ReGENERATION
Building a Forward Vision

Design Exhibition Catalog
International Textile and Apparel Association
2013 New Orleans
A total of 140 pieces were accepted for display in the ITAA Design Exhibition (live and mounted) with a 39% acceptance rate. Jurors were selected based on their target market or fiber/wearable art experience and expertise. All jurying employed a blind process so the jurors had no indication of whose work they were judging. Awards and Award sponsors.
Fiber Art
Professional
Amber Refraction
Kim Hahn and Ji Hyun Kim, Kent State University, USA
Art Deco Delight
Paula Sampson, Ball State University, USA
Belle Curves
Colleen Moretz, Immaculata University, USA
Business or Craft
Linda Ohrn-McDaniel, Kent State University, USA
Byzantine Muse
Eulanda Sanders, Iowa State University, USA
Contradiction
Sherry Schofield, Kent State University, USA
Falling Water
M. Jo Kallal, University of Delaware, USA
Fun with Stripes
Tracy Jennings, Dominican University, USA
Gaudi Glass
Tracy Jennings, Dominican University, USA
Panorama of the Sun
Kyoung-Hee Cho, Mokpo National University, South Korea
Pixie Flower
Lisa Parrillo Chapman, North Carolina State University, USA
Striped Robe
Lisa Parrillo-Chapman and Katherine Carroll, North Carolina State University, USA
Sunflower Saddened
Sherry Haar, Kansas State University, USA
Anonymous was a Woman
Diana Beard, University of North Texas, USA
Balance or Imbalance I
Injoo Kim, University of Cincinnati, USA
Grand Canyon Waterfall
Belinda Orzada, University of Delaware, USA
I Plus Nature in a Nested Society
Young-A Lee, Iowa State University, USA; and Gi Young Kwon, Kyungpook National University, South Korea
Remember the Alamo
Theresa Alexander, University of the Incarnate Word, USA
Shibori Rain
Diane Sparks, Colorado State University, USA and Kinor Jiang, Hong Kong Polytechnic University, Hong Kong
Spiral Rose
Jean Parsons, University of Missouri, USA
Spring’s Promise
Erika Iiams, University of Idaho, USA
Suit for Magritte
Brianna Plummer, Framingham State University, USA
Women’s Wear Daily
Catherine Black, Washington State University, USA
Graduate Student
Cilia
Kristen Morris, Cornell University, USA
Fight or Flight
Adrienne Anderson, University of Nebraska, USA
Flower Power
Jody Aultman, Iowa State University, USA
Faculty Sponsor: Eulanda Sanders
Power Justice and Faith: An Autobiographical Design
Laura Kane, Oregon State University, USA
Queen for a Day
Casey Stannard, Oregon State University, USA
Sustainable Couture
Kanupriya Pande, University of North Texas, USA
The Emotions of Rape
Kelly Reddy-Best, San Francisco State University, USA
Turtle Turtle
Jody Aultman, Iowa State University, USA
Faculty Sponsor: Eulanda Sanders
Windswept
Barbara Bradley, University of Wisconsin, USA
Blooming Daffodils
Chanmi Hwang, Iowa State University, USA
Daffodils- Enduring Winter
Chanmi Hwang, Iowa State University, USA
Green Lantern
Lisa Arenstein, Kent State University, USA
Memory Marks
Eri Monfort-Nelson, Kansas State University, USA
Mosaic Dance
Liz Enoch, University of North Texas, USA
Naturally Refined Series: Rippled
Lushan Sun, University of Missouri, USA
Safdie
Amy Dorie, San Francisco State University, USA
Structured Elegance
Nicole Eckerson, Western Michigan University, USA
Undergraduate Student
A Night in Shining Armor
Kathleen Higginbotham, Auburn University, USA
Faculty Sponsor: Pamela Ulrich and Helen S. Koo
A Vision of Lights
Patricia Clariza, University of Hawai‘i at Mānoa, USA
Faculty Sponsor: Ju-Young M. Kang Báthory
Greta Ohaus, Cornell University, USA
Faculty Sponsor: Huiji Park
Catamaran
Breanne Lee, University of Hawai‘i at Mānoa, USA
Faculty Sponsor: Ju-Young M. Kang
Eco Blossom
Jenna Sato, University of Hawai‘i at Mānoa, USA
Faculty Sponsor: Andrew H. Reilly
Elevation
Linnea Fong, Cornell University, USA
Faculty Sponsor: Susan Ashdown

Kelsey Reynolds, Auburn University, USA
Faculty Sponsor: Pamela Ulrich and Helen S. Koo

Lost in Beauty
Danielle Palmisano, Immaculata University, USA
Faculty Sponsor: Colleen Mortez

Magnetism
Breanne Lee, University of Hawai‘i at Mānoa, USA
Faculty Sponsor: Ju-Young M. Kang

Master and Commander
Erin Cahill, Oregon State University, USA
Faculty Sponsor: Casey Stannard

Modern Zen
Breanne Lee, University of Hawai‘i at Mānoa, USA
Faculty Sponsor: Ju-Young M. Kang

Laser Sharp
Kelsey Reynolds, Auburn University, USA
Faculty Sponsor: Pamela Ulrich and Helen S. Koo

Lost in Beauty
Danielle Palmisano, Immaculata University, USA
Faculty Sponsor: Colleen Mortez

Magnetism
Breanne Lee, University of Hawai‘i at Mānoa, USA
Faculty Sponsor: Ju-Young M. Kang

Black Phoenix
John Lin, University of North Carolina - Greensboro, USA
Faculty Sponsors: Ann Ramsey and Melanie Carrico

Hmong Tradition
Nou Her, Mount Mary University, USA
Faculty Sponsor: Sandi Keiser

The Overgrowth
Kori Waldrup, North Carolina State University, USA
Faculty Sponsor: Katherine Carroll

Target Market
Professional
Bliss
Zigwai Odukomaiya, University of North Texas, USA

Broken Lace
Annette Ames, Marymount University, USA

Calla Lily
Catherine Black, Washington State University, USA

Celestial Symphony
Jihyun Kim and Kim Hahn, Kent State University, USA

Collusion in the Castle
Helen S. Koo, Auburn University, USA

Courtney
Chelsea Bell, Southern Methodist University, USA

Firefly
Megan West and Andrea Eklund, Central Washington University, USA

Gracefully Pleated
Dong-Eun Kim, California State University - Long Beach, USA

Grey Cincinnati: A Site-Specific Collection, Look 1
Henry Navarro Delgado, Ryerson University, Canada

Grey Cincinnati: A Site-Specific Collection, Look 2
Henry Navarro Delgado, Ryerson University, Canada

Heirloom Elegance, Something Old is New
Colleen Mortez, Immaculata University, USA

On the Road Again
Marian O’Rourke-Kaplan, University of North Texas, USA

Parisian Mad Men
Brianna Plummer, Framingham State University, USA

Rainbow Flower Dress
Jongeun Kim, California State University, Northridge, USA

The Scorpio
Li-Fen Chang, University of North Texas, USA

Translation of a Stitch
Linda Ohrn-McDaniel, Kent State University, USA

Travelling Brunswick: Day to Evening Reversible Mode
Anne Bissonnette, University of Alberta, Canada
Unisex Styling: Adding Fun to Sustainability
Carol Salusso and Corrine Chiayun Tsai, Washington State University, USA

Urbane Rebel
Li-Fen Chang, University of North Texas, USA

Dress for a Beach Wedding
Diane Sparks, Colorado State University, USA; and Lizzy Searle, Professional Designer, USA

Electric Prism Coat
Pamela Vanderlinde, The Illinois Institute of Art-Chicago, USA

Endless Rhythm Cape
Pamela Vanderlinde, The Illinois Institute of Art-Chicago, USA

Golden Delicacy
Traci Lamar and Yanxue Ma, North Carolina State University, USA

On the Level: a Minimal Waste Bias Evening Gown Achieved through Creative Pattern Draping, Seam Angles, and Grain Placement
Ellen McKinney and Armine Ghalachyan, Iowa State University, USA

Printemps, Lulu
Kristin Caskey, Virginia Commonwealth University, USA

Printemps, Mamma
Kristin Caskey, Virginia Commonwealth University, USA

Textural Variation in Black Silk
Diane Sparks, Colorado State University, USA and Kinor Jiang, Hong Kong Polytechnic University, Hong Kong

Graduate Students

Unisex Styling: Adding Fun to Sustainability
Carol Salusso and Corrine Chiayun Tsai, Washington State University, USA

Golden Medallion
Lindsay Ducey, University of Nebraska, USA
Faculty Sponsor: Barbara Trout

Grecian Elegance
Anthony Wilson, North Carolina State University, USA

Hunting Jacket
Cory Linsmeyer, University of Wisconsin-Madison, USA

Jeweled Couture
Kanupriya Pande, University of North Texas, USA

Latin Butterfly
Laura Kane, Oregon State University, USA; and Kelly Reddy-Best, San Francisco State University, USA

Olivine
Rachel Eike, Oklahoma State University, USA

Peacocking
Kristen Morris, Cornell University, USA

Protection from Hot Water & Steam
Sihong Yu, University of Alberta, Canada
Faculty Sponsor: Megan Strickfaden

Royal Wedding
Erin Monfort-Nelson, Kansas State University, USA

Simply Elegant
Anthony Wilson, North Carolina State University, USA

Square Interrupted
Cynthia Fidler, University of North Texas, USA

Sustainably Ever After: Extending the Life of Bridal Gowns and Eliminating Fabric Waste through Zero Waste Pattern Cutting and Modular Design
Kirsten Schaefer, Ryerson University, Canada
Faculty Sponsor: Henry Navarro

Coat of Armour
Wen Fan, Drexel University, USA
Faculty Sponsor: Alphonso McClendon

Jeweled Couture: Nocturnal Bliss
Kanupriya Pande, University of North Texas, USA

Origami Meets Eco-fashion
Chanjuan Chen, University of North Texas, USA

Undergraduate Students

A Pull of Color
Jocelyn Chan, California State University-Long Beach, USA
Faculty Sponsor: Dong-Eun Kim

A River Designed
Samantha Allred, California State University-Long Beach, USA
Faculty Sponsor: Dong-Eun Kim

Architecture Inspired Earthtone Dress
Pompatsorn Dumrongpokin, Kasetsart University, Thailand
Faculty Sponsor: Pimpawan Kumphai

Beauté Noire
Daniel Walker, University of Wisconsin, USA
Faculty Sponsor: Maria Kurutz

Black to the Future
Fuanglarp Limserree, Kasetsart University, Thailand
Faculty Sponsor: Pimpawan Kumphai

Carmen
Denise Bartley, Central Washington University, USA
Faculty Sponsor: Andrea Eklund
Daring Darling
Tara Avila, California State University - Long Beach, USA
Faculty Sponsor: Dong-Eun Kim

Deco
Sylvia Bukowski, Kent State University, USA
Faculty Sponsor: Sherry Schofield

Eclosion
Michael Pennick, Kent State University, USA
Faculty Sponsor: Sherry Schofield

Eternal Dress
Renz Jayson Araja, Ryerson University, Canada
Faculty Sponsor: Sandra Tullio-Pow

Evening Dress Joan of Arc
Jeesun Lee, Ryerson University, Canada
Faculty Sponsor: Bernie Murray

Flight of the Phoenix
Carma Chase, Auburn University, USA
Faculty Sponsor: Pamela Ulrich and Helen S. Koo

Gleaming Gills
Megan West, Central Washington University, USA
Faculty Sponsor: Andrea Eklund

God Save MacQueen
Chasity Taylor, University of the Incarnate Word, USA
Faculty Sponsor: Teri Lopez

LIVE TO FLY Fan Edition
Andrea Lung, Ryerson University, Canada
Faculty Sponsor: Sandra Tullio-Pow

Look of the Southwestern Winds
Stormi Gignac, North Carolina State University, USA
Faculty Sponsor: Cynthia Istook

Malachite
Melanie Bibko, Washington State University, USA
Faculty Sponsor: Carol Salusso

Maharani
Mani Jassal, Ryerson University, Canada
Faculty Sponsor: Sandra Tullio-Pow

Natsukashi
Brenda Valdez, Colorado State University, USA
Faculty Sponsor: Juyeon Park

Near Zero Waste
Chantel Morgan, Immaculata University, USA
Faculty Sponsor: Colleen A. Moretz

Neverland
Yusun Kang, Ryerson University, Canada
Faculty Sponsor: Sandra Tullio-Pow

Parachute Dress for Anna
Morgan Swank, Virginia Commonwealth University, USA
Faculty Sponsor: Kristin Caskey

Sculptural Chartreuse Paradise
Andrea Caro, Texas Woman's University, USA
Faculty Sponsor: Sheri Dragoo

Seams
Julia Simons, Colorado State University, USA
Faculty Sponsor: Juyeon Park

Second Skin
Pa Ser Yang, Mount Mary University, USA
Faculty Sponsor: Sandi Keiser

Spanish Rose
Stormi Gignac, North Carolina State University, USA
Faculty Sponsor: Cynthia Istook

The Princess
Laura Zwanziger, Cornell University, USA
Faculty Sponsor: Susan Ashdown

Thunderstruck
Annette Ambrose, Central Washington University, USA
Faculty Sponsor: Andrea Eklund

Vespertilio
William Riddle, Kent State University, USA
Faculty Sponsor: Sherry Schofield

Wedded Window to the Soul
Andrea Caro, Texas Woman's University, USA
Faculty Sponsor: Sheri L. Dragoo

Wild Side
Cassie Lewis, Central Washington University, USA
Faculty Sponsor: Andrea Eklund

Winter Running Gear
Hannah Sigvaldson, Kansas State University, USA
Faculty Sponsor: Sherry Haar

A Selkie's View
Dawn Michaelson, California State University - Long Beach, USA
Faculty Sponsor: Dong-Eun Kim

Cliff Hanger
Amanda Miller, Kent State University, USA
Faculty Sponsor: Sherry Schofield

Easy Rider Moto Jacket
Chelsey Plutshack, Mount Mary University, USA
Faculty Sponsor: Sandi Keiser
Fiber Art

Faculty/Professional p 8-30, Graduate Students p 31-47, Professional p 48-68
The purpose of this design was to fuse traditional artistry, such as hand weaving and oil painting, with contemporary digital printing technology. The overall silhouette and design of the garment were inspired by the organic curves and other architectural elements found in Korean traditional costume, Hanbok. The textile surface design of the woven jacket utilized an optical illusion of depth and volume created by having parallel gradation in two contrasting colors overlap in an interleaving pattern. The overall design in this ensemble is a visual bridge that intertwines traditional craft culture and contemporary design technology. First, a flat pattern making method was used to create a single, continuous pattern piece for the jacket. Eighteen separate linear gradients of progressing intensity were created in Photoshop and then printed on 100% cotton chambray. Each 1/2” strip was hand-cut and woven together in a progressive order from two separate axes to be used as a fabric surface for the jacket. The skirt pattern was created by using draping technique. The print for skirt was based on an abstract oil painting completed by one of the designers. The photograph of the oil painting was then manipulated using Photoshop to create the current offset repeat design. ‘Amber Refraction’ was created using 100% digitally printed cotton chambray, 100% polyester lining fabric, and 100% polyester tulle to shape the skirt.

Kim Hahn, Jihyun Kim, Kent State University, USA

Amber Refraction
Art Deco Delight

Purpose - 1. Reflect inspiration of the NYC Chrysler building 2. To use color blocking 3. Design youthful dress

The inspiration manifests through building elements duplicated in the dress. The arches from the crown were repeated, in angles, throughout the dress's surface design, collar and neckline. The building's metallic sheen was echoed in the copper tubing applied over color sections's seams on the dress, introducing a copper loop accent at the bottom of most dress arches. The light reflection from the metallic architectural elements and nighttime illumination was emulated in the glitter covering the fabrics. The copper tubes were attached by using a zigzag machine stitch, reminiscent of the triangles on the building's arches. The colors of orchid and berry were used in alternating shaped sections. These colors may be visible at daybreak or sunset in the sky above the building. The garment was draped. The garment designed in many pieces, lining with princess seams. The design asymmetry was created by angled color block sections and angled neckline. The neckline was off center - framed by a lapel on one side and a collar on the other. The dress had a semi-fitted torso, but flared below the waist to the hem. The dress length and the playful skirt flares result in a garment with youthful appeal. Dress is fully lined. The fashion fabrics were knit polyester. The trim, woven metallic fabric (self-made tubing), contains Mylar. Orchid fabric has wavy pattern, berry has stripes.
Purpose: Inspiration was derived from Balenciaga’s statement: “A couturier must be: An architect for design, A sculptor for shape, A painter for colours, ...” Fashion design follows a similar process as an architect: planning, designing, and constructing of form by the creative manipulation of material; as an sculptor: producing works of art in three dimensions; and as a painter: applying color to create an aesthetically pleasing composition. Comparable to architecture, the curve of the peplum and the bell of the sleeves required the development of an understructure to support the three-dimensional sculptured shapes. An aesthetic element was defined by producing a polychromatic motif of stylized peacock feathers. Process: (1) The jacket patterns were generated in a CAD program and printed. The pattern pieces were underlined in a layer of cotton, thin batting, and shaped horsehair braid to support the peplum, funnel collar, and the sleeve bells. (2) The skirt/pant patterns were flat patterned and draped to assure proper fit. (3) An embellishment was added to the jacket using a method of fuse quilting, then machine quilting the many layers together using the technique of free motion embroidery. (4) Contrast lining was attached to enhance design details. Techniques: Patterns were developed using a CAD program, flat pattern, and draping techniques. Stylized peacock feathers were generated in Illustrator, templates were created, and then samples were executed as practice for my first attempt at free motion embroidery. Materials: Shell; lining: 100% Silk
Business or Craft

Where is the fashion industry going? While the mountains of trash are piling up the fashion industry is focused on producing more at lower costs to make higher profits. This dress is done as a commentary on the fashion industry where the craft is close to lost and the business is in focus. There are many reasons why the craft could be a way to a more sustainable fashion industry. I believe that if we were to value the production and producers of clothing and the techniques used we would be able to get higher quality clothing with a longer life and happier people around the world. The idea in this dress was to combine men’s business shirts with one of the most typical craft techniques; knitting. The focus on used shirts was also a way to up-cycle already made products instead of adding new product. Utilizing about 25 used cotton shirts and the basic knit stitch started the design process. Each stripe is cut into 6 pieces to be able to create and face the 6 knit stitches in each row. The dress is shaped through the piecing of the stripes with the knit stitches left loose to enable them to function like actual knit stitches, each row linking through the next. As the dress evolved I decided to add the big “chunky” collar to replicate more of a knit style of a garment.
The colors, such as gold, turquoise, brass and black, found in Byzantine art were the inspiration for Byzantine Muse. The goal was to design an evening gown that exuded the aesthetics, color wise of the time period. An additional goal was to reuse metal findings from the manufacture of western jeans in a special occasion dress. To achieve the second goal surplus brass colored buckles intended for embellishing women’s jeans were stitched onto the strapless neckline of the dresses bodice. The gown was draped from a single piece of 100% silk shantung. The various darts used to shape the gown were hand stitched with a prick stitch on the outside of the garment while on the dress form. The neckline of the gown was hand-painted with fabric paints, and then two types of glass beads and the metal buckles were hand stitched over the painted area. The gown has a removable net back bustle and a corset to support the bodice of the dress.
Contradiction

Purpose: My line of inquiry has focused on felting. With each design I try to experiment with the process, expanding the visual possibilities that felt creates. As such, the goal of this garment was to experiment with nuno-felting, but with a structured design focus; a contradiction between the crisp edges of a structured design and the softness typical of nuno-felted garments. Process: Nuno-felting is a technique that incorporates several layers of loose fibers onto an existing fabric, building up color, texture, and/or design elements. But nuno-felting is in its infancy in many ways, so experimenting with the process was the goal for this technique, but the resultant fabric was the inspiration for the final design. Technique: First, a large, repeating motif design was developed from an art deco motif. The individual elements were then cut from thin layers of natural-colored pre-felt. The motifs were loosely needle-punched in place on silk chiffon, until wet-felting completed the nuno-felting process. Once the fabric was finished, the garment was created; a juxtaposition of the soft, flowing, textural fabric, to a very structured garment. Horse-hair braid was added to the hem of both the under and over skirt layers, adding volume to the garment. The over skirt was further supported with 3 layers of tulle, each edged with a bias strip of fabric. Finally, the dress was garment dyed, knowing that the wool fibers would absorb the dyestuff differently than the silk, so that the nuno-felted design would become more evident. Materials: silk fabric, wool fiber, and nylon tulle.
Falling Water

