Apparel Textiles and Design Community

2019 Design Showcase and Exhibition Catalog

AAFCS ANNUAL CONFERENCE & EXPO
June 23-26, 2019
St. Louis, MO

Best of Show 2018
“Phalaenopsis Amabilis 1”

Ja Young Hwang, Kent State University

Best of Show 2018
“Bogolanfini”

Tameka Ellington, Kent State University

Best of Show 2018 (Student)
“Rooted in Confidence”

Emily Martin & Andrea Eklund, Central Washington University

Apparel Textiles and Design Community 2019 Juried Presentations

Alayna Aiken	"Kenya Sew"	Cape Henlopen Education Association
Deborah Belcher, Gina Pisut & Lauren Rudd	"Midnight in the Garden of Good and Evil"	Middle Tennessee State University
Chanjuan Chen & Kim Hahn	"Oxford Lattice"	Kent State University
Chanjuan Chen & Kendra Lapolla	"Transformative Doily"	Kent State University
Farrell Doss	"My Grandmother's Garden II" "Tweeding It"	Radford University
Andrea Eklund & Tina Beamon	"In Defense of Being Average"	Central Washington University
Andrea Eklund & Tavares DeLeon	"We are Here"	Central Washington University
Ja Young Hwang & Kim Hahn	"Perspective Rays"	Kent State University
Ja Young Hwang, Vince Quevedo & Linda Ohrn	"Phalaenopsis Amabilis 2"	Kent State University
John Jacob	"Digital Deco"	Radford University
Young-A Lee	"Transition with a Layered Protection"	Auburn University
Jane Opiri	"Elegant Kitenge Changu"	Tara High School, Baton Rouge, LA
Joyce R. Robinson	"Lady Gray"	Indiana State University
Virginia Rolling	"Atmospherics"	Delaware State University
Astrid Vidalon & Andrea Eklund	"Ronin, the cosmic Anaconda"	Central Washington University
Lorna Wounded Head	"Emerald Star"	South Dakota State University
Eunyoung Yang	"Cascade" "Indigo Lantern" "Tiers of Brushstrokes"	Meredith College

Abstract:

I have always wanted to be a missionary to Africa. My wonderful husband was not interested in any adventures to any third world countries. I focused on raising our two kids; once they were in school, I became a FACS teacher. That extra income paid for a my first mission trip to Kenya in December 2016. We visited orphans and women's groups in remote villages. I soon discovered four broken, abandoned treadle sewing machines and no teacher. I felt overwhelmingly led to teach them. I called home to ask my husband and two teenagers if they would spend their Summer of 2017 living among the Pokot tribe of Kenya. To my surprise, they all agreed.

As a teacher, I know the highest order of thinking is CREATING. The Pokot women were surviving horrible cultural practices and living conditions. Learning a skill like sewing would lift these illiterate women out of poverty and help them feel the divine partnership and freedom of spirit that comes from creating. Our family's summer grew into a non-profit organization—Kenya Gather Foundation—purposed in education and vocation projects for impoverished communities.

My project is titled Kenya Sew. While it's a play on phonetics with "*Can you sew?*," its purpose is to show tribal women how to sew with native fabrics. For the process I used the pattern pieces and directions from Vogue V9201. I made adjustments to the grain line of the pattern pieces to get the most interesting parts of the fabric panel. For the technique, I used a serger for the seams, and a treadle machine for the zipper, button holes, and hem to learn to sew without electricity. For materials, I used thread, metal buttons, invisible zipper, lightweight interfacing, and two 100% cotton panels which were made in Kenya.

Alayna Aiken

“Kenya Sew”

Abstract:

The design, Midnight in the Garden of Good and Evil, is a three part, fluid combination of corsetry, quilting with dimensional applique and metal jewelry work that embodies a sensual, botanical interpretation of evening ware. The Victorian style corset produced with wire boning and sequined fabric accentuates the feminine form and is the focus of the ensemble. The corset highlights the false modesty of an undergarment combined with overtly seductive curves accentuating the feminine form. The fluidity of the meandering vines quilted in silver thread with beaded leaves found in the skirt suggests an evening stroll through a spring garden on a starry night. The floral neckpiece delicately embodies the juxtaposition of hard and pliant with the shimmering wire blossoms. The use of wire for this neck piece hints to the hidden, internal structure of the corset and is repeated in the metallic thread of the vines. The achromatic color harmony reflects the deep, dark shadows of midnight contrasting with bright, sparkling moonlight.

