



DESIGN EXHIBITION CATALOG
INTERNATIONAL TEXTILE AND APPAREL ASSOCIATION
BLENDING CULTURES

VANCOUVER, BRITISH COLUMBIA

Design Exhibition Committees

Mounted Gallery Co-Chairs:
Ellen McKinney, Iowa State University
Young-A Lee, Iowa State University

Design Awards Committee:

First Review

Review Chair: Mary Ruppert-Stroesco - Oklahoma State University
Chair Elect: Belinda Orzada, University of Delaware
Catalog: Sheri L. Dragoo, Texas Woman's University
V.P. for Scholarship: Andy Reilly, PhD, University of Hawai'i, Manoa

A total of 109 pieces were accepted through the peer review process for display in the 2016 ITAA Design Exhibition with a 43% acceptance rate. All jurying employed a double blind process so the jurors had no indication of whose work they were judging. A double-blind jury of textile and apparel peers reviewed each submission including design statement and images.

Award Sponsors

Alvanon
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Educators for Responsible Apparel Practices
Fashion Supplies
Gerber Technology
Intellect Books
Lectra
Regent's University London

Reviews of Designs

First Review - Professional Peers

Janet Blood, Indiana University of Pennsylvania
Suzanne Cotton, Columbus College of Art and Design
Sheri Dragoo, Texas Woman's University
Rachel Eike, Georgia Southern University
Tameka Ellington, Kent State University
Sherry Haar, Kansas State University
Janet Hethorn Central Michigan University
John Jacob, Radford University
Tracy Jennings, Old Dominion University
M. Jo Kallal, University of Delaware
Sandi Keiser, Mount Mary University
Eundeok Kim, Florida State University
Injoo Kim, University of Cincinnati
Michael Mamp, Central Michigan University
Jane Matranga Indiana University
Colleen Moretz, Moore College of Art and Design
Belinda Orzada, University of Delaware
Anupama Pasricha, St. Catherine's University
Vincent Quevedo, Kent State University
Carol Salusso, Washington State University
Paula Sampson, Ball State University
Mary Simpson, Western Michigan University
Sherry Schofield, Florida State University
Elizabeth Shorrock, Columbia College Chicago
Sandra Tullio-Pow, Ryerson University
Mia Whang, Centenary University
Virginia Wimberley, University of Alabama
Eunyoung Yang, Meredith College

Conference Judges -Second Review

Professional Designers

Frank Agostino

Frank Agostino, the creative force behind the couture and ready-to-wear collections bearing his name, wants his customers to always look and feel beautiful in his designs. Featured in many fashion magazines and publications nationwide, Frank's clothes have been called "unusual, timeless and dramatic, but never overwhelming." Frank's career began with set design for theater and evolved through fashion – both retail and wholesale. The realization of a dream was a shop of his own where he could create magnificent clothes. The Agostino shop and headquarters on the prestigious Main Line of Philadelphia showcases the "Frank Agostino" ready-to-wear line as well as the "Agostino" couture collection. It also houses an atelier where all the couture garments are assembled by the European trained staff. Customers love the haute couture quality, unique workmanship and superb fit; it is easy to understand why so many women choose his outstanding gowns when they have to venture down the red carpet. The couture collection is the inspiration for the wholesale line. Insisting on the most luxurious fabrics, finest workmanship and the same couture attention to detail, it is no surprise the "Agostino" label is a favorite among the finest shops throughout the world.

Chloe Dao

Chloe Dao discovered her love for fashion at the age of 10 while watching Style with Elsa Klensch on CNN. This love took her to New York City where she earned a patternmaking degree at F.I.T. After school, she honed her skills in all aspects of the industry such as design, production management and buying before returning home to Houston, Texas to open her boutique, DAO Chloe DAO formerly LOT 8 boutique in 2000. Her Project Runway, Season 2 win catapulted Chloe into international fame as the immigrant designer living out her American dream.

Sass Brown

Sass Brown is Acting Associate Dean for the School of Art and Design at the Fashion Institute of Technology, New York. Originally from London, England, Sass established herself as a designer with her own signature collection selling in the UK and across Canada. As a researcher, writer, blogger and educator, her area of expertise is ethical fashion, in all of its various expressions, from slow design and heritage craft skills to recycle, reuse and new business models. She has published papers, spoken, taught and advised women's cooperatives, educational institutions, governmental agencies, NGO's, SME's and the creative industries in Brazil, Peru, Columbia, Chile, Sri Lanka, Korea, China, Italy, France, US, Canada and the UK, on the topic of sustainable design. Brown communicates and promotes the best in eco fashion design, through a multitude of media, most notably her books; Eco Fashion and ReFashioned, her website www.ecofashiontalk.com and her journalism.

Danny Noble

Born in Canada and raised in England, Noble graduated from the London College of Fashion. Noble was recruited by American designer Albert Nipon to design and develop a new sportswear line, Collectibles. Two years later, Noble launched his own brand, Danny Noble. His dramatic and whimsical sportswear collections took America by storm and received accolades from his peers and the media with prominent placements in magazines such as Vogue, Elle, Glamour and the covers of Women's Wear Daily. He was recognized for his talents with Dupont's An American Original Award with Michael Kors. Noble was also acknowledged by the late John Duka of the New York Times for establishing the contemporary market in America along with Norma Kamali and Ann Pinkerton. Danny received a nomination for the coveted Coty

Conference Judges - Second Review

Professional Designers

Danny Noble (cont'd)

womenswear with Adrienne Vittadini and Stephen Sprouse. He was also selected and honored by the Osaka Chamber of Commerce in Japan with Carolina Herrera and Geoffrey Beene to represent American designers for the Osaka International Fashion Festival. Over the years, Danny Noble has collaborated with the City of Philadelphia to promote the apparel industry. He was honored by former Mayor Wilson Goode for his work on the project Philadelphia Dresses the World and is involved in several current initiatives including the Philadelphia Fashion Incubator.

Susan Sokolowski, University of Oregon

Susan Sokolowski, PhD, has over 25 years of performance sporting goods experience, working cross-functionally between footwear, apparel and equipment in creative and strategic roles. Her work is holistic in nature, where consideration of the athlete's body form, performance, psychology, sport, materials and styling are addressed to develop game-changing innovation solutions. She is specifically focused on issues surrounding design of products for special populations, including women, children, and disabled athletes. Susan has been recognized internationally for her achievements in design and innovation, including over 35 utility and design patents, awards from the United States Olympic Committee and Volvo, and featured product design at the Design Museum London. Susan is a graduate of the University of Minnesota (PhD, 1999), Cornell University (MA, 1997) and the Fashion Institute of Technology (BFA, 1990).

On-Site Judging: Design scholarship accepted by the jury of textile and apparel peers for presentation at the annual conference undergo an on-site review by aforementioned judges to determine award recipients based on physical inspection and design proceedings file.

Entry Categories

Design submissions were identified using level of production criteria below:

MM - Mass Market (i.e. intended for a specified target market and widespread distribution)

LP - Limited production (i.e. functional and custom/artwear/couture)

EX - Experimental (new materials or methods; not yet reproducible)

Catalog listings identify production level at page bottom

Creative Design Awards

Optitex Design in Technology Award

Alvanon Creative Design Award

ATEXINC Award for Excellence in Marketable Textile Design

Claire Shaeffer Award for Outstanding Marketable Design

Cotton Incorporated Innovations in Cotton Design Award

ESRAP Award for Sustainable Design

Eden Travel International Award

Blanche Payne Award

Fashion Supplies Award for Innovative Design

Lectra Outstanding Faculty Modaris Award

Lectra Kaledo Award for Faculty

Lectra Outstanding Graduate Student Modalis Award

Lectra Outstanding Graduate Student Kaledo Award

Gerber Technology Fashion Tech Professional Award

Sandra Hutton Award

ITAA Award for Excellence in Fiber Alt Design

ITAA Award for Excellence in Target Market Design

Professionals/Faculty

Amma's Chaos and Order
Tameka N. Ellington, Kent State University, USA

Araneae
Lauren Ashley Rougeaux-Burnes, Texas Tech University, USA

Archimedean Flare
Kim Hongyoun Hahn, David Hahn, Kent State University, USA

Azaleas in the Evening
Belinda T. Orzada, University of Delaware, USA

Botanically Knit
Linda Ohrn-McDaniel, Kent State University, USA

Bourbon Street
Li-Fen Anny Chang, University of North Texas, USA

Cast On Cast Off
Li-Fen Anny Chang, University of North Texas, USA

Chute
Theresa M. Winge, Michigan State University, USA

Cultural Exchanges
Michael Mamp, Su Kyoung An, Central Michigan University, USA

Dawning Wave
Kendra Lapolla, Sarah Tao, Kent State University, USA

Defocus
Lauren Ashley Rougeaux-Burnes, Texas Tech University, USA

Delicate Target: A Multi-Dimensional Representation of Woman using RIP Digital Printing Software to Enlarging Half-scale to Full-scale
Ellen Carol McKinney, Iowa State University, USA

Diamond Cut Dress
Shu Hwa Lin, Liezel Pagala, University of Hawai'i, USA

Downtown Art Gallery Jacket
J.R. Campbell, Kent State University, USA

Dressed to Persuade: Seeing Red
Colleen Moretz, Immaculata University, USA

Encapsulated Infinity
Adriana Gorea, University of Delaware, USA

Ethereal Effervescence
Sheri L. Dragoo, Texas Woman's University, USA

Fire Blossoms
Anna Perry, Colorado State University, USA

Fortuny with Flare and a Post-Modern Twist
Diane Carol Sparks, Wendy Brusca, Colorado State University, USA

Harmonious Coexistence
Jinkyong Lee, Hanyang University, Seoul, South Korea

Helical Iterations
Kim Hahn, Ja Young Hwang, Kent State University, USA

Hope
Kendra Lapolla, Kent State University, USA

Hyperbolic Honeycomb
Casey R. Stannard, Paul Callahan, Louisiana State University, USA

Hyperresonance
Lushan Sun, Auburn University, USA

I Heart Africa
Carla Anderson Perez, University of the Incarnate Word, USA

"If It Isn't Baroque, Don't Fix It"
Rachel Anderson, Texas Tech University, USA

Ikat on the Waves
Gwendolyn Hustvedt, Texas State University, USA

In the Spirit of Otsuzure
M. Jo Kallal, University of Delaware, USA

Infinite symmetry
Sun Young Choi, Mongolia International University China

Intertwined Happiness
Chanjuan Chen, Linda Ohrn-McDaniel, Kent State University, USA

Jogakbo Rose
Eunyoung Yang, Meredith College, USA

Knit Stitches Squared
Linda Ohrn-McDaniel, Kent State University, USA

Les Nympeas, Trees Reflections
Eunyoung Yang, Meredith College, Mia (Mikyong) Whang, Centenary University, USA

Lucent: Lightweight Waterproof Jacket
Kristen D. Morris, University of Missouri, USA

Lucky Ensemble
May Chae, Montclair State University, USA

Mine forever: Promoting long-term attachment to apparel through transformational design.
Mary Susan Ruppert-Stroescu, Oklahoma State University, USA

Mola Borealis
Adriana Gorea, University of Delaware, USA

Oneness
Jooyoung Shin, Cornell University, USA

Phoenix Encircled by White Dragon
Anna Perry, Colorado State University, USA

Pikeman's Mini-Dress
Casey R. Stannard, Louisiana State University, USA

Polyfrost
Ja Young Hwang, Kim Hahn, Kent State University, USA

Primaries in Square
Denise Nicole Green, Cornell University, USA

Rebirth
Chanjuan Chen, Kent State University, USA

Reminiscence of Redingote, Versatile Coattress
Mia (Mikyong) Whang, Centenary University, Eunyoung Yang, Meredith College, USA

Resist
Denise Nicole Green, Cornell University, USA

Rouge Mistral
Rachel Jean Eike, Baylor University, USA

Professionals/Faculty, Cont'd

Sheer Force Sustainable Draped Ensemble No. 4
Sandra Starkey, University of Nebraska - Lincoln, USA

Sunrise over Rainbow Patch
Anna Perry, Colorado State University, USA

The Origin of Anansi the Spider
Tameka N. Ellington, Kent State University, USA

Thermic: A Research-driven Base Layer Developed for Runners
Kristen D. Morris, University of Missouri, USA

Tradition and Simplicity Inspired a Set of Catholic Liturgical Vestments
Linda Arthur Bradley, Washington State University, USA

Triangular Pyramid
Baixue Zhou, Dalian Polytechnic University, Li Zhao, Indiana University, USA

Unbridled
Sheri L. Dragoo, Texas Woman's University, USA

Graduate Students

An Ideological Contour of Women
Zhongjie Wang, Jiangnan University

Au Plein Air
Elizabeth Marie Enoch, University of North Texas, USA

Bonnie and Bye: A Braided Approach To Design
Elizabeth Davelaar, University of Delaware, USA

Chain of Events a 3D Printed Shoulder Adornment
Susanne Marie Wroblewski, Central Michigan University, USA

Cottonwood in Cotton Candy
Marcy Montgomery, Oklahoma State University, USA

Dancing Seafoam-A Tribute to the Oregon Coast
Laura Kane, Mount Mary University, USA

Digital Dilemma II
Brianna Plummer, Iowa State University, USA

Engineering Art Nouveau
Chanmi Hwang, Iowa State University, USA

Irish Roots
April Elisha Stanley, Iowa State University

Newton Bra
Claudine Eckert Barner, University of Missouri, USA

Ombre Alpaca Nuno Felting
Megan Christine Johnston, University of California, Davis, USA

Origami Transformation
Brianna Plummer, Iowa State University, USA

Paisley Impressions
April Elisha Stanley, Iowa State University, USA

RETHINK II: Kombucha Shoes for Scarlett and Rhett
Changhyun Nam, Iowa State University

Scottish Punk
David Loranger, Philadelphia University, USA

Strokes of a Garden Gate
Chanmi Hwang, Iowa State University, USA

Synthesis
Elizabeth Davelaar, University of Delaware, USA

The Chinese Wisteria
Ling Zhang, Central Michigan University/Iowa State University, USA

The Powerful Woman
Elahe Saeidi, Louisiana State University, USA

Wearing the Celluloses from Nature
Derek Chun Kit Chan, The Hong Kong Polytechnic University, China

What's The Angle?
Dawn M. Michaelson, Auburn University, USA

Women Climbing Pant Prototype
Dawn M. Michaelson, Auburn University, USA

Undergraduate Students

010
Carlos Ramirez, Virginia Commonwealth University
Faculty Sponsor: Michael-Birch Pierce

2PM
Jason Lin, University of California, Davis, USA
Faculty Sponsor: Helen Koo

Abyss
Maggie Prather, University of Missouri, USA
Faculty Sponsor: Jean Parsons

Architectural Reflection
Claudia Geissler, Moore College of Art and Design, USA
Faculty Sponsor: Colleen Moretz

Beaded Glory
Jasmine Burton, Columbus College of Art and Design
Faculty Sponsor: Rebecca Robinson

Bizango
Myra Briley, Texas Woman's University, USA
Faculty Sponsor: Sheri L. Dragoo

Burgundy Wool Coat with Laser Cut Details
Andie Gechtman, University of Wisconsin-Madison, USA
Faculty Sponsor: Maria Kurutz