Process. Playful explorations of atypical pattern cuts led to the application of a sinusoid-like wave as the primary pattern contour for a woman’s garment. A “wave” was cut randomly from folded paper. Experimentally draping the “waves” on a half-scale form suggested a relationship with the 3D body in the form of a top. Up-scaled patterns ‘draped’ in full-scale provided confirmation. Four pattern shapes resulted; 22 wave panels create the suit; the remaining ellipses and triangles manage fit, shaping, and details — and were layered to produce a subtle bas-relief. The suit features an 8-panel skirt with raised-waist, side slit and elongated back waistline tab. Remaining panels form a jacket with standing collar, 3/4-raglan bell sleeves, inseam pockets with bands, and asymmetrical closure.
The purpose of Fun with Stripes is to use the inherent qualities of the cotton, striped fabric to create a unique textile design that would inspire the garment design. The one inch, even stripe both constrained and drove the design process, and it allowed for experimentation into miters, angles, and seaming. The fabric was engineered in several ways to create the design of the two-piece garment: 1) the stripe was pleated to eliminate the white portion and create a slimming “solid” fabric for the waistline and border for the hemline, 2) the stripe was mitered on the center back bodice and pieced on the collar to create interesting design accents, 3) the fabric was cut into strips and resewn in an alternating pattern to create the checkerboard effect on the slim skirt, 4) and the width of the stripe was used to create one-inch boxes, with blue and white sides, for the button-like front closure. The design is unique in that it cannot be replicated using any textile pattern other than a one inch stripe. The plain weave and stability of the 100% cotton fabric contributed to the success of the engineered stripes.
The purpose of Gaudi Glass was to explore the stained glass creations of Spanish architect Antoni Gaudi and use his work as inspiration for fashion design. Gaudi was noted for incorporating organic, curvilinear shapes in his architecture and in ironwork, ceramics, and stained glass. Two main aspects of the Gaudi style were considered: color and shape. Sheer glimmer organza was used to capture the shimmering qualities of the stained glass, and intense gold, fuchsia, emerald, sapphire, bronze, and scarlet emulate its lively, saturated hues. These colors are set against a field of deep black velvet just as black lead offsets the shades in colored glass. Gaudi design is most often arced and contoured, and this dress design utilizes this curved structure. The organza was cut in free form shapes, edged in a black satin stitch, and layered to make the skirt and bodice design. The curved neckline and hipline of the dress mimic the rounded shapes of the ruffled tiers. The flamenco-style silhouette of the dress is a tribute to Gaudi’s Spanish heritage. The dress is made of 100% rayon velvet with 100% polyester organza trim.
Panorama of the Sun

Purpose & Inspiration: The purpose of this project was to create a dress that symbolized the expanse and rhythms of the sun. Especially, inspirational was the reflection of a crimson sun on the river. This dress can be for eveningwear, or special occasions such as resort attire. Concept & Design Process: The flowing detail symbolizes the constantly changing panorama of the sun. The overall red to yellow gradation symbolizes the energy and expanse of the sunrise and sunset. The gold-edged surface lines express the rhythmic movement of the sun on water. The gap and height of each line signifies the ebb and flow of the tide, and captures the sensual, fleeting image of the dress. The princess line gathered in the front symbolizes the abstract center of the sun. Techniques: A red to yellow gradation was prepared through dyeing. The overall effect was created using a draping technique with bias grain. The outfit consists of a cropped top and one-piece dress. A layering technique creates the constant motion of the sun on waves. The one-piece dress uses 12 long rectangular pieces with bias grain. The cropped top is made of one rectangular piece. Three-dimensional tucks that follow the bias grain create wrinkles on the surface; expressing the sun's reflection in the river. The interlocking technique with gold threads on the tucks' edges emphasizes the shimmering waves in the sun. Materials: cotton 80% spandex 20%
Visual Color Mixing in Jacquard Knitting

The objective when designing this fully-fashioned garment, titled Pixie Flower, was to explore visual color mixing in electronic jacquard knitting. The visual color mixing method consists of juxtaposing pure colors in a dot formation to produce the appearance of a new color. From a distance the dots are mixed into a single color. The advantage of visual mixing in jacquard knitting is the ability to optimize the amount of colors that can be achieved with a four yarn color machine set up. For this exploration 90 repeat patterns were created that used varying percentages of the four yarn colors - light purple, orange, red, and bright green. Eight colors were chosen for the jacquard design; four pure yarn colors and four visually mixed colors. The design motifs were engineered within the shape of the knit garment so that the design flowed seamlessly from the front to back of the dress. The pure colors and visual colors were filled into the motif shapes and sized so that one pixel equaled one knit stitch. The design was knit on a Shima Seiki SES 7 gauge fully fashioned knitting machine using four ends each of 50/2 100% mercerized cotton yarn. The front and back of panels of the knit garment were linked together to provide a highly extensible, flat seam.
Modern Matisse: Bringing an old master alive with digital technology This kaftan-like garment, titled Striped Robe, is the result of a presentation given by the co-designers at Duke University’s Nasher Museum in conjunction with “Collecting Matisse and Modern Masters: The Cone sisters of Baltimore”. The garment is based on a painting used for exhibit publicity: “Striped Robe, Fruit and Anemones” (1940) by Henri Matisse. The designers’ objective was to interpret the garment using digital craft techniques. The design process involved making decisions related to the overall garment silhouette. Research was carried out on styles of garment to which Matisse was exposed, as well as the tradition of depicting sitters in a state of “undress” – a prevailing stylistic choice for painters. The chosen kaftan was flat patterned using Gerber Accumark. The marker was brought into a design program so that textures and motifs, chosen from a digital image library, could be digitally-painted within the marker shape. The textile design, engineered within the product shape, was then ink-jet printed onto the 30% Silk and 70% Rayon satin substrate with nano-pigments. The strapless empire-style undergarment was “bamboo-style” pleated with industrial equipment. A thermoplastic fabric (100% polyester) was used for pleating to ensure a heat set finish. All seams were clean-finished, and braid was attached to edges, except for the top of the undergarment which was finished with a small zigzag stitch to produce a “lettuce-edge” effect.
Purpose: Sunflower heads typically yield an acidic yellow-green color when extracted as a dye; however, the addition of iron to the dyebath ‘saddens’ or grays the color toward a muted green. The sleeveless dress, ‘Sunflower Saddened,’ was the result of combining samples created to explore the use of iron to modify the color of sunflower dye. The dress design resulted from a desire to fully utilize the samples; thus shaping was created through pleating or diagonally cutting the samples to create opposing gores. Process: Knit fabric was pre-treated with an aluminum acetate mordant. Some fabrics were physically resisted through folding and clamping or pole wrapping by scrunching a stitched fabric tube onto a PVC pipe. Fresh sunflower heads were heated in water to extract the dye followed by the addition of dissolved iron at 1-2% of weight of fabric to be dyed. Fabrics were dyed in the sunflower only bath and/or the saddened baths resulting in a color shifts from yellow-green to gray-green. The orange fabrics were scraps from a prior project that used stitched resist and cosmos flowers as dye. Techniques: Physical resist through folding and clamping, bomaki pole wrapping, and stitching. Extraction of dye from fresh sunflower heads and cosmos blooms in immersion dyebaths. Saddening or modifying of sunflower dye with iron. Draping and flat pattern methods for pattern development; machine and hand sewing. Materials: Jersey knit 95% bamboo/5% spandex and silk embroidery floss
Anonymous was a Woman

Virginia Woolf said, “For most of history, anonymous was a woman.” My design was inspired by the discovery of a rich history of strong women on my mother’s side. This discovery came about as I was studying the history of ancient textiles and learned that string skirts are among the oldest extant clothing. Strings are symbolically associated with connections; and to preserve and explore our history, I chose to create a cocoon coat (symbolizing shelter and comfort of family) out of a web of yarns and thread. Thirteen women, spanning seven generations, are represented in this coat. Envelopes containing photos and mementos of specific events in our lives are suspended in this string web. A layer of soft wool gauze lies beneath. We can only guess at why the ancient women wore string skirts. I envision my coat being just as mysterious hundreds of years from now, when the threads rot away and the envelopes reveal their contents: glimpses of mysterious lives once lived fully. The outer web of fabric was created using a variety of yarns and threads stitched onto a wash-away stabilizer. Silk organza envelopes were created using digitizing software and sewn out on an embroidery machine. Images of paper items were transferred to silk fabrics. Mementoes include a variety of items, such as a wedding ring, WWII ration stamps, World’s Fair tickets, and a newspaper article reporting on how my mom delivered a patient’s baby in an ambulance during a snow storm. Hand beading completes the ornamentation.
Balance or Imbalance I

My interpretation explores the fine line between what is beautiful and what is ugly. It is inspired by the stubborn manner in which hope grows – even in the midst of disaster, destruction and poverty. Trapped in the midst of disaster and destruction, our modern world teems with chaos and uncertainty. The confusion we face today evokes, in a sense, the disordered aftermath of any war. Images from the time reveal eerie, scarred landscapes, seemingly devoid of promise. By utilizing elements of dimensionality and asymmetry, I have attempted to create a sort of “ugly chaos,” which is representative of the imbalance that we have endured in post-war years past – an imbalance that continues to afflicting our world today. I have chosen to contrast and temper this “ugly chaos” by utilizing a delicate palette and recycled yarns, both of which symbolize that, even from great turmoil, there can be healing. The world is forced to heal – flourish, even after the conflicts are over. Perhaps our entire planet may eventually experience a rebirth, a return to balance, order and beauty. My intent is to inspire a path leading us out of our tumultuous past and present, and into a more harmonious future. My aim is to evoke the fragile power of hope in the face of chaos. This piece was machine knit with hand-manipulated pieces of uniquely re-purposed rayon ribbon woven into 100% fine wool. The rayon ribbon pieces are interspersed throughout the garment (tunic/dress). The garment pattern was developed, measured and then entered into the Design A Knit computer program. The instructions were printed for knitting the shape of the garment. A machine linker was used to do the seam.
The research process and design concept evolved during an exploration of family vacation possibilities. Images of cliffs and waterfalls in the western US combined with thoughts of how a length of fabric dyed with purple plum bark using solar dye techniques might be used. Solar dye techniques were used to dye silk with purple plum bark. Silk fabric was immersed in a barrel filled with purple plum bark and leaves and water. The silk remained in the barrel outdoors for two weeks allowing heat from the sun to process the dye. Organza was immersed briefly in an indigo dye vat to obtain a pale blue color. The garment was designed using draping techniques. The irregular dye pattern resulting from the solar dye method became part of the challenge and solution as that pattern provided a perfect background of shading to imitate cliffs and eroding rock. Machine stitching in variegated thread colors was used to further replicate the cliff erosion. Ruffles in brown and pale blue symbolize cliff walls and a waterfall tumbling down from the shoulder. Materials include silk satin organza, silk organza, polyester batting, muslin, dyes-purple plum and indigo.
I Plus Nature in a Nested Society

Design Purpose: Inspired by the dynamism of our life in a nested society, we explored the use of utility materials to convey the images of our interwoven society and wish for going back to nature. Design motifs were inspired from various shapes and movements of leaves. The intentional simplicity and purity of this design met with the designers’ intention to express nature-connected human being in our competitive society. Process and Techniques: This piece was created under the consideration of simple pattern development and visual experimentation of relationships among the imagery, 2D shape, and the evolving 3D structures by hanging or suspending freely in space. Once design sketches were finalized, the main shell was framed using a rectangle, 100% vinyl utility material. Various leaf motifs were created and cut. Placement of each motif on the shell was decided by considering the natural movements of leaves. Hand-basting was first done in an attempt to stabilize the motifs and prevent shifting prior to securely mounting the motifs to the shell using simple running hand stitching. The top bodice was designed and attached after completing the main shell. Crystal beads were then applied to provide additional interest and depth of the design. Materials: For the main shell, utility fabric used for rug liner made of 100% vinyl was used. For leaf motifs, 100% polyester felt made out of 100% recycled post consumer plastic bottles was used. Crystal beads and 100% cotton threads were used.
Purpose: The purpose of this project was to create a jacket very similar to that worn by the Mexican army officers during the 1820s-1830s but with a slight design twist.

Process: The process began with visual research on military jackets and traditional military embroidery designs with focus on Santa Ana and Agustín de Iturbide of Mexico. This was followed by further research on embroidery techniques, distressing agents, and chemicals. The wool was dyed and boiled to create a more aged, lived in look. The silk lining was acid dyed, but left uneven in color to create the appearance of wear. The jacket pattern was draped and then the individual pattern pieces were transferred to extra-large vellum paper on which the embroidery design was drafted. The pattern was transferred to the wool and the fabric was stretched on slate-style frames for embroidery. Purple silk was used in the embroidery and for the lining, giving it a non-traditional tweak. Techniques: The pieces were embroidered using a combination of traditional military-style goldwork and French couture embroidery techniques. After embroidering, the pieces were distressed using a lye solution. Metal dyes and paints were applied with sprayers, sponges, and brushes to antique the bright gold as well as a combination of acrylic texturing mediums to create the appearance of corrosion. Materials: Wool Melton Shell, Silk Satin Lining, various metal, silk, glass, leather, and other forms of embellishment.

Remember the Alamo
Shibori Rain

Concept: The focus of this design is the surface treatment on a metallic textile. The form of the evening dress with draped folds down the center-back is intended to be experienced as sculpture that can be worn on the body. The location of the cascading folds of fabric was inspired by traditional Japanese obi, although the actual form of the cascade was to give the impression of a spontaneous waterfall. Design Process: Surface Design: Silver-colored, aluminum-coated nylon fabric was folded into four layers and tied in Shibori knots, then simmered in soda ash to remove the aluminum coating on the fabric surface in specific areas. The folded, Shibori-tied fabric was immersed in a turquoise dye bath. When dye penetration was complete, the fabric was untied, rinsed and then pleated using heat and pressure. The large swath of silver remaining on the surface of the fabric was intended to suggest lightning. Implementation of design process: Garment design: a slim strapless dress lining with princess lines was draped and sewn using a medium-weight plain weave silk. Boning was inserted in the bodice princess seam allowances for structural support. The pleated Shibori-dyed fabric was hand-stitched to the garment lining at the upper bodice edge. Two vertical channels were hand-stitched through outer and lining fabrics on either side of center back. Two lengths of Shibori fabric were draped and hand-sewn to silk-covered wooden dowels to form the sculptural waterfall shapes. The silk-covered dowels were inserted into the channels on either side of the dress center back. The silk-covered dowels supported the weight of the draped fabric “waterfall”, which allowed the strapless dress to remain positioned properly on the wearer’s body. Techniques Used: Shibori resist dyeing, pleating and hand-stitching. Materials: Aluminum-coated nylon, silk for dress lining, silk-covered wooden dowels for waterfall cascade support.

ME-26

Diane Sparks, Colorado State University, USA, Kinor Jiang, Hong Kong Polytechnic, Hong Kong
Spiral Rose was created as part of ongoing research focused on analysis of historic garments designed with only one or two pattern pieces. Examination of historic pattern cutting offers creative and technical strategies for both present and future design practice. Analysis has revealed complex approaches with many variations in development of shape and fit, and especially in sleeve development. Design of Spiral Rose began with reproduction of a coat pattern by Madame Grès taken from a museum garment. The original pattern was cut with the entire sleeve and back as one piece, with the top sleeve edge on straight grain and the lower edge on exact bias. It is joined at mid-front armhole. Additionally, the side seams join in a manner that forced fullness to flow to the back, creating more dramatic movement. Further experimentation was directed toward developing the pattern for a more efficient layout by eliminating some of the fullness of the original. The surface design began with photographic images of a spiral staircase, roses, and a textural image of broken glass. It was engineered to the pattern pieces then digitally printed on silk crepe. While the coat requires only three seams, for this version printed silk satin bias trim was added to emphasize the sleeve seam and hem edges. Finally, to make the coat reversible, a second print was created using the golden tones of the front and images of peach and gold roses. A detachable collar was added to allow additional wearing options.
Spring’s Promise

This innovative design represents the desire for spring after a long winter. The skirt is hand knit with a combination of mohair and worsted wool interspersed with alpaca yarn. Stitches were added and dropped in a random manner to create shape and texture. The skirt was overdyed and hand-dyed silk ribbons were woven through the dropped stitches. The waistband is hand-dyed antique lace and the skirt is lined with a vintage slip which has been gathered into the hem of the skirt so that the lace is exposed along the bottom edge. Hand-dyed silk ribbons and felted roses add additional interest to the hemline. The cowl neck blouse was draped on the bias. It was dyed and then overdyed to coordinate with the colors in the skirt. The peplum is trimmed with antique lace which was also dyed to match the lace on the skirt.
Suit for Magritte Purpose: To design an art piece using a surgical blue material as a statement for sustainability. Last spring the faculty and medical center sponsored a student/alumni/faculty competition using hospital surgical wrap which is used to keep tools sterilized. Design Process and Implementation: The process started with an exploration of the blue surgical textile. This polypropylene, non-woven disposable textile was not easily manipulated. It could not be tailored, dyed, stretched, or ironed. It did not react like all the other textiles that I have draped, tailored, and embellished. I immediately felt a connection with the non-traditional fabric to the surreal ideas of the trompe l’oeil artists. I have been inspired by Renee Magritte for his questioning of reality and Fornasetti’s son Barnaba for his exposing what is within a structure. Techniques: This art piece, “Suit for Magritte” is a trompe l’oeil suit. It was created quite differently. The basic seams of suit were put together with a sewing machine but everything else about the garment was drawn on using markers. It is only two pieces even though it looks like more. The pleated skirt, wrinkled shirt, tie, and fitted vest is all one flat surface. The illusion is emphasized with the jacket’s illustrated pockets, patches, trim, and buttons. Materials: blue surgical wrap, art markers, white-out.
Inspired by daily readings of Women’s Wear Daily (WWD®), the authority for fashion news, I was challenged to create an original ensemble utilizing WWD’s as the “fashion fabric.” Design inspiration from the many original designs found in the WWD’s. The design process began by experimenting with various techniques to strengthen the WWD newsprint and investigating a variety of folds and pleating techniques. WWD’s pages were spray mounted on muslin to give strength, durability while maintaining pliability. The two-piece ensemble was patterned using Lectra: Modaris, and draping. In addition to muslin backed WWD’s, the six-panel corset was supported with a boned-foundation. WWD® headings were strategically arranged on the corset and skirt. WWD STYLE headings were cut and pleated to create the bias shaped “collar” and upper layer of the mermaid skirt pleating. WWD front page headings were cut into 6-inch squares then folded to give the upper skirt a three-dimensional effect.
Purpose: Textural and tactile, the jacket design “Cilia” explores conversations of the senses. The surface of the jacket is dimensional, offering play in the movement of each individual cilia-like felt tab. Cilia are finger-like organelles that line the surfaces of cells within the human body. They are an important part of many of our organs including eyelashes, inside the nose, and the esophagus and intestines. Among other functions, cilia increase the surface area of organs to transport external materials through the body, to either increase or decrease interaction. The cilia-like tactility and density of the felt tabs of this garment challenge the senses of both the wearer and observer, encouraging interaction. “Cilia” taps into our desire to connect and communicate, and the tactile nature of the jacket encourages a conversation by engaging chance-met people in a new dialogue, uniting them with the wearer in a singular new experience. The key feature, tactile electric blue felt tabs, represent the ability of cilia to prolong interaction with others and the wearer. Process: The jacket pattern was developed using CAD. Felt tabs were applied using a lockstitch industrial sewing machine. After embellishment, the garment pieces were assembled by hand and the jacket was garment dyed using acid dyes in a warm bath. The lining was finished by hand. Techniques: CAD pattern drafting; Hand and industrial sewing techniques, acid dying Materials: Surface embellishment: repurposed industrial wool felt remnants; Fabric base and lining: cotton/spandex

