement stitching gives body to the cups in the corset so that they are able to define and support the chest. The pattern was hand basted onto the lace in a contrasting color, then cut out around the lace motifs surrounding the basting. Each of the 16 seams were lace pieced by hand to create the illusion that the dress is completely seamless. After stitching the seams by hand, all of the basting was removed and the seams were trimmed down to the seam line. The scallops were cut off of the lace panels before cutting out the gown so that they could be added to the bottom of the skirt to finish the edge. The lace is attached to the satin layer at the neckline, armholes, and zipper. This gown was designed, constructed and patterned in a Special Occasion Apparel course. As an undergraduate, this was my first time working with lace and constructing a corset.
Personal perception of beauty always changes over time. The repetitive circle of adopting the new thoughts and replacing the old ones is a natural process of human being. It changes fashion, the beauty of appearance and also music, the beauty of sounds. Memory is the only thing does not change and cannot be replaced when everything else does. Combining these three elements, fashion, music, and memory, the designer created a garment to represent a flashback of her past. Each moment links to an image and a melody she listened to. She used multiple music boxes to attach to different parts of the garments with illustrations, so when you wind them up, they will play exact same songs she heard (see Figure 1). The garment will take you to travel in the designer’s memory with your imagination. The dress was hand painted with multiple circular shapes to represent the different periods of time flying by. These illustrations were finished with fabric paints and brushes to achieve swirling effect. Fabric markets were used to emphasize on the details. There are three music boxes on the front and four on the back. Each one was hand sewn onto the garment and covered by a piece of fabric, but leaving the handles outside to wind up the music.
Inspired by Vera Wang’s timeless wedding dresses, Dove was designed to bestow grace and elegance on a bride’s special day. This gown was designed in a Special Occasion Apparel class in which one of the primary objectives was to learn how to fit and construct understructures. A figure-hugging taffeta corset, with Rigilene boning, forms the bodice of the underdress and supports the bride for a posture of confidence. The A-line skirt of the underdress is given shape with six layers of tulle attached at knee level to a layer of lining. A second layer of lining falls against the bride’s skin to protect her from the scratchy tulle. The bodice of the bridal dress is constructed from ivory Venice lace appliques which were hand pieced together to match the shape of the pattern pieces. This was the first time that I constructed a corset and worked with lace. Each lace applique was approximately 3” by 3”; they were manipulated and hand-stitched together over a dress form to build the structure of the bodice without visible seams. The piecing took approximately 250 hours. The shaped lace bodice was then attached to a raw silk underlining. The skirt of the dress was attached to the underlining and more lace appliques were added to the skirt to create a figure-slimming silhouette. As an undergraduate student, working in bridal was a completely new challenge. In order to become more familiar with the construction techniques used in bridal, I scoured images in magazines and on the internet and studied the construction of bridal gowns that were available to us in class. I believe that this gown addresses the needs of many brides in that it would complement a variety of figure types.
Using the elements of color, composition, texture, and luster, “finale” was designed with the purpose of creating a bold and bright impact on viewers by using saturated colors with touches of gold. The bodice was created through the exploration of a new technique using free motion embroidery on a water-soluble base fabric. The 100% cotton thread was stitched onto the water-soluble fabric using a basic sewing machine without a presser foot, allowing the fabric to move freely and entangling the threads at the same time. Different shades of color were used for the top thread and bobbin thread to create a stronger depth of color. The bodice was stitched as one long panel, rinsed with water to eliminate base fabric, and then left to dry on a body form to conform to the curve of the bust. Jacquard textile paints were then used to paint the color composition onto the high-low skirt. Thirteen separate colors were mixed to match the thread colors used in the bodice. The composition was extended from the bodice to skirt to create the illusion of the bodice and the skirt as one continuous piece. The painted skirt ends with a ‘drip’ effect, so whether the garment stagnant or in motion, a level of movement is achieved. Every piece of the dress was created with some form of a hand technique.
CHANGE. WORK. PERSEVERE.

Change: Everything changes. Even a stored garment changes over time, gravity affects it; materials change subtly; stitching relaxes. This outfit is meant to be worn; I will embrace change and wear it. The raw denim will soften and acquire wear patterns from my activities. The indigo will fade from wear and washing. The light colored organic cotton pants will develop a patina and show the marks of work done in them. Work: The outfit is inspired by historic Japanese farmers’ clothing. Construction is simple with flat felled seams for added strength and straight hems. The pants, crafted from natural undyed organic cotton poplin, are cropped for comfort working in the heat. Persevere: The surface of the jacket is laser engraved, a process that burns away the surface of the fabric. The Japanese characters on the lapel translate to “three years on a rock”, a saying about perseverance. The koi fish swimming upwards on the jacket back symbolize going into a struggle against an obstacle, representing the hardship I embrace as a freshman. What will happen to the pattern burned in the fabric over time? What will happen to me, changed by long nights in the library and studio?
My garment is inspired by the works of Jacob Lawrence during the Harlem Renaissance. The mood he created with his art, by using bold colors and geometric shapes, was one that allowed others to empathize and understand the experiences of specific time periods throughout African American history. Jacob Lawrence depicted the African American life as he knew it and used the experiences of his life in his art to educate and enlighten others. This moved me to create a garment that would have the same effect on its viewers. I created a garment that portrays the reality of being an African American in today’s society. I used techniques learned throughout my first year of Fashion & Textile Design at NC State University to create an original garment with a compelling engineered print design using images that I painted using gouache. I had to print multiple times to make sure the colors were as bold as I intended them to be. I also constructed a prototype to make sure the fit of my garment was perfect before I printed my final pattern pieces. Overall, after much planning and testing I was able to create a garment that clearly shows my inspiration and reveals my own experiences and thoughts. The work of art that I created is one that brings to light many of the harsh realities that society attempts to hide on an everyday basis. This garment is especially significant to those who are subjected to the harrowing inequalities prevalent in society. I envision a world that embraces diversity and strives toward equality of all persons, no matter their gender, age, color, class, etc. The garment I have created shows my vision by exposing others to reality and allowing others to truly empathize and think about something that is right in front of them. I didn’t want to create just another beautiful garment. I wanted to create something shocking that shows passion and significance. With this garment I am one step closer to realizing my far-fetched vision.
The inspiration for this dress was a stained glass window in an old church and how it was constructed. The back was inspired by the grouting in between each piece of glass in a stained glass window. The construction of the dress was inspired by the actual construction of a stained glass window. There are many geometric shapes and lines in a stained glass window, which added to the design elements for this dress. With the inspirations as the basis for this dress, the goal of this design was to combine structured silhouette, along with a light fabric that flows. The overall look of the garment is intended to have two looks; very similar to a stained glass window. The first look is the dress is very structured, while being soft. This dress conveys power and is very bold, but the light fabric and soft pink in the skirt shows the dresses feminine and sultry side. The materials used for this dress is a silk blend striped fabric used for the outer skirt. The bodice and the lining are constructed out of a black polyester blend to match the black stripes in the skirt. There is an invisible zipper on the side seam for the dress to put the dress on easily. The technique used for designing this dress is draping. The skirt is cut on bias allowing for extra fullness and a fluent look. The bodice is draped on the straight of grain to create a tight fitting and structured look. This dress was draped on a size 8-dress form. The front bodice of this dress has two large darts coming from the side to create a tight fit. The back of the bodice is a unique shape with two-inch straps and two triangular cutouts. The outer skirt has a slit in the front to add something extra to the dress. The pattern of the skirt also adds color to the dress.
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