Cephalopod
Olivia Fierro, University of Delaware, USA
Faculty Sponsor: Adriana Gorea

Contemporary Utilitarianism
Leo Margolis, Western Michigan University, USA
Faculty Sponsor: Nicole Eckerson

Cryophoenix
Emily Parrish, Peggy Quesenberry, Virginia Tech, USA
Faculty Sponsor: Doris Kincade

Devotion
Ingrid Ching Tsoi, Moore College of Art and Design, USA
Faculty Sponsor: Colleen Moretz

Free the Mind
Donny Guerra, Texas Tech University, USA
Faculty Sponsor: Rachel Anderson

Undergraduate Students

From Within

Beth Yang, Mount Mary University, USA
Faculty Sponsor: Laura Kane

Geo Queen

Sala White, Nikki Kujawa, Central Michigan University, USA
Faculty Sponsor: Michael Mamp

Guo Poem

Weiwei Hong, University of Missouri, USA
Faculty Sponsor: Jean Parsons

Harmony

Ching-Jo Lo, University of California, Davis, USA
Faculty Sponsor: Helen Koo

Hi-ro-eh-rok Blaction

Jennifer Kim, Virginia Commonwealth University, USA
Faculty Sponsor: Michael-Birch Pierce

Ivy

Myra Briley, Texas Woman's University, USA
Faculty Sponsor: Sheri L. Dragoo

Mariposa

Alicia McDonald, Texas Tech University, USA
Faculty Sponsor: Rachel Anderson

Morning Tide

Rachel Kwong, Cornell University, USA
Faculty Sponsor: Denise Green

Mummy

Myra Briley, Texas Woman's University, USA
Faculty Sponsor: Sheri L. Dragoo

One Day in Spring

Li Liu, Kent State University, USA
Faculty Sponsor: Chanjuan Chen

Outsider

Rachel Powell, Cornell University, USA
Faculty Sponsor: Huiju Park

Plume

Olivia Fierro, University of Delaware, USA
Faculty Sponsor: Adriana Gorea

Santorini

Sirui Zhu, University of Delaware, USA
Faculty Sponsor: Adriana Gorea

Spindles of Stardust

Sarah Blanke, Liberty University, USA
Faculty Sponsor: Matalie Howard

The Concrete Jungle 1

Kelsey Kasom, Columbia College Chicago, USA
Faculty Sponsor: Beth Shorrock

The Dead of Winter-Shood Boucle Jacket

Ashley Lehnen, Mount Mary University, USA
Faculty Sponsor: Laura Kane

The Poet, the Rebel, and the Wardrobe Coat

Tamara Sanchez, Mount Mary University
Faculty Sponsor: Laura Kane

Tiered Chromium

Elizabeth Kraidich, Iowa State University, USA
Faculty Sponsor: Ellen McKinney

Totally not Harley

Katherine Ta, University of California, Davis, USA
Faculty Sponsor: Helen Koo

Unveil: Catelinda

Dee Dee Yang, University of California, Davis, USA
Faculty Sponsor: Helen Koo



AMMA'S CHAOS AND ORDER

Amma's Chaos & Order is a way to retell the story of the religion/culture of the Ancient Egyptian descendants, the Dogon people from the Republic of Mali. The people have a keen knowledge of astronomy and have a deep connection with the star Sirius. According to the story, Amma, the supreme God is the origin of all mankind and he lived among the celestial skies. Amma created the world by splitting itself into two sections: Ogo embodying chaos and Nommo embodying order. This garment interpreted the body of Amma with a bold digital print of the Seagull nebula and Sirius on rayon challis in shades of magenta, teals and blues. Ogo-chaos was created mostly from bias-cut strips of shabori-dyed challis and hand-knitted pieces. Nommo was created in a navy batik hieroglyphics pattern which was sewn with crisp vertical pleats.



ARANEAE

Araneae is an interpretation of a spider's legs and web. Araneae seeks balance in both the physical and visual texture created from a piece of cloth that has been deconstructed, stitched, pieced and manipulated. As a species, spiders serve as important predators and prey for a multitude of other animals. Spiders' primary niche in nearly every ecosystem is controlling insect populations. To bring attention to their importance, an original textile was created. Squares of organza were torn from the bolt to create frayed, hair-like edges on the textile like on the leg of a spider. The squares were then accordion folded and pressed. The accordion was folded in half and the inside edges were stitched together to allow the outside edges to spread, creating a fan-like shape. Each shape was then meticulously draped on the form to produce an organic pattern, causing the viewer's eye to move throughout the piece.



ARCHIMEDEAN FLARE

The purpose of this design was to create a contemporary garment inspired by the colors of nature that blends hand crafted weaving techniques with digital pattern making technology. Using both hand weaving and digital textile print technology, an optical illusion is formed from the expressed juxtaposition of gradient colors and the resulting patterns arising from the woven spiraling concentric curved strips. This design is unique and original using both engineered digital textile printing and hand weaving techniques to weave curved semi-circular strips of decreasing widths to create a distinctive spiral radial woven pattern. The quilted jacket showcasing the original textile pattern also adds a one of a kind look. This collaborative design project was able to integrate technology and hand craft techniques that was inspired by radial geometric growth patterns and colors found in nature creating a contemporary garment to be worn in versatile ways.



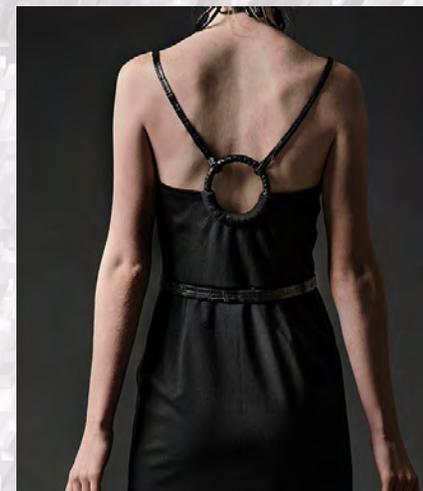
AZALEAS IN THE EVENING

This flowing silk organza evening dress was designed using fabric hand dyed with azalea blossoms. It consists of three layers of silk organza designed in a low-waste, wrap-across-the-back style with asymmetric hem. I seek to constantly challenge myself by learning new dyeing, surface design, pattern making, and/or construction techniques, combining learned techniques in different ways. Exploration of the contact method of natural dyeing as a new textile design technique was my initial design goal. My second design goal was to seek out dyestuff sources that I had not used before when developing the color for this textile and garment design. Azalea blossoms were a readily available potential dyestuff and one that I had not used in previous designs. I found that use of these flowers as a dyestuff was an experimental opportunity, because no information was discovered regarding use of azaleas in either the historical or contemporary natural dye literature.



BOTANICALLY KNIT

Botanically knit is a couture design utilizing digital print in combination with finger knitting in an effort to create a garment focusing on a mix of new technology and the ancient and simple technique of finger knitting. Inspired by images from the Orchid Mania exhibit at the Botanical Gardens, the flower design was manipulated in an effort to create a textile where the flowers turned into yarns in an array of colors. Through my current work, the knit stitch is a main focus. Each design looks at how the approach to stitch simplicity can be utilized through different perspectives; looking at shaping in woven garments, such as this one, as well as scale of the stitch and the visual approach in the design of piece.



BOURBON STREET

New Orleans has a unique identity influenced as much by its Creole culture as by the land it occupies. Bordered by the Mississippi River, Lake Pontchartrain, Wetlands, and Bayou Sauvage, its distinct wildlife and climate shaped its demography as colonizers from France and Spain began to explore the area. My purpose was to create a cohesive image of New Orleans from the crudity of the bayou to intricacy of the French Quarter. New Orleans has an excess of alligator skins with imperfections including cuts, scale slips, and subcutaneous blemishes. Though these skins are deemed undesirable, I wanted to portray their beauty with imperfections included. Thus, I designed a cocktail dress with a zero-waste mindset so every part of the alligator could be showcased. My design was composed of alligator skin, metal hardware, and cotton Ponte knit. I juxtaposed these different materials so their contrast can exemplify their individual essences.



CAST ON CAST OFF

Knitting is an old and often taken for granted art form, but to me, it is a brand new concept I have yet to fully discover. As a fashion designer, I typically begin the construction of my garments with fabric. However, I wanted to understand how yarn becomes fabric and to explore the full processes of design and construction. I traveled to Fu Jen Catholic University to research machine knitting techniques. Using the pieces I knitted, I created a dress that features black accordion pleats at front as a focal point and black ribs on the back connected by a blue all knit strip. Blue cording was stitched at the hem and continuously run in the middle of the stole from one end to the other for texture and details. The dress can be worn with or without the spaghetti belt depending on personal preference and occasion.



CHUTE

Chute is a bright pink gown with bustle and train designed from a vintage military surplus recovery parachute. Parachutes in flight, the geometry of the constructed parachutes, and parachutes in relationship to the human body inspired the gown's design. A sustainable, slow design process was used, which focused on zero waste techniques for the final construction. The macramé and ruche effects transform the nylon parachute and tethers into a dynamically sculpted gown. The design was given the pun-derived name Chute, because while being photographed, it was discovered the gown still had characteristics of the original parachute, as the train unexpectedly and wildly billowed into the air behind the model when caught by the wind (oh, shoot!).



CULTURAL EXCHANGES

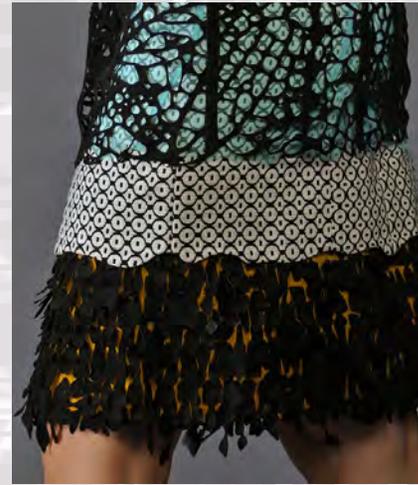
Cultural Exchanges is an artistic outcome grounded in language, collaboration, technology, and sustainability. Two colleagues came together to create this gown of digitally printed Chinese dupioni with 3D printed embellishment. The finished piece is the result of a design process that was enriched with cultural and personal exchange between two individuals that came from distinctly different backgrounds; American Jewish and Korean. The design process for this work began with the development of a rich textile surface. A high-resolution scan of a painting completed by one of the designers served as the foundation for the textile. To further facilitate the exchange of cultural heritage information, traditional Korean hanbok served as a reference point for the development of the silhouette of Cultural Exchanges. The focal pendant was created with the use of Rhinoceros 3D modeling software and printed on a Makerbot Fifth Generation 3D Printer in polylactic acid (PLA), a biodegradable polymer.



DAWNING WAVE

The Environmental Protection Agency (EPA) Office of Solid Waste anticipates a continued growth in textile waste and identified more than 28 billion pounds of clothing and textiles are wasted in the United States (EPA, 2014.) One way to discourage this waste is to encourage textile upcycling through personal creativity. The purpose of this design is to transform a used textile product into a wearable piece of clothing. In an attempt to prevent more textiles from ending up in a landfill, curtains inherited from a family member were used in this design process. Inspiration for this design came from Japanese architect, Toyo Ito, who designed a facade that mimics sea waves in a building located in Barcelona, Spain. Through experimentation, strips were twisted in different repetitive directions to create a pattern design for the garment and create a new facade that would have similar movement to Ito's. Findings from this design process contribute to the growing design research using upcycled materials. Furthermore, this design identifies opportunities to upcycle waste by dramatically altering the surface of the textile. Folding and twisting the textile in this design was a way to disguised the original stripe pattern. As textile waste continues to grow, designers can be challenged to find new ways to considerably alter the surface design in upcycling.

Environmental Protection Agency. (2014, February). Municipal solid waste generation, recycling, and disposal in the United States: facts and figures for 2012 (EPA-530-F-14-001). Washington, DC: United States Environmental Protection Agency. Retrieved from http://www.epa.gov/osw/nonhaz/municipal/pubs/2012_msw_fs.pdf



DEFOCUS

Defocus utilizes biomimicry to test the influences science and nature have on clothing aesthetics and how this positively affects the life of the wearer. This ensemble focuses on the unusual vision of the jumping spider. Jumping spiders, which hunt by pouncing on their prey, gauge distances to their unsuspecting meals in a way that appears to be unique in the animal kingdom. Researchers in Japan have now discovered that the arachnids accurately sense distances by comparing a blurry version of an image with a clear one, a method called image defocus. Defocus was designed to put the viewer into the perspective of the spider by forcing the viewer's eye to initially become overwhelmed and refocus on each individual layer to see the details. This process is represented in the dress by layering textiles of different colors, textures, and patterns and later separating each layer near the hem of the dress.



DELICATE TARGET: A MULTI-DIMENSIONAL REPRESENTATION OF WOMAN USING RIP DIGITAL PRINTING SOFTWARE TO ENLARGE HALF-SCALE TO FULL-SCALE

The author previously investigated the use of flowers in advertisements targeting women. This connection between women and flowers implies that the ideal woman is delicate and beautiful like a flower. The exploration outcome was a gown that made the wearer look like a rose (McKinney, 2006). The current design's purpose was to create a multi-faceted representation of the female target market. The visually strong black and white target exterior was juxtaposed with a delicate floral side collaged from apparel, makeup, perfume, and jewelry advertisements. The wearer's self-representation is controlled by how the reversible vest is worn. Whether she chooses to show her strong side or her delicate side, the opposite side will always be peeking out. In the Development process, the designer participated in the halfscale forum, attended the presentation, and subsequently produced the design in full-scale.

McKinney, E. (2006). The rose: An American expression of woman. AAFCS National Conference Art & Design and Apparel & Textiles Divisions Juried Design Presentation Design Abstracts.



DIAMOND CUT DRESS

The purpose of this project is to demonstrate the design process using a one-piece pattern design to create an elegant draped dress with bias seams. Aesthetically, this project is a medley of various factors (bias seams, lack of side seams, and one-piece-pattern), brought together through two theories: the Grecian design principle and Madeleine Vionnet's's bias cut. This diamond cut dress design is the result of a pilot study to explore the possibilities to use a diamond shape line to replace side seams and the waistline. Due to the complicated seams, tucks and dart, three samples were tested to complete a modified pattern. This design is based on the classic Grecian design principle of draping without traditional side seams. Side seams are replaced by bias seams such as Vionnet's bias cut effect. Additionally, this design is an attempt to develop a better system of using draping and drafting successfully and efficiently.



DOWNTOWN ART GALLERY JACKET

The Downtown Art Gallery Jacket was created as a piece in a continuing series to demonstrate research conducted into effective hybrid presentation techniques for the transitions from two-dimensional shapes to three-dimensional wearable forms. The aim of this project was to use 2D/3D textile design technologies to create pieces that function as metaphors for our relationship with the world and the impact that we, as individuals, have on our immediate environment (Campbell, 2007). The printed imagery directly relates to the structural forms in the environment and includes visual interplays between the perception of two and three dimensions. This work involves the viewer in the process of conceptualizing the transitions from 2D shapes to 3D objects by asking them to physically interact or try on the piece as it remains connected to the gallery wall.