Kristen Morris, sponsor: Susan Ashdown, Cornell University, USA
This garment is a piece of wearable art inspired by a combination of ideas. First, it began its development through the idea of an instinctual animal reaction for protection, such as the standing of quills with a porcupine. Through the development of the created assemblage pieces, the notion of flight, or weightlessness was achieved. The open hoop skirt structure of the dress was created using hardware store selections, Pellon, and nylon monofilament to mimic the silhouette of the second bustle period of the 1880s. Linear systems were used throughout the garment to contrast the organic placement of both silk and Pellon pieces. With the addition of the red silk mesh, the idea of flow was added to flight creating a garment that very much represents the contrasting parts of nature: delicacy and danger, order and chaos.
Inspiration: The quilted coat “Flower Power” was inspired by analyzing the hippy generation of the late 1960s. The coat that was created serves a duel purpose; it is wearable art as well as wall art. Techniques: The coat was flat patterned to create a short bodice with princess seams and a circle skirt Creative Suite 6 Illustrator was used to design 6 different textile patterns and the Mimaki TX2-1600 digital printer was used to print the wool fabric designs. Materials: The fabrics used in this project were 100% wool, 100% cotton, and nylon tulle. The batting used was 80% cotton and 20% polyester. The thread used for quilting was purple variegated and 100% polyester. Trims included silk flowers, yarns, decorative trim, Swarovski crystals and buttons. Process: The skirt of the coat consists of twelve wedges, a border, and forty-eight wedges at the bottom. The twelve wedges are each a different textile pattern alternating digitally printed wool and a solid commercial fabric. The fabrics were decorated with the silk flowers and trims, and covered with tulle. The border was stitched on and 48 random wedges were added to form a 96”circle. Batting and backing were added and it was quilted. The bodice was created using strips of fabric randomly placed and quilted using a “quilt as you go” method. The circle was cut through one wedge to form the center front piece and stitched to the bodice at the waist. Binding was created to finish all of the edges.
Power, Justice and Faith: An Autobiographical Design

Power, Justice and Faith: An Autobiographical Design. Purpose: to adapt design psychology tools and Toby Israels’ (2003) autobiographic design process to create a garment. The inspirations for the design are the Mardi Gras colors; purple stands for justice, green for faith, and gold for power. The end result represents the designer’s own feelings of justice, faith and power. Using the autobiographical design process, several garments worn in the designer’s past that represented the themes were identified and used to guide the design of the final garment. Process: The garment includes a corset, petticoat and jacket. The corset is lined, boned, and has a padded bra. It is embellished with hand-sewn beads, pearls and chain. The petticoat is gathered tulle with a sequin chiffon overlay and decorative ribbon waistband. The jacket is lined, has a stand-up collar, raglan sleeves, and clasp closures. The ruffles on the jacket are hand painted with fabric paint, the bottom row by the designer’s friends, family, and colleagues from all across the country. The communal design was inspired by jeans the designer wore in his/her youth that were signed by family and friends. Techniques: Draping, flat pattern, hand-painting, and hand-beading. Materials: Corset: Poly/Cotton chenille, cotton flannel lining, cotton satin Petticoat: nylon tulle, cotton eyelet, polyester chiffon. Jacket: polyester faux dupioni, cotton twill underlining, poly satin lining.
Purpose: The purpose of this design was to visually represent the graceful ironwork of the balconies which line the French Quarter and the dress of historic Mardi Gras queens. Mardi Gras is a celebration held before Lent. Each year a king and queen are chosen for the celebration. Historic photographs from the 1970s show the Mardi Gras queens wearing empire waisted gowns with huge standing collars. Process: The design silhouette was inspired by the dress of the 1970s queens and used the traditional Mardi Gras colors of green, gold, and purple. The design was draped and then calculated to create a pattern for each knit stitch. The empire waisted bodice was hand knit. The skirt panels were machine knit and dyed gold. The applied designs are copies of balcony ironwork in the French Quarter and were made by stitching down crochet chains. The green strips were hand knit; a cable stitch was employed to resemble the twisted balcony posts. The skirt was seamed together and a lace trim was added for balance. The jacket was flat patterned and has more balcony inspired designs. The collar was wired to stand like those worn by the historic queens. A necklace was fashioned of purple beads which bring to mind the typical beads of Mardi Gras. Techniques: lace and cable hand knit, machine knit, hand dyed, crochet, flat pattern. Materials: green and gold yarn (100% wool), tulle (100% nylon), beads, wire.
Sustainable Couture

Nature is to nurture and by designing garments that bring us a step closer to the eco friendly and safe environment we contribute towards a sustainable planet and in turn mankind. The Slow Fashion movement is a unified representation of all the “sustainable”, “eco”, “green” and “ethical” fashion movements. In order to add more couture value to my garment I have used the knotting technique that is inspired by the old “BAND-HEEJ” (mechanical resist) technique from Jaipur Rajasthan, India. Wrapping plant seeds in little loops on the cotton fabric that is translucent and has visible wefts and warps makes the texture more interesting. I have used this knotting technique on my garment both in appliqué form as well as directly on the form. Implementing all the above points my final garment is made from cotton fabric, hand worked with natural and sustainable material that will help consumer know more about the garment. Using the seeds in the garment, owner can plant them in their garments and start a new life, returning everything back to the environment where it came from. It will also reduce the energy consumption and pollution hazards that follow when a garment goes through a process of disposal.
This design was created to bring awareness to the unreported rapes that occur in the US. On average, 207,754 people are raped every year, however only one in three victims report the assaults due to fear. This design translated the traumatic stories of rape victims into a visual display on the body. The designer used a critical social science paradigm to inform the inspiration and to ignite social change and awareness (Neuman, 2006). Quotes from victims’ stories on survivorstories.tumblr.com inspired the design. One victim wrote that the man who repeatedly raped her throughout her childhood said, “The more you struggle, the more I like it.” The voluminous skirt represents the overpowering nature of a rapist. When walking in this skirt, the hanging bands and strings swing through the legs making it a struggle to walk as they twist and tangle. Another victim wrote, “I stared at the wall as he continued,” which inspired the use of white material to represent feelings of blankness. “They called me a slut,” inspired the simple, form-fitting, crop top because abusers often blame the victim for their provocative clothing. This ensemble employs draping, fabric manipulation, and hand sewing. The garment was created from the following previously used materials: elastic bands, muslin, pattern paper, netting, and a four-inch hook and eye. The bands of fabric were gathered at varying lengths. Pattern paper was used to create fullness in the skirt. Neuman, W. L. (2006). Social research methods: qualitative and quantitative approaches. Boston, MA: Pearson.
Inspiration: I wanted to create a piece of art using digital printing technology that would be visually stunning and wearable. My inspiration for “Turtle Turtle” was taken from a pattern on a turtle shell, which I saw while visiting the Cayman Islands. Techniques: The garment pattern was created using a draping for the bodice and two half-circle pieces for the skirt. The pattern was then scanned into the computer using the OptiTex program. The design was altered using Creative Suite 6 Photoshop and the fabric was printed using the Mimaki TX2-1600 digital printer. Materials: The under dress was printed on silk Charmeuse fabric, while the overlay of the dress was printed on silk organza. The lining of the dress is polyester, with four layers of colored tulle beneath to create an underskirt. Process: The original photo of the turtle shell was altered in Photoshop using color balance and brightness/contrast to create colors of purple, yellow, red, orange, and teal. Taking a wedge from the altered turtle shell I created the textile design for the silk fabric and sixteen wedges formed the circle for the skirt, with lines of teal created and placed between each wedge. The organza overlay of the skirt was printed using the same design. The turtle shell design was used to print the silk for the bodice, and the organza overlay had an additional tribal design added. The dress was sewn together with traditional garment construction techniques.
I have forever been lured by the magic of shaping raw materials into wearable pieces of art. It ignites my DNA. Draping fabric, the whir of the sewing machine, printing patterns on cloth connects me to my ancestors who engaged in making. Shaping textiles into three-dimensional form is my vehicle to express nature’s mystery. Earth’s restoration is my soul’s restoration. My work reflects nature’s complex layering of pattern, shapes, and line. Connecting people to nature’s beauty and life force is where my work begins. How can I imbue the movement of wind in my garment? Can the viewer visualize it and recall where they felt it? “Windswept” is an outcome of this exploration. It validates the transformative power of wearable garments. Watching someone empower their sense of self as they fill the shoulders of an artistic creation is true metamorphoses. Embracing nature’s elements can change us too. For the shoulder sculpture, I took fiber-wrapped wires and twisted them through plastic tubing. Light penetrates the translucent conduit, exposing a raw core; a metaphor on vulnerability. Feathers, suspended in space, reference a spiritual passage. For the garment, I custom-designed a simple, bias-cut halter dress with an extended asymmetrical hemline. The rayon blend knit offered a body-hugging, liquid drape. Transparent layers of dyed cheesecloth and wire mesh added an essence of nature’s erosion over time with exposure to wind. I’m inspired to continue exploring ways to blur the boundary between humans, art, and the environment. We desperately need to preserve one another.
The creative design process for Blooming Daffodils explores a concept of sustainability and new textile design techniques. This wearable art piece was inspired by the final lifecycle stage of daffodils of dormancy in the fall, as they prepare bulbs for next year. Thus, the designer’s goal was to highlight the evolution of the daffodil blooming process that is not visible to the human eye. To achieve this goal, various textile design techniques were used, such as: (a) Free motion embroidery/stitching, (b) hand embroidery, and (c) beading. Free motion embroidery was applied to 100% silk organza that was layered with sulky paper, which dissolves in water, on each pattern piece of the dress. For the skirt, five different colors of threads were used for stitching and invisible heat ‘n bond fusible was applied to shape the skirt. The hem of the skirt was only made up of threads, not attached to any support fabrics. These threads were stitched together with sulky paper and to create lace like textures, a process that took several days since each section was soaked in water and dried overnight. A large daffodil was hand embroidered and pillow stuffing was inserted between threads to create blooming shapes. Several fabric swatches were cut out into a shape of petals and beads were attached along the trails of the yellow embroidery fossils.
The creative design process for Daffodils- Enduring Winter involved merging a concept of sustainability with an exploration of new textile design techniques. The lifecycle of a daffodil was the inspiration, which was explored through biomimicry and analyzed to integrate the blooming stages of the flower into a line of wearable art. This particular garment was inspired by the form of daffodil bulbs in winter which withstands snow in preparation to bloom in spring. To achieve this goal, two theoretical frameworks, Upcycling and Chaos Theory, were adopted and various textile design techniques were used, such as Shibori (wet felting with a resist), needle felting, knitting, and beading. Off-white felts were used as the foundation for the garments to create volume in the silhouettes and asymmetrical peplum shapes show the movements of blooming flowers. Three recycled sweaters were up-cycled to create the Shibori balls. A total of 47 Shibori were created by using golf balls and artificial grapes to form the shapes during the wet felting process. Sheep wool was applied to hold the edge of the Shibori with felting needles to prevent from unraveling. Three different materials were used for the skirt: White-needled cotton batting, tulle, and wool yarns. The batting and tulle were cut in 1” bias strips and sewn together to create a long yarn to be hand-knitted into a skirt (total of 50 stitches/row). Due to the width of the skirt, the designer created knitting needles by carving points on the ends of 30” long wooden dowels.
I created a series of woven objects from found materials that exemplify my interest in line and texture. My art is familiar, yet illusive, woven from layers of various widths of latex tubing interlaced with rigid, painted metal that act as wire-like scaffolds. I sought to create sculpture by mastering and combining traditional basketry techniques, while simultaneously pushing the boundaries of material and form. My work emphasizes the line as both integral to the sculpture and independent forms. When the linear elements were woven together, they were transformed from a pile of jumbled, flexible lines into a form that reflected a quality of order and release. The mid-20th century metal objects I chose contained slender lines that provided an openwork structure which allowed for transformation through the incorporation of flexible recycled rubber tubes in bold, saturated colors. As the rubber tubing moved beyond the confines of their support, they draped and responded to gravity. The resultant three-dimensional forms seem at once familiar and strange. My sculptures hover between function and non-function, history and the present. Enabling an emotional experience with the pieces allows me to share my fascination of lines viewed in space.
Purpose: The intent of the textile hanging, Memory Marks, was to reveal a theme of “cultural transition and loss” through the use of textile surface design. The societal mood of WWII Japan was conveyed through simplicity of color, form, and mark making; rather than more explicit graphic elements often relied upon in surface design. Process: Initial background color was applied through submersion in a natural walnut dye bath with iron modifier to mordanted silk fabric. The fabric was subsequently folded using the traditional Japanese technique of itajime, and then submerged in a natural logwood dye bath to achieve an all-over geometric pattern. The large dot print was applied to the foreground through a process of hand stamping thickened logwood and myrobalan dyes utilizing a hand carved linoleum stamp. Meanwhile, three skeins of silk-cotton blend embroidery floss were piece dyed with walnut, logwood, or madder dyes. Concentric circles of running stitch were hand stitched around strategically selected dots. The concentric circles varied by floss color and number of stitched circles ranging from one to five. Finally, the textile was finished with a hand-stitched rolled hem and thin sleeve for display. Techniques: Surface design with natural plant based dyes using physical resist, hand stamping, hand sewn embroidery, and hand sewn finishing techniques. Materials: Silk crepe de chine. Silk-cotton blend embroidery floss. Walnut, logwood, myrobalan, and madder dyes; gum tragacanth thickener; iron modifier.
This asymmetric dance of color winding around the wearer is comprised of almost 2,000 pieces of charmeuse fabric - reflecting the bold brush strokes and color palette of the impressionist art by which it was inspired. Parisian fashions of the Impressionist period are mirrored in the garment’s gracious silhouette. The artist strove to modify traditional bargello quilt piecing techniques to create sophisticated wearable art with an Impressionist flavor. To complete this garment, a flat pieced design was developed first (as a quilt top would be assembled), with careful attention to ultimate placement of color and pattern in the final garment. Eleven different prints and solids were used. Pleats tipped with contrasting bound edge hems (a nod back to the quilting influence) were placed at the sweep location to add movement and interest. Apparel design draping techniques were then used to shape the flat pieced design into the final garment via strategic manipulation of existing seams.
Slow design was applied in this design in attempt to sustain traditional arts with an eco-efficient approach. Chinese Su Xiu embroidery stitches was applied with undyed cotton, silk, and wool embroidery floss onto undyed silk organza and silk habotai fabrics for use in apparel design using natural dye with added visual element of pole-wrapping resist dyeing technique. The aim was to utilize the different fiber reactions to the natural dyes to create color value transition on embroidery. With the aid of pretreatments, each embroidery floss fiber created three different shades of color after dyeing. The embroidery patterns and garment silhouette was inspired by a form of water drop. Following draping and pattern development, the fabrics were premordanted in an iron bath. Side front panels were embroidered with cotton, silk, and wool floss and dyed with madder using selected Chinese Su Xiu embroidery stitches. Skirt panels were pole-wrapped and dyed with madder to achieve a ripple-like pattern in color and texture. The center front panel was dipped in madder bath at both ends to achieve an ombré effect. The shoulder yokes and sash were dyed in madder then overdyed in woad to achieve a dark shade of blue, with the sash dyed in an ombré effect. The garment was lined with undyed silk habotai. Essentially, both the embroidery and background fabric were dyed at the same time, ultimately eliminating the procedure of dyeing individual shades of floss and thus reducing production time.
The safdie jacket and dress were inspired by Canadian architect Moshe Safdie’s Habitat 67. Habitat 67 is a building in Montreal that features interlocking housing units and clear covered pathways between the buildings. The main portions of the jacket and dress were made from a cotton blend fabric and the contrast portions were made from heat and abrasion resistant ceraspace fabric donated by Schoeller Textiles.
Structured Elegance

Purpose: To illustrate use of advanced couture sewing methods. The application of couture methods will enable me to educate others on couture sewing and to sustain the practice and use of such techniques. Process: This garment was inspired by Charles Worth and Bobergh’s evening gown (1861) and Charles Frederick Worth’s evening gown (1883). Both the jacket and skirt were draped. The jacket was constructed using temporary and permanent hand sewing techniques and by machine. Techniques: Techniques used include: ½ inch seams, serged finished, pressed open and blind hemmed down. Pad stitching was used to tailor both the front and back bodice of the jacket. Metal boning was used in the darts and spiral boning at the side seams. Horsehair interfacing was used throughout the jacket to give structure. Handmade shoulder pads and sleeve heads were sewn on shoulder and sleeve cap. Pressing techniques were used during the construction process to give the garment shape. Materials: Garments are constructed out of wool, silk organza, silk charmeuse, and horse hair interfacing.
Growing up with an architect mother and engineer father influenced me to pursue fashion design with a strong curiosity for structure. As a child, “helping” my parents at work was my favorite pastime. When offered the opportunity to design for the competition, I knew that I wanted to make a metal garment to push my abilities and create something with skills that I had learned from my parents. I love the Middle Ages, so starting from the idea of armor was not only logical but thrilling. I wanted my design to express the idea that a strong and elegant Lady would wear it. My aesthetic used a neutral color scheme that would not take away from the complexity of the metal finishes and variations, and juxtaposing the metal looks with fabric textures. I created my aluminum bustier with peplum through hammering and shaping while repeatedly using a dress form to check fit. Functional “seaming” and color contrast were provided by brass hinges and rivets. The center back openings use Velcro in combination with a brass ball that is screwed into a rivet hole at the top to ensure closing. The wearer’s skin is cushioned from the metal with a fitted dress of pre-quilted cream fabric; a buff mesh skirt overlay gives a soft textural contrast; both were draped to fit under the metal bustier. The underdress has a brass zipper in the side seam.
A Vision of Lights

Purpose: I was inspired by whimsical nature escapes and twinkling lights. The fabric I found and used exuded a spritely energy that was perfect for my vision. Process: I wanted a gown that was soft, but subtly dramatic. Thus, I made the circle fabric only half of the entire gown and paired this base silhouette with layers of organza. The led lights would be the finale to achieving the ethereal look. Technique: For the base dress, I placed the pattern strategically on top of the circle fabric and traced the pattern. This ensured the right amount of circled rows for each pattern piece and no circles cut in half. I then gathered layers of organza at the center back. Then I cut away certain circles from the base dress so that the circles weren’t overpowering. Finally, the led lights were hand sewn onto the shoulder strap and gown. For the battery packs, I sewed a small pouch out of cream cotton and sewed it in the back hem of the base dress. The battery pack for the shoulder strap is placed behind the back strap. Materials: 1 ½ yards: Pale pink circle fabric 1 ½ yards: Pink lining ¾ yards: Cream cotton 5 yards: Pink organza 5 yards: Cream organza Pink invisible zipper 1 String: 10’ led light 2 Strings: 5’ led lights
Báthory

Purpose: The title to this piece references Countess Elizabeth Báthory, known as the Blood Countess, who was rumored to bathe in the blood of virgins to remain beautiful and youthful, the epitome of the sin of vanity. This piece is designed to evoke the beauty and engulfing power of sin. References to sinful behavior in the modern world are often flaunted in an ostentatious and brash manner. This design converts these themes to something grand and tasteful. The angular shape of the garment was inspired by the look of one carrying many shopping bags, a metaphor for being greedy. The paint details are a metaphor for gluttony, depicting oozing drips of syrup one has spilt on oneself. The color red was chosen not only for its overall demanding presence but also for its undeniable connection to wrath and lust. Process: To create this piece I used a very thick interfacing as an inner layer of the skirt to give it support and create the box effect, while still keeping it fairly flexible and adding a little bounce into the garment. The neckline of the bodice also features this interfacing to keep it upright and crisp. The detailing was done using gold and bronze fabric paint. The paint was carefully dribbled onto the dresses neckline, back, and back inside to create falling drips. Techniques: Draping, flat patternmaking, construction using industrial machine. Materials: Red silk taffeta, non-woven interfacing, gold and bronze fabric paint, nylon zipper.
Purpose: This garment was inspired by the traditional origami catamaran; a basic boat often used as a child’s toy. The garment features a simple hourglass silhouette, accented with notches on the neckline and two asymmetric peplums. Process: The initial inspiration for this collection, entitled FOLD, was the Japanese art of paper folding, also known as origami. Traditionally, this form of art focuses on the use of paper, and I wanted to incorporate that into my garments. Tyvek is a specialized material that exhibits a combination of paper and fabric-like qualities. Tyvek is most commonly used for graphics, packaging, and industrial applications. After conducting research, I found a supplier that specializes in providing a variety of Tyvek materials. From the samples, I selected two different types of Tyvek, 1443 and 1025 D. The bodice and lining of the dress is made of Tyvek 1443 and the peplums are made of Tyvek 1025 D. Techniques: The dress is fully lined and features a white metal zipper, located at the center back seam. A second metal zipper, located near the hem of the dress serves as a zippered vent. Both of the peplums are made up of six panels and feature an asymmetric hem, supported by a thin nylon coated wire to provide structural support. Materials: Tyvek 1443 (3 yards) Tyvek 1025 D (2 yards) Nylon Coated Wire
Eco Blossom