“Midnight in the Garden of Good and Evil”

Deborah Belcher
Gina Pisut, & Lauren Rudd

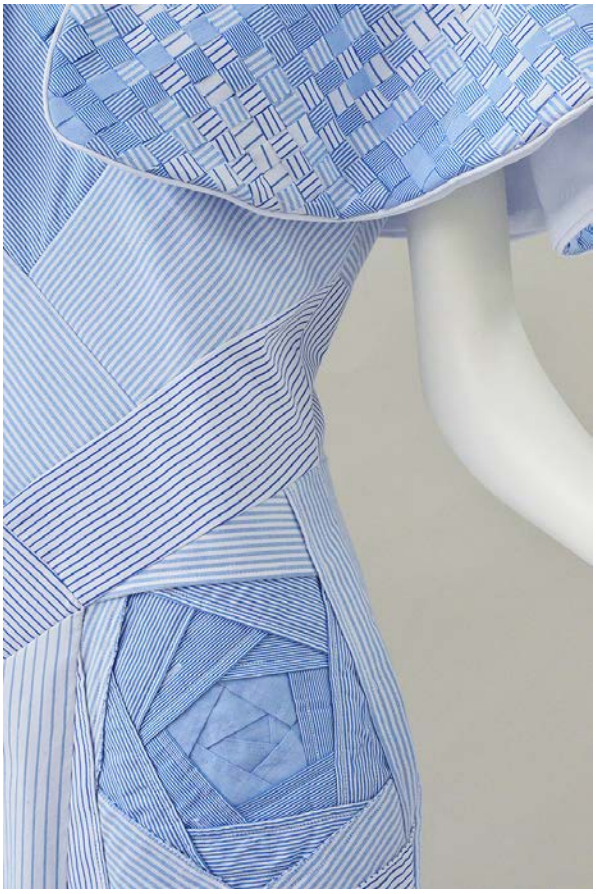
Abstract:

With swelling textile waste in the fashion industry, it is increasingly important for designers to explore new ways of upcycling. This design was a collaboration between two designers who have different research backgrounds. One of the designers has previously explored upcycling with secondhand men's garments, while the other designer has been practicing hand weaving techniques. Utilizing the strategy of upcycling, combined with a weaving technique, the purpose of this design was to develop a sustainable garment through refashioning and adding significance to secondhand men's dress shirts, while also creating an origami flower-inspired outfit with innovative surface designs.

The process began by deconstructing six men's dress shirts that were made from 100% cotton shirting fabric. All six shirts were blue striped with different stripe widths. Since most of the construction details were faced from the original shirts, they were kept as whole components for reuse. Arranged from dense stripes to loose stripes, some of the collars, plackets and cuffs were layered to create origami flower patterns on each side of the dress as pockets for the purpose of both functionality and aesthetic. The rest of the dress was finished with different shirts cut into strips and sewn together to fit the curves of the body shapes.

A weaving technique was used to create the cape. First, a flat pattern was used to create a cape pattern and a woven surface was developed based on the pattern. All the back pieces from the dress shirts were hand cut crosswise into half-inch strips. Then the cape surface was created by weaving together every strip in a progressive order from two separate axes, progressing from dense stripe to loose stripe patterns respectively. The edges of the cape were finished with a bias tape.

The materials were second-hand men's dress shirts.



Chanjuan Chen & Kim Hahn

“Oxford Lattice”

Abstract:

Modular design is a design approach that features small standardized units that can be independently combined in various configurations to create different forms and provide multiple functions. Modular design has the potential to be ubiquitous through the ability to transform and create a beautiful utilitarian experience for any circumstance. Inspired by historical crocheted doilies, the purpose was to explore transformable design by integrating the concept of modularity and laser cutting. Each laser cut suede piece can be combined in various ways to create different garment configurations.

The process started by developing two modular designs inspired by doilies on Adobe Illustrator. A flower shape was created representing the outline of the doilies. The spaces between the threads were translated into cutouts on the modules. Slots on each of the petals of the module were carefully positioned. After two module designs were developed, black faux suede was used to cut all the shapes on a laser cutting machine. Three different sizes of the two module designs were used, resulting in increased complexity of the final design.

The faux suede modules were then interlocked together to create the dress design. A cocktail dress was formed with the two modules from smaller shapes on the bodies and gradually changing to bigger shapes on the hem. When multiple shapes combined, the overlapping petals from each piece generated a three-dimensional effect. Modular design concept allowed the design to be easily transformed into a different look, allowing for personalization. To achieve a different look, the modules on the shoulder and the sleeves could be replaced with a different shoulder design, while shortening the dress hem by taking out the skirt train. The material for this design was faux suede fabric.

Chanjuan Chen & Kendra Lapolla

“Transformative Doily”

Abstract:

My Grandmother's Garden II continues the celebration of femininity and resourcefulness by imagining a bold floral and stripe remnant of fabric as a refreshing spring dress and jacket ensemble. My grandmother did not waste (out of necessity) and was one of the early sustainability voices in my community.