Campbell, J.R. Communicating the transitions: Relationships of image and form in digitally printed 2D to 3D textile art. June, 2007. Retrieved on May 30, 2016 at <http://www.newcraftfuturevoices.com/module/views/submissions/fullpaper/258/>



DRESSED TO PERSUADE: SEEING RED

Color is ubiquitous (Singh, 2006) and it is a form of non-verbal communication. Color affects people psychologically. It can evoke feelings and memories. Color can provoke a positive or a negative reaction depending on its context and on the individual's personal perception. Advertisers capitalize on their intended audience's emotions, arousing reactions, and swaying their thinking through the use of color, profiting from successful color communication. The red gown was commissioned for an ad campaign to be featured in a holiday issue of a magazine, on the side of buses, and on bus shelters. The model in the dress was to be the focal point of the ad and the dress needed to portray class, sophistication, and glamour. The client's main specification for the dress was that it needed to be red. Red is a powerful color, as it can communicate adventure, excitement, convey confidence, and ultimately represent beauty.

Singh, S. (2006, March). Impact of Color on Marketing. Current Research Development.



ENCAPSULATED INFINITY

Science fiction literature introduced the term terraforming and defined it as the process of creation of an Earth-like habitat on a new and uncharted planet (Dennis, 2011). Aerial photographs taken while flying to Iowa were the visual inspiration for this project. Besides Vitruvius Pollio's (circa 27BC) guiding principles of garden design, commodity, firmness and delight, zero waste in multiple forms was also used to create a sustainable wardrobe capsule. Free form crochet, hand knitting, machine knitting, beading, tasseling and hand sewing were techniques employed to build the knitted piece row by row using various textural yarns. The idea of infinity was furthermore embedded in the knitted stitches by continuously changing and alternating the textural yarns. Overall, the ensemble feels lightweight and see-through, similar to an aerial photograph, without missing the textural density of a topographic landscape design or the complexity of fibers and techniques of a terraforming capsule.

Dennis, N., Larsen, G., & Macaulay, M. (2011). Editorial: Terraforming Arts Marketing. *Arts Marketing: An International Journal*, 1(1), 5-10.



ETHEREAL EFFERVESCENCE

Travel to France and a study and perusal of the French gardens blended with ethereal reflections inspired the creation of this statement piece, Ethereal Effervescence. The design challenge was to create a botanically inspired gown drawing inspiration from floral gardens and the array of texture and volume in various floral species. Secondly, the designer sought to recreate floral appliques that represented elements of the flowers studied for inspiration. The story began through a photographic essay of flower gardens, flower boxes and floral reproductions from abroad and domestic sites. Research was done on flower making at all levels from craft to finely crafted elegant flowers. Several styles from Amy Barickman (2012) were used to give direction to the flower-making process. This data gathering and photographic story was used to begin the process and complete the design.

Barickman, A. (2012). *Indygo Junction's Fabric Flowers*. UK, Perfect Publishers.



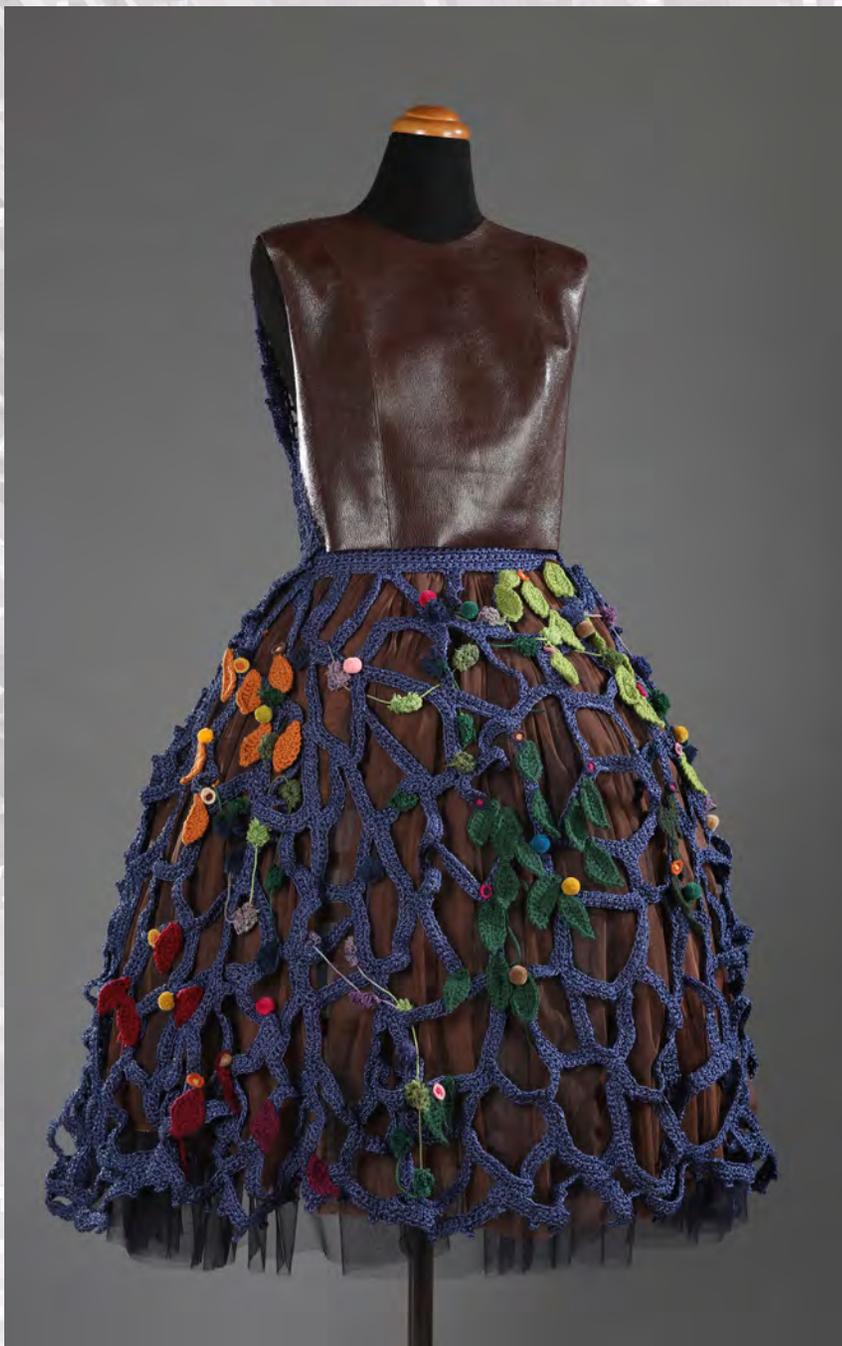
FIRE BLOSSOMS

The purposes of the current design were to incorporate the latest high technologies into a three dimensional shape to generate cohesive art-wear. This symmetrical garment balanced left and right and emphasized the waist part. A contrast effect was created by the solid fabric and the transparent fabric. Hundreds of leaves with various shapes were placed on the dress, creating a rich layers repetition and rhythm pattern. Visually, this design created an overall harmonic effect. Fire Blossoms refined what is known: laser cutting technology and three dimensional effects of apparel design. This design contributed to a new original and innovative way to use laser cutting technology and 3D effect. The design was significantly different from the existing design domain in creating a rich-layer laser cutting effect.



FORTUNY WITH FLARE AND A POST-MODERN TWIST

This design was inspired by the work of Mariano Fortuny. The concept was an art piece to be worn in the form of a long, hand-pleated silk evening dress with an un-pleated flared silk coat, each digitally printed with an image derived from a photograph of rusty metal and peeling paint. The source of the photograph was an abandoned train car, and was used with the artist's permission. Digital printing rather than hand-dyeing the silk was chosen for environmental responsibility. The selection of an unorthodox image as subject matter for the print was done to infuse the ensemble with an unexpected, slightly humorous Post-Modern design approach. An adaptation of the traditional Japanese Arashi Shibori technique was used to pleat the silk fabric for the evening dress.



HARMONIOUS COEXISTENCE

Just like various discrete members in human society, dense forests have their own versatile members; trees, flowers, moss, mushrooms, and so on. They are inhabiting harmoniously together in forests. Mushrooms are the typical ones which are showing a coexistence rule well enough to share roots with trees without damage. Among all species of mushrooms, crinoline stinkhorn shows us the overlay of transparency through its own nets. On the other hand, a swarm of flowers and leaves in a forest show us the overlay of repetitiveness. This design represents this kind of overlay of repetitiveness, transparency and continuity by using hand knitting technique and leather materials from the designer's own aesthetic point of view. Knitting is the most flexible and easiest way of creating shape by using any color, yarn size and texture at a maker's own free will.



HELICAL ITERATIONS

The purpose of this design was to develop a sustainable design through the use of re-purposed and post-consumer materials inspired by an Op-art artist. The inspiration of this design came from the art of Bridget Riley, a British painter and designer whose work is generally known for being one of the foremost experts of Op-art. Her distinctive style of black-and-white optical art paintings uses simple geometrical shapes including circles, squares, or stripes to set out intricate and repetitive patterns to create movement as well as optical illusions (Biography of British, 2016). Six pairs of post consumers' khaki pants in two different hues with different sizes and shapes were hand-cut and sewn together to create a fabric surface for the top and the skirt. Alternate placement of tan and black color khakis in mathematically decreasing angled stripes were sewn together to emulate Bridget Riley's Op Art.

Biography of British Op-Art Abstract Optical/Retinal Art (2016). Retrieved from <http://www.visual-arts-cork.com/famous-artists/bridget-riley.htm>



HOPE

A growing number of aging homeless women are looking for shelter and struggling to construct a sense of valued life and self (Gonyea & Melekis, 2016). The design process for the Hope garment engages underprivileged women in a co-creative design experience. The goal of this collaborative involvement was to inspire and positively impact the self-confidence of these women through use of their creativity in a designed garment. Enhancing creativity through exploration and discovery may consequently improve wellbeing. Specifically, Prescott et al. (2008) found a strong correlation between art making activities and life achievements of the homeless. Participants in this co-creative design experience imagined design ideas through a series of accessible creative activities. This creative process also builds on design research such as *The Peoples' Print*, by Melanie Bowles and Emma Neuberg in which textile design utilizes participatory design to empower consumers through direct involvement in the design and making process.

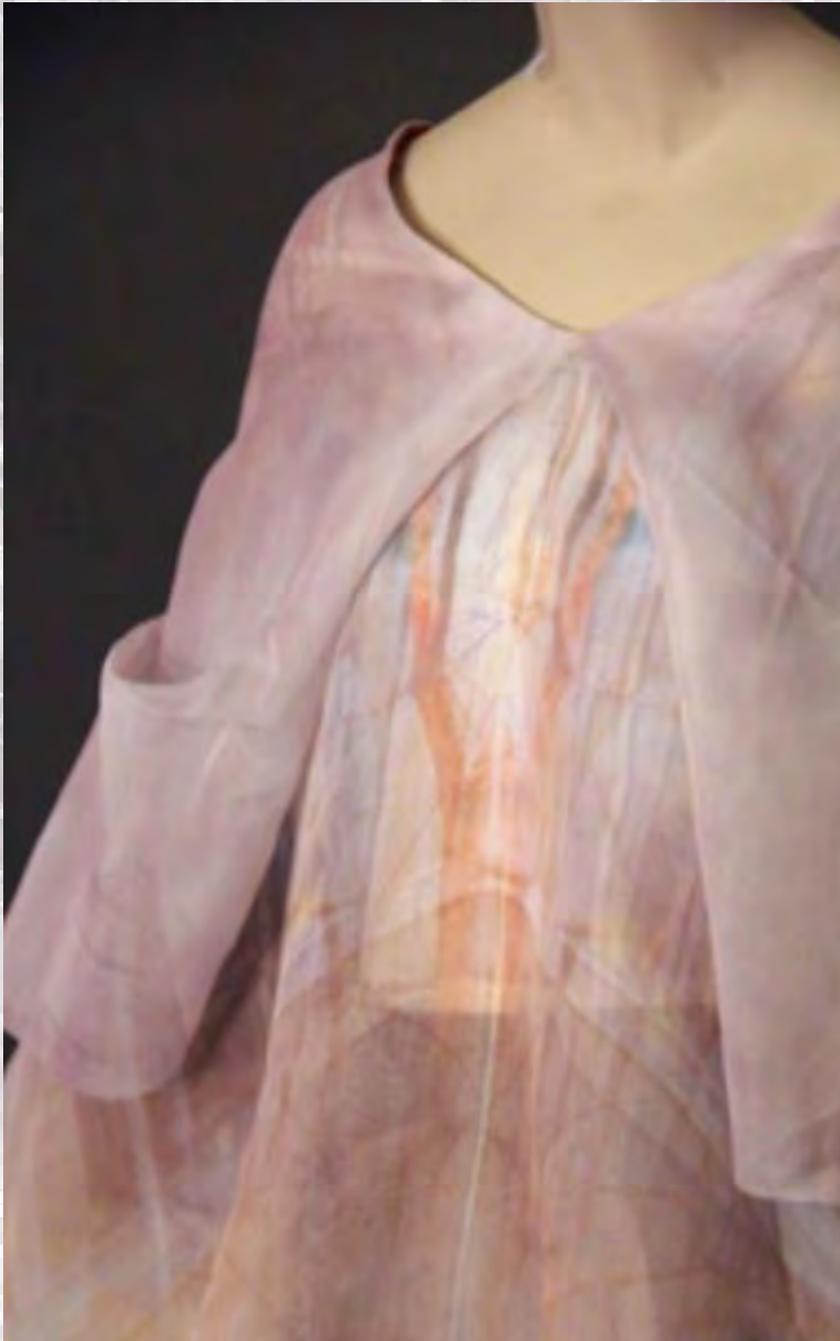
Gonyea, J.G. & Melekis, K. (2016). Older homeless women's identity negotiation: agency, resistance, and the construction of a valued self. *The Sociological Review*. doi:10.1111/1467-954X.12369
 Prescott, M., Sekendur, B., Bailey, B., & Hoshino, J. (2008). Art Making as a Component and Facilitator of Resiliency with homeless youth. *Art Therapy: Journal of the American Art Therapy Association*, 25(4), 156-163.



HYPERBOLIC HONEYCOMB

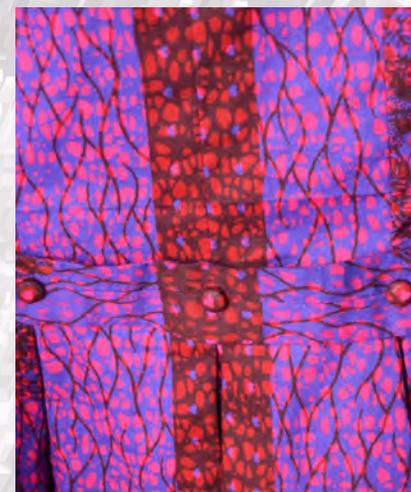
The purpose of this design was to incorporate theory from non-Euclidian geometry and visual inspiration from a honeycomb into a garment for formal wear. Non-Euclidian geometry is a highly-theoretical geometry that works with the hyperbolic plane, which is a plane with constant negative curvature (Taimina, 2009). Non-Euclidian geometry can be modeled by employing shapes like pentagons, hexagons, and heptagons. The design was first modeled in paper on a half-scale form. Next, the shapes were cut from a caramel cotton. The decorative pieces sewn on the hem were made from designer cork tiles. Cork is sustainable and its fluid lines visually represented the honey in the honeycomb. The pattern for the cork was generated using Rhino 3D software and then exported to a computer numerical control (CNC) router. Each cork piece was then applied by hand to the dress. This piece is significant because it utilizes a novel material and theory.