Purpose: To follow Akihiko Izukura’s zero waste philosophy and all natural dyeing process. Process: The garment was made from 100% raw silk made by Akihiko Izukura. I started with a silk tube 109 inches by 51 inches in dimension. I sun-dyed the fabric in sections using blueberries, raspberries, and blackberries to get different shades of purple. Once I achieved the color I wanted I started the smocking process. I Canadian smocked using a large rectangular piece for the skirt. Once the smocking was complete, I used elastic for the waistband. I patterned the top bodice and incorporated more hand sewed embellishments. To follow Akihiko Izukura’s zero waste philosophy, I used all my scrap fabric to make ruched flower embellishments for the neckline of my bodice. I also made my own buttons for the back of my bodice. Techniques: Canadian smocking, ruched flower embellishments Materials: 100% raw silk, white shantung lining, blueberries, raspberries, blackberries
Purpose: “Elevation” expresses nature’s ability to create beauty through its most basic phenomenon. Such phenomenon is exemplified by the effect of rise and fall that gravity can create, by the graceful rippled patterns left in sand by the action of waves, and the tessellation of a crystal forming or a bee building a honeycomb. Nature creates such fluidity through its everyday processes and this piece captures its elegance. It was inspired by the concept of rise and fall and is meant to be viewed from many different angles. As the eye moves around the piece, the sharp points that create the transition between bodice and skirt gracefully move up and down. The asymmetrical hem emphasizes these transitions. Process: The process was started by draping and fitting a basic fitted muslin with princess seams to shape the torso. Each design line was then drafted on this muslin, then carefully transferred into digital format to create final patterns using the Optitex computer program. Two different muslins with different widths of panels were tested and cut using a laser-cutting machine. Techniques: Use of a laser cutter helped provide the precision needed to cut pieces exactly to size. Each pointed seam was carefully sewn in three steps using a lockstitch industrial machine to ensure a fluid and precise transition from skirt to bodice at multiple locations where four panels came together into a precise point. Materials: Faux dupioni, 100% polyester, interfacing, nylon zipper

Linnea Fong, sponsor: Susan Ashdown, Cornell University, USA
Laser Sharp

My love for architecture began to flourish when studying abroad in Rome, Italy a few semesters ago. Viewing numerous duomos and learning about the history of the revolutionary artwork, covering each and everyone’s walls only continued to fuel my passion of the mysteries behind architecture, textiles and art. My goal for “Laser Sharp” was to encompass the type of detailed technical methods that I have always dreamed of creating. Highly technical methods were necessary when working with these CAD design programs. After determining my inspiration I created a CAD illustration from the original flat pattern and used vector art to make the circular design come to life. This process involved the layering of circles that are all connected by their center point. I had to be mindful of details like seam allowance and ease for fit when strategically placing the circle clusters throughout the princess line bodice and full circle skirt. This process required me to learn about multiple design programs that were involved and to become familiar with the techniques of laser cutting. I value detailed design possibilities that are offered by technologically based designing and hope to continue learning about the never-ending possibilities in this field.
Lost in Beauty

Purpose: My design "Lost in Beauty" was inspired from the artist Monet. I was inspired by the beautiful gardens and romantic movement in his paintings which captivated me. The gardens that he painted and technique he used is captured in my design. Process: I started my design process by creating preliminary design sketches and choose a final dress style. I draped my design and created patterns. I then cut out all of my pieces out of the light weight satin fabric I chose. I then used two textile mediums while mixing my paint, one was a medium which would thicken the paint and the other was a medium which turned my acrylic paints suitable to use on fabric. At this point I took an artist approach and just started to paint. I was using Monet's dabbing technique to accomplish my design. I started in the top left hand corner making my way down to the right hand corner mixing beautiful colors of green, red, yellow, orange, and white flowers. I continued to the back as well as the bottom petals. As I was painting I was layering the paint to really accomplish Monet's technique, a wonderful sea of colors. After I had my dress completely painted and sewn together I needed to create support under the bottom structure. I constructed a basket of horsehair under tons of crinoline to give it the right shape. Materials: Light weight satin/ horse hair/ crinoline/ acrylic paint
Magnetism

Purpose: This garment was inspired by the concept of magnetism and symmetry. According to the Merriam Webster dictionary, magnetism is defined as an ability to attract or charm. Process: The unique silhouette, created by repeating panels, generates visual interest in the garment. The seams in the garment replicate lines created by magnetic fields, similar to those found around the Earth’s atmosphere. Techniques: The fabric for this garment was created using a technique known as decorative thread fabric. Silver thread and beading wire was laid out and adhered to Sulky dissolvable stabilizer with a spray adhesive. Each piece was sewn with multiple lines of stitching on a home sewing machine to hold the threads in place. Beading wire was couched on to the outer curves of each piece for stability. A silver ribbon was sewn on to the finished edge of the top and bottom of each piece to create a selvage. Twelve of the decorative thread fabric pieces were sewn to black organza. The garment was couched together and a thicker gauge wire was sewn on to each outer seam for increased stability. The garment is finished with an elastic casing on the top and bottom, hook and eye closure, and a zipper. The leggings were created from a black pebbled spandex. Materials: Silver Thread (9 Spools) Sulky Dissolvable Stabilizer Beading Wire Faux Ostrich Leather Black Organza 1/8” Silver Ribbon Black Pebbled Spandex (2 yards) 32 panels: 4 faux ostrich leather 12 black organza 28 decorative thread

Breanne Lee, sponsor: Dr. Ju-Young M. Kang, University of Hawaii, Manoa, USA
This design is a queer reading of the past, a combination of Victorian styling, military aggression and lurid fetish alter the lens through which we view history. The military, lauded as a beachhead of heteronormative values, is instead reexamined hybridized with the Victorian period and its strange contrast of decadence and propriety. So often in history the queer experience and that of women is erased in favor of narratives told by populations in power. In opposition, this piece rewrites the past to position women and queerness at the center of this alternative history. Both masculine and feminine shapes are combined in hourglass silhouette contrasted with sharp military styling and tight fit. In opposition to the vision of women as weak and prone to diaphanous softness, the hard, definite lines of strap seams create a form of strength and distinction that defies traditional values. These are the clothes of a woman decked out for war with all the pageantry implicit in the military’s polish and ceremony made explicit to the viewer. Indulgence was the theme of color and texture. I wanted to create a visceral feast of contrast. No period quite exemplified excess in the way Baroque did, and its extravagant patterns influenced the choice in lavish textiles featured in the collection. It was from these decadent textiles that the color palette was developed and combined with the sharp black that is so iconic in the labeling of sexualities deemed deviant.
Purpose: This garment was inspired by the concept of Zen and asymmetry. The Enso, or Zen circle, brush painting illustrates the concept of imperfection and dynamic beauty that attracts and engages the audience. This garment attempts to capture a balance of asymmetrical incompleteness. Process: This garment introduces the use of a new textile, a waterproof, breathable, glow-in-the-dark polyester material. The material is applied as an accent to enhance the overall design of the garment. Fusible fleece was added to produce a soft, but structured silhouette. Techniques: The left panel (solid panel) is backed with fusible fleece, fully lined, and features a hidden pocket along the side seam. The other half of the garment is made up of strips of glow fabric that have been woven in order to create a unique asymmetrical design. The stripped design continues into the collar of the jacket. The silhouette of the garment is tubular and the built up collar is a single piece that wraps around to the back of the garment. Both of the sleeves of the jacket are made of the white polyester crepe and backed with fusible fleece. The jacket is finished with a 32 inch separating white metal zipper. Materials: Polyester Crepe (1 ½ yards) Lightweight Fusible Fleece (1 ½ yards) Satin (1 yard) Glow Fabric (1 yard)
The experiment started with crocheting wool roving and dying them in an ikat style. I wished to create a semi-consistent texture that wouldn’t compete with the natural texture of the roving when it is fabricated. The roving inspired the warm and enveloping silhouette of the coat. The buttons were made from repurposed nickel silver that was hand sawed, forged and textured with a tumbled finish. The topmost button has a prong style stone setting that was post soldered, set with two shark teeth and a kyaniite. The top is a simple poncho made with three rectangles of repurposed lightweight knits in organic cotton and hemp. It was dyed in vegetable tannin and it created no waste. The creation of the pants was an interesting delve into zero-waste pattern making, where there is no scrap fabric produced during the execution. Once they were sewn they were garment-dyed in a process of tannin, iron and logwood. Lastly was the addition of the recycled glass button. There is an ultimate sense of harmony created by the subdued color palate of purples, grays, tans and whites. Peace is very representative of this look: peace in the tranquility of the colors, the warmth of the coat and softness of the fibers, as well as environmental peace because of the utilization of sustainable techniques such as natural dyes, the natural and organic fibers and zero-waste patternmaking.
This piece was developed with a desire to explore the creation of textiles with unconventional materials. The idea was to start completely from scratch and transform unexpected materials into wearable art. Abaca fiber was turned into a pulp and dyed, from which sheets of paper were pulled. The papers were pressed, then manipulated to create texture by crushing the wet sheets and leaving them out to dry. Once dry, these sheets were pulled back apart and pressed flat. To create a sheen look, egg whites were painted onto the surface. These manipulations were used to achieve the look of crinkled leather, with a more interesting texture and process, but with enough flexibility to be worn. This paper turned into textiles then began the transformation into an edgy rocker look with a hint of femininity. The vest and skirt are pieced together with thread and a zipper, and since each piece of paper was slightly different, an interesting juxtaposition was created. The look as a whole pushes the boundaries of what a textile actually is and opens up more possibilities.
Purpose: The purpose of this garment was to gain an understanding of, and develop skills in, the pleating techniques of Madame Grès. Process: While attending PAA, I learned from professors who once worked with Madame Grès. Each week I studied different techniques, and then applied them to my custom, hand-sewn, couture garment. Techniques: I began with four rectangular pieces of jersey. I pinned it to the mannequin, leaving enough for shoulder seam allowances, and marking middle, front, and back location with twill tape. Placing the tape over my fabric, I folded 5cm pleats until reaching the side seams on both right front and back. I hand basted a piece of colored thread throughout the pleats, catching only the edge, so that when the fabric was opened, I could determine previous pleat placement and transfer the markings to the left side. Seams were hand-basted, before putting the dress, inside out, back on the form. Organza was inserted into the shoulders for stability. Hand seams were then machine stitched for security. When complete, the dress was again placed on the form and pleats were re-pinned. Each pleat was hand sewn, using a stitch that was seen only as a small point stitch from the exterior. The ribbon was removed, and replaced with a permanent waistband. Finally, a front placket was created an invisible stitch and snaps. The hem was finalized by hand and all raw edges were whipstitched. Materials: Rayon Jersey
Time Trapped

Purpose: It is said that time never stops, the world continues, and life goes on. Butterflies develop through a process called metamorphosis. Sadly in today’s society the monarch is becoming extinct due to industrialization. My goal was to reflect this meaning of time with a unique approach by using different techniques and materials. Process: I designed the corset to have a sense of industrialization through the use of colors and textures and added the embroidery of watch pieces to show the symbolism of time. The cage on top is to represent the meaning of trying to stop time and the extinction of the monarchs. Butterflies were placed on top in representation of freedom and not being able to trap their time here. Techniques: I used flat pattern techniques for the shell, lining, canvas and leggings. Boning inserted for structured fit. I layered chiffon on top and sleeves to achieve iridescent look with keyhole entry. Hand embroidered the corset with watch pieces. Bolted together plumbers tape over dress form for cape; finished with paint and velvet covers to protect wearer. Cape was finished with hanging and fixed butterflies. Materials: Torn glitter nylon for leggings; taffeta for corset shell; black and brown chiffon for sleeves and top; duchess s for lining; matching zipper; cotton twill with steel bones; grommets and corset lace; watch components; metal plumber tape, nuts and bolts, paint; velvet to cover bolts and shoulder pads; butterflies and fishing line.
Tucked in Mourning Blue experimented with freeform pleats in matte jersey that molded organically to the dress shell. Variation in tuck scale was achieved through dense spacing at the high neck to an expanded arrangement on the skirt. As a result, the bodice area of compressed pleats yields dark shadows that hint to a gothic and grieving element evident in the Victorian era. Tucked in Mourning Blue juxtaposed this somber aesthetic with optimism through a scalloped hem of draped jersey that radiates layers of indigo blue tulle. The raised hemline and exposed forearms of this design suggested a modernity of moving forward without restraints of the past or of decay, equally paying homage to Christian Dior’s “New Look”.

Samantha Lurio, sponsor: Alphonso McClendon, Drexel University, USA
My passion for traveling, photography, watercolor painting, and textile design were fused together to create my piece titled, “A Rainy Day in the City.” From a distinct memory of my first, rainy day in Paris, France, I created a watercolor painting based on my photographs. I engineered this print by scanning my original watercolor painting into Adobe Photoshop CS6 Software and aligned it to the curves of the body in the free flowing form of a caftan. I printed onto 5 Mummy, 100% Silk using a reactive ink, Ujet Printer, and then mixed liquid reactive dyes and hand dyed over the fabric. My Color Palette includes City Rain, Misty Beige, Café Grey, Sidewalk Grey, Deep Rainfall, Awning Blue, Umbrella Red, and Dark Cloud.
Black Phoenix

Purpose- This dress was the finale piece in the first annual “Big Hair Ball” fashion show, produced to raise funds for a local family service organization. The inspiration for the design came from trying to make the biggest dress. So the Victorian style of the big bell hoop skirt was a must. It was mashed with a more modern edge twist with crystals and feathers. There was also collaboration with the hair design team to create a cohesive look so that the massive hair style that they created didn’t clash with the dress. Process- First the design was approved by the main coordinator of the fashion show as well as my professor. The bodice was draped in muslin as well as the skirt was draped over the hoop skirt to mimic the fullness of the dress. After we had the final fitting in the muslin the main fabric that was used was cotton as an understructure. When that was completed the embellishment of the crystals and feathers were all sewn on by hand. It took over 200+ crystals and 45 boas to complete the look. Materials- Cotton, Chiffon, Volcano Crystals, and Feather Boas. Techniques- Draping and hand sewing.
"Hmong Tradition" was inspired by the designer’s cultural heritage, updated to reflect current global fashion trends. Traditional Hmong cross stitch embroidery was passed on to the designer by her mother and further researched in cultural artifacts. The embroidery, on traditional aida cloth, covers the bodice front and took the designer 74 hours to complete. The detachable chiffon train incorporates traditional Hmong colors of pink and green making it appropriate for cultural celebrations or without the train, for any black tie event. French seams were used on the skirt for a professional finish; the hem was hand rolled. The skirt lining in the back is shaped like a heart to symbolize respect for family and culture.
This piece was created to continue my research on vertical gardening in fashion design, during my undergraduate research project. This idea arose after noticing the growing trend of vertical gardening in home décor and urban landscaping. The purpose of this piece was to apply my research and observe the different species of plants when planted on this form. This piece features succulents and tropical plants that require water and sunlight. To make the skirt I started by sewing bird mesh to the hoop skirt, filling the mesh with sphagnum moss, and cutting a small area of the mesh to insert the plants. The silver tiers, made out of 40% polyester and 60% cotton, were hand stitched to the skirt. To complement the texture of the plants, I used a tasseled white and black polyester fabric and 12% cotton 88% polyester faux leather/vinyl for the halter and a lime 100% wool fabric for the hoodie with a 100% polyester faux suede fuschia lining. The lime and fuschia emphasize the pops of color from the leaves of the plants. The halter has a corset back and fits any size but best fits a 38" bust as well as the hoodie. The hoop skirt has a drawstring waist and the top tier of fabric has a hook and eye closure, which best fits a 29" waist. The circumference of the skirt is 119". This piece was completed in March 2013 and the plants are still living and growing in this piece.
Target Market

Faculty/ Professional p 69-97, Graduate Students p 98-113, Undergraduate Students p 114-148
Bliss

Bridal Three-Piece Ensemble. “Bliss” is the result of exploration of basketry coils in which I experimented with materials and traditional techniques for adaptation into apparel design. It resulted in, sharing of knowledge, collaboration between designer and artisans, exposure of traditional crafts in a more contemporary context, and open additional source of income for the local artisans. Pedagogically, this exploration will encourage learning material culture and encourage research of alternative materials for modern applications of traditional techniques. The bridal ensemble is comprises of a one-shoulder coil encrusted top, a ruffled asymmetrical bolero jacket with a built-up neckline and a full skirt. The bodice is encrusted in coils made locally by artisans from the city of Zaria in Northern Nigeria. The coils were made of off-white silk and metallic silver threads create contrast embellishment. The lined top is constructed of Silk Duchess Satin, a boned inner foundation and interlined for support with cotton batiste. The Bolero jacket is constructed with Dupioni Silk and layered with multiple Silk Gauze frills and accented with a woven coil. The half jacket comes as an alternative to a full bolero jacket which gives the bride a one-shouldered look without feeling bare. The lined skirt is a double layered overlay of Silk Gauze over Dupioni Silk. The bridal gown serves well as a traditionally western garment model to experiment with ways it can be enhanced using a locally made Nigerian product such as basketry coils.
Broken Lace

Broken Lace I was inspired by the resemblance of lace trims to architectural moldings and stone carvings to create Broken Lace. I wanted to draw attention to the three-dimensional qualities and possibilities of heavy cotton laces stacked and overlapped to achieve a molding-like effect. The tubular shape of the lace-encrusted mosquito-netting dress recalls the 20s; I strove to make the feeling evocative of both the contemporary and the antique. The mosquito netting was chosen for its sheerness, strength, and slightly plastic look. The denim slip-style under-dress was arrived at through experimentation with many fabrics and several styles. The denim gives a slight texture and youthful feeling in contrast to the antique feeling of the lace. The deep indigo color beneath brings out the shades of gray of the lace. The hand-dyed lace is partly new, partly vintage. The dress materials are cotton lace trims, nylon mosquito netting, and 95% cotton/5% spandex denim. The patterns were developed through flat patternmaking; the laces were dyed with fiber-reactive dyes; applied to the dress while on the form by basting; and hand stitched, machine stitched, or fused onto the mosquito netting.
The goal of this design was to play on the contrast between nature and man. The contrast between nature's soft flowing lines of flowers and hard straight lines found in man-made structures. The two-piece ensemble was designed for the wearer who enjoys both softness and structure in their apparel. The dresses skirt flowing shapes were created by replicating the petals of calla lilies. Eight separate lily petal shapes were sewn together to create the distinctive tubular shape of the lilies petals. Smaller scale lily petals were then repeated on the back of the jacket. The soft flowing shapes of the lily petals are in contract with straight lines of the retro seersucker gingham. Straight lines were repeated through the machine quilting of the red dress yoke and jacket. Curved cuffs and collar were also used to soften the straight lines of the jacket. The ensemble was patterned using Lectra: Modaris and draping. The ensemble was completed with a matching belt. 100% cotton seersucker gingham is the main body fabric. The red yoke and jacket fabric is 50% cotton and 50% silk.
This design intended to create an up-to-date cocktail ensemble with sophisticated female adult professionals in mind. Using an original landscape photograph taken by one of the designers, digital images for both the sheer bolero jacket and the inverted-pleated dress were manipulated and finalized using Photoshop. Pleats in the dress were strategically aligned in Photoshop using high-contrast filter tools to a picturesque view of meadows and mountains under a sunny sky. Straight and hard lines of the inverted pleats reflect the vigor of the wearer, yet her feminine and soft side is enhanced by the sheer jacket with subtle cloud motifs. The contrasting characteristics of this ensemble reflect the grand, yet harmonious dynamics found in symphony compositions. Both flat pattern and draping methods were used to create original patterns for the jacket and dress. After the jacket pattern was created, the paper pattern was digitized to create fabric designs on the patterns. The pleated part of the dress was drafted in Photoshop and the images were engineered to fit into within each box pleat section. The jacket was digitally printed on a silk organza and the pleated dress on a silk charmeuse fabric. Upper part of dress was later draped and connected to the pleated part of the dress. ‘Celestial Symphony’ utilized 100% digitally printed silk organza, 100% digitally printed silk charmeuse, 100% polyester dupioni, and 100% rayon lining fabric.
Collusion in the Castle. The dress is inspired by the Neuschwanstein Castle, which is located near forests and a crystal-clear lake and was itself inspired by fairy tales. The castle embodies nineteenth century romanticism and is an excellent imitation of a medieval castle. I visited the castle several years ago, and I could not forget its beauty, which I decided to bring into a dress. The dress is made for women who wish to express their beauty; like these women, the dress can be classic, sporty, or sexy, depending on the wearer’s mood and circumstances. The dress can be matched with different types of innerwear or worn with other dresses under it and thus creates various aesthetics, embodying the altering beauty of the castle in the midst of the changes of the surrounding environment according to the seasons and the time of day or night. The mixture of different features of the dress symbolizes the numerous conflicts, including wars and political strife, that have arisen in order to maintain the beauty of the castle over such a long period of time. The dress is made of emerald green mesh fabrics and crystal bead decorations, representing the environment surrounding the castle—the lake and the forest, which maximize the beauty of the castle. The crystal beads are inserted between the seam lines of the sleeves, and the neckline embodies the roof and wall lines of the castle; these decorative features of the dress also serve to add ornamentation to the wearer’s face and contours of the body. The darts and seam lines are uniquely modernized and sporty, ensuring that the dress is comfortable to wear.
After conducting anthropological research about what modern women are looking for in clothing I created a series of garments for the busy woman. These lifestyle garments are created of wool ponté knit and embellished with built-in accessories that I created using various metal-working techniques. The idea behind the garments is that you can pull them straight out of the closet, get dressed, and be ready to go in a matter of minutes. The fabric is wrinkle resistant and the accessories needed to create a put-together look are already included. Each garment in the series is inspired by a meaningful woman in my life and tells a little of her story through a descriptive blurb as well as design details fitting to her personality. Courtney is simple and classic but likes to make a splash at a party. She turns the little black dress into a showstopper with sparkling details and a personality to match. Straight dress of black wool ponte knit with shimmering hand-beaded silk jersey overskirt. The flowing overskirt is attached at the natural waist with handmade buttons of fine silver and druzy quartz.
Firefly