This two-piece ensemble honors her passion for gardening and thrift. The bold poly/silk/cotton floral stripe dictated its use. Flat patternmaking techniques were used to create the pattern for the dress and bolero jacket. Draping techniques were used to refine the prototypes and correct fit and drape issues.

The strapless dress is accented by a black silk gazar midriff. There is no side seam in either garment. The elimination of side seams gives the garment's grain a unique twist as it wraps around the body. A center back zipper provides closer. Both dress and jacket are lined with 100% polyester fabrics and the finished pieces are accented with poly tulle pleated embellishments.

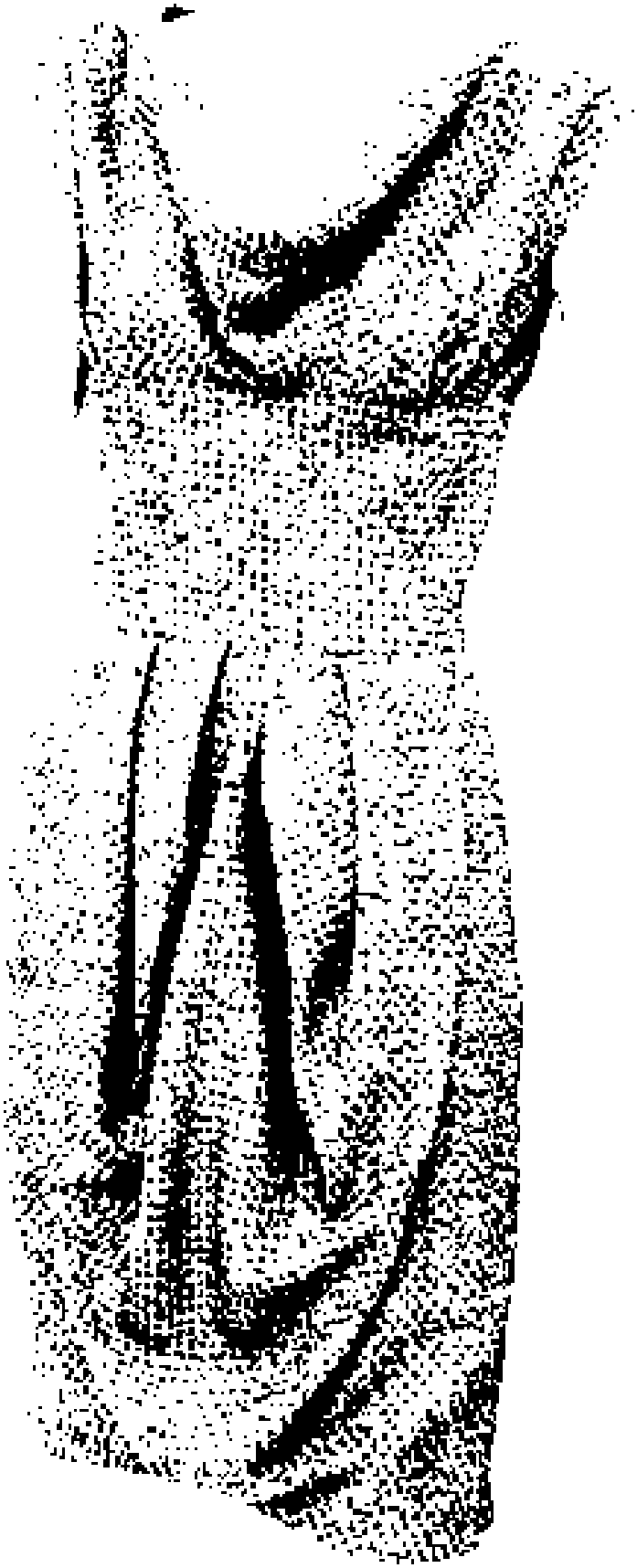
Farrell Doss

“My Grandmother’s Garden II”

Abstract:

The idea for “Tweeding It” came from a draping assignment with my students. In studio, we challenged ourselves to apply the cowl draping technique in traditional and non-traditional applications using 100% wool fabrics. This design uses the neckline cowl as the traditional application; but reimagined the skirt as an inverted pleated cowl in the front with a flared skirt in the back. The prototype was draped without side seams. However, due to fabric width limitations, side seams had to be added to the skirt. This required a sophisticated balancing act to obtain the desired seam at the side back and side front intersection.

"Tweeding It" is made from a vintage, 100% wool lightweight tweed. The bodice has a high midriff with shoulder pleats that accents the cowl neckline. The back of the dress employs an invisible zipper closure. The inside is finished with 100% silk fabrics. “Tweeding It” served as a unique solution to the design challenge in the draping class assignment. It helped the students see process and best practices employed in design exploration, prototype development, and final execution and finishes.