Taimina, D. (2009). Crocheting adventures with hyperbolic planes. Natick, MA: AK Peters, Ltd.



HYPERRESONANCE

Designers have utilized engineered prints to strategically position images in creating optical illusion but are limited in utilizing engineered prints on multilayered translucent fabrics. In this design case study, 3D visual illusion was explored in a wearable ensemble through applying engineered digital imagery on silk organza using digital textile printing technology. The overall ensemble design was inspired by the ethereal effect of tree branches and glass windows during daylight. The ensemble was symmetrically designed with two main components, silk organza and twill. The poncho was digitally printed and constructed with three layers. A strapless dress with white bodice was designed to contrast the translucent organza layers in the poncho. The illusion creates an image shift and distortion based on the viewer's position and thus results in a visual hyperresonance. This study suggests that such techniques require the designer's understanding of dimensionality of lighting, fabric texture and color during the 2D CAD process.



I HEART AFRICA

Clothing and textiles researchers have long acknowledged that the clothing one wears is an extremely powerful symbolic way of expressing and reinforcing subtle values, relationships, and culture (Hamilton & Hamilton, 1989). The clothing worn influences cognition broadly, therefore, one's clothing choices can provide overture to meaningful cultural connections and experiences. This was the explicit purpose of this design project. Assuredly, (Bye, 2010) clothing and textile design has a long tradition in creative practice, but due to the increasing complexity of our world, there is a need to formally capture the knowledge. It was the intent of this designer to contribute to the field by delving into a unique, hands-on encounter with artisan yardage. The textile was acquired in Accra, Ghana, by the client who requested an ensemble appropriate for international business occasions. The designer purposed to create an ensemble appropriate for business events reflecting the client's experiences in Africa. The wax block surface design served as inspiration. Initially, this textile is perceived as a colorful, overall print with precise borders. However, the intriguing motifs, hearts, humming birds, and flowers, paralleled the client's positive and multi-faceted experience in Africa.

Bye, E. (2010). A direction for clothing and textile design research. *Clothing and Textiles Research Journal*, 28(3): 205 - 217.

Hamilton, J. A. & Hamilton, J. W. (1989). Dress as a reflection and sustainer of social reality: A cross-cultural perspective. *Clothing and Textile Research Journal*, 7(2): 16-22.



"IF IT ISN'T BAROQUE, DON'T FIX IT"

The ensemble was based on the contrast of Chinese adoption of exotic French Baroque influence and at the same time, France's adoption of China's influence in the visual and decorative arts during the 18th century. Both cultures exchanged and adopted ideas simultaneously because of the vast influence of the trade route of the Silk Road, between Asia and Europe. The designers' purpose was to create an ensemble reflecting this influence using a mixture of traditional interior design and fashion textiles. This also includes incorporating old world textile and surface techniques while making the garment relevant and representative visually of high fashion. This ensemble was created with tea dyed burlap, a hand painted and stenciled textile print, and hand needle felting for the butterfly embellishment. Old world methods of textile development in tea dying, felting, and stenciling were used to represent the traditional ways of working in contrast with the change of a younger more whimsical approach to design.



IKAT ON THE WAVES

This women's jacket combines a silhouette that evokes the flexible folded shapes of Japanese origami with surface design features characteristic of ikat dye techniques. The goal of this project was to take a ready-to-wear garment to a higher level of design sophistication intended for women sized 16-20. Choosing locally produced, natural fibers and a low pollution dye method allows this product to appeal on the basis of sustainability as well as fit. Wool purchased from a Georgia rancher was scoured and spun by a woolen mill and hand-dyed using space-dye techniques to create an ikat effect. Sampling was used over successive iterations to determine the spacing of skeins in proportion to the dye vat in order to produce the desired shapes in the final border. A larger version of the motif was chosen for the central portion order to allow the space-dyed border to flow visually around the wearer.



IN THE SPIRIT OF OTSUZURE

Heavily patched and mended boro garments from Japan characterize extreme methods of frugality employed to sustain garments over lifetimes. Indigenous Japanese otsuzure (work wear) were examined for clues to efficient material usage, aesthetics of wear, and methods of reuse that may be applied to sustainable contemporary apparel. Principles of wabi-sabi guided the composition of rustic, slightly damaged materials into seemingly simple garment shapes. They integrate clean structures with adaptable fit, plus a collar and pockets. Sashiko stitches reinforce fragile areas. The minimal form of the top is uncontrived; a natural reflection of a solitary rectangle of cloth cut to eliminate all waste while balancing perfectly from the shoulders. The cut of the mompe, led to improved material efficiency and fit, and an unusual pocket composition. A blend of hand and machine technologies integrates function and craft into these wearable garments that transcend fast fashion trends and offer alternative methods to patterning and pocket design.



INFINITE SYMMETRY

I have always been captivated by the potential of infinity and the beauty of symmetry. I have thought if the infinity is the nature of God, then symmetry is the manifestation of God's beauty. Infinity is an abstract concept describing something without any boundaries. Theologians have considered the infinity as one of the characters to describe the absolute perfections of God. On the other hand, symmetry and beauty are often claimed to be bound up. According to art historians and philosophers, the psychological and aesthetic properties of symmetry are binding, order, law, formal rigidity, constraint, boredom, stillness, monotony, fixity, stasis and simplicity. Through my garment, I aimed to deliver those properties of symmetry with the structured and subdivided face of folding. The entire structure of the dress has complete bilateral symmetry. The shape of the sleeves was derived from the infinity symbol. In order to give the feeling of the infinite distance, a vanishing point was created in the center of the round shape of the sleeves and also in between the legs. Besides, I intended to express the limitless sublime beauty to be expanded into the space by positioning shoulders opened and upward and making all edges of the skirt extend outward. Detailed observation reveals a small unit being repeated continually, which was inspired from the principle of the fractal. I used the hand-pleats technique to design a structure delicately where smaller units are repeated and expanded into a larger shape. After drawing an origami pattern for folding, exquisite and beautiful pleat patterns were obtained through several times of practice. As for material, transparent and dull salmon colored polyester organza was used, emphasizing the sense of space through the attenuating distinction between dress and ground.



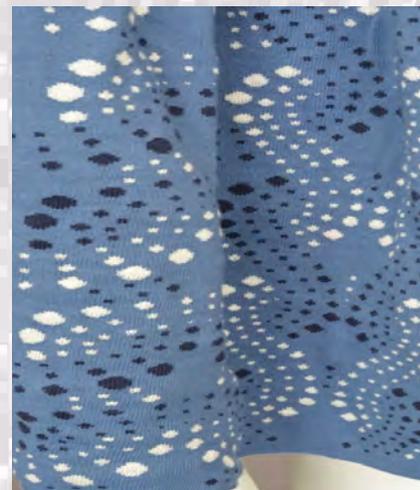
INTERTWINED HAPPINESS

White wedding gowns are commonly used by brides today; meanwhile red is the most prominent color in traditional Chinese wedding dress. The purpose of this exploration was to create a reversible design that can meet both traditional Chinese style and western romance by using a combination of knitting technology and handcraft skills in overstock cotton yarns. The multiple-wear design would be ideal for a series of wedding events for women who desire distinct aesthetics and sustainable concepts. Additionally, the two pieces in the ensemble can be worn separately with different styles or items for other occasions which would satisfy a woman's need for comfort, identity, and versatility. Through this design, two collaborators came together aiming to combine their scholarly interests of knitwear and culture with a clear intent on challenging the knitwear development techniques through shape and surface using the a Stoll CMS-3 ADF knitting machine and M1plus software.



JOGAKBO ROSE

The purpose of this project is to combine the cultural design components, construction techniques, and highlight the sustainable practice of using natural dye to create a modern look. The inspiration of this garment is derived from the Jogakbo, that is a patchwork wrapping cloth that was commonly used in traditional Korean society. The design is made of traditional Korean textiles I acquired as a family heirloom. The Jogakbo patchwork technique was the rational choice to salvage useable pieces from the old deteriorated fabrics. The ramie and hemp were pre-mordanted with alum, dyed with natural dyes, and washed. The main design elements were line and shape with a strong modernity in its geometric plane partition of the rose shape. Jogakbo pieces were assembled using flat-felled seams. The dress creates rhythmic characteristics with the structural patchwork and decorative rose motif, contributing to the expression of a sense of emphasis and unity.



KNIT STITCHES SQUARED

Through the past few years, my design scholarship has been focused around the knit stitch. I have looked at the form from different perspectives and been inspired by its shape, form and function in designs. In this dress, the aim was to look at how I could use the knit technology of the Stoll knitting machine and the M1Plus software to develop a knitted design with shape and surface appeal that both utilized the stitch as a way to create the garment yet also showed the stitch in the surface design. Through extensive sampling and exploration of the machine and the software, the development of the dress took shape with the intent on pushing the knit technology, yet developing a file and a garment that could be reproduced.



LES NYMPHÉAS - TREES REFLECTIONS

The inspiration of this coat was to reflect the colors and serene feelings created by the branches of weeping willows as they fuse into the water in the painting, *Les Nymphéas - Trees Reflections* (1915-1926) by Claude Monet. The purpose of the design was to incorporate Monet's unique artistic interpretation of nature to surface design elements in conjunction with the environmentally friendly dyeing technique. Wool yarns with three different textures were dyed with Kool-Aid drink mix and couched onto black wool gabardine to create the surface design. The loose ends of yarns at the hemline are felted with added black wool roving. Carefully controlled yarn application created soft movement of artist's brushstrokes; while the textural transition of the felted hemline created the willow reflection harmonizing into the water.



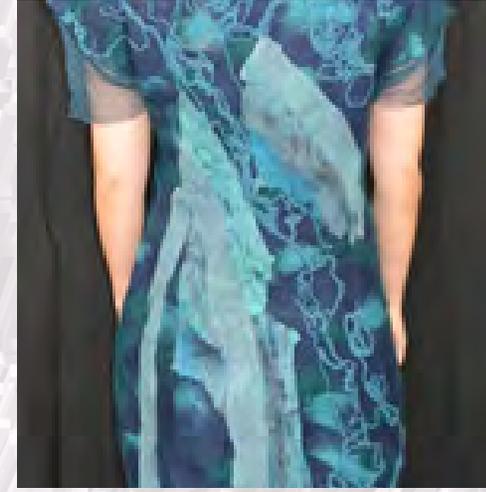
LUCENT: LIGHTWEIGHT WATERPROOF JACKET

Lucent is a lightweight and waterproof activewear jacket, achieved by exploring creative pattern making by using a half-scale dress form design process. The initial prototype of this jacket was draped on an Alvanon half-scale dress form. The experience of designing in half-scale was an iterative process with a contemplative reflecting on the process. Iteration is an integral part of the design process because the making of iterative prototypes underwrites a process of critical thinking beyond the first solution. This method contributed to the creative development of the work by facilitating discussion and iteration. The half-scale sample challenged me to think beyond the initial design. The iterative half-scale process also facilitated dialogue between the creator and the object, sparked new ideas, clarified ideas, and reignited the creative process.



LUCKY ENSEMBLE

The purpose of this design was two-fold: to create a contemporary Korean ensemble inspired by the traditional Korean costume, Hanbok, and to reveal the transition from tradition (complexity) to contemporary (simplicity). In order to invoke the traditional theme, textile design using lucky pouch motifs with colorful gradients was incorporated into digital printing. This design has cultural significance, as a lucky pouch is a traditional method for Koreans to wish others good luck. The creation of textile design using ethnic CAD motifs and digital printing can enhance the aesthetic value of a garment, especially when introducing new ideas and designs for ensembles like this one. This method of transitioning from traditional to contemporary clothing can assist ethnic groups in finding clothing styles and designs that are comfortable, convenient, and sophisticated while honoring cultural heritage.



MINE FOREVER: PROMOTING LONG-TERM ATTACHMENT TO APPAREL THROUGH TRANSFORMATIONAL DESIGN.

The intent of this piece was to push the designer's boundaries in terms of Leadership Creativity, or the ability to produce a garment that is directional, meaning that it is intended to be produced in small quantities but contains characteristics that could inspire others to emulate and reproduce adapted versions. The research and discovery phase of the design process led the designer to theoretical concepts related to sustainability and experimentation with textile design. The color story and visual language were developed by channeling impressions from the Canal St. Martin in Paris. Following the principle of zero waste, this piece was felted and is seamless, and can be transformed by the user into several styles, enabling the user to keep the garment as a long-term, viable component of her wardrobe.



MOLA BOREALIS

Molas are decorative panels that are sewn into the Kuna women's blouses and they are Panama's most famous native handicraft, dating one hundred twenty-five years ago (Anderson, 1977). They are one of a kind, entirely hand made, and their designs range from nature and geometry to fantasy. I challenged myself to take the craft of molas and give it a new updated life in today's fashion arena. The concept behind the look had to be a fantasy, dream-like vision of something in nature that maybe Panamanian people could never see in their lifetime, such as an aurora borealis. The mola technique panel has six layers of silk dupioni, overdyed and hand embellished. The chunky wool hand knit sweater was dyed skein by skein in multiple colors. The isolating contrast of the waist area suggests fragility and it is meant to overemphasize the embellished mola technique. The creative exploration of the slow hand making process of molas resulted into a serendipitous modern ensemble, challenging current notions of aesthetics and uniqueness and opening up sustainable alternatives to preserving the vanishing artisanal industry.

Anderson, J. T. (1977). THE UNIQUE ART OF MOLAS. Retrieved from <http://digitalcommons.unl.edu/sheldonpubs/108/>



ONENESS

Inspired by the different perspectives toward the body in the Eastern and Western cultures, this design project focused on the development of innovative design principles in order to represent the concept of oneness, derived from the harmonious union of yin and yang, an ancient underlying philosophy and practice that is still imprinted in every facet of the Eastern culture. The designs of Oneness captured the complementary relationship between contrary elements (e.g., earth-sky, darkness-light, body-mind, female-male) and the dynamics generated from their infinite interaction. Through the marriage of two completely different forms, symmetrical balance was achieved within asymmetry. Continuous strips that wrap around the body represent interdependence between the elements and their connection within the universe. Oneness invites the audience to acknowledge and appreciate the beauty of cultures, their own and others, as well as to celebrate the rediscovery of cultural heritage as an inspiration for creators in all fields.



PHOENIX ENCIRCLED BY WHITE DRAGON

This design combines Chinese cultural symbols with three dimensional geometry to create a soft sculpture. Specifically, the purpose of the design was to 1) transfer Chinese cultural symbols into a dress, and 2) explore geometrical shape to create cohesive art-wear. This asymmetrical garment design consists of three layers of designs: a transparent dress, a phoenix, and a Chinese dragon - a white dragon coiled around a transparent dress, which is decorated by phoenix feathers and wings. A contrast effect was created by the solid white cotton fabric and the transparent fabric. Hundreds of dragon scales and dozens of dragon fins were placed on the coiled dragon body, creating a flying, repetition, and rhythm pattern. Visually, the coiled 3D dragon, the phoenix plumes and wings, the contrast texture between solid cotton and transparent fabric, and the unique design shape created a harmonic design effect together.