The purpose of this design was to portray an edgy professional style by using stiff fabrics to create protruding gills from multiple panels. This garment was inspired by the couture Avant Garde fashion style that captures the innovation of new concepts and techniques that push the boundaries of everyday attire. The purpose of this outfit was to also expand my knowledge of working with a stiff fabric to create three-dimensional figures within the garment. Process: In order to incorporate the Avant Garde style into the outfit a firm fabric was used to create gill-like panels that extend beyond the dress, which creates dimension and uniqueness to the silhouette of the garment. While designing this arrangement, the panels needed to be draped so they would be fluent with each other so the gills would be evenly incorporated into the curves of the seams. Many samples were made to ensure a proper fit and test of the size, shape and volume of the gill-like panels extending out from the dress. Techniques: The jacquard edges were surged which made it easier to manipulate the fabric into the curves. The gills were lined with a dark blue fabric that complimented the blue hues in the jacquard fabric. The intention of this blue fabric was to create a peek-a-boo effect of a contrasting color that would occasionally show when the gills on the garment lifted. Materials: jacquard exterior, plain weave, interfacing, polyester lining, zipper, thread.
Target Market - Professional

Gracefully Pleated

Purpose: The inspiration of this dress came from Grecian arts and the works of Madame Grès. Madame Grès is famous for her silk jersey dresses, which drape around female body freely. Like the inspiration, I created a dress that flows over a female body naturally. The woman who would wear this dress has tastes for classical style items and likes to show the natural silhouette of her body. This dress can be worn to special events such as an evening at the opera and gallery openings. [Process]: The design process started from researching on the works of Madame Grès and Grecian garments, and then sketching my own ideas. My fabric choice was silk jersey for its remarkable quality of softness. The bright pink color is in harmony with the feminine drapes. The overall silhouette was designed to be asymmetrical to generate eye movements. Numerous pleats were intended to create surface interests. Techniques: One-of-a-kind draping technique was used; I used silk jersey to drape directly on a dress form without using muslin or making patterns. The technique helped me instantly visualize the design on the form. Small pleats were hand pleated and secured. Sewing lines were marked by a hand needle and threads while the pieces were pinned on the form. I removed the pieces from the form, marked the seam allowances, and machine stitched them. Materials: 100% silk jersey

Dong-Eun Kim, California State University, Long Beach, USA
'Grey Cincinnati' is a site-specific fashion collection exploring the impact of racial segregation on the social fabric of Cincinnati, United States. Executed in tones of grey, the garments represent the integration of the prevalent ethnic groups in urban Cincinnati: African-American and Caucasian. Composed of 17 looks, the collection imagines a future in which the city harnesses the energies of its full ethnic spectrum. Sourced from locally-available materials and developed and produced on-site, the seventeen outfits include womenswear and menswear. Using the past and present, the designs are informed by racially-segregated census maps of Cincinnati as well as iconic architectural structures, all interpreted through a futuristic aesthetic.
Grey Cincinnati' is a site-specific collection exploring the impact of racial segregation on the social fabric of Cincinnati, United States. Executed in tones of grey, the garments represent the integration of the prevalent ethnicities in urban Cincinnati: African-American and Caucasian. The collection imagines a future in which the city harnesses the energies of its full ethnic spectrum. Sourced from locally-available materials and developed and produced on-site, the seventeen outfits include womenswear and menswear. Using the past and present, the designs are informed by racially-segregated census maps of Cincinnati as well as iconic architectural structures, all interpreted through a futuristic aesthetic.
Purpose: The objective of this design was to repurpose heirloom linens. Three distinctly different table linens including (a) embroidered cutwork, (b) hand embroidered cotton, and a (c) woven damask served as inspiration for the design. These textiles, handed down over many years from family members, were combined to create an elegant contemporary bridal gown consisting of a corset, peplum and train. Process: Preliminary design sketches were developed. Next, the linens were draped to formulate design options, excluding flaws and stains on the fabrics and to capitalize on the linens’ sizes, details, and shapes. A final sketch was developed. The linens were draped again and original pattern sets were created for a corset, skirt, train and peplum. The exquisite (a) embroidered cutwork cloth is the featured textile used for the bust area, shoulder ruffle, peplum, and train. The (b) hand embroidered cotton cloth, placing the fabric’s square drawn thread work design on the diagonal in the
Purpose: To repurpose a discarded Billboard skin into a functional creative garment that would be deemed marketable to the contemporary market. Process: Billboard Advertising company was approached about procuring used billboard skins for experimental garment design. A Choctaw Casino Resort sign was selected from a group tossed in the dusty reaches of a remote warehouse, at 12’ x 40’ it was a huge resource. The design decided on was a classic swing style raglan sleeve coat to enable the smooth construction of a coat from this rigid material. The style was created through a draped pattern. Each piece was placement cut so that the final garment had a pleasing assemblage of images from the board including the nose mouth chin on the back, money front and chevron sleeves. Decorative grommets asymmetrically placed on the collar and right front body reflect rain drops and the red lining peeks through adding additional interest. Techniques: Because of the rigidity of the material despite its thin profile and inability to iron because of its vinyl material it was best to top stitch the seam allowances with an edge stitch to give a crisp seam appearance. A Teflon foot was critical to allow smooth sewing and a heavy duty nylon thread with a longer stitch length was required for proper assembly. Top stitched hems and edges. Materials: Double sided vinyl with nylon net reinforcement matrix billboard tarp. Chrome latches for closure and Polyester satin lining.
Parisian Mad Men

Purpose: To design an ensemble that utilizes a unique combination of textiles, that expresses a specific design point of view, and that articulates the quality of construction possible in a limited amount of time. Design Process and Implementation: The ensemble was created during a one day design competition where each contestant had the same collection of fabrics and only 10 hours to design, pattern, and construct a complete look. The advantage I had was I was the one who picked out the thematic collection of fabrics but the disadvantage I had was I did not participate until the second half of the competition, only 5 hours. The design was inspired by the classic Parisian style and influenced by the structured feminine silhouette featured on the AMC’s show Mad Men. By taking iconic French street textiles and altering their typical roles provides a contemporary twist to the historic silhouette. The fitted natural waist and bell shaped overskirt are characteristic of the 1960’s American housewife but it is the use of striped boat neck top, denim pencil underskirt and the silver chain trim that emphasizes the Parisian vibe. Techniques: The contoured waistband was draped first then the two skirts were draped to accommodate the engineered pattern of the georgette and satin band detail. The knit top was flat patterned. Traditional and couture techniques were used in the construction. Materials: denim, georgette, delustered satin and textured knit
The traditional Korean wedding dress design has been deconstructed to fit the needs of a global society. The nature of the Korean wedding dress style line is welcoming of most body types because of its unstructured form. Here, the original features of the traditional Korean dress are preserved as main components, such as high waistline, fullness of skirt, short bolero jacket and front opening while other aspects of design have been introduced to attract a global target market, such as changing the dress color from red and green to white, replacing front closure from tying ribbon to snap, adding ruffle collar instead of band v-curved neckline, extending sleeve width from 1 foot to 3 feet and exaggerating fullness from A-line to circular skirt.

Rainbow Flower Dress

The Rainbow Flower Dress targets a professional market. Jongeun Kim, a designer from California State University, Northridge, USA, has created a modern take on the traditional Korean dress, adapting it to meet the needs of a global audience. The design features include a high waistline, fullness of skirt, and a short bolero jacket, while incorporating elements such as changing the dress color, replacing front closure methods, adding ruffle collars, extending sleeve widths, and exaggerating fullness to create a contemporary look.
The Scorpio

Purpose: A traditional prom dress can generally be worn only once; therefore, the purpose of the design was to create a prom dress that is versatile and suitable enough to be worn to various special occasions. Since leather was selected for making the dress, the cutting and stitching of the leather patterns were the challenges of the design. Technique: Flat pattern-making technique was used to create the pattern. A half circle pattern and experimental tuck folding created the cap sleeve, which was later successfully prototyped in the selected leather. Then, the tucking and dart techniques were applied to the waist and skirt to add dimensions to the dress. Process: Leather was chosen for its striking attributes, and the silver color was selected for its luster. For cutting, patterns were strategically altered and cut slightly so that no leather was wasted. The cap sleeves with tucks were first sewn. To draw attention to the neck, leather was cut into strips to create long lengths of spaghetti necklaces. Textured strips added dimension to the waist. The skirt was drafted with a bouffant silhouette and then darted. Silver metal teeth zippers were selected with lengths 9” and 12” long. The zipper-pulls of both zippers meet at the waist acting as the closure and establishing a focal point. The dress features front neck keyhole with collar band, pin tucked waistbands, spaghetti necklaces, cap sleeve with tucks, back built-up neck with exposed zippers closure, and flare skirt with accentuated stitching dart. Material: Shell: 100% leather Lining: 100% acetate
This coat was created on the theme translation. Thinking about how languages change and translate I started thinking about the languages of fashion and textiles, i.e. the structures of fabric. Through this design I wanted to put one of those languages in focus and give it a new expression, a translation, by using it as embellishment and make the structure, the focal point of this coat. I knew the fabric for the coat was going to be a woven as it would give the coat the body I was looking for. Therefore, I choose to use knit as the embellishing structure and looked at the stitch to figure out how it could translate into the design without giving the typical knit sweater look. After lots of ideation and testing the final design evolved utilizing a striped approach with piping as the base of the knit. Through the piping it could be controlled in the seams of the stripes then the piping could open to let the cord out to knit with the next row exactly where I wanted it to show. Each row starts with a hand tied button then comes out to knit in 6 places around the body and once on each sleeve then finishes with a button loop. All shaping of the coat is placed in the stripes as well, including most of the sleeve seams. Material: wool, silk, rayon cord.
Travelling Brunswick Day to Evening Reversible Mode

Purpose: To create a versatile winter travel wardrobe that is comfortable, easily maintained, beautiful and can be worn indoors and outdoors and from day to evening requiring minimal added items. To increase versatility, the ensemble is reversible (black/navy) and layered into four essential components: skirt, bodice, sleeved bolero and collared vest with detachable hood. The inspiration comes from the eighteenth-century “brunswick,” a long-sleeved hooded jacket worn with a matching petticoat. Process: For airline travel, the skirt acts like a blanket with dual-sized anchors at the waistband to address the abdomen’s expansion while seated. The skirt and vest have large deep pockets for storage, which can replace a purse. The hood can be rolled behind the neck and serve as a pillow. The quilted nylon protects from the elements and from creasing, can be spot cleaned, machine cleaned or the garment can be reversed in case of soiling. The pointed hood eliminates the need for an umbrella and won’t affect hairstyles like a collapsible eighteenth-century “calash.” The quilted and shaped bodice provides support for the breasts, which can eliminate the need for a bra (especially helpful during overnight travel). Techniques: Longarm machine quilting. Parts were assembled with abutted seams and covered with nylon bias tape. With airline seating in mind, batting and quilting were absent at the crease of the arm to increase comfort when arms are bent. Materials: Nylon, polyester batting, zipper, elastic, buttons, hooks and eyes.
Unisex Styling: Adding Fun to Sustainability

Purpose: This design was created to propose a global unisex style that can be fun, shared among friends or family, and adaptable to wearers differing in gender and in body type. Possibly this style demonstrates a fashionable contribution to reduce and reuse aspects of sustainability. Process, Techniques, Materials: The plaid hoodie was draped on a male dressform and then fitted to both a male and female models to assure adaptability in body type, some range in size and in height. The dolman sleeve boxy silhouette provides adjustability to male and female wearers and allows the hoodie to fit over the insulating velour sweater layer underneath. The 100% cotton challis fabric lined in 100% cotton sateen is a lightweight insulator that can be worn over a t-shirt or layered with the velour mandarin collar sweater shown as inner layer. Having a separating zipper, snaps in hood and adjustable hem ties all contribute to unisex styling. The draped velour knit sweater also features an adjustable waistline tie and separating zipper so transformable in styling, fit, and ventilation. The 100% cotton chino pant was drape-fit from a unisex flat pattern sloper developed in recent research. They feature a lowered waistline, front and back pockets, waistband with back elastic, and rolled hems that each contribute to adapting to wearer proportions and preferences. These garments also blend well into any wardrobe and thus support extended use per item.
Urbane Rebel

Purpose: The wrapping of gifts is such a way that a two-dimensional plane may be fold-
ed into a three-dimensional figure, particularly the rectangular prism, acted as the main inspiration to create a women’s winter cape. Flat, arbitrary shapes, including half circles and zigzags, were incorporated into the design to further the idea of geometry and to operate as functional details. Technique: Draping was used to create the pattern of the cape. Folding two darts created room for a shoulder, and the experimenting with dart folding lead to the placement of the dart end. The intake of the dart determined the shoulder width as well as the flare of the cape. Two overlapping half circles developed an arm opening. To increase the density of the wool fabric and to prevent shrinkage during the ironing process, the wool fabric was soaked in water and machine dried beforehand. Process: Lightweight horsehair canvas was applied to the shell. Then, the arm openings were inserted. A zigzag shape was designed and pieced at the center front and center back of the garment to add distinction to the design, and a patched pocket was attached on the left side facing. Ease of movement was added to the lining. Material: The 100% wool’s hand and warmth made it most suitable for outerwear. Blue lambskin was chosen as a contrasting material in both texture and color. Black cowhide was chosen as a second contrasting material for its rough texture and accentual implications to the design.
Concept: The concept of this design is relaxed, easy-to-wear elegance for a guest at an evening wedding on the beach. The two-piece pleated silk dress includes a shawl that can be worn around the waist or over the shoulders, and offers visual interest each way.

Purpose: This pleated silk evening ensemble was designed for a client to wear to a destination wedding in the Bahamas. She wanted a dress that would 1) show off her tan, 2) had an elegant neckline without being fussy, and 3) that included a shawl which was part of the ensemble so that she didn’t have to carry it. Design Process: The designer developed sketches and color swatches of digitally printed silk, which were approved by the client. The floral design on the shawl was developed using a CAD system, and printed using a digital printer. The solid fabric was digitally printed and hand-pleated using an adaptation of the traditional Japanese Arashi Shibori technique. Implementation of design process: The pleated fabric was draped on a size 4 dress form to create the halter top and skirt. The elegant “non-fussy” neckline was created using cording which was covered with the digitally-printed turquoise silk, and braided to create the neckline trim. All hems were hand-rolled for a couture finish. The halter top fastens with two snaps in the back, the skirt has covered elastic waist. To secure the shawl, snaps were covered with digitally-printed turquoise silk and hand-sewn on the shawl, so that it could drape on top of the skirt or be worn over the client’s shoulders later in the evening.

Techniques Used: The silk fabric was digitally printed and hand-pleated, garments were draped using traditional method, and all hem edges were hand-rolled.
The inspiration for this piece is Sonia Delaunay’s 1904 “Electric Prism” painting. The design process is based on a 3D pattern insertion technique. The new pattern is drawn directly onto the fully sewn muslin with all style-lines crossing through apexes and dart points. This creates new pattern pieces while eliminating the original darts. Once the new design is drawn onto the muslin, the muslin is cut apart to make the new pattern, and then taped back together to aid as a sewing guide. The coat is made of cashmere and alpaca.
Endless Rythm Cape

The inspiration for this piece is Sonia Delaunay’s 1923 “Endless Rhythm” dress. The design process is based on a 3D pattern insertion technique. Godets were added to the neckline of the sewn muslin in order to create a ruffled effect. The new pattern is then drawn directly onto the fully sewn muslin with all style-lines crossing through apexes and dart points. This creates new pattern pieces while eliminating the original darts. Once the new design is drawn onto the muslin, the muslin is cut apart to make the new pattern, and then taped back together to aid as a sewing guide. The cape is made of wool.

Pamela Vanderlinde, Illinois Institute of Art, Chicago, USA
This dress was created as an exploration of seamless machine knitting. Because of the techniques used to create seamless machine knitted garments, successfully integrating patterns in the knit structure is highly complex and challenging. In creating this design, we first selected a general form for the dress silhouette, then began to work with the knit stitch embellishment. The vine pattern, hem and sleeve edges, and yoke knit stitch patterns were designed stitch by stitch within the knitting pattern for the dress using Shima Seiki Knit Paint software. Imported “Glassa” yarns in an antique gold metallic color were used to knit the dress. The finished design was knitted on a Shima Seiki WholeGarment® knitting machine by the designers. The dress is knitted as a complete garment, there are no seams. The inside is as beautiful as the outside. Before the final knitting, samples were knitted first in cotton yarns to help improve and correct the pattern. Several additional samples knitted in the final yarn, along with adjustments to machine settings and knitting speed, were required to achieve the finished design. The dress is shown over black camisole and leggings to enhance the visibility of the knit stitch patterns.
Halter Dress of Shibori

Kanoko Shibori is a fascinating tie-dyed silk. This dress was made of the Shibori cloth 48 cm width and 360 cm length, which was an antique belt cloth (Obi) for men's kimono, handmade about 80 years ago. Its unique and beautiful texture inspired me to design an elegant and gentle dress. The dress design was aimed to utilize its unique texture through the non-cutting dressmaking. Through the elasticity like knitwear, the dress is constructed by draping directly to the body. The most troublesome of dressmaking was in the point of the forming drapes evenly in both sides of the body because of the cloth tie-dyed in the bias direction. Moreover, iron or steam was thoroughly unable to use for smoothing out wrinkles because of its natural shrinkage texture. After the cloth was folded in half, it was put on the shoulder around a neck from back to front, and both ends were hung down in the right and the left. Next, the upper portions of the both side cloth were connected in the front, and the lower portions were put around the waist and stitched up in the back, making natural drapes. Wearing an underskirt made with the same color velour, the dress had a graceful silhouette. Finally, by train cloth attached to the center of the back, its silhouette became more elegant. Additionally, the point accessory such as a brooch will be enjoyed. Materials: Tie-dyed Silk and Rayon

Target Market - Professional
Purpose. The goal was to create an evening gown that included the stretch and beautiful drape of bias cut fabric on the body while solving some problems associated with bias cut: (1) fabric waste and (2) seam rippling caused by inadvertently stretching bias grain piece edges while sewing seams. Design Process and Techniques. Straight-grain rectangles of muslin were draped on the dress form with the lengthwise grain in the center of each panel and seamlines at a 45-degree angle, as indicated by a bubble level. Two seamlines crossed the bust points, to shape the garment to the female form. Seamlines wound around the body, ignoring traditional seam locations, such as side and shoulder. Seams perpendicular to the seamlines were introduced when more ease was required on one side of the rectangle than the other (i.e. waist vs. hip). The resulting long rectangle pattern pieces were easily cut side-by-side on the fabric’s lengthwise grain with little waste. This also caused the piece edges to be cut and sewn on the straight grain, simplifying the sewing of the seams. However, because the seamlines ran at a 45-degree angle on the body, the bias grain stretched around the body circumference, eliminating the need for a zipper. Plain seams were finished with serging. Edges were hand-hemmed. Materials. The gown was constructed of crepe-back satin with alternating panels layered with coordinating knit lace, to give understated highlighting to the patternwork.
Printemps, Mamma