Farrell Doss

“Tweeding It”

Abstract:

The purpose of this garment was to mix the soft and hard both physically and metaphorically. I wanted to influence both a cognitive and physical stimulus of serenity. Allowing the viewer to step into a world of calmness and strength.

Calming skin tone shades mixed with gold metallics were utilized to balance the colors. The main textile used in the design is the fringed fabric which was found in the upholstery section. I was instantly inspired be the textile and designed the garment with it in mind. When the model walks the fringe swings with her movements and creates a beautiful aesthetic. A cream and gold brocade textile was used for the detailing around the neck, armholes, princess line detailing and detachable belt. The bodice features a mandarin collar with a fitted silhouette. The skirt is fitted through the waist and hips then falls straight to the floor. A center back slit allows for ease of walking and an exposed zipper add detail to the center back.

Draping and flat patterning were utilized to create the design using the models measurements to assure a fitted silhouette. Once the patterns were created, a sample was constructed and a fitting followed. From the fitting the patterns were adjusted and the final fabric cut. The fringed upholstery textile was challenging to work with and I was careful not to catch the fringe in any seams. The brocade textile was challenging to work with due to the stiff hand and thickness. It was carefully trimmed, folded and added to the princess seams, assuring to stay centered. The mandarin collar and armhole binding were carefully added to finish off the bodice edges.

This garment is unique in the style and combination of textiles. The textured brocade and fringe are in contrast to the flat satin of the bodice and creates a juxtaposition throughout the garment. The garment is for those with louder personalities, those who like to be daring. I wanted to create something that "educates the eye" as Bill Cunningham said, something that speaks to you in other ways than visually.

***Bill Cunningham New York*. Directed by Richard Press. First Thought Films, Mar 16, 2011. DVD.**

Andrea Eklund & Tina Beamon

“In Defense of Being Average”

Abstract:

In today's society, we see fashion designers "taking inspiration" from cultures the world over, in many cases this is cultural appropriation. When designers choose to make clothes that are indicative of different cultures without doing proper research into the cultures and garments themselves, it shows a lack of sensitivity for how it may make people from those cultures feel. Since I am of both Hispanic and Native Mexican descent, I wanted to make something that was respectful to my heritage, while also being modern.

This design is inspired by Mexican culture and to assure I was being respectful of this culture I contacted my universities Movimiento Estudiantil Chicano de Aztlan (MEChA) organization. During an initial meeting we discussed traditions and body adornment and later after much discussion the group approved the preliminary design. Members of the universities Equity and Services Council bestowed old MEChA graduation stoles from previous years that could be incorporated. The purpose of this design is to respectfully denotive Mexican aesthetics and traditions with a modern twist and to evoke a sense of relaxation and pride.

The design process began by sketching a preliminary design based off of the extensive research. I wanted a simple hoodie, jean-inspired pants, and a removable poncho. The patterns were created through the flat pattern method. Two samples were made through the fitting process with the model and changes made to the final pattern. A 100% cotton white twill fabric was used for the pants, 100% polyester white knit fabric for the hoodie, and a 100% polyester black woven fabric as the base of the removable poncho. The gifted graduation stoles given to me by MEChA and pieces of white blanket I purchased from Goodwill were integrated into the design.

All the traditional elements I added were based on the removable poncho and the MEChA stoles. One of the stoles was also used as a belt, similar to those of the charro and the Rarámuri tribe. The poncho is instantly recognizable by its form, and the stoles have the colored fiesta stripes with fringe at the ends, which are indicative of the traditional sarape. The sarape itself is a long, rectangular piece of fabric that is used like a shawl. In the end the design made use of an almost equal amount of modern and traditional elements that is respectful to the Mexican culture.

Andrea Eklund & Tavares DeLeon

“We are Here”

Abstract:

The purpose of design was to develop a sustainable design through the use of re-purposed and post-consumer materials inspired by an Op-art artist. The work of British painter and designer Bridget Riley was used as a source of inspiration. Several 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.

To increase garment productivity and sustainable, several different methods were used. First, the pattern pieces for a top and skirt were developed into flat digital patterns using Adobe Illustrator and 2D patternmaking software called "OptiTex". Using such computer-aided design programs enhanced pattern accuracy and productivity by reducing the time invested in creating patterns and motifs. Prints and patterns were executed with computer-aided software to reduce the total cost of making the garment. The designers first created a small-scale paper garment to see the pattern on the garment. Top and skirt patterns were then drafted using 2D patternmaking software. The following lists explain how the different programs were used throughout the design process: 1) the general shapes of the top and the skirt were created with using OptiTex. 2) The bodice was then exported to Adobe Illustrator for drawing the Op-art pattern inside the bodice shape. 3) The Image / pattern created in Adobe Illustrator was exported back into OptiTex to trace and re-create the individual pattern pieces. After all the pieces had been traced and re-created, a ¼" seam allowance was added to all of the pieces at one time using OptiTex software. 4) After the pattern pieces had been created using OptiTex, a marker was created to minimize the use of paper.