PIKEMAN'S MINI-DRESS

Pikemen were foot soldiers who utilized spears to fight off attacking cavalry. The armor worn by Pikemen in the 1600s included corselets and plates that protected their thighs from attacks (Stone, 2013). Their armor was still highly intricate and represents a fusion of war technology and handcraft (Stone, 2013). Therefore, the purpose of this design was to visually represent the Pikemen using technological processes while still incorporating hand-sewing and craft elements. The garment was designed using Rhino 3D software. A block was drafted in Rhino and manipulated. The pieces were arranged into three markers to be cut from three royal-blue suede hides. Each marker was cut separately in the laser cutter. The design was beaded by hand to mimic the rivets in the Pikemen's armor. This design is significant as it utilizes unique historic inspiration, laser-cutting, and 3D software used in combination with handcraft techniques.

Stone, G.C. (2013). *A glossary of the construction, decoration, and use of arms and armor: In all countries and all times*. Mineola, NY: Dover Publications.



POLYFROST

The purpose of this project was to create a contemporary upcycled garment driven by the concept of the golden ratio through the use of re-purposed and post-consumer material which, in this case, came from used knit socks. This design project shows the designers interest in the ways in which objects become entangled with the concept of deconstruction and reconstruction. The fabric for this dress was created by placing and sewing together different triangular sock shapes following the golden ratio. The surface of the jacket was embellished by various sized fiber berries from socks materials. The main foot part of the socks was cut into triangle shapes and seamed together to create a dress. The ribbed cuff parts of the socks were sewn together to create a bolero jacket. The toe parts of the socks were used to create fiber berries to embellish the bolero jacket.



PRIMARIES IN SQUARE

Primaries in Square is a dress and cloak ensemble that uses simple shapes and minimal-waste pattern cutting to sustainably celebrate the productive tension between control and chaos. The primaries -- blue, yellow and red -- were created using *Indigofera tinctoria* (indigo), *Curcuma longa* (turmeric), and *Rubia tinctorum* (common madder) and applied to silk charmeuse and dupioni (both 19mm), with the latter two dyes applied to silk mordanted with aluminum potassium sulfate at 6% owf. The design pays homage to complex simplicity by using primary colors derived from plants and applying colors to simple shapes like squares and rectangles. Stream of consciousness surface design was created through batikation painting, and combined with mokume shibori, a more controlled stitched resist technique. Surface design techniques disrupt basic shapes and colors to add aesthetic complexity and to conceptually remind us of the water used and often abused in textile production.



REBIRTH

With textile waste growing, it is increasingly important for designers to explore new ways of upcycling. Utilizing the strategy of upcycling, combined with the concept of traditional Chinese dress style, Qipao, the purpose of this design was to refashion and add new value and significance to secondhand men's suits and neckties by creating a culturally inspired feminine dress with ornamental detail. Both the tailored men's jackets and neckties were made out of quality fabrics despite small damaged areas. By redesigning and making use of these otherwise underused items, they are given prolonged life and increased value. In addition, the design encourages the consideration of cultural inspiration in upcycling and how the two unique concepts can be combined.



REMINISCENCE OF REDINGOTE, VERSATILE COATDRESS

The purpose of this project was to create a versatile design for designer markets that implements sustainable strategies through natural dyeing and Design Light. The versatility was achieved with its removable sleeves using 18 separating zippers. This coatdress incorporates an androgynous look of design elements of redingote: a feminine silhouette of cowl design of the skirt combined with a large notched collar and a single-breasted front closure. Asymmetrical line of the skirt and the fitted bodice creates informal balance. For the surface design, an inspiration came from *The Water Lilies: Setting Suns* by Claude Monet. Twisting and tying resist techniques and natural dyes (alkanet, annatto, cutch, and sandalwood) were used to emulate the painter's dappled brushstrokes and the color schemes. The French seam, bias binding, bias facing, and bound buttonholes were used to complete the look. The skirt was lined with fabric dyed the same as the skirt.



RESIST

Resist interrogates the productive tension of dye penetration using clamped shibori, batik and natural dyeing techniques on silk dupioni and charmeuse. The design is dynamic and changes with wear and exposure to light, washing, and body movement using two natural dyes known for poor fastness of color - turmeric (*Curcuma longa*) and indigo (*Indigofera tinctoria*) in addition to madder root (*Rubia tinctorum*). Aluminum sulfate at 6% owf was used as a mordanting agent for turmeric and madder dyes. While mordanting preserves some fastness of color, the blues and yellows in the jacket/dress ensemble will slowly fade into subdued colors that remain luminescent because of the shape of the silk fiber. In imagining sustainable futures, my design research asks: What new aesthetic possibilities arise when we re-think attachments to constancy of color and embrace the spontaneity of degradation, change and metamorphosis?



ROGUE MISTRAL

Rogue Mistral was developed from pre-consumer textile waste (discarded scraps) from university apparel design workrooms. Rouge Mistral employed a tufting textile fabrication technique where narrow strips of discarded textiles scraps were pushed up through an open weave textile (discarded burlap coffee bean sack) forming loops on the right side of the cape. The tufted design of the cape was inspired by the strong Mistral wind that blows from southern France into the Gulf of Lion. The dress portion of the ensemble was strategically designed and draped for maximum utilization of remaining discarded textiles. Side panels of dress were shaped with curved seams to compliment the Mistral swirling influence in the cape. A variety of textiles were utilized in this design: natural, synthetic, and blended fibers in knits, plain weaves, lace, and netting to name a few. Production of Rouge Mistral kept approximately 5 pounds of textiles from entering landfills.



SHEER FORCE SUSTAINABLE DRAPED ENSEMBLE NO. 4

Merging unique apparel draping with sustainable design practices was the overarching purpose of the project to create an original design that will serve as a teaching example for apparel design curriculum. The final ensemble resulted from the exploration and manipulation of sheer and semi-transparent fabrics in zero waste draped design. A sheer outer garment was developed first by using the geo-cut method and includes a digitally engineered print to add to the value of the garment. A zero waste dress serves as a foundation for the outer garment and was inspired by Madame Vionnet and can accommodate a range of sizes. Other design considerations add to the sustainability of the ensemble to include careful materials selection to allow for repurposing or recycling. Ultimately, the garments provide a real-life teaching example for students to interact with in the classroom to encourage their own unique sustainable apparel design solutions.



SUNRISE OVER RAINBOW PATCH

The purpose of the current design was to use recycled materials to make a scene, sunrise and red clouds over a rainbow patch, in a sustainable dress. Principles of color and design were applied. Fabric rolls were made by rolling a piece of dark color fleece scrap and a piece of light color recycled felt together. From the dress' right to left side, the fabric rolls were arranged from cool colors (green and blue) to warm colors (red and orange). From the dress bottom to top, the fabric rolls were arranged from dark color (black, deep rose) to light color (light yellow and white). These arrangements created a visually interesting rainbow pattern. The emphasis point was the sunrise over the layers of clouds, which stands out by contrasting with the dark blue gown and catches the viewer's attention. This design contributed to what is known in sustainable fashion: make throwaways back into art. Rather than using a digital printing method, this design contributed to the apparel design field by showing an original way to use fabric scraps to make a scene in a sustainable design.



THE ORIGIN OF ANANSI THE SPIDER

The Origin of Anansi the Spider is inspired by an African fable from the Ashanti people of Ghana. Anansi had dreamed to be lord of all stories, so he went to the Sky-God, Nyame, and made his request. Nyame gave him the mission of bringing back a python, a leopard, and a swarm of hornets and promised that if Anansi did this, he will become lord of the stories. Anansi was a greattrickster, and was able to use his cunning wit to fool the animals into coming back to Nyame with him. Anansi succeeded and was named lord of all stories. A digital print was created encompassing all the animals on Anansi's quest. This print was used as the exterior of the traditional Ghanaian mermaid dress silhouette. Anansi was created from an etched leather image of a Huntsman spider hand-sewn onto the dress.



THERMIC: A RESEARCH-DRIVEN BASE LAYER DEVELOPED FOR RUNNERS

The objective of this study was to develop and test a base layer concept that aids in thermal comfort while running in cold weather. The base layer concept was developed through a participatory design scenario where attributes that are important to runners who run more than 30 miles per week were identified and applied through concepts generated in quasi-experimental controlled design sessions and tested through wear trials in actual use environments. The outcome of this research is Thermic, a further refined prototype, based on wear test results. This project followed a Participatory Design (PD) process where runners (a.k.a. users) were active participants in the creation and testing of the base layer. PD methods are grounded in the context of use and involve users as inside and active contributors throughout each step of design and design development process.



TRADITION AND SIMPLICITY INSPIRED A SET OF CATHOLIC LITURGICAL VESTMENTS

New vestments were needed when our Catholic parish got a new priest and deacon. Both are large men and the vestments at the church simply did not fit. Sets of garments were needed in all five ritual colors required by the Catholic Church. While the garments can be purchased, they are very costly so I volunteered to make the garments and to keep costs to a minimum. Ornate liturgical garments have been standard in the past few centuries, however our new Pope Francis clearly indicated that all clergy should dress more simply, in keeping with the vestment styles of the early church. Both the Priest and Deacon required the garments to be made in cotton fabrics, without embroidery and minimal embellishment. A set of garments was made for each in the five liturgical colors. The green set, used for the ordinary masses, is submitted to this design exhibition.



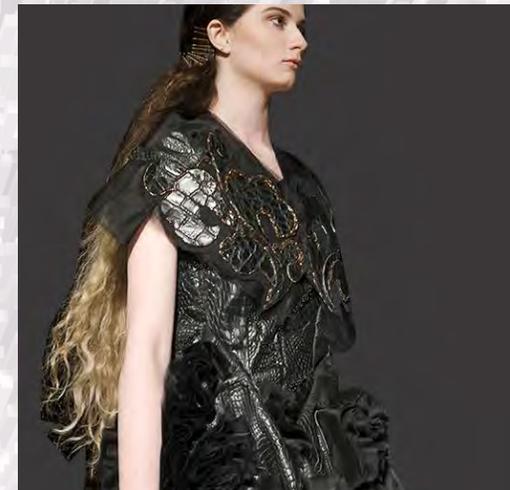
TRIANGULAR PYRAMID

Triangular pyramid demonstrated a new concept of Clothing + (Clothing plus). Inspiration for this piece came from the triangular pyramid in geometric space. The triangular pyramid is one of the basic elements of geometry. This project combined various structures of clothing with a variety of triangular pyramid shapes to explore the relationship between clothing and geometry. In addition, the project was intended to enrich diverse forms of the clothing silhouette.



UNBRIDLED

Unbridled was inspired by a visit to the Undressed exhibition at the Victoria and Albert Museum. From early periods in costume history, women were bound or contrived through the use of banding and corsetry into an ideal look and shape. Unbridled, highlights the use of bands in a less constrained manner, creating movement away from the body equal to the pull against the body. The work investigates the application of trim and soutache in angles and curves. The selection of fabrics and colors represent a neutral palette, indicating the indecision between bondage and freedom, while the silhouette also represents the dichotomy of constraint and extension. The use of cotton and linen fabrics provided body and sufficient fabric weight for the chosen design while highlighting natural fiber resources. The investigation of structure and volume without the use of boning and horsehair braid offered insight and opportunity for experimentation in the selection of materials, findings and fabrics.



AN IDEOLOGICAL CONTOUR OF WOMEN

Gender has been considered as an important social categorization (Cameron & Lalonde, 2001), and gender stereotypes are pervasive across different cultures, and carry relatively well-defined prescriptions for typical male and female behavior. A female's gender-related membership contributes to her self-concept and self-esteem. In fact, women have been viewed as occupying a disadvantaged position in terms of a variety of social, political and economic outcomes. Female individuals in different cultures are motivated to maintain a positive social identity through engaging in social comparisons that preserve the favorability and distinctiveness of females to males, and social competition with direct attempts to elevate the status of females. One of the traditional social comparisons that preserve favorability and distinctiveness of females to males is related to reproducing offspring. The process for a female transition to be a mother boosts her self-concept and self-esteem while demonstrating the deeply entrenched power of being a woman. The presented design is to create a statement to address women's gender-related social identity with a focus on their power for sustaining human being.

Cameron, J. E., & Lalonde, R. N. (2001). Social identification and gender-related ideology in women and men. *The British Journal Of Social Psychology/The British Psychological Society*, 40(Pt 1), 59-77.



AU PLEIN AIR

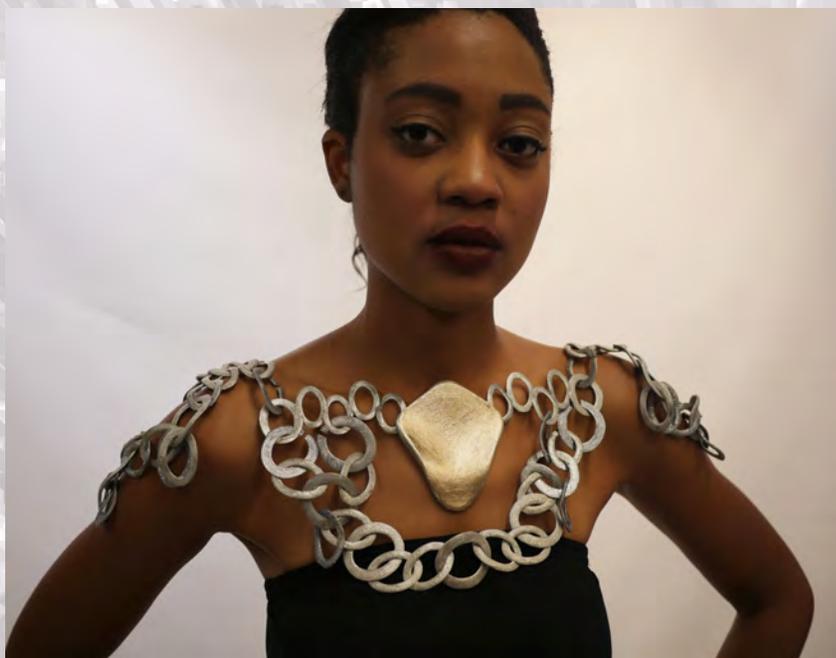
Au Plein Air is closely associated with painting outdoors and was embraced by Impressionist artists. The designer sought to capture the textures, color palette, and movement of Au Plein Air through innovative design and sewing techniques. The work began with movement - a jacket with a light weight boucle' knit capelet, flowing as the fabric follows the model and leads the viewer's eye. For front interest, leaf-like lines were transferred to the pattern and re-worked as geometric shapes collectively reading as flowing lines. This bargello quilt concept required revision for use in a 3D garment to maintain precise lines of fit and shaping. The motif and pattern were exploded to add seam allowances for application of strip sets. The paper pattern was used as a foundation to which the strip sets were aligned and sewn as the pattern shape was maintained. When complete, strip sets were sewn together and paper was removed.