This ensemble was created as one half of a mother/daughter ensemble for printemps (spring). The concept was developed to provide four key cotton items for each wearer created from gouache paintings and ink sketches of blossoms and details from my April garden. These prints are a suite drawn from a limited number of motifs including: apple blossoms, jasmine vines, spider webs, dewdrops, and fence lines. These elements have been combined in four different finished prints with scale modifications to make dresses, scarves, tote bags, and jackets. The wearer of these clothes is a 50 year old. The dress is of cotton lawn printed with a border print. The dress has a square neck and wide comfortable shoulders. The waist is detailed with a slight empire seam and features three inch stitched down inverted pleats which define the mid-section. The dress finishes at mid-calf length with a front button closure. The A-line coat is a bold apple blossom tossed on superimposed on a cobweb pattern and is printed on cotton sateen. The coat is faced with self and the sleeves have a turn up cuff of a contrasting print. Large pockets and a simple neck snap closure make the coat an easy and comfortable refuge from spring weather changes. The tote bag is made of two squares of a contrasting sateen print and can be folded into a small square and stored in the coats pockets. The soft voile scarf provides an extra flourish. Patterns were created by drafting patterns, sewing and fitting muslins, and final prototype fittings. Patterns were trued and cut in final fabric. All pieces were sewn and finished by machine and hand, seams are bound with bias cut printed voile and all garments are faced with self-fabrics. The printed fabrics were created with Adobe Photoshop and printed on a Mimaki TX2 digital fabric printer. I printed, steamed, washed and sewed all the pieces.
Printemps, Lulu

This ensemble was created as one half of a mother/daughter ensemble for printemps (spring). The concept was developed to provide four key cotton items for each wearer. The prints were created from gouache paintings and ink sketches of blossoms and details from my April garden. These prints are a suite drawn from a limited number of motifs which have been combined in four different finished prints with scale modifications to make dresses, scarves, tote bags, and jackets. The wearer of these clothes is an outgoing, fashionable, very tall 10 year old. The sundress is of cotton lawn printed with a border print. The dress has adjustable shoulder straps that crisscross the back. The dress has pockets and is mid-calf length with a side zip closure. The A-line coat is a floral superimposed on a cobweb pattern printed on cotton sateen. The coat is faced with self and the sleeves have a turn up cuff of a contrasting print. Large pockets and a simple neck snap closure make the coat an easy and comfortable refuge from spring weather changes. The tote bag is made of two squares of a contrasting sateen print and can be folded into a small square and stored in the coats pockets. The soft voile scarf provides an extra flourish for protecting shoulders from the sun or creating a sash or headdress. All the pieces were created by drafting patterns, sewing and fitting muslins, and final proto-type fittings. Patterns were trued and cut in final fabric. All pieces were sewn and finished by machine and hand, seams are bound with bias cut printed voile and all garments are faced with self-fabrics. The printed fabrics were created with Adobe Photoshop and printed on a Mimaki TX2 and finished by the artist.
Textural Variation in Black Silk

Concept: Surface variation in the design element “texture” is the focus of this wearable art evening wear design, which was created to client specifications. The pleated designs of Mariano Fortuny were the inspiration for this design which utilizes fabrics that were hand-pleated. Purpose: This dress and jacket ensemble was designed for a client to wear to a special dinner at the NYC Four Seasons Restaurant with her fiancé and his parents. The client wanted a slender pleated dress, reminiscent of Fortuny style with an updated cocktail-length hem. Design Process: The designer developed sketches, silk velvet flowers (for jacket back neckline collage), and swatches of hand-pleated silk which were approved by the client. The client’s measurements were taken. Implementation of design process: Silk fabric for the dress was hand-pleated with tiny ¼” pleats. Separately, silk fabric for the jacket was hand-pleated with ½” pleats for textural contrast to enhance the visibility of the jacket hem edge against the pleated dress. Patterns for dress neckline yoke and for jacket were draped using traditional process. The ¼” pleated dress silk was hand-sewn to the jet-beaded neckline yoke. The deep hem in the dress was pre-sewn before the fabric was pleated. The silk velvet flower collage was hand-sewn, beaded and attached to jacket back neckline. Techniques Used: Garment patterns were draped, silk fabric was hand-pleated using an adaptation of traditional Japanese Arashi Shibori technique. Hand-sewing techniques were used to assemble dress, jacket and silk velvet flower collage. Materials Used: Medium-weight, silk charmeuse was used for dress and jacket, paisley silk jacket lining, antique black tulle with jet-beaded floral trim for neckline yoke.
Consumer co-design is a subject explored through the lens of mass-customization of apparel (Park, 2004), however this asymmetrical wedding gown was developed through a process of customized co-design. Several sessions focused on the personality and aesthetic of the customer. She presented her dress ideas to the designer, both physically and through a Pinterest board. The designer researched fabric, lace, and embellishments and developed a series of idea sketches that combined the customer’s aesthetic, desired design components, and the designer’s creativity. Using these initial sketches as a springboard, the two developed more sketch ideas until both parties agreed upon a final dress design. The designer draped a princess-line bustier and fit the customer. From that foundation, the lining with a fully boned bustier and the strapless dress shell with an 8-foot train were drafted. The customer preferred chiffon to tulle and the design’s satin shell was draped with asymmetrically pleated chiffon that cascaded into pleats on the left hip. To finish the edge of the chiffon gracefully with the long train, the chiffon flares at the center back where the hem raises 15” from the floor. The customer wanted her dress to shine in a sophisticated manner, so glass beads from Czechoslovakia were chosen. All beads were hand-strung into the Art Deco-inspired pattern and hand-sewn to the dress. Park, S. (2004). The relationship between fashion leadership and co-design options in apparel mass customization. University of Missouri - Columbia. ProQuest Dissertations and Theses, 161-161 p. Retrieved from http://search.proquest.com/docview/305160965?accountid=4117. (305160965)
This Egyptian inspired gown with low sides and back and asymmetrical hemline and leather neckline detail was created in May of 2012 for the elegant, sophisticated woman who is confident and likes making an entrance. My design process for this garment consisted of: • Sketching to determine silhouette • Draping pattern making techniques were used to create a pattern and then a prototype • Fitting of the prototype on a model then corrections were made to the pattern • The final garment was cut and constructed using a deep red knit jersey with matching red leather.
The inspiration for my garment came completely from African fabrics that were donated by a former alum. I was drawn to a woven striped fabric first, and then I selected a stiff maroon, cotton fabric to complement the striped fabric. Using the two fabrics, I experimented on the mannequin before I sketched several options. From this experimentation stage, I developed my garment and the design revolved around the drape I had created during the experimental stage. The drape of the maroon fabric showcases the large medallion motif on the back train of the garment as well as the side. The garment itself is not a representation of traditional African dress, but is a fashion statement. The statement is made through taking traditional African fabrics to create a garment influenced by the 50s fashion and elegance, reminiscent of a Dior gown. The development of the maroon piece draped over the dress was done through experimentation and I worked with the fabric to shape the piece to highlight the bust, waist, and hips of the figure. The other side of the garment is a very simple silhouette accentuated by the striped fabric that is gathered at the waist. In a true 50s style it emphasizes the hips and the waist of the figure. Tension occurs between the striped fabric of the skirt and the drape of the maroon fabric. The layering allows them to work together to create a cohesive overall look.
This one shoulder dress with asymmetrical strap and dramatic back draping detail was created in December of 2011 for the elegant, sophisticated woman who is confident and likes making an entrance. My design process for this garment consisted of: • Sketching to determine silhouette • Draping pattern making techniques were used to create a pattern and then a prototype • Fitting of the prototype on a model then corrections were made to the pattern • The final garment was cut and constructed using white knit jersey with tan contrasting cotton blend fabric for strap in back. Garment is fully lined with knit jersey.
Hunting Jacket

Exploring the idea of journeying through life like a stag deer, wandering alone, hunting for a purpose while simultaneously being hunted, lead me to the creation of this jacket. The strong lines of this classic silhouette, patterned using both drape and flat patterning techniques, combined with the sturdy cotton plaid and leather details give an outward appearance of strength and masculinity while the shearing lining caresses the wearer in a blanket of warmth and comfort. The autumnal color scheme of rich russets and ochre are accented with antique brass snap closures on the front placket and pockets. The wine leather used for the shoulder and elbow pads is also pieced in the back of the collar stand. A wooden toggle closure finishes the look. The trail of my life’s journey is represented by a single strand of nubby red yarn couched on the back of the jacket; its twists and turns create the outline of a stag. The juxtaposition of the strong geometric plaid with the organic and meandering line of the yarn speak to the idea of blazing a unique trail against an otherwise ordered world. This piece plays with the duplicity that we can construct with what we wear, both revealing and concealing facets of our personality. The immediately perceivable identity, with its tough outer skin is masking the softer, vulnerable interior. This visual representation of a coping mechanism I’ve employed through my life is both intriguing conceptually and functionally appropriate and appealing for an outerwear garment. The hunting jacket was completed in December of 2012 as part of a fall/winter collection for the proceeding year.
Jeweled Couture

With fast fashion taking control of the fashion staircase that’s always demanding and ever changing I wanted to do something that was unique yet at the same time commercially viable. My idea of jeweled couture thrives on the concept of eveningwear dresses that come with induced jewelry that is vital component of the dress made out of same fabric as that of the dress. To start with I used charmeuse silk and dyed it in nocturnal color (black and its shades). I then used the same silk with traditional Orinui shibori techniques to later use it in my extended jewelry component for my garment. I used circular discs of 0.75" diameter made out of cardboard and wrapped the shibori silk on them. With 2 discs pasted together I drilled holes in these circular forms. For assembling these circular pieces I used aluminum jump rings. Combining them together I made my extended garment component, which is an elongated chokar necklace. I used the plain dyed fabric for making rest of my dress and shibori printed fabric for the necklace. The necklace that I made is can be worn both ways. One side has more visual texture while other is subtle. My knee length dress has pleats at bottom that are done in shibori print and an elastic at the back. It’s a size 8 sleeveless eveningwear dress with a boat neck, simple yet classy.
Purpose: to design a fully functioning Latin Dance costume following Dancesport garment regulations. Process: The design began with a briefing of major Dancesport regulations of acceptable costume. Regulations included length of leg covering and acceptable embellishment levels based on the dancer’s competition category. Further information regarding the functional requirements of Dancesport costume was drawn via the reading of Dancesport online forums, conversations with dancers and one of the designers own experience as an audience member at a Dancesport competition. Functional considerations of the design include ease of wear, reliable support for the breasts, dramatic movement to catch the eye of Dancesport judges, and vibrant coloration and embellishment to avoid being washed out by competition lighting. Techniques: The garment consists of a bodice, skirt, and necklace. The bodice of the costume is constructed over an existing bra to maximize comfort and support for the dancer. The skirt is constructed with built in boy shorts to fall under leg covering regulations and to provide coverage and modesty for the dancer when spinning. The skirt has varying panels of butterfly wing shaped panels sewn into the waistband. Each panel is lettuce edged and decorated with machine sewn appliques. The garment is further embellished with over 575 different sized and colored rhinestones for added sparkle under competition lighting. Each rhinestone was hand applied using rhinestone glue. The necklace was constructed by machine sewn open cutwork with additional rhinestones. Materials: Polyester/spandex knit
Olivine was designed to be worn by an elegant, middle-aged woman for a special occasion event. The design of this gown was inspired by the Art Deco linear lines found in the staircase of the Boston Ave Church in historic downtown Tulsa and united with the elegance and glam of Elle Saab’s eveningwear. The unique, armhole-collar of Olivine stemmed from the structured stole design from master patternmaker, Tomoko Nakamichi, and adjusted to accentuate the shoulder blades of the wearer – fashioning graceful seduction. Shades of olive colored silk and polyester served as the main textiles in this piece. Two separate layers of an olive silk charmeuse and two-toned burnt olive polyester chiffon create the body of the gown. French seams enclose all chiffon to keep seam allowances at a minimum – allowing for separation and flow of the two fabric layers. Hand-dyed silk ribbons, in varying widths, were used to create a woven belt as well as distinctive, flowing embellishments on the skirt. Swarovski crystals were randomly added to the ribbons and the outer layer of the skirt to add some ‘Elle Saab’ sparkle and shine.
Peacock

Purpose: The trickle-up theory offers an explanation of the influence of style bloggers turned tastemakers in the latest development of street style fashion. The impact of style bloggers continues to grow, as does that of the industry insiders and celebrities who are repeatedly photographed at various events and introduced to the world online. Street style magnets attract photographers and tweeters, and eager to please their audience they preen and pose like peacocks. Influenced by the showmanship associated with style bloggers and celebrities, this printed all-over pantsuit with wool felt epaulets offers an outfit fit for style bloggers’ peacock instincts. Process: With a design theme of ‘peacock’, exotic bird feathers were used as a metaphor that influenced the surface design, representing the colorful lifestyles of style bloggers. A cropped jacket and cigarette style pants form the silhouette for the final ensemble. The removable epaulets were created to emphasize the highly visible, funky and flamboyant style. In a setting in which the wider the belt, the puffier the skirt, and the more outré the shoes the better, this outfit seeks as optimum recognition for the peacocking tastemakers’ style. Techniques: Adobe Photoshop was used for textile design and Lectra Modaris for pattern work. The design was digitally printed using a Mimaki printer and set using a hot-pressure steamer. The finished garment was assembled using industrial sewing techniques. Materials: Linen for garments. Cotton/Silk for jacket lining. Repurposed industrial wool felt remnants for epaulets.

Kristen Morris, sponsor: Susan Ashdown, Cornell University, USA
Protection from Hot Water and Steam

This two part garment system of protective clothing responds to a call from the oilfield for a need from protection from steam and hot water injuries. Over the course of 3 years this trouser and jacket combination was developed. It features trousers with a vest detail and high waist for greater comfort and mobility, knee pad pockets, wide legs for donning and doffing while wearing boots and venting at the rear of the leg to aid in preventing heat exhaustion. The jacket features a high collar for maximized chest protection, a double cuff feature for improved interfaces with gloves, triangulated venting at the upper and lower back to prevent heat exhaustion, and a waist band to improve fit and mobility. The garment system has an improved tailored fit to again aid with mobility and comfort. The fabric used is a semi-permeable tri-laminate allowing for improved comfort and protection. Field trials have been completed and this protective clothing will be manufactured in the near future.
Purpose: The Royal Wedding dress was designed in response to the concept of modern royalty (Prince William and Kate Middleton) being wed in a time of heightened moral and social values harkening those of mid-century America. Process: Figures of modern British royalty were chosen as inspiration for the design of the Royal Wedding dress. Additional inspiration was drawn from mod styles of the 1960’s as a reflection of reoccurring moral and social values similar to those held by suburban America. Mod design elements such as the wide standing collar and extended shoulder width are combined with traditional wedding gown features including the princess panels and pointed front waistline. The back of the garment frames an open lower back beneath a self-lined yoke. Curved complementary bands drape from the open back, and wrap diagonally around the skirt concluding at the hem, concealing diagonal curved skirt darts. Techniques: This garment was designed through a combination of flat pattern methods and draping and custom fittings. Construction was a combination of haute couture hand sewing techniques and machine construction. Materials: Fabric: silk dupioni. Notions: invisible zipper, all-purpose polyester threads.
Simply Elegant

This one shoulder gown with asymmetrical collar detail was created in December of 2011 for the elegant, sophisticated woman who is confident and likes making an entrance. My design process consisted of: • Sketching to determine silhouette • Gerber pattern making software and draping techniques were used to create a pattern and then a prototype • Fitting of the prototype on a model then corrections were made to the pattern • The final garment was cut and constructed using stretch cotton sateen that I dyed a vibrant royal purple prior to construction. Gown is fully lined with a polyester lining.
Bold basic geometric designs are ubiquitous to society. They cross language barriers and we react to them as some of our first learned images. Using these basic shapes to create covering for our bodies is evident in some of our earliest textile fashions. Creating new interest with basic geometry is the goal of this design. This dress is a manipulation of a bold and basic geometric shape, the square, revealing unique expectations. The hem edge of the skirt pattern has two right angles and the square shape is slashed and pleated to create unexpected interest. The square hem hides in the drape of the skirt and it is movement that reveals its simplicity. Asymmetrical yoke seaming sets the square on an angle. The garment has menswear touches that include pinstripes in the wool skirt and tuxedo tucks through the linen bodice. The belted waistband echoes the feminine shape of the wearer. The wide fold back of the collar also adds a feminine touch. The side entry keeps the skirt yoke clean in front and back. The construction is executed using hand stitching and sample room techniques. The design innovation is in the skirt with its unexpected shape in movement and while still. This geometric shape, and its application combined with feminine and masculine components make for a compelling silhouette.
The iconic bridal gown subscribes to two realities: its significant value as a traditional cultural product, and its role as a highly wasteful product of the fashion industry. Design techniques have been used to address both the cultural and sustainable issues surrounding this garment. The result is a gown that maximizes use of given fabric yardage by producing zero waste during production, can be transformed into at least 13 modular variations for extended use beyond the wedding day, and maintains cultural value by adhering to a classic bridal silhouette. This gown was completed using a combination of modular design, zero waste pattern cutting, and split-cloth technique. The ensemble is composed of two main components: a short, knee-length dress and a long, floor-length over-skirt. The short dress has an asymmetrical transformable neckline, modified princess seams, and ¼ circle skirt. The long skirt is a floor length ¼ circle skirt. The lower half of the long skirt lining is detachable; the front half of the lower lining becomes a knee-length wraparound skirt, the back half becomes a reversible vest. The combination of these non-traditional techniques typically produces avant-garde silhouettes, therefore trial and error was a primary product development approach. Wild silk fabric was used for all components, as it was deemed the most environmentally and ethically sound material available after weighing all options.
Coat of Armour was inspired by the Muromachi Period of Japanese weapon production during the 16th century. This sculpted coat design for a woman drew upon the heightened geometric lines that guarded the chest, arms, and thighs of tactical samurais. The fabric manipulation was initiated by cutting and sewing strips of soft leather to medium weight wool in various panels. Loft was achieved by placing batting on the backside of the wool to create a subtle raised effect on the face. As the rows become narrow, they define the torso, and then swell to produce volume along the skirt. The strategic placement of four large pleats below the waist enhanced the flare at the hem of the garment. For Coat of Armour, the outcome was a merger of a masculine theme expressed in a feminine fit.
With fast fashion taking control of the fashion staircase that's always demanding and ever changing I wanted to do something that was unique yet at the same time commercially viable. My idea of jeweled couture thrives on the concept of eveningwear dresses that come with induced jewelry that is a vital component of the dress made out of same fabric as that of the dress. To start with, I used charmeuse silk and dyed it in nocturnal color (blacks and indigo) with slight tonal effect. I then used the same silk with traditional Orinui shibori techniques to later use it in my extended jewelry component for my garment. I used circular discs of 1.25” diameter made out of cardboard and wrapped the shibori silk on them. With 2 discs pasted together I drilled holes in these circular forms. For assembling these circular pieces I used aluminum jump rings. Combining them together I made my extended garment component, which is a belt in this case. I used the plain dyed fabric for making rest of my dress and shibori printed fabric for my collar with a bow and belt. The belt that I made is adjustable and can be worn sideways or front ways as shown in the picture. My dress has fabric-coated buttons at the back that serve as an opening and an elastic at the waist. It’s a size 8 sleeveless eveningwear dress simple yet classy.
In order to protect our environment, improve fashion workers and suppliers, and satisfy consumers’ desires of both sustainable and changeable apparel, this design uses natural resources and origami folding technique to create an interchangeable design for the 18 to 40 year old woman, who enjoys unique structure and variety in fashion. The design targets a globally conscious consumer who wishes to have fashionable design and elements of fun while honoring an eco-friendly aesthetic. The design started from seven square and rectangular shapes cut from organic cottons designed to minimize the fabric waste. By folding four of them into the shoulder parts, they also create pockets in the second look. When the remaining shapes were stitched together, two form the front, and one forms the back garment. Buttons and a belt were added for fit, and a few snaps for creating the second look. The garment can be worn in two ways by the use of snaps the top becomes the peplum and the hem becomes the neckline in the second look. As in origami (transforming a flat sheet of paper into a finished sculpture through folding techniques) the folding of fabric along with buttons and snaps successfully transforms the rectangles into fashion. The origami principle of folding influenced the design to achieve less fabric waste, cutting and seams. The materials are 100% organic color grown cotton, peach pit buttons, 100% organic cotton thread, and snaps.
A Pull of Color