Ja Young Hwang & Kim Hahn

“Perspective Rays“

Abstract:

The purpose of this project was to customize a design and create a contemporary evening dress for a client, a school donor, who was attending two University events: a university founder's ball event, and a botanical garden's orchid show entitled "Fashion meets Botanical Garden". The first aim of this project was to experiment with and showcase directions in which technology can take us closer to full customization with respect to patterns, prints, colors, sizes, and shapes best suited for customers. Second, the dress was purposely designed to showcase the increasing impact of technology in the world of fashion. Third, the designers designed and produced evening wear that would feature how new technologies such as 3D knitting machine can open up a continuously expanding array of creative possibilities and spawn a complex set of solutions for designers. Fourth, the intention was to create a sensible, ready-to-wear, contemporary garment that could potentially be marketed by any large retailer. Finally, the dress was to demonstrate the designers' own interests in how integration of technology, particularly 3D knitting machine, allows designers to visualize and explore new creative possibilities during the design process.

Ja Young Hwang, Vince Quevedo & Linda Ohrn

“Phalaenopsis Amabilis 2”

Abstract:

This piece explored technical principles of design associated with Madeleine Vionnet, although in laser cutting. Vionnet's garments often hanged on the bias but were cut and sewn on the straight and crosswise grain (Kirke, 1988). Another aspect that characterized Vionnet's work was surface design and embellishment (Kirke, 2012). I therefore aimed to create a dress that hangs on the bias with a laser-cut surface design honoring Vionnet's technical principle of cutting on the straight and crosswise grain. Such an approach loaned itself to a geometric motif, which is in keeping with Art Deco aesthetics that dominated fashion during Vionnet's époque.

The process began with slopers imported into Adobe Illustrator. Flat pattern work preceded the laser cut surface design. The bodice pattern work includes an asymmetrical neckline and jagged diagonal dart-incorporated seams, with right angles, that followed the straight and crosswise grain as closely as possible while incorporating the darts. The bias flared skirt derived from the inverted front and back waistlines of the bodice. After a muslin test fit of the basic dress, the laser cut design was applied, tested and corrected.