BONNIE AND BYE: A BRAIDED APPROACH TO DESIGN

Graham Sullivan suggests viewing creative scholarship as a braid. We found this metaphor helpful in clarifying both discrete parts and iterations of process within our design practice. We elaborate Bye's (2010) framework for design scholarship, expanding a section for both individual and shared contextual review. Our individual interests ranged from zero-waste design, cultural garments, holdings within our historic costume collection and historic methods of fully-fashioning textiles. We collectively identified a design scenario inspired by the holdings of Bonnie Cashin. The design artifact pays reverence to many key Cashin design elements. The blanket weight double-faced cashmere coat features, modified dolman sleeve, oversized patch pockets and tactile handcrafted tassel closures. The coat is unlined with a raw self-fulled and faced finish. This design contributes to the continuing discourse seeking to shape the tenets of design research through practice. Collaborative efforts create shared values and bolster our unique strengths as a design field.

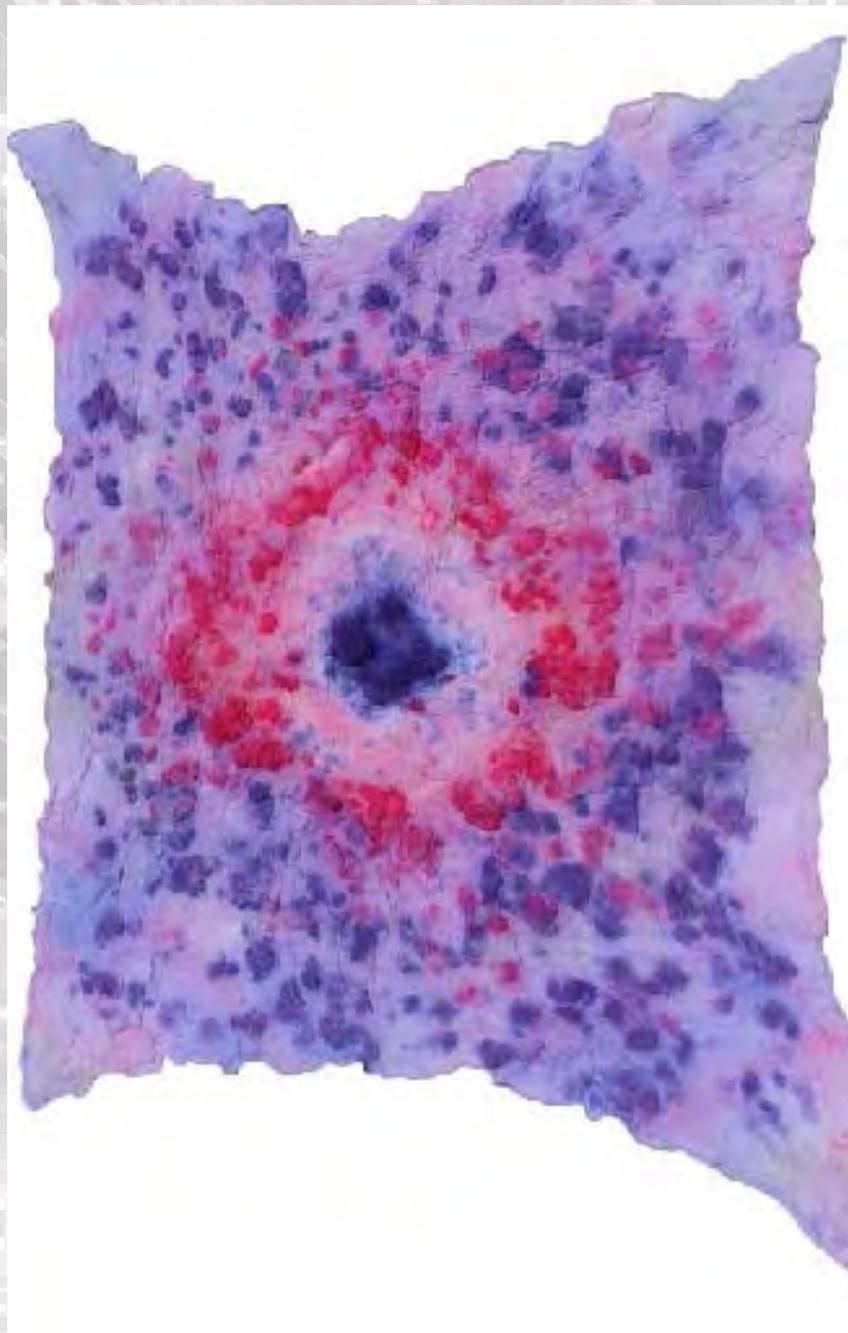
Bye, E. (2010). A new direction for clothing and textile design research. *Clothing and Textiles Research Journal*, 28(3), 205-217.



CHAIN OF EVENTS, A 3D PRINTED SHOULDER ADORNMENT



Chain of Events, a 3D printed shoulder adornment, evolved out of a desire to portray the many roles a woman enacts throughout her life. This piece is both a literal and metaphorical depiction of how the roles one attempts can be donned by choice, necessity, or force. Over time chains have been used to control women as in the cases of slavery and chastity. Though the rights of women in the 21st century have catapulted forward, there is a resurgence of conservative groups attempting to reassert control over women's rights. The significance of this work is in its use of an emerging technology to create wearable feminist centric art. The ability to use modern design processes to chip away at archaic notions gives the artist power to tell a story in three dimensions. Chain of Events is an artistic response to those who would shackle women by limiting their choices.



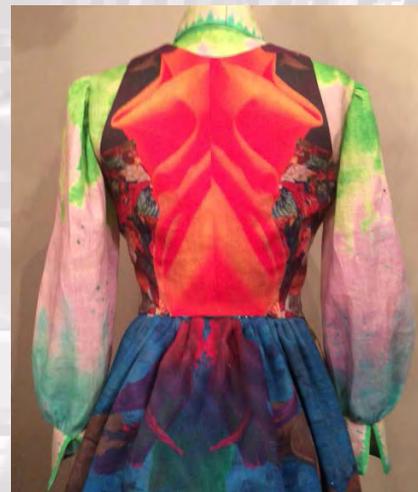
COTTONWOOD IN COTTON CANDY

Cottonwood in Cotton Candy was an artistic expression which utilized experimental textile design by having incorporated sustainable found fibers. This piece was intended to be displayed as a hands-on, dual-sided table cover. This research combined poplar seed hair fibers (cottonwood) with wool fibers, which were felted to silk chiffon. The color scheme and aesthetic was inspired by cotton candy. Cotton candy shares the open, light and airy essence of cottonwood seed hair fibers. The cottonwood fibers were washed and carded. In addition, the silk illustrates decorative fabric manipulation methods which included fold and clamp dye resist techniques, dye discharge, and felting. It was discovered that cottonwood seed fiber hairs accepted dye when manually manipulated, and lent themselves to being felted when mixed with wool roving. The objective of this design research was to demonstrate the ability of cottonwood seed hair fibers to be incorporated into an artistic textile creation.



DANCING SEAFOAM - A TRIBUTE TO THE OREGON COAST

Dancing Seafoam is the first in a series of garments that will be dedicated to the natural elements found along the Oregon coastline. My specific focus for this series is to look at parts of nature that are not considered traditionally beautiful but are still important to protect. While it is not pleasant to smell and can be a nuisance to humans, seafoam carries an organic matter that helps feed creatures along the shoreline. I wanted to design a dress that was overwhelming, yet had a lofty appearance and moved like the foam in the wind. The over layer of the garment is made of ivory polyester organza hand sewn into variously sized puffs. The inside of each anchored puff is beaded with sequins, wooden beads, or shells to represent the mixture of sand, debris, and organic material mixed into the foam when it washes up on shore.



DIGITAL DILEMMA II

The purpose of Digital Dilemma II was to continue the exploration in the Digital Dilemma Series and to create a woman's ensemble designed to (a) explore alternative methods to access the technology of engineered digital textile design and (b) create complex engineered digital textile designs through varied processes to work with the sculptural seamlines and silhouette of the ensemble. Although the finished ensemble is presented as full scale garments, the entire design process of flat patterning, mocking up the muslin, digitizing each of the pattern pieces, and engineering the textile print were created completely in half scale. New possibilities of how traditional half scale use can be reinterpreted to suit the needs of the digital user are of interest, especially to those involved in online design studios.



ENGINEERING ART NOUVEAU

The purpose of this design is to virtually engineer digital textile prints and laser cut patterns to explore innovative design methods and create a complex dress: both laser cutting and digital printing explore various ways to replicate the stained leaded glass effects. The source of design inspiration for this design is Tiffany lamps, which is stained leaded glass lamps originally designed by Louis Comfort Tiffany (Frelinghuysen, Cooney, & Obniski, 2007): these lamps are considered part of the Art Nouveau movement. The designer explored digital print patterns with different hues and saturations for the effects of lights that come out of the lamp. This design process of integrating various technologies gives new insights to design students in an educational setting. Therefore, designers can also take opportunistic advantage of emerging technologies that give them access to new solutions and aid in the productivity and creativity of the design process.

Frelinghuysen, Cooney A., & Obniski M. (2007). Louis Comfort Tiffany (1848-1933). The Metropolitan Museum of Art. Retrieved from http://www.metmuseum.org/toah/hd/tiff/hd_tiff.htm



IRISH ROOTS

Market research revealed that Irish childrenswear is limited to classic designs in a range of pastels, neutral colors, and some primary colors and does not have Irish symbols on the garments (Cilento, 2016). Some of the colors stated to be rare in childrenswear include green, red, and purple (MacCabe, 2012). This childrenswear jacket, Irish Roots, fills a gap in the market as it was created in whimsical colors and emblems not commonly found in the Irish children's market. The purpose of this project was to explore digital printing technologies by creating an engineered childrenswear jacket inspired by the designer's Irish heritage. The goal was also to combine both visual and physical textures within the design and produce a colorful children's garment. The jacket is also an innovative example of Irish-inspired childrenswear, which has successfully incorporated Irish symbolism into the design and addresses the gap discovered in the Irish children's market.

Cilento. (2016). Cilento: Child. Retrieved from <http://www.cilentodesigner-wear.com/product-category/child/>

MacCabe, R. (2012, October 13). Childrenswear: new Irish online site Mash'n'Gravy. Irish Times. Retrieved from <http://www.irishtimes.com/blogs/fash-mob/2012/10/13/childrenswear-new-irish-online-site-mashngray/>



NEWTON BRA

The Newton bra marries strength and stability with an attractive design in providing the ultimate movement reduction for large cup women participating in high impact sports. Using a qualitative survey of 17 participants, the research aimed to identify the features most desired in a sports bra for women, 40-60, who wear a C-cup or larger. The most important attribute was to reduce or eliminate movement. Following a user-centered design framework, the Newton Bra incorporates an elastic band constructed to diminish the upward movement of the breast tissue. The bra design employs a 2-layer system of encapsulation with an additional outer layer of compression which includes the axillary (underarm) area. Thus, Newton's Law is proven true that what does not go up, will not come down.



OMBRÉ ALPACA NUNO FELTING

Felted wool techniques implementing sheep fibers have been used to create interesting and luxurious fashion collections; yet, felted fabric with alpaca fibers have not recently been explored to create apparel. Since alpaca does not carry lanolin, a common allergen found in sheep's wool, it could be an excellent substitute for creating felted textiles. Thus, the objective of this sweater design was to explore alpaca fiber's ability to create a functional, aesthetic, and organic felted garment. The overall design was inspired by the stark contrast of the pollutant side of the textile industry versus the emergence and interest of sustainable and ethical textiles. The results concluded that alpaca roving is a workable fiber, effective with needle felting, machine-wash felting, and nuno felting techniques. This indicates potential for alpaca roving to be used as a successful fiber for textile felting.



ORIGAMI TRANSFORMATION

When origami merges with fashion design, the result can be functional as well as artistically pleasing (Choi & Choi, 2013). The intent of Origami Transformation was to create transformative fiber art that is inspired by the intersections of origami with art, textiles, fashion, mathematics, tessellations, and creative pattern cutting and is viewed in its various stages of development. The desired qualities were (a) to create 3-dimensional sculptural geometric shapes using appropriate textiles, stitching, and patterning, (b) to transform these shapes into wearable dress utilizing the folding theories of origami tessellation and conical everse truss model (Nakayama, et al, 2013), and (c) to integrate the sculptural geometric shapes within the garments and accessories to present a well-designed ensemble. Origami Transformation's three collapsible items reflect the usable space available within the two felt sculptures and is intended to be viewed at the beginning and end stages as well as the transformative process itself.

Choi, J. & Choi, Y. (2013). The Expressive Characteristics of Origami Fashion based on Functionality

Nakayama, E., Ishida, S., Liao, Y. J., & Hagiwara, I. (2013). Clothing skirt designed on conical truss model. *Advances in Manufacturing*, 1(2), 130-135.



PAISLEY IMPRESSIONS

The purpose of this project was to explore digital printing, surface design, and needlework by creating a childrenswear ensemble inspired by the designer's Scottish heritage. The designer wanted to include both visual and physical textures within the design to produce a unique childrenswear garment representative of Scotland. This three-piece childrenswear ensemble cohesively incorporated elements from Scotland. Digital textile printing technologies, surface design, and needlework were successfully combined to create a unique childrenswear garment. This childrenswear outfit contributes a unique design for niche consumers in the children's market. The ensemble demonstrates original methods and designs for childrenswear through the utilization of digital printing, surface design, and needlework as well as the combination of a variety of fabrics and textures. Paisley Impressions is an innovative example of Scottish-inspired childrenswear which successfully implemented Scottish emblems into the design while addressing the gap in the children's market.



RETHINK II: KOMBUCHA SHOES FOR SCARLETT AND RHETT

We challenged ourselves to rethink what constitutes sustainable consumer products in a world of increasingly stressed natural resources. We explored the innovative way to develop renewable materials, leather-like nonwoven fabrics, which can be used for apparel and footwear products for the betterment of people and the planet. The cellulose fiber mats formed by bacteria and yeast in fermenting green tea can be produced without any synthetic process or chemical materials. Our kombucha shoes can be an alternate future where we move to a cradle-to-cradle system, instead of relying on materials derived from unsustainable sources. The outcome of our innovative design efforts is presented by creating aesthetically pleasing, biodegradable shoes for Scarlett and Rhett, leading characters from *Gone with the Wind*, one of the most famous American fiction bestsellers published in the 1930s. RETHINK II provides a promising future - biodegradable material that provides an alternate future suitable for footwear.





SCOTTISH PUNK

The inspiration for the ensemble was derived from an interaction with a participant in a dissertation study on kilt-making currently being conducted. Scotland has always had a strong sense of heritage, and kilts and tartan are iconic components of the culture (Loranger, 2014). During the difficult economic times that typified the 1970s and part of the 1980s in the United Kingdom (U.K.), punk was a counter-culture movement born out of disenfranchised youths' frustrations (Cartlidge, n.d.). In Scotland and beyond, the kilt and punk rock iconography was a semiotic vehicle to convey feelings of discontent. The purpose of the three pieces created in this ensemble, Scottish Punk, is an attempt to encapsulate some of the visual imagery and messages of the punk time period. The designer utilized experiences and observations recorded during the creation of the ensemble to inform the semiotic and construction aspects of their dissertation study.

Cartlidge, F. (n.d.). Punk. In *A-Z of Fashion*. <http://www.bergfashionlibrary.com>. Retrieved proxy.lib.iastate.edu/view/bazf/bazf00470.xml?q=punk&isfuzzy=no#highlightAnchor.

Loranger, D. (2014). Addicted to skirts: An interview with Howie Nicholsby. *Journal of Fashion, Style & Popular Culture*, 1(2), 259-271.