Purpose: The inspiration of this dress came from a picture of a girl with zippers wrapped around her body. The contrast of heavy gold metal teeth against the girl inspired me to design this red carpet gown with a twist. The dress looks simple at first glance, but reveals an unexpected pop of color between zippers with a movement. Young women with a funky style will wear this dress to special occasions. [Process]: I wanted to design a fancy dress made out of ordinary materials that would not usually be used to make gowns. Denim was chosen as it is an inexpensive everyday fabric. The skirt was designed with 12 gores with 12 exposed zippers inserted. The zippers can be opened from the bottom so that the fun color of the lining would show through when the wearer walks. Patterns were developed from sloper patterns and a muslin test garment was made to test a fit. Patterns were adjusted before developing a final garment. For the bodice, the darts were converted into design lines that could be trimmed with zippers. Techniques: Flat pattern technique was used. The dress is fully lined. All the seams were serged and the skirt hem was finished with a rolled hem. The 12 zippers are all exposed and fully functional. Materials: Bodice-Gold coated stretch denim; Skirt-Blue stretch denim & Dark blue stretch denim; Lining-Fuchsia 100% Polyester stretch Taffeta; Trimming-#5 Gold exposed zippers.
Purpose: The purpose of designing this garment was to express the architectural, and abstract art pieces I was lucky enough to experience in my recent trip to Quebec, Canada. Quebec is a mecca for art, culture and all things unique. Murals, sculptures, street performers, words, and even graffiti crowd the great cities and streets, making the view of the scenery a very exciting and intriguing experience. This look is designed for an adventurous, spontaneous, and creative woman who is never afraid to take chances. She often attends art expositions, museum galas, and loves going to the theater. The world is her blank canvas, which she paints constantly! [Process]: A free flowing river constrained by structural surroundings inspired this piece. The dupioni creates a very structured foundation to the dress, with a soft, gathered, printed chiffon skirt. The asymmetrical collar on the front and back offer an interesting perspective of a traditional collared garment. The pleats create an interesting cowl on the skirt, representative to waves, or currents in a stream. Techniques: Apparel Draping methods were used to create this garment. The asymmetrical design was created with Dupioni and fused with Hymo, with a free flowing long skirt. The fused dupioni was very structured, and easy to work with to create the distinctive cowls. The chiffon was also fused to the hymo for the collar piece. Materials: 100% Polyester Dupioni, 100% Polyester Chiffon, 100% Polyester Satin, Fusible Hymo.
This garment was created to complete an assignment for draping class. The fascination came from different lines of the architecture of cathedrals or gothic. Long straight lines and the ogival or pointed arch windows are the main inspiration. The earth tone colors of brown and beige were used. The garment silhouette is simple and classic. The top consists of three different fabrics pieced together. With different surfaces and textures, this gives more dimensional to the design. The fine mesh fabric in the upper chest area reveals sexiness yet modest. The box pleated skirt has different appeal when alternating two fabrics. The contrasting color of brown and beige helps define vertical lines. Draping technique was used to create original patterns. Gold zipper and button were used at the center back.
Growing up on a small dairy farm afforded me unique opportunities. While it was by no means a glamorous life, it fostered my imagination for a more opulent existence. My aesthetic pays homage to my childhood fantasies of attending lavish events and designing daring and beautiful garments for high society women. My work is clean, modern, feminine and always overtly elegant. Particular themes I explore include the skillful manipulation of fabric to create dramatic silhouettes and alluring embellishments. I strive to create fashion that enhances an individual’s beauty. In my most recent work, beauté noire, I hold true to my design practices by patterning and constructing an extravagant mermaid gown. The intention of the garment was to push my creative boundaries and portray a mastery of construction skills. The 12-gore dress I designed showcases the exquisite fit of each feminine curve and accentuates the beauty of a women’s figure with plunging ‘V’ necklines in the front and back. The fitted bodice explodes in movement at the knee, cascading into an 18-yard sweeping hemline and six-foot train. Overall, the evening gown was constructed using 50 yards of black satin and the trumpet base was supported by 20 yards of tulle.
Black to the Future

The inspiration came from Avant-garde style that emphasizes a form of art of the future. The style reflects confidence, charms, and strength of a woman. This ready-to-wear can be worn as a complete set or mix and match with other pieces. The pleating on the skirt can be spread out to create a more dramatic look. The purpose of this design was to experiment with lines using pleats in different ways. Black was used as the main color. The fabrics were black basketweave polyester with smooth and shiny surface and white organza. Draping technique was used. The organza fabric was pleated using accordion pleating technique. Then sprayed with black color only at the creases, this created gradation of color when the pleats were spread out. The pleating at skirt was angled and folded then heat set in place.
Purpose: "Carmen," is inspired by the contradicting aesthetics of femininity and masculinity. Like my personality, this dress is feminine meets edgy, and a little rock 'n' roll. I believe our body is a canvas and the clothing which we choose to drape ourselves in paints the story of who we are and how we feel inside. Process: During the design development stage and execution of this project I was inspired by photos of women wearing contrasting neutral colors, sharp geometric lines, exposed hardware, and conservative mini-dresses. The garment name was inspired by the song, "Carmen" by Lana Del Rey. The stories within Lana's songs are an exemplary example of a beautiful, kind woman battling demons that persistently push her to the wild freedom of the dark side. Her music speaks to me, as if Lana knew and understood my heart and soul. Her sound is fresh, invigorating, and dangerously rebellious. Every aspect of this design is representational of human emotion, heart, and soul. Techniques: The garment body was created using the draping technique while the sleeves were flat patterned. A pattern was created from the draping, a sample was created and fitted and the final product was constructed. The fully lined garment is finished with an element of edginess by inserting a 20" exposed, gold metal zipper extending down the back of the dress. Materials: Black and beige 97% cotton and 3% spandex fabric, 100% polyester lining, 20" metal zipper, thread

Carmen

Denise Bartley, sponsor: Andrea Eklund, Central Washington University, USA
Purpose: The combination of manipulating design elements of negative space and shadows, as well as a play on the 1950s era, serve as the inspiration for this look. The sharpness of the shoulder line and the softness of fabric texture portray that this “daring darling” is not afraid of having a bit of adventure and she is definitely going to look her best at it. This dress was meant for the girl who wants that one flirty, go-to look she can rely on day or night. [Process]: I began researching fashions of 1950s women and was inspired by the full skirts with plentiful pleating at the waistline. The contrasting black and nude fabrics represent and amplify the shadow inspiration of the high-low waistband as well as to flaunt the negative space of the peter pan inspired neckline. Techniques: Flat pattern techniques were used. Darts relocated to center front by Pivot method with center front seam create the unique cross shape at the bust. The most technically difficult part was creating the high-low shape of the waistband, matching bodice to skirt. Entire lining and shell fabrics were finished with a serged edge, with the exception of skirt organza and silk satin, where French seams were used to create a clean finish. Materials: Outer skirt – 100% silk organza; under skirt – 100% silk satin; bodice – silk polyester lycra blend (twill weave); lining/neckline/waistband – cotton blend (cotton sateen); 100% cotton woven interfacing; invisible zipper.
Deco

Purpose: The piece that is being submitted is from my senior thesis “Deco”. This finale look includes the most distinctive elements featured throughout the collection. The garment overall exemplifies a piece of my design aesthetic. Process: Muqarna is a decorative detail found in Islamic architectural pieces that have unique style/cuts in a comb-like shape. This technique is represented in famous architectural pieces throughout the world with cultural importance and meaning beyond the piece itself. This piece is my own interpretation of a shape used throughout my collection and portrays the opposition of any tradition cultural norms of the Middle East. I wanted to fault the body parts of a woman to break the restriction; this is the reasoning behind the exposure of the dress. Techniques: Machine knitting was a major part not only in this piece but majority of my senior thesis. The yarn is chain-linked wool executed on a knitting bed. I made floats every 10 stitches, used in the exposed areas. Also, every 20 rows I transferred a single stitch to make a curve shape within the floats. The sleeves are intended to be longer coated with multiple beads graduating up to nothing. They were hand beaded and placed in a specific direction to complete the look. Materials: 100% chain-linked wool yarn, wired metal beads.
Purpose: To create a garment emulating the beauty of a butterfly emerging from its chrysalis, at the exact moment the butterfly splits the cuticles of the chrysalis, and its wings begin to flow out of the cocoon. Process: Like a cocoon being formed by a single thread, I created this dress using a single cut of fabric, using the drape and twist of the fabric to express the emergence of the butterfly from the chrysalis. The twisted drape of the upper bodice mirrors the wings as they begin to flutter out; while the bottom is representative of the chrysalis, where one seam holds the body of the drape together. Technique: Just as a caterpillar goes through a metamorphosis, into a butterfly, a basic square of fabric is draped into a graceful and refined gown. Starting at the neckline, the fabric is twisted to create a cowl neckline. The excess is separated to cover the front bodice, forming a cowled drape around the left bust, that continues along the lower back. The excess fabric is folded and extended across the back hip to the bottom hem. Finishing off the drape, that fold is then split open at the left lower back to the hem and the edge of the left bodice is secured with an exposed overlock, where the fold was split open. The dress is set with a leather harness back for support. Materials: 100% wool micro rib-knit, 100% leather.
Purpose: The design intent was to discover a market for custom-made eveningwear involving intricate and unique design detail through the use of trims such as ostrich feathers, fringes, and beads. Process: My exposure to the fashion industry came indirectly from watching my favourite animated show growing up which was Sailor Moon. It was the transformation scene where Sailor Moon turned into Princess Serenity wearing the white empire dress with the puff sleeves and angel wings that captivated me enough to take an interest in fashion. The fifth look in my collection consists of a mid-thigh bustier with crystal pleated polyester chiffon attached at the hem with two slits at the front. Layers of fringes were sewn on top at various areas of the bustier to create an architectural design aesthetic. Technique: Using flat pattern drafting, this garment was created. I have inserted a boning foundation between the self and the lining to create support in the bust area for the wearer. Two layers of 12” of polyester fringe were sewn on top at various areas of the bustier to create an architectural aesthetic. These fringes were hand cut to satisfy the intended design. At the hem of the bustier, 1/8” crystal pleated polyester chiffon was added to mimic the fall of the fringes as well as to unify the overall aesthetic of the dress and the trims used. Materials: dress self - 70% polyester, 30% satin, contrast - 100% polyester chiffon, trims - 100% polyester fringe
Evening Dress Joan of Arc

The theme of the eveningwear gown is Joan d’Arc, the heroin in the Middle Age. The garment has hand-smocked detail to represent the armor, power and strength. Alternately, it is a bustier mermaid silhouette to represent femininity. The white dress symbolizes power, femininity, purity and virginity. The sheer lace at the knee and bust with hand-beading add a touch of eveningwear glamour. The entire dress is lined and has an invisible zipper at the center back. Front skirt has radiating pleats at the waist, and back skirt has three parts of pleats to portray the armor scales, and to direct our eyes to the focal point which is the bustier. The bottom flare has the back longer and wider with pleats at the center for it to spread apart, thus it shows the statuesque, graceful and beautiful heroin appearance. The bustier is boned and twill-taped to give support for the strapless gown. The dress was made with bridal satin, lace, and organza.
Flight of the Phoenix

The design concept came from the Greek mythology and cross-stitching. I have always loved doing and making things with my hands so I chose to hand stitch the Phoenix bird on the bodice. My other passion is technology so I added LED lights. The skirt was inspired by the many colors of a flame. I used draping and flat patternmaking to develop the dress using multiple fabrics. I began by creating and cross-stitching the phoenix design for the bodice, then picked yellow, red and pink LED lights sewn with conductive thread to emphasize the wings. For the variable effect of a fire’s flames, I chose a range of yellows to reds in an assortment of woven and knit fabrics with different textures, such as satin, silk, cotton and jersey knit. A base black pencil skirt was made, and then the 15 rows of ruffles were attached after hem rolling each. My materials included satin, silk, cotton, jersey, and a polyester/spandex blend for a close fit in the back bodice. Finally I made the mask of red leather, and a ceramic claw that I painted for a beak, and I attached feathers and cut up silk flowers for the appearance of a bird.
Purpose: The purpose of this garment was to create an edgy formal wear gown that was inspired by the off-kilter fashion style of Avant Garde that captures the innovation of new concepts and techniques that can be described as bulging shoulders, accentuated waistlines, three dimensional figures protruding from the garment and many other techniques that push the boundaries of everyday attire. While many aspects of the Avant Garde style are unrealistic and uncommon in evening gowns, I have taken elements such as objects protruding from the garments and compressed them into subtle but exquisite details making this garment easily wearable and mainstream. Process: In order to incorporate the Avant Garde style into the outfit, subtle protruding gill-like panels were created to accentuate the hips and to add innovation to the overall design. While choosing the colors and fabrics, I took into account the fluidity of the fabrics with each other and made sure the hue of the rose gold in the sequin and brocade were in harmony. Technique: The draping technique was used for both the bodice and skirt in order to properly form the panels to the figure. While creating the gill-like panels protruding from the garment, the flat patterning method was used to ensure symmetry within the panels and to easily control their size. Materials: brocade exterior, sequin exterior, mesh exterior, polyester lining, interfacing, zipper, thread.
God Save McQueen

Purpose: Fashion designer Alexander McQueen was discovered dead 02/11/2010 after taking his own life. He has always been one of my biggest inspirations for designing. I wanted to design something in tribute of his life in the fashion industry. To design a garment that would keep him safe from his personal demons. Process: 1784 the very influential Scottish physician William Cullen praised the straitjacket not only as a means of restraint, but also as a remedy. I designed this dress around the idea of a straitjacket, as a guard to protect Alexander; clashing it in a well-known MacQueen tartan. The MacQueen’s are said to have provided a guard for the daughter of the chief of another clan; they were seen as heroes, and this is something I felt that Alexander needed. Techniques: Through tailoring techniques I accomplished a very structured tailored fit. I achieved this through flat pattern techniques for the shell, lining, collar and canvas. Horsehair inserted for structured fit. Extended sleeves and sewn at ends to portray straitjacket sleeves; with 4” slit on underarm to allow for hand exit and buckle that snaps to back shoulders. Finishing the garment with a 107” center back separating metal zipper placed down the train. Materials: 10oz Wool MacQueen Tartan for shell; pigskin leather for collar, top and straps; black silk for lining; horsehair for inside structure; two 1” metal buckles; matching thread; 107”metal separating zipper.
PPURPOSE: To integrate ordinary objects into the design of unisex urban sportswear prioritizing fit, comfort and aesthetics. PROCESS: To create a breathable, comfortable outfit with motorized pieces attached. In order to produce a unisex garment, the body was studied to ensure correct weight distribution on both males and females. This garment features an operating fan as the design focal point. The fan assembly included laser cut Plexiglass blades and a battery powered motor which was placed at center back with supporting straps on the shoulders, much like a very lightweight backpack. Zippers and buckles were used to create geometric lines of color along the bodice creating a counterweight to the back of the garment. Black sweatpants, with topstitched circle panels, were fabricated to contrast the bodice design. The pants are functional, made with cotton fleece and deep pockets for additional comfort. Though the entire pant is black in color, different materials were used for individual pattern piece components to give a subtle yet aesthetically pleasing contrast. With target market research, body form calculations, and use of fabric with give, the waist measurement of 31.5” was decided in order to fit as many of both genders as possible. TECHNIQUES IMPLEMENTED: • Flat pattern drafting • Adobe illustrator (blueprint for fan) • Laser cutting • Top stitching MATERIALS: • Grey Ponte (Polyester and Rayon blend) • Black Fleece (100% cotton) • White speckled black knit (100% cotton) • Black Insulation • Grey Ribbed Knit (Cotton and spandex blend) • Plastic teeth zippers (Aqua, neon yellow, black) • Plexiglas • Motor (plastic and metal pieces) • Plastic buckles • Black tape trim
This look was inspired by and created for the 22-30 year old target market of confident and captivating young women. Taking inspiration from the giant star-filled skies, toasty breezes, and equally sizzling, rich culture of the southwestern United States, this design incorporates feminine details, deep, warm hues, and luxurious texture into a romantic silhouette. The evening look is meant to emphasize the charm and understated glamour that a modern western woman so beautifully encompasses. Design Process: After thoroughly studying my target market, it was quite clear that evening separates were the way to go in terms of design. Young women in 22-30 year old age bracket are generally in the beginning phases of building their careers as well as their closets and so are looking to get the most wear from every piece that they purchase. Keeping this in mind, I aimed to create two high quality garments that would look exquisite together while also being able to stand effortlessly on their own. Techniques: Both pieces of the design were patterned using hand drafting techniques, and because both pieces were made to be adjustable- as the blouse is made with elastic and has no closings, and the skirt is a wrap skirt- pieces required little to no prototyping and were cut soon after drafting. In terms of special equipment, the blouse’s sleeve fabric was pleated using an industrial pleater machine, and then cut. After sewing the sleeves to the bodice, a fabric casing from the bodice material was created to hold elastic that stretches around upper body. A mini-overlock machine was used for all edge finishing on both garments. The skirt pattern and it’s hand-gathered ruffles were sewn together using a standard 301 lockstitch, as were the belt and hand-created cording. The hook and eyes were attached to skirt after construction.
Malachite

Purpose: The goal was to create activewear that not only flattered the wearer’s body and allowed ease of movement throughout exercise, but also to take inspiration from superheroes and video game character designs to inspire feelings of strength and power in the user. Process: The top and vest of this ensemble were draped to a dressform and then fit to the model. The pants were draped directly on the model to achieve a body-hugging look without being too tight or too loose. The cutouts on the leg reduce irritation of seam lines by moving them away from the sideseam on the hipline. A cinched waistband on the pants flatters the figure while still allowing ease of movement. The vest is wind and water-proof, allowing protection from the elements. The textiles are soft so as not to create irritation while exercising and provide enough stretch to complete even the most strenuous of movements. They are also absorbent enough to wick away sweat while keeping the user warm and comfy when going to or from the gym, or as casual wear. Nylon/lycra bindings on the vest reduce rubbing from the ripstop on areas of movement like the armsgye and neckline. Seams were serged off to create a tight and secure binding as well as reducing any seam allowance to maintain the comfort of the wearer. Zippers on the neckline of the top and vest allow easy access. Materials: nylon/lycra, ripstop, zippers
Maharani

Purpose: The design objective was to create non-traditional, contemporary South Asian bridal wear for a unique woman who is willing to take risks. Process: The bride’s dress is typically enshrined by many of the traditions involved in South Asian weddings. However, new designs may take inspiration from long-established wedding ensembles and at the same time push the boundaries of tradition to offer brides alternative fabric, color and silhouette choices. This gown was inspired by the architecture of the Taj Mahal which is reflected by the fabric print, laser cut motifs and silhouette. This design is modern, regal and elegant and satisfies the needs of the daring bride.

Techniques: This outfit was created using flat pattern drafting. The bodice incorporates two different fabrics, cream dupionni silk and brocade whose circular motifs were hand embellished with sequins along the neckline yoke. The 6 gore mermaid skirt features a focal band of cream colored lamb skin leather which was laser cut with circular motifs. Motifs were inspired by marble inlaid patterns in the Taj Mahal, sketches were refined using Adobe Illustrator software and then arranged to create a symmetrical template for laser cutting. The hem was trimmed with a bias cut velvet band for further emphasis. A silk chiffon scarf completes the design, it includes a sequin embellished brocade border that surrounds all four sides. The border was folded in half and then hemmed by hand for a more luxurious touch. Materials: Dupionni Silk, Lamb Skin (laser cut), Silk Velvet, Brocade, silk chiffon
The dress I’m submitting is a kimono wrap style top with kimono sleeves and a low cowl in the back, the high waist princess seam skirt has a vent in the back to reflect an inversion of the cowl from the bodice. I created separate channels on the princess seams and added boning the skirt to give it a more fitted look. The feeling I hope to convey with this piece is one of nostalgia, but with nostalgia comes those small tinges of sadness, like a memory so sweet you’d love to return to that moment in time, only to remember you cannot. It is a strange bittersweet feeling. This is why I’ve named it the phrase Natsukashii in Japanese or Nostalgia in English. It can become a long forgotten thing, but when you see it or recall it, you are embraced with a sense of happiness and loss.
Purpose: Awareness of the various ways to implement sustainability into fashion design was examined in a recycled clothing class this past semester. Intrigued by the idea of trying to reduce waste from leftover fabric after cutting out the pattern inspired the ‘Near Zero Waste’ jacket. The project was a co-design effort between student and professor. Process: The fabric was a sample that was donated from a mill that produces recycled textiles. The actual fabric was draped and pinned to the form to create the silhouette of the jacket. Next, the basic jacket shape was cut and the leftover fabric from under the sleeve was used to drape the collar. The reverse of the fabric was used to construct the under collar and the cuff of the jacket. This added contrast and interest to the garment. Lastly, the belt was flat patterned from the leftover material along the selvage edge. Techniques: Draping was the primary method for designing the jacket. This worked best to utilize the full yardage of the sample. The overcast stitch was used to construct the jacket and as an embellishment along the outer edge of the center front, hem, and collar. Applying interlining between the layers of the collar produced a soft roll. Materials: Recycled Cotton with Linen
Neverland

Purpose: The design objective was to create a unique contemporary women’s wear look that challenged and pushed boundaries of mainstream fashion through innovative integration of various materials and surface techniques. The design aims to communicate a designer-created narrative story about a woman, who since childhood has inhabited a fantasy of forever escaping to her imaginary Neverland. However, upon doing so, becomes lost and imprisoned within her own fantasy. Process: These garment designs took inspiration from a specific scene in the narrative story where the woman realizes that she does not belong in Neverland, but is actually imprisoned there. The top is whimsical with a combination of different fabrics such as polyester microfiber, textured silk chiffon, ribbed knit with contrast details such as lamb leather busts. Miyuki beads were intricately hand-beaded to outline and enhance collar edges. The caged skirt was designed to portray the feeling of imprisonment, it was fabricated in thick leather which was further manipulated by utilizing laser-cutting to create the desired structured silhouette and the feeling of being ‘caged’ in Neverland. Techniques: Flat pattern drafting was utilized to create all garment pieces. In order to achieve perfect symmetry, the final cage skirt pattern piece was scanned to create a digital laser-cutting template on Adobe Illustrator. Furthermore, in order to sustain a sculptural and rigid silhouette, 2mm thick leather was utilized. The leather cage restricts movement of the body due to its stiff-nature. For increased wearability, the leather cage skirt may be easily snapped on and off. Materials: Polyester microfiber, lamb leather, silk chiffon

Yusun Kang, sponsor: Sandra Tullio-Pow Ryerson University, Canada
Parachute Dress for Anna

My parachute dress is inspired by the life and poetry of Anna Akhmatova. Anna lived in the USSR and used her poetry to fight against governmental oppression. In Anna’s poems the persecution and personal tragedy she has suffered is evident, but through the dark and somber works there is still beauty. Using a World War II parachute, I juxta-pose the feminine elements with a harsh military vibe to show how beauty can be seen when the feminine and the masculine merge.
Sculptural Chartreuse Paradise Bright colors, dramatic details and elegant shapes inspired the design of this sculptural evening gown. After observing the work of designers such as Oscar De La Renta and Balenciaga, their work inspired me to drape a fluid, yet sculptured work with a flare toward the dramatic and lines that detailed and accentuated the hips. The combination of fabrics from these designers also inspired the search for intricate, yet firm fabrics that would maintain the shape of a sculptured dress, yet be exquisite and rich looking. Once found, the combination of bridal weight satin, beaded delicate eveningwear lace and china silk in an amazing consistency of hue, inspired the draping and design process. The design was first sketched in several variations, and one selected for interpretation through draping. The hip detail was created using a combined side princess panel to maintain the fluidity of the hip cowl. The body slimming layer maintained the side seam so that the waist fit could be enhanced. A strapless treatment for the neckline was chosen so that the focus could remain on the hip. The beaded lace layer was pieced and wrapped around the midriff and cascaded down one side of the front princess seam. A slight amount of flare into the hemline further enhanced the curve of the silhouette and female form. Internal canvas and boning structure were used to maintain the shape and body fit of the garment, while the finished gown was fully lined in china silk.
Seams

Purpose: This project shows the diversity and beauty of recycled military parachutes as a form of art through clothing for women attending elegant gala’s or military balls. Process: The true inspiration of this design was the parachute itself and showcasing all the dynamic details that make up the parachute with the strict use of the parachute and its consisting components. I wanted to make the dress look like it could fly to pay tribute to the service it provided in the military. This garment was first draped and fitted to a dress form and then transferred to flat patterns and trued. When cutting out the pattern pieces, the pre-existing seams of the parachute were taken into account to find where and which way they would be placed on the dress. The white nylon strips used for the back detail were taken from the encased seams of the parachute. Before sewing the back detail into the dress, they were woven and fitted onto a dress form, then carefully transferred onto the bodice and sewn between the shell and lining. Techniques: The bodice holds a hand sewn face lining using a basic slipstitch at the waistline, while the hem is finished with a machine blind stitch. The weave on the back was produced on the backside of dress form and was stabilized by pins before being attached to the bodice. Materials: Recycled parachute made from rip-stop nylon, nylon strips
Second Skin was inspired by nudes throughout the history of art, and more recently the popularity of nude colors on red carpet runways. The pattern was draped using a four-way stretch fabric. Once the initial pattern was fit, the garment was cut out of a four-way stretch lace. Pattern pieces needed to be carefully placed so that a continuous motif on the lace could be used on garment edges rather than a turned up hem. The biggest construction challenge was to stay the round cutout on the back so that it shaped to the body. The solution was to create a body suit that attaches to the dress. The evening gown is appropriate for a charity benefit or as a modern-day wedding gown.
Purpose: The purpose of this garment was to meet the formal needs of a 18-25 year old target market while also maintaining a high level of comfort. Inspired by “Flamenco,” a very popular form of dancing, music, and song that originated in late 18th century Spain, this design was intended to capture the beauty and passion of a several century old custom while embracing comfort and style fit for a modern day woman. Design Process: I began designing the piece by researching my intended target market, exploring Flamenco’s inspiring history, and then combining the two by sketching designs. After deciding on final design details, I considered possible fabrications and immediately decided upon cotton for its immense comfort. Though the union of Cotton and formal may have seemed unusual to most, the idea of creating unconventional combinations delighted me... and soon emerged as a recurring trend throughout the entire creation of the dress. Techniques: Patterns for this piece were drafted by hand, beginning with a set of basic slopers. Various techniques were used to manipulate the slopers to achieve desired shape and style. Pattern pieces were then cut from prototype fabric by hand, sewn, and then fit on a model. After fit alterations were made to paper patterns, adjusted pattern pieces were then used to cut out the garment in the final fabric. After final pieces were sewn together, a zipper as well as a hook and eye was added to close the dress, and a tulle underskirt was created and attached to allow for volume below knee. For decorative texture, Lectra computer software was utilized in order to create and send to cutter exactly four hundred, equally sized and shaped red cotton circles. Each cut circle was folded by hand, and individually placed on dress to be sewn onto bodice using an industrial sewing machine. Materials: 100%Cotton, 97%Cotton/ 3%Lycra, Zipper, Hook and eye, Nylon tulle lining.
The Princess

Purpose: Hard vs. Soft; Long vs. Short; Metallic vs. Matte; Structure vs. Flexibility. These contrasts form the soul of this design, whose creation is inspired by the idea of unexpected combinations of materials and methods in garment making. These different elements in apparel create an engaging visual push and pull that is complementary, contrasting, or both. 'The Princess' is a playful exploration of contrasting elements in a knit garment. An exposed, bronze center front zipper bisects a pure, soft, cable-knit panel. This zipper and the angled zipper pockets introduce a hard quality into an otherwise youthful and innocent piece, symbolizing the responsibilities accompanying the charmed life of a princess. The short, sleeveless silhouette, with its ivory front and back hand-knit cables and metallic, hand-knit jersey side panels, flatters the body, showing off the legs and arms of the wearer. The dress gracefully follows the curves of the bust and hip, accentuating the shape of a youthful body without exposing it, while the straight-line zippers lend power to the garment. Process: The hand-knit center cable sections in front and back were constructed separately from the hand-knit side panels, which were then crocheted together. Techniques: Hand knitting, machine sewing to insert zippers, crochet Materials: Low gauge, low twist ivory yarn; metallic spun yarn; metal zippers

Target Market - Undergraduate Student
Thunderstruck

Purpose: My goal was to create a garment that was edgy but feminine. The garment combines a crimson material and black pleather to make a woman feel and look sexy with a hard edge. Process: I gained my inspiration for this garment through reviewing the history of fashion, particularly the 1950’s-1970’s fashion when Greasers, Rockers, and Bikers incorporated leather with their attire, current trends, and websites such as Pinterest. To incorporate this hard rocker edge triangular style lines are contradicted with a wavy hem to represent the curves of a woman. I wanted to expose the back of the dress to reveal the body in a sleek way. I used an exposed gold zipper to add detail and a bit of that rocker style to the backless garment. Techniques: I created the garment through the draping technique using a size 10 dress form. After draping the pieces they were trued and pattern pieces were made. A simple sheet from the Goodwill was used to create the many samples that were constructed to perfect the fit and assure the proportions where correct to my model. Modifications from the fitting sample were made to the paper pattern, which was made up of eleven pattern pieces. For the final garment the lining and exterior were constructed separately and attached at the upper edges. Materials: 100% crimson polyester exterior, 100% polyester pleather, 100% acetate plain weave lining, thread, zipper.
Vespertilio

Purpose: This ensemble is one of four pieces created for my senior thesis collection. The garments were inspired by the anatomy of bats and powerful, bold women that I remember from my childhood; Anjelica Huston, Elvira Mistress of the Dark, and even my mother. But the goal was to create a striking fit, and a sleek line, accented with asymmetric volume. By creating a tailored garment from fabric with no stretch, I was able to show my attention to fit and detail. Process: For inspiration I wanted to capture a glimpse into my past, present, and future. The cape is a reinvention of the iconic piece from Bram Stoker’s Dracula. Silver studs create glimmering interest while representing the silver bullet element that restrict and contain a creature of the night. The gown features a train and sleek line, which are representative of the stealth and inaudible movement of the bat. Techniques: First, I created a basic gown block with fish eye darts for fit. After cutting the block out, lea
Wedded Window to the Soul

Wedded Window to the Soul Blending Crystal Cathedral windows with wedded bliss, Wedded Window to the Soul was birthed. My inspiration played off of beautiful re-embroidered lace, satin bound boning and sheer organza, selected from a candle colored palette. The fitted and flounced two-piece bridal ensemble juxtaposed modesty with sensuality in a lovely sheer blend of satin and lace. The design was created using flat pattern and draping techniques to create the button-back, lace embellished bustier and layered organza skirt. The lace appliques in the bodice were pieced from re-embroidered lace, and were carefully placed for overall design aesthetic and modesty. Hand stitching was used to carefully set edges of the lace appliques and trim in place on the bodice layer. A minimal bra cup was used to set into the bustline to create an opaque covering, and then detailed with lace to conceal the layer. Bustier edges are finished with a satin bias binding. The skirt silhouette mimicked the cathedral train, but in abbreviated format, including a slight back bustle effect. A satin waist yoke was used to support the asymmetric satin trimmed organza skirt layers. A two inch wide satin ribbon was fused to the organza square cornered panels to finish off the bi-level, layered skirt.
Purpose: For my collection, I went on a journey of self-discovery to find my personal design aesthetic. I reflected upon my personal fashion sense and drew inspiration from a recent fascination with “swag pop” music, which is a genre of music utilizing upbeat drums, catchy melodies, top 40 hooks, and rap-style bridges. In my closet, I have a cheetah print trench coat that I bought before starting college. I wore the coat so much that I became known as “cheetah girl.” This jacket and newfound persona were a major source of inspiration for this collection.

Process: I began by sketching while listening to my favorite swag pop artists, Karmin and Cher Lloyd. I used the online program Pinterest as a place to store inspiration images of my favorite artists and styles. I wanted to create something that was confident and edgy, for a girl who is not afraid to stand out in a crowd.

Techniques: This piece was created using the draping technique. Draping is the smoothing, contouring, and the manipulation of fabric on a dress form to create a design and ultimately a pattern. From this pattern, I constructed a sample garment using Goodwill sheets. After the sample was created, I fit it to my model and made alterations to the pattern to assure proper fit. Once the pattern was updated, I then started on the fully lined final garment.

Materials: 100% cotton, polyester lining, thread, studs, interfacing
Winter Running Gear

The purpose was to create winter running gear related to the aesthetics of a company that I would be interviewing with after graduation. I conducted research on the brand (Under Armour) and the trends of A/W 14/15 on fit, fabric, and construction. The overriding theme for style lines were robotics and super-athletes which led me to examine machinery and muscles. The resulting design incorporated trends of contoured fit, plaids and geometric shapes, use of reflective tapes, zippered pockets, and multiple panels often flat-locked. The jacket is made of a geometric printed softshell fleece, is contoured to the body, with a shaped side panel featuring reflective tape. The side panel is intended to reflect muscle structure. There are two front pockets, a wide pocket across the back, and a front separating zipper. The leggings are made from a square textured knit. I created side panels with reflective piping inserts. The jacket was draped while the sleeve was flat patterned. The leggings were draped on the body and then flat patterned to create the side panel pieces. The piping and side panels were hand basted before machine construction. The leggings were constructed with overlock stitch and flatlock stitching. Jacket Materials: Printed softshell fleece (100% Polyester), fleece binding (100% Polyester), 22” separating zipper, 7” exposed zipper, and reflective adhesive tape. Legging Materials: Eschler Comfort Wickaway Jersey (59% PA/21% PUE/30% PES), reflective knit piping, and 2” elastic band.
Purpose: Have you ever imagined what it must look like to gaze at the shore while underwater? Would the sun’s rays play with your vision while the ocean moved your body? This strapless hi-lo dress was designed to expose you to this perspective – an underwater illusion – of color, texture and movement. Process/Technique: To achieve this underwater affect, the chiffon was placed through a smocking pleater that ran specifically spaced running threads through the length of the chiffon. The threads were tightened to gather the fabric and then draped directly onto a dress form. The dress is made up of seven different sections - each manipulated section has a different direction and/or depth of fold - with the lower section cascading to form the fishtail hemline. These individual sections were thread marked, underlined, beaded, and then the gathering threads removed. This was necessary in order to showcase the varied colors/patterns of the fabric while creating movement for the viewer’s eye. The front bodice sections continue to drape beyond the bodice, crisscrossing at the neckline and cascade down the back of the dress. Materials: Italian chiffon with vivid colors and varied patterns was used along with a purple satin lining. Various beads were placed randomly to help secure the manipulated chiffon while allowing light to catch on the beads as does many underwater objects. An internal corset structure made of coutil and boning provides support to the strapless design and fabric manipulation.
Purpose: To create a market-ready garment that utilized custom textile printing, careful alignment, and angular seaming. Process: This piece was designed to explore the surreal imagery in Alejandro Jodorowsky's controversial western film, El Topo. The silhouette and color palette reflect the aesthetics of Jodorowsky's narrative of a man and his journey of self-discovery. The silhouette was created by use of triangular lines. The triangular line represents a trinity: power, structure, and determination. The multiple triangles seen on the surface of the dress embodies the trinity from within, to carry forth on one's journey of self-discovery. The ox-blood under-layer, made from heavyweight cotton canvas, represents strength during the journey through the desert. The desert printed top-layer was strategically pieced together to match for a 360-degree view. I took both layers and enclosed the seams to combine the two into one. Techniques: I digitized a pattern for the composite image print that embodied the surreal western themes I sought to explore. I took six images that I found and carefully pieced each one in with the other to create my vision of a romantic nighttime sky over an undisturbed desert. Materials: 100% silk exterior, 100% cotton interior
Easy Rider Moto Jacket

I was inspired by an internship with Harley Davidson MotorClothes; my design direction was further developed after taking a leather design class over the summer. Most of my friends have motorcycles and I am currently learning to ride. The main focus of this design was to incorporate quilted leather into a jacket. After I sourced the lambskin leather, I found the 100% wool herringbone fabric to pair with it. The pattern was primarily draped. Once the fit was perfected, I cut the garment pieces and began the quilting process. A layer of batting was placed between the leather and a lightweight layer of cotton for the sleeves, back yoke, and two side panels. I used painter’s tape to keep the stitching lines parallel and straight. After a number of samples, a 3mm. stitch length gave the best results. The most challenging part of the construction was to set in the leather sleeves. I used dental floss to ease the sleeve head in order to achieve a good shape.
Cotton Incorporated Innovations in Cotton Design Award, ($1,000 and $500). Criteria: Awarded for innovative use of cotton, the garments eligible for this award needs to be constructed out of a minimum of 60% cotton.

Undergraduate Level
1st Place, Live to Fly: Fan Edition, Andrea Lung, Ryerson University, Canada
2nd place, Spanish Rose, Stormi Gignac, North Carolina State University, USA

Graduate Level
1st place, Origami Meets Eco-Fashion, Chanjuan Chen, University of North Texas, USA
2nd place, Simply Elegant, Anthony Wilson, North Carolina State University, USA

Faculty/ Professional Level
1st place, Amber Refraction, Kim Hahn, Jihyun Kim, Kent State University, USA
2nd place, Fun with Stripes, Traci Jennings, Dominican University, USA
Design Awards

Continuation of Awards given at all levels:

ATEXINC Award for Excellence in Marketable Textile Design, $400
Criteria: Most creative marketable textile design

Undergraduate Level
A Rainy Day in the City, Lauren Michelakis, North Carolina State University, USA

Graduate Level
Turtle Turtle, Jody Aultman, Iowa State University, USA

Faculty / Professional Level
Celestial Symphony, Jihyun Kim, Kim Hahn, Kent State University, USA
Design Awards

Continuation of Awards given at all levels:

ESRAB Award for Sustainable Design, certificate
Criteria: Excellence in design development that is focused on issues of sustainability, through the selection of materials, processes, and outcomes. This may include sustaining and improving the well being of people, the processes that enhance sustainability, and design choices that sustain the environment.

Undergraduate Level
Peace, Jasmine Kornell, Kent State University, USA

Graduate Level
Green Lantern, Lisa Arenstein, Kent State University, USA

Faculty / Professional Level
Business or Craft, Linda Ohrn-McDaniel, Kent State University, USA
Awards given at Undergraduate Student level:

Blanche Payne Award. The Blanche Payne Scholarship for Textile & Apparel Design is a $5,000 award. It requires a two-step process and is awarded for outstanding design scholarship and professional promise.

Rue Saint-Jaques, Madison Palen-Michel, Kent State University, USA

Eden Travel International Award
Criteria: Excellence in fashion design, in the spirit of Z. Rhodes
Internship with Zandra Rhodes, London, England

Rue Saint-Jaques, Madison Palen-Michel, Kent State University, USA

Patternworks International Award for Best Solution to a Patternmaking Problem,
Criteria: Creative use of line and form through pattern manipulation of darting, fullness or contour, fabrication and embellishment that executes and enhances the line and form.
1 software packet awarded to an undergraduate student

Black to the Future, Fuanlarp Limseree, Kasetsart University, Thailand
Awards given at Graduate Student level:

Lectra Outstanding Graduate Student Design Award: Best in Show - Graduate Level ($500)

Coat of Armour, Wen Fan, Drexel University, USA

Lectra Outstanding Graduate Student Design Award: Best Use of Technology ($500)

Cilia, Kristen Morris, Cornell University, USA

Fashion Supplies Innovative Design Award (Dress Form, Gift Certificates)

1st Place: Origami Meets Eco-Fashion, Chanjuan Chen, University of North Texas, USA
2nd Place: Peacocking, Kristen Morris, Cornell University, USA
3rd Place: Daffodils enduring Winter, Chanmi Hwang, Iowa State University, USA

Vinci Award for Excellence in Design Emphasizing the Use of Technology ($200)

Turtle Turtle, Jody Aultman, Iowa State University, USA
Awards given at Faculty/Professional Level:

Lectra Outstanding Faculty Designer Award, faculty level - trip to Premier Vision & the Lectra Headquarters in Paris, France
Criteria: Outstanding faculty design

Scorpio, Li-Fen Chang, University of North Texas, USA
The Sandra Hutton Award for Excellence in Fiber Arts ($300)
Balance or Imbalance, Injoo Kim, University of Cincinnati, USA

ITAA Award for Excellence in Fiber Art Design
Falling Water, M. Jo Kallal, University of Delaware, USA

ITAA Award for Excellence in Target Market Design
Urbane Rebel, Li-Fen Chang, University of North Texas, USA