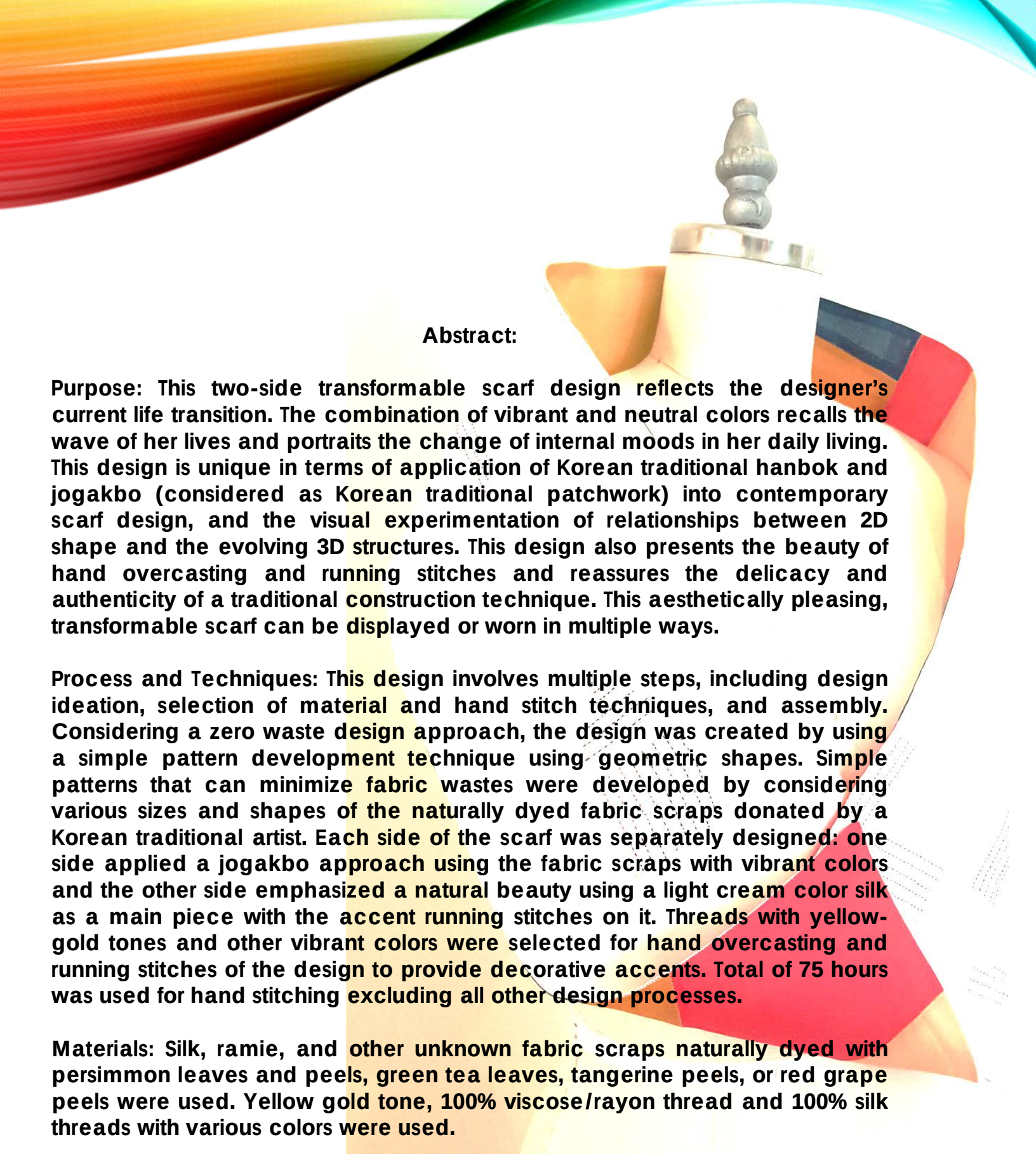
The final dress was laser cut in red polyester satin. The red garment pieces became the pattern to hand cut a cyan polyester satin under layer of the bodice and skirt pieces. The red and blue layers were joined by machine stitching then treated as one layer to construct the garment. The diagonal bodice seams are machine stitched and pick stitched by hand to embellish and emphasize the design. The armholes and hem use bias bound facing techniques. A hand-picked zipper application finishes the dress to further emphasize the fusion of 21st century technology with the charm of hand-applied techniques that one finds in the great tradition of luxury that Vionnet exemplified.

References

Kirke, B. (2012). Madeleine Vionnet. San Francisco: Chronicle Books

John Jacob

“Digital Deco”



Abstract:

Purpose: This two-side transformable scarf design reflects the designer's current life transition. The combination of vibrant and neutral colors recalls the wave of her lives and portraits the change of internal moods in her daily living. This design is unique in terms of application of Korean traditional hanbok and jogakbo (considered as Korean traditional patchwork) into contemporary scarf design, and the visual experimentation of relationships between 2D shape and the evolving 3D structures. This design also presents the beauty of hand overcasting and running stitches and reassures the delicacy and authenticity of a traditional construction technique. This aesthetically pleasing, transformable scarf can be displayed or worn in multiple ways.

Process and Techniques: This design involves multiple steps, including design ideation, selection of material and hand stitch techniques, and assembly. Considering a zero waste design approach, the design was created by using a simple pattern development technique using geometric shapes. Simple patterns that can minimize fabric wastes were developed by considering various sizes and shapes of the naturally dyed fabric scraps donated by a Korean traditional artist. Each side of the scarf was separately designed: one side applied a jogakbo approach using the fabric scraps with vibrant colors and the other side emphasized a natural beauty using a light cream color silk as a main piece with the accent running stitches on it. Threads with yellow-gold tones and other vibrant colors were selected for hand overcasting and running stitches of the design to provide decorative accents. Total of 75 hours was used for hand stitching excluding all other design processes.

Materials: Silk, ramie, and other unknown fabric scraps naturally dyed with persimmon leaves and peels, green tea leaves, tangerine peels, or red grape peels were used. Yellow gold tone, 100% viscose/rayon thread and 100% silk threads with various colors were used.

Young-A Lee

“Transition with a Layered Protection”

Abstract:

Most African immigrants first generation find themselves engrossed between the home and host cultures as they struggle to acculturate, and thus a fusion of African and American contemporary clothing becomes a choice. This resulted in the creation of 'Elegant *Kitenge Changu'* which means my dress in Swahili language. The purpose of this creation was to design a summer garment for a twenty-two-year-old African immigrant woman who wanted a blended design of western style and African culture. The designer created a cultural piece that provided aesthetic and cultural satisfaction. The designer applied the conceptual model of FEA by Lamb and Kallal (1992) to create a piece that is; functional-fits well and has ease to use; expressive - communication and symbolic of consumer's culture, and aesthetic - beauty and style appealing to the consumer. African fabric with motifs was suggested to blend with other fabrics. The fabric was draped on a mannequin, pattern pieces were developed and transferred to make a prototype. The garment pieces were then cut. Flat pattern making techniques, draping, tailoring techniques were used for garment construction. A motif 'a pot' which has a symbolic meaning was cut out of the fabric and carefully hand appliqued to the skirt. Fastenings were attached. Both the skirt and the top were lined for a professional finish. Design elements such princess lines, balance and colors were used, fabrics were 100 % cotton. The significance of this design is to understand how culture influences the choice of apparel and is used for identity and self-expression. This design extends the FEA model, the symbolic meaning and cultural identity that individuals attach to their clothing. It also contributes knowledge towards the acculturation of dress and clothing preferences among immigrants in the US.

Jane Opiri

“Elegant Kitenge Changu”

Abstract:

Purpose: The purpose/inspiration for this garment was to create an elegant wool jacket that is individualized for someone sensitive to wools. The facings and under collar pieces that rest against the skin were replaced with a microfiber to protect the individual from skin irritations.

Process: The entire garment was flat patterned from a basic torso sloper and one dart sleeve sloper. The pattern was tested in muslin for fit and construction. Adjustments made (in the sleeve fit) and transferred to the final pattern. Facings and lining pattern pieces were drafted from the final outer shell patterns. Construction of the garment began with the outer shell; darts, princess seams, and front pockets. Front and back panels were joined at shoulder seams and the collar inserted at neckline. The side seams were constructed and the sleeves set in place. All parts were pressed as it was being assembled. Once the outer shell and the lining/facing pieces were complete the two were assembled using the bagged method. Understitching was applied at the neck and center front before the bottom hem was sewn. The entire jacket was turned out through an opening in the sleeve lining. Final trimming and grading was completed before the sleeve opening was closed. Topstitching was added at center front, sleeve hems, and jacket hem. Finally the button holes and buttons were set for a completed garment.

Techniques: Double welt pockets, pocket with flap, bagged jacket, topstitching, inside corner, easing, machine button holes, hand buttons with shank, understitching, set in sleeves, and flat pattern drafting.

Materials: Wool/Mink/Cashmere fabric, Microfiber facings, Polyester lining, Thread, Interfacing, buttons, and shoulder pads.

Joyce R. Robinson

“Lady Gray”

Abstract:

Purpose: This wearable technology artwork emerged as a light-sound garment that allows viewers to experience synesthesia (e.g., the rare ability to see hear colors and see music). This garment pairs synchronized colored LED light-wave frequencies with musical audio-wave frequencies so that certain musical notes light up the dress with particular colors that correspond to the music. This garment allows non-synesthetes (i.e., individuals without synesthesia) to experience synesthesia in order to more closely identify with the individuals who normally experience this phenomenon.

Process: The dress' music was created using a punch-card player. The musical sound was then remixed in UJAM music software and played through speakers connected to a mini-computer (i.e., Raspberry Pi encased within pockets in the belt of the dress). The silk-painted kimono fabric was dyed with colors that correspond to the colored LED lights and were then sewn together. A wet felt belt was created as the foundation for the LED lights and encased in clear plastic vinyl for protection to be secured with Velcro.

Techniques: Wet felting, silk painting, LED coding using Microsoft Paint software, and machine sewing techniques were all employed to create the dress.

Materials: Wool, flexible-tape LED lights, clear vinyl, silk-painted fabric, and Raspberry Pi computer with speakers comprise the dress.

Virginia Rolling

“Atmospherics”

Abstract:

The purpose of this ensemble is to incorporate hand-painted textile art from the Shipibo ethnic community into contemporary fashion. The Shipibo live in the Peruvian Amazon rainforest. Incorporating traditional textiles into contemporary fashion can help promote the artistry of textile artisans, and support a sustainable opportunity of development based on craftsmanship, local resources and cultural heritage.

The ensemble is inspired by the exploration of ethnic designs with an eclectic look, multi-strapped silhouette. The main feature of the ensemble is the hand-painted textile of the jacket and shorts. The top and leggings have an asymmetric wrap-around effect, inspired by the anaconda embracing the body. The anaconda is an important symbol in the Amazonian Cosmo vision.

Patternmaking as well as draping techniques were used. A prototype was created to check fit on model's body. The hand-painted textile was carefully cut to display better the fabric design.

The top and leggings are made from a black double knit fabric (65% rayon, 30% nylon, 5% spandex). The jacket and shorts are made from a hand-painted Shipibo textile. The textile was painted on a cotton fabric using a golden vegetal ink. Then, the fabric is covered with gray clay and let dry out in the sun. The fabric was washed, and golden trace became black because of the chemical reaction with iron oxide. The black fabric that complements the traditional textile is 100% cotton twill weave.

Shipibo art is inspired by the skin of *Ronin*, the cosmic anaconda creator of the world. These designs have a positive and negative pattern that expands infinitely beyond the surface it covers. They represent a balanced duality of the world and a window to the infinite and eternal. Shipibo designs show the deep understanding this community have about life and nature, that everything is interrelated.

Astrid Vidalon & Andrea Eklund

“Ronin, the cosmic Anaconda”

Abstract:

Purpose

The star quilt represents honor and generosity in the Lakota (Plains Indian) culture. The Morning Star inspires the star pattern, which is the last and brightest star in the eastern horizon seen before dawn. Lakota traditions believe the Morning Star represents the way spirits came to earth and served as a link between the living and dead.

One of the most valued gifts in the Lakota culture, star quilts are used as banners in schools for graduations, placed on top of sweat lodges, used to mark momentous life events such as weddings and births, and to honor the passing of a loved one.

Process

The pattern is made of small diamonds pieced together in eight sections. The sections are then joined together to create an eight-point star. The arrangement of colors can draw your eye to the center of the design or to the out tips of the star points.

Technique

The technique of strip piecing was used to create the diamond shapes. Fabric was cut into three and a half inch wide strips. The strips were then sewn together in staggered rows. Sections were cut into pieces at a 45-degree angle and assembled into the diamond shape. Sets of diamond shapers where joined to create the star. The project was machine quilted using a stippling technique on the boarders and straight stitch radiating from the center.

Materials

One-hundred percent cotton was used for the top, backing and binding fabrics. Cotton batting was used between the top and bottom layers.

Lorna Wounded Head

“Emerald Star”

Abstract:

Emphasis on sustainability issues will continue to be a significant factor in the fashion industry. I have observed fabric waste in the fashion classroom caused by negative spaces between heavily contoured patterns, poor marker layout, or purchasing a larger amount of fabric to be 'safe.' Therefore, the purpose of this project is to create a sustainable garment through syndicating zero-waste design and natural dyes. The concept of zero-waste design can be as easy as an ancient Roman toga. However, in modern society, a piece of fabric wrapped around may be perceived more costume-like, than fashionable. Thus, the primary objective was to demonstrate a contoured dress by utilizing tuck-darts without cutting out patterns.

The fabric utilized was a piece of white linen fabric housed in our program donation collection for more than two years. This fabric was rejected by students for its plainness. It was a 100% linen, 58-inch wide and approximately 1½ yard long. Indigo dye was used to create an ombré effect. The fabric was accordion folded lengthwise into approximately 3-inch segments and tied. The fabric was emerged six times into the prepared indigo vat, to the premeasured lengths to create gradation.

For zero-waste, the number of pleats and dimensions was calculated to utilize the whole width of the fabric. Initial calculation resulted in 46 pleats that are uneven for front and back bodice due to the measurement differences between bust and waist. All the pleats were sewn down to the waistline after countering bust area through the fitting. The final design successfully displays the contoured basque look with nearly no waste of fabric.
This dress will be used in design courses to document the practice of zero-waste problem-solving and shibori design thus enhancing teaching methods.

Techniques. Shibori dyeing, flat pattern, draping

Materials. 100% Linen, Indigo dye

Eunyoung Yang

“Cascade”

Abstract:

The purpose of this project is to synchronize the cultural design components through construction techniques and highlight the sustainable practice of using natural dye to create a modern look. Slow fashion is socially responsible fashion design practices that seek to improve environmental and human welfare, thus overlapping with my interest in reducing resource consumption and waste. Therefore, this project explores the use of family heirloom, traditional textiles. The textiles used were two small rolls of hemp made by my great-aunts about 80 years ago as the most female members of a rural family who practiced domestic weaving. About 16-inch wide hemp are with imperfections in the thickness of each yarn or regularity in weaving. The fabric also was deteriorated with aging and damaged by insects over the years. As I retrieved useable pieces, jogakbo, Korean traditional patchwork technique was the rational choice to give life to these priceless fabrics.

In a quest to stay with the sustainability focus without using harsh chemicals, indigo was used to dye the hemp. Since indigo was known for its antibacterial and insect repellent effects, use of indigo aided the preservation of the old fabric. Hemp pieces were dyed in different shades of blue. The top was draped on modified prince panels to create twelve panels to achieve ombré effect through jogakbo pieces. A hoop foundation was created to add volume to simulate the shape of the paper lantern. The skirt was flat patterned using the dimensions of the hoop foundation.