STROKES OF A GARDEN GATE

The purpose of this design was to virtually create a prototype in Optitex 2D/3D and design an engineered garment that incorporate digital printing and laser cutting to explore the effects of depths within a dress. The source of inspiration was a caged garden gate. The patterns of the gate were laser cut and placed on top of the digitally printed floral petal prints. The design and construction processes for the dress include: 1) creating the garment pattern pieces in OptiTex, 2) creating and printing the textile prints, 3) designing and cutting laser cut prints, and 4) constructing the garment. This design contributes to a new way of integrating emerging technologies into an innovative design process. Documentation of this process gives new insights on the use of 2D and 3D by apparel design students and also provides a new way of applying technologies and creativity into one complex garment.



SYNTHESIS

The purpose of this design ensemble was to create a sustainable, yet functional, athletic wear outfit for our industry partner, Reebok. Considerations we had to take into account were the lifecycle of the garments, as well as highlighting local talent, regional manufacturing, and environmentally beneficial materials. Using materials such as Chitosan, a 92% polyester/8% spandex blend with the only antibacterial bio-agent finish certified by the EPA, natural dyeing techniques, partnering with a local textile design studio, the ensemble illustrates how technical and sustainable attributes can be combined. Overall, the design showcases the body by using asymmetric lines, and the subdued color scheme creates an edgy look that is wanted by Reebok's customers.



THE CHINESE WISTERIA

The purposes of this design were to: (1) fuse the techniques of Chinese painting and art philosophy with Western garment silhouettes; (2) experiment with the nuno felting technique as a dart replacement technique to achieve zero waste in the garment, which is tenant of sustainable design; and (3) apply a variety of textile surface design and handcraft techniques to silk fabrics throughout the garment, such as heat/wet felting, silk painting, hand beading, and bead embroidery. The silk chiffon and 8mm silk organza were nuno felted to achieve the goals of zero waste and biodegradable design. This design demonstrates that nuno felting can efficiently replace darts to fit the garment on the body.



THE POWERFUL WOMAN

The Powerful Woman is the continuation of exploration of Transformational Reconstruction, an innovative draping and pattern-making technique (Sato, 2011). I have been working with TR for the past few years. With this piece, I continue to expand my knowledge of creating pattern pieces in combination with knitting and felting techniques. Iranian men's clothing of Bakhtiari tribe, Chogha, inspired this design. Chogha is a white upper-bodice garment with black stripes, which represents the victory of goodness over evil. The goals of creating this dress were to (a) combine a cultural approach with a modern origami look and (b) combine TR methods with felting techniques to emulate men's clothing to design a garment for powerful woman. The feeling of the power derived by Chogha was transferred into a modern and wearable dress, Powerful Woman by accentuating the shoulder. Felting textile technique began with knitting the skirt piece with black and white wool yarns, then felting in a hot cycle of the washing machine. Pattern pieces were attached together with needle felting techniques, agitation and compression caused the wool fibers to capture each other.

Sato, S. (2011). Transformational reconstruction. S. Ericson (Ed.). Los Angeles, CA: Center for Pattern Design.



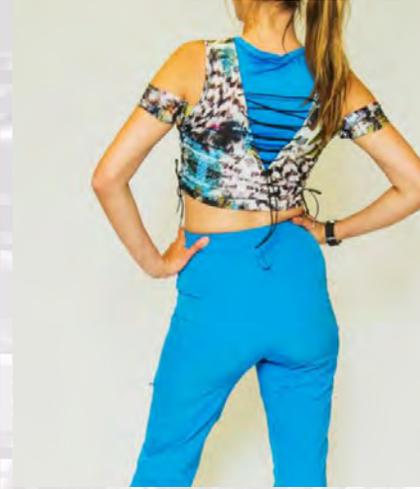
WEARING THE CELLULOSES FROM NATURE

Material is one of the most fundamental elements in fashion. Exploring an innovative method to develop a new sustainable material creates a new approach in fashion. Besides conventional plant cellulose, bacterial cellulose is another kind of leather-like sustainable natural textile material. It is cultivated from symbiotic culture of bacteria and yeast with sugary tea. The experimental menswear design combined different kinds of natural cellulose to demonstrate a future approach to the usage of natural sustainable resources. A bacterial cellulose short sleeve shirt and linen short pants are executed to demonstrate a novel idea combining conventional natural plant cellulose with newly developed bacterial cellulose in the design. Wearing the Celluloses from Nature brings an inventive design with a zero waste cultivation approach and contemporary cutting which shows the practicability of bacterial cellulose to perform as a wearable garment and its potential to become an alternative for leather.



WHAT'S THE ANGLE?

Zero waste design (ZWD) challenges designers to creatively make apparel by eliminating all fabric waste. Due to limited research on ZWD production, this project goal was to make a ZWD ensemble and compare production times to non-ZWD apparel. The coat required four half-scale versions before full utilization was achieved. The final version used both sides of the fabric, an applique at the center back, a pleated collar, and eight intercepting shoulder seams. The dress is a simplistic style due to the complexity of the coat and used rectangular squares with twelve darts for contouring. Analysis of production time found the ZWD coat had a 180% increase and the dress a 57.5% increase when compared to a similar non-ZWD style. Additional research in ZWD versus non-ZWD apparel production times needs to be done to see if ZWD apparel consistently requires additional production time.



WOMEN CLIMBING PANT PROTOTYPE

Women rock climbing participation has been growing and while studies are limited, similar trends are seen worldwide (Jung & Chun, 2013; Michaelson, 2015). Identified needs were better fit, mobility, durability, protection, and performance stretch textiles. This prototype seeks to address these needs and include four different textiles to address stretch, breathability, wicking, and abrasion. This pant features a higher waistline that doesn't fall below the harness, an interior adjustable waistband, an elongated gusset, two-piece front pant leg for flexibility, along with a reinforced knee, pockets that are accessible while climbing, and adjustable pant length. Fit tests and wear trials showed an increase in fit satisfaction, functional mobility, and comfort along with an aesthetic appreciation for the pant. While this prototype sought to address women climbers' pant needs, it can also inform outdoor/sport designers that climbing pants should include functional design, performance stretch textiles, along with fit/wear trials.

Jung, S., & Chun, J. (2013). Professional climbers' demand for movement functionality in pants. *The Research Journal of the Costume Culture*, 21(2), 261-271.
 Michaelson, D. (2015). Assessing functional needs of rock climbing pants. (Master's thesis) Retrieved from Auburn University Electronic Theses and Dissertations. (<http://hdl.handle.net/10415/4624>)

010

Designed to be able to adapt, 010 reflects the idea that fashion should not be something that expires and is disposable. This sustainability problem not only is present all across the fashion industry but also serves as a core value; clothing is design with the assumption it will become obsolete. 010 suggest a different way to perceive fashion in a more sustainable way. With the help of 32 hidden magnets and metal pieces strategically placed around the waist and hem, 010 is able to be worn in multiple ways and configurations. Also, by expanding the number of ways and times a garment is worn, the sustainability of such garment also increases.



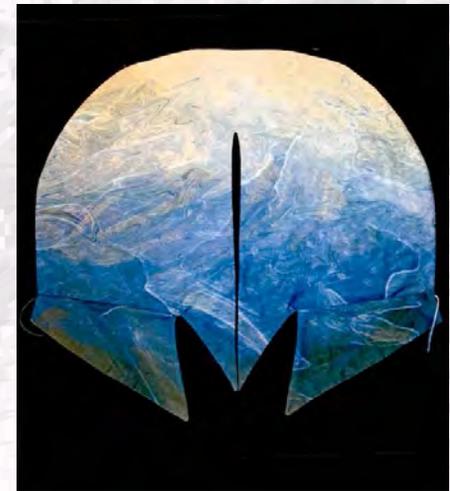
2PM

The purpose of this design is to explore the relationship between gender stereotypes, gender expression, and gender identity within clothing. This garment, 2pm, is the first female garment of the collection, ANDROGYNE. The name 2pm represents a metaphor between gender and the cyclical nature of time. The feminine embodies the PM and the masculine embodies the AM. Both of these fluidly run into one another as time passes; each share the same positions on a clock. This metaphor attempts to step away from the idea of a gender binary. This piece borrows heavily from male figure stereotypes and the shape of body builders. The garment design plays on the idea of the hyper-muscular male and attempts to borrow this silhouette and force it upon a woman. The use of neoprene, a synthetic rubber material often found in wetsuits adds to the bulk and overall athletic visual.



ABYSS

The purpose of the design process for Abyss was to create a wearable art piece that can be hung flat on the wall. My focus was to integrate the surface design into the garment in a manner that would be compelling as both a 2D wall hanging and a 3D wearable piece. For both surface and shape, I was inspired by icebergs, their colors, and their evolving forms. To create the effect of ice, water and the visual appearance of a melting and shifting surface, I began by creating an original painting with colors that went from pale to dark blue and that also had texture due to layering of paint. I next placed ice cubes on top of the painting and melted them with a hair dryer, taking photographs at intervals during the process. Three images were chosen to combine, and rendered in Photoshop to create the final print.



ARCHITECTURAL REFLECTION

The purpose for the Architectural Reflection design is for growth, experimentation, and precision; while combining elements of math, problem solving, and technical skill. The concept and theme of this piece is derived from the Brutalist and High-Tech architectural movements. The Gherkin, located in London, England was the direct inspiration in terms of form, pattern, and the buildings own ideas surrounding innovation and risk. This design exudes modernism and innovation similar to that of the Gherkin during its time. The coat made of reflective material not only visually reads as architectural, but also includes safety elements similar to what you may see on a construction site of a building. 3M Scotchlite reflective material reads as a metallic silver in the daylight, however, in dim or direct light, it shows as a white glowing reflection. Another element which ties back to construction are the two black, anodized metal, side-release buckles



BEADED GLORY

The process for this ensemble was inspired by design by Bob Mackie's beading techniques combined with research from a garment at a local historic costume collection and the use of my own design logo. I used part of my logo design to incorporate into the pattern on the front and back of jacket and pant pocket edging, which was all hand beaded. This cohesive suit is a reflection of Bob Mackie's extravagant design in the generous peplum and conspicuous embellishment.



BIZANGO

Bizango was inspired by colorful Bizango warrior statues. The sculptures are human skeleton faces molded from clay and a stuffed body, so they almost look like scarecrows. Fabric is draped on the sculptures and the fabric is apparently randomly eased in at odd places and hand topstitched until the fabric fits taut against the form. The pleats look very free form and snake like. The technique was utilized for a portion of the design (the pant) while topping off the body form with a dichotomous tightly molded and loose fitting echo dyed drape. Blending inspiration from ancient body molded art forms and contemporary influences of McQueen's leather body molding helped create a nature-inspired ensemble. The finishing dying technique plays off the experimental work of Sherry Haar (2014), utilizing natural leaves, twigs and petals to complete the natural hide appearance of the warrior statue.

Haar, S. (2014). Layered Impressions. Abstract. Proceedings of the International Textile and Apparel Association, November. retrieved May 2016 from <http://cdm16001.contentdm.oclc.org/cdm/compoundobject/collection/p16001coll5/id/18679/rec/169>



BURGUNDY WOOL COAT WITH LASER CUT DETAILS

The Burgundy Wool Coat with Laser Cut Details was designed for the mass market Fall/Winter 2017. Inspired by travel and an active lifestyle, practicality is a focus. The coat features deep front pockets for easy access to items, hidden zipper and welt pockets for security of belongings, a versatile zip-off hood and a center front two-way separating zipper. This functional, unique coat has modern and innovative elements. The pockets and hood are laser cut with an original plaid design, which is also quilted for added durability and aesthetics. Buttoned tabs on the sleeves and three toggles on the bust are interesting nods to tradition. This modernized version of a classic duffel coat is made of 100% wool with a polyester lining in colors based on current trends. The lightweight design is perfect for fall, while the slightly boxy silhouette can be worn over warm layers for winter.





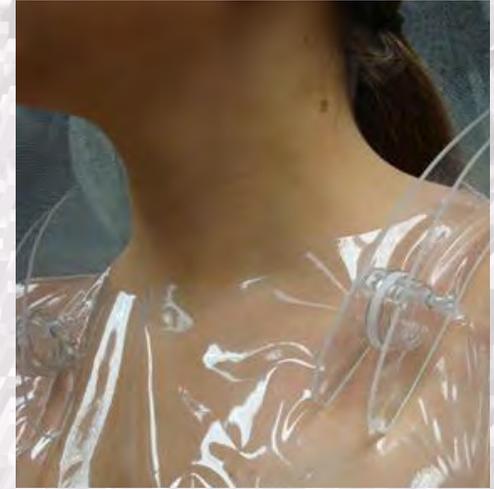
CEPHALOPOD

While the colors and textures of this collection were inspired by the octopus's physical skin, the essence is inspired by its way of living. The hope is for the wearer to flourish within their own skin, relax into their being, and rekindle their curiosity of life. I searched for the existence of the octopus' essence in other organisms and incorporated what I found into my senior collection. Vivacious life is inherently fragile, so throughout the collection protective shapes can also be seen within the looks. This design element is particularly strong in this second look, whose jacket was inspired by the nut-like hat of a mimosa blossom. In order to mimic its rounded design, a high roll collar was created that extends to form the body of the bolero. Its stand attaches to the facing and foam support structure within the coat. The coat was then decorated with felted pom poms and discs harkening the original inspiration of octopus by replicating the pattern of its tentacles. The dress that completes the look draws from both of the inspirations of the octopus and the blossom. Green, like that of a fresh bud, it features long gloved sleeves and corset-like seam lines that flare into an asymmetrical trumpet hemline.



CONTEMPORARY UTILITARIANISM

This project was designed to modernize and stylize workwear. By designing overalls that retain the function and practical characteristics of the workwear staple, while updating the fit and exaggerating proportions. Making it possible to create a fashionable post-modern aesthetic which still embodies the utilitarian purpose overalls serve. Several changes were made in updating the overalls linen was used rather than denim, excess ease to create a drop crotch, cuffing the pant hem with elastic, and exaggerating pocket and strap proportions. The oversized white t-shirt was made to complement but not overshadow the overalls, it simplifies the look to create a contemporary minimalistic take on aesthetic and comfort focused workwear. The fit of the overalls, and oversized aesthetics of the look were inspired by the work of Yohji Yamamoto throughout the 1980s in which he presented an impoverished and unconventionally oversized aesthetic in a highly stylized and marketable fashion.



CRYOPHOENIX

Drawing on the imagery of two environmental documentaries, I designed my piece to look and feel as if a glacier were melting as well as to highlight the issues of plastic waste. Materials used for the glacier of the design were natural aluminum screen crimped to give a glacial or sculptured look. To hang the glacier on the model's back, a harness was configured from two sets of mounts created from four candy cane shaped pieces of Plexiglas. Plastic wire was created and used to tether the harness pieces together using plastic bottle cap spacers. The same wire process was used to attach the aluminum glacier to the harness. To further emphasize the world's dependency on plastics, disposable water bottles were collected from one person's use over one week and were cut into continuous spirals from top to bottom. The spirals were attached to represent ice melting from the glacier.



DEVOTION

The inspiration for this design comes from Pablo Picasso himself, and his painting *The Seated Woman* of 1938. This painting depicts one of his mistress's and what he saw in her, with the painting emphasizing aspects of her beauty. Through extreme detail this design was there to re-enforce what is so beautiful about women that often go overlooked and underrated, every individual feature on a woman is what makes her unique and stunning. This interpretation was to give the wearer the power to say there is so much about me that is beautiful and I want you to see it all. When the light shines down upon this dress it sparkles and gleams just as her eyes do when they grab your attention and never let go.



FREE THE MIND

The conceptual inspiration for Free the Mind was to capture the essence of the creative process and show the cognitive mental action taken by designers. Conveying this purpose through the manipulation of sustainable design materials and demonstrating an innovative way of creating a surface design technique. As designers we are funneled with ideas that flood our mind that we have to extrude and as such, I wanted to execute this through showing a direct connection to the destructive nature of a tornado, both abstractly and organically. This was achieved by gathering old sweaters and blouses and creating a new fabric for the collar and skirt. Creating the new textile was accomplished by adding a third dimension to the surface of the coat with old electronic wires and adapting a new and creative way of cording and hand embroidery.



FROM WITHIN

This coat was designed for a Hmong American woman who wants bring her culture with her by never forgetting the people who brought her to where she is and wants to forever embrace her heritage. The coat is made of wool with vintage Hmong embroidered textile and faux leather details. The Hmong fabric is sun worn, stained and has uneven stitches, things usually considered defects, but here they are a celebration of history, and culture. The jacket features welt pockets, machine quilted lining, notched collar, and asymmetrical hem. The pattern was created using flat pattern and draping techniques. This coat has a great sense of cohesion by showcasing the purpose of the coat with incorporating meaningful textile that tells a story. Each part of this coat was made with a purpose and the mixing of modern and vintage elements allows a Hmong American woman to embrace her past and present.



GEO QUEEN

Statement Geo Queen is a 3D printed torso fashion accessory. The inspiration for this piece developed from an adoration of intricate accessories worn by royalty and mythological characters. Geo Queen is meant to be an eye catching fashion accessory that also communicates status. Historically, modes of adornment such as jewelry, and headgear have been used to communicate status and power. This piece is different from more traditional status symbols, such as crowns, due to the infusion of modernist/geometric design, and the use of a tech savvy method of creation. Geo Queen capitalizes upon color, shape, balance, and unity to create an expressive whole.



GUO POEM

Guo Poem was created in response to an assigned design problem called Art (Wear) Off the Wall. The purpose was to develop a design that transitions from a wall art piece to a 3D wearable. My original inspiration for surface design was from the Metropolitan Museum exhibition, China: Through the Looking Glass, which included artifacts with Chinese elements. Additional research included other examples of Chinese calligraphy on cloth. I realized that Chinese characters have many different styles and some characters have a shape that might fit on the body. The character Guo in the Zhuan style was selected for the shape, as it could allow openings for the arms to go through. A black cotton and spandex fabric and gold paint were chosen to create the effect of a seal cutting on stone tablet which is another traditional format of Chinese calligraphy.



HARMONY

The dress, Harmony, symbolizes the cross-cultural influence in fashion to produce a pleasing effect. It showcased the blending of the past and present. The Chinese traditional fabrics of Hakka was used for this dress and with this traditional textile, the modern elements were embraced to Chinese characters like those cut out in the back. Not only is the traditional fabric seen, but it is marvelously incorporated into the whole image. It is a fresh look on the ancient traditions. The value of the historical heritage is connected with the flow of time. The mix with the larger occupancy in the bottom part of the dress portrays the western fashion influences. This unique dress bridges the eastern and western cultures through the design elements of the dress.



HI-RO-EH-ROK BLACTION

This look is inspired by my artwork called, "Hi-ro-eh-rok," which consists of four paintings that each represents the feelings of happiness, anger, sorrow, and pleasure. This design mainly focuses on emotion of anger and sorrow. Originally the artwork was more colorful, however, black and gray tones are used throughout to emphasize the deep and dark feelings. The abstract faces showing emotions in the painting were transferred onto the fabric using low impact digital textile printing on organic cotton. During the process of transferring print from painting onto the fabric, the pattern was slightly altered to resemble camouflage to convey a more fashionable look, but individual faces of expression can still be seen. The organza blazer is layered over the print top allowing the layering of sheer fabric to create new shades of the print on the fabric to expand range of emotion and its depth. The use of organza fabric in a men's suit is unexpected. All the seams are bound with satin bias tape, so it looks clean on the inside as well as the outer appearance. The lines, created by satin bias tape, seen through the organza fabric, is also part of intention of the design.



IVY

Ivy was inspired by the villains in *Pirates of the Caribbean*. The Davy Jones' character drove my selection of design components, fabrications, and treatments. Designed as a mixture of various aquatic flora and fauna species, his head featured a cephalopod-like shape with octopus-like tentacles in an illusion of a thick beard. The interpretation became the basis of the skirt portion of the design. I also sought to perfect techniques of dyeing and finishing to present a uniquely crafted, inspired ensemble. The silt-like appearance of dirt and mold was presented through select dye materials and mordant agents. Blocks of corded channels were attached to the skirt base, with some pulled so that the cording curled like vines. The skirt and the corded channels were painted black and then copper colored bronze to add dimension and to give it a metallic rusty look to make it cohesive with the rust colored top.



MARIPOSA

The inspiration for Mariposa is Dia De Los Muertos. In this popular Latin celebration of life and those who have preceded us. It is believed that death neutralizes us all. In a physical world where what you have and how you look is overly emphasized, the skeleton is used as a canvas to mock the wealthy by dressing her in elaborate and rich ensembles and accessories. In creating this ensemble I utilized hand felting, laser cutting, stained glass, and free form stitching to create authentic textiles. The goal was to create pieces that are experimental, innovative, and couture despite limitations of wealth and social class. In a time where people are becoming more aware of the challenges in mass productions: race to the bottom, human rights, economic disparity, and factory collapse; the client is appreciating craftsmanship and authenticity more than perhaps they did before.



MORNING TIDE

Morning Tide is a look from a 6-piece collection called Temporal. The entire collection is inspired by the ocean tide and the life and beauty that the meeting of water and land creates. This inspired every aspect of my design, from the flowy, organic silhouette to the textures and colors. This particular design interprets the ambiance of the low, morning tide, invoking a soothing and tranquil feeling. In an industry that continues to pollute water with toxic synthetic dyes, this garment takes a different route. The wastewater from dyeing this garment will not be harmful to the environment because all of the dye techniques used (cochineal, indigo, and recycled metal rusting) are natural and sustainable. This look shows that clothes do not always have to be dyed with the vibrant colors of synthetic dyes to be beautiful.



MUMMY

Mummy was inspired by the rigid stiffness of mummies, metal armor, and the soft sculptures of Rosa Verloop. Verloop uses nylon stockings, pins and batting to create distorted human flesh. The purpose of this design was to explore mixed creative possibilities of nylon stockings as a medium and make a metal fabric with copperhead BBs. As a child, I was wowed by the beauty of my brother's copperhead BBs, and still loving copper, I chose to use copperhead BBs to give the head corset a metallic armor type look. All the BBs were individually knotted in beige hose and then in rows of two bee bees per knot. The copper coating was fragile and rubbed off on the hose, adding variations of rusty colors. I added a bustier extension for a more intense overall look as the nylons were stretched from head to toe, creating tense lines throughout the silhouette.



ONE DAY IN SPRING

Digital textile printing and other technologies provide for a continually expanding range of design possibilities (Campbell & Parsons, 2004). For example, scholar Tameka Ellington has used digital printing with leather to create wearable art pieces inspired by nature (Ellington, 2014). By understanding this past research of innovative fashion technologies, I wanted to contribute to future research and create a design utilizing these technologies while also using nature as inspiration. The purpose of the design was to create a wearable art piece representing a scene of a flower fairy in spring by using fashion technology and handcrafting. Using orchids as the visual and conceptual focus of my design, I decided to recreate the visuals using a digital textile printer, laser cutter, and hand crafting.



OUTSIDER

An outsider is someone or something that does not belong to a particular group or that is not accepted by or isolated from society. The inspiration behind this piece came from the idea of creating a shell - a second skin - for a person to inhabit. By almost completely enveloping its inhabitant, this piece transcends its primary function as a coat and becomes an impermanent structural barrier. By clothing our bodies we create a clear distinction between inside and outside, protecting ourselves from the elements of nature that might come to harm us. This layer of protection thus provides the wearer with a sense of security and comfort. The oversized drape of the coat shrouds any indication of the wearer's body, obscuring their identity. In consequence, the wearer truly becomes an outsider as the individual is unable to be identified, and thus avoids any association with a particular group.



PLUME

Inspired by biomimicry, specifically by the octopus' curious nature, I treated my interest in the organism as a jumping off point to create the senior collection. I searched for the existence of the octopus' essence in other organisms and incorporated what I found into my collection. To create fluidity and volume within this first look, the top was composed of silk organza and features smooth stomach darts, similar to the lines of a corset, that release into a full bust. The pants, fitted at the waistline, are a solid color with a sweetheart cut to mimic the shape and starkness of a bud against its tissue petals. In addition, hand applied ruffles of navy, plum, and red silk organza were attached to the fullness of the top. Then, hand felting and silk iridescent chiffon were used to create depth between layers. The fabric choice allows for a delicate wavering on the wearer as they walk, and the hand placed process controls leading lines, moving the viewer's eye into the depths of their swirls.



SANTORINI

This look was inspired by the city of Santorini in Greece. The buildings in this city are very close together, almost overlapping, have rectangular shapes and are painted in happy and bright colors. Also, the ocean proximity next to these buildings, the blue color of the water, fading from darker to lighter, inspired me to choose the color blocking technique. The challenge was to create a structured over garment inspired by such a destination, rather than a casual look. I decided to use color blocking with square shapes, so the added challenge was to sew perfect interior corners on all the pieces. Moreover, the innovative 3-D pocket on the front of the jacket was created based on inseam concealed pocket construction and it required a few tries on a muslin. Working with white satin squares required extra interfacing to hide the pressed open seam allowances from the neighboring colored squares. This project benefited my construction skills and can be a viable ready to wear product design.



SPINDLES OF STARDUST

Inspired by spiral galaxies across the infinite universe, Spindles of Stardust was created to encompass the beauty and intricacy residing within the skies above, details which we often overlook. From the gold thread woven through the brocade fabric of the bodice to the sparkling coils of gold embellishing the straps and belt, the design elements of a spiral galaxy are embodied. As single specs of stardust intertwine and extend from these galaxies, sixteen individual panels of gold and beige organza are joined together into a belted skirt. While the solid gold fabric serving as the underlay of the skirt is fully attached to the bodice, the wearer can opt for a simpler, less ornate form of the dress, by simply removing the belted skirt overlay. In this imaginative design, the gown boasts of beauty and quality, while incorporating functional elements that couture-style garments often neglect.



THE CONCRETE JUNGLE 1

The creations are an extension from the person. Our hearts are protected by the ribs, and sealed with flesh. Our flesh covers our feelings and inner wounds. We can't see much of what is going on in someone's life from the outside, but from the inside it's a different story. In life we encounter storms, but if we work through our struggles; we can find the light in darkness. There is a necessity to adapt and struggle, which tends to produce a tougher, stronger person. I make use of leather as a second skin and fabric manipulations become the inner skeleton and the structures that lie beneath the surface. Hand painting is expressive and freeing. For me, this process is how I cope. I wanted to convey what the body really is. There is beauty in the contrast of restriction and emancipation which are echoed throughout.



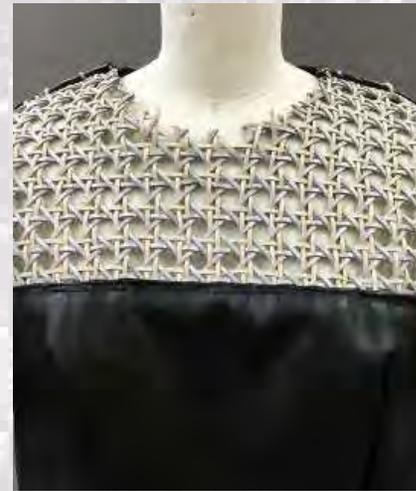
THE DEAD OF WINTER-SHOOD BOUCLE

In a Post-Apocalyptic world resources are limited. The way civilization worked in the past no longer applies to the present. Every day is survival of the fittest and every night individuals go to bed appreciative they made it through one more day. My garment, The Dead of Winter - Shood Boucle Jacket is rooted in this concept. Sticking with the concept of modernizing Post-Apocalyptic costumes, it was important to emphasize the juxtaposition of hard and soft elements in this piece. I choose to make the jacket the soft element, having it composed of 100% double-faced wool boucle. On the outside of the garment the edges to the sleeves and patch pockets are fuzzy and distressed. The sleeves have an open side vent attributed to being perfectly imperfect. The large shawl/hood combination functions as a source of warmth and pays homage to nature and the textures of natural furs found in the wilderness.



THE POET, THE REBEL, AND THE WARDROBE COAT

Drawing inspiration from surrealism and fantastical magical worlds like Narnia, I developed my junior collection titled The Poet, the Rebel, and the Wardrobe. This jacket forms the focal point of the collection. From the front, this coat appears to be a simple silhouette with a clean, structured fit, but has back view that comes as a surprise. This garment features a layered capelet in back with a belted & pleated panel, side inseam pockets, a hidden button placket in front, stand collar, and a detachable faux fur stole with a customized faux leather belt attached. Made in a coordinating mix of natural grey hemp and wool tweed, the neutral blend makes for a versatile and chic statement piece. The inside of the coat further serves to delight and surprise with an unexpected interior lining in a silk-like colorful paisley print on white background and a contrast lace hem finish.



TIERED CHROMIUM

The goal of Tiered Chromium was to create a modern two-piece garment inspired by geometric and linear shapes. Three fabric manipulation techniques; caning, weaving, and applique, were used to create geometric shapes and lines. Caning was used to make hexagonal shapes and was repeated in the applique design along with other geometric shapes. The weaving on the bodice's back and sleeves mimics the woven lines used to create the cane. Metallic colors of white, black, silver, and rose gold were used throughout the garment to add cohesiveness and sleekness to the design. Contrasting colors are used to differentiate the design elements from the smooth black base fabric of the garment.



TOTALLY NOT HARLEY

The design purpose of developing the movie character Harley Quinn was interestingly interpreted into the garments. The checkered patterns and bias stripes were all connected with each stripe, interweaving the pieces together to create the pattern. Horsehair braid was used, and a petticoat was made to create the structured silhouette of the top and the bottom of the ensemble. The three colors and patterns were purposefully combined to create an interesting, fun and mysterious look.



UNVEIL: CATELINDA

Utilizing minimalism and mute colors, and fabricated on natural fabrics such as linen and cotton blend, this ready-to-wear collection exhibits the transition from Winter to Spring. To carry out this transformation, the aspect of reversibility is used to unveil Spring colors from an overcast of Winter darkness. This collection, as well as the individual outfits, showcases aspects of sustainability that discusses quality and durability of the garment construction, and variability and transformability that challenge clothing waste. The outfit submission was named Unveil: Catelinda after the combination of two model's name; it was designed to embody different senses of styles from the women who wore them. An important take-away from the purpose of this collection is that the individual garments were designed to be interchangeable with other garments, allowing the creation of different looks.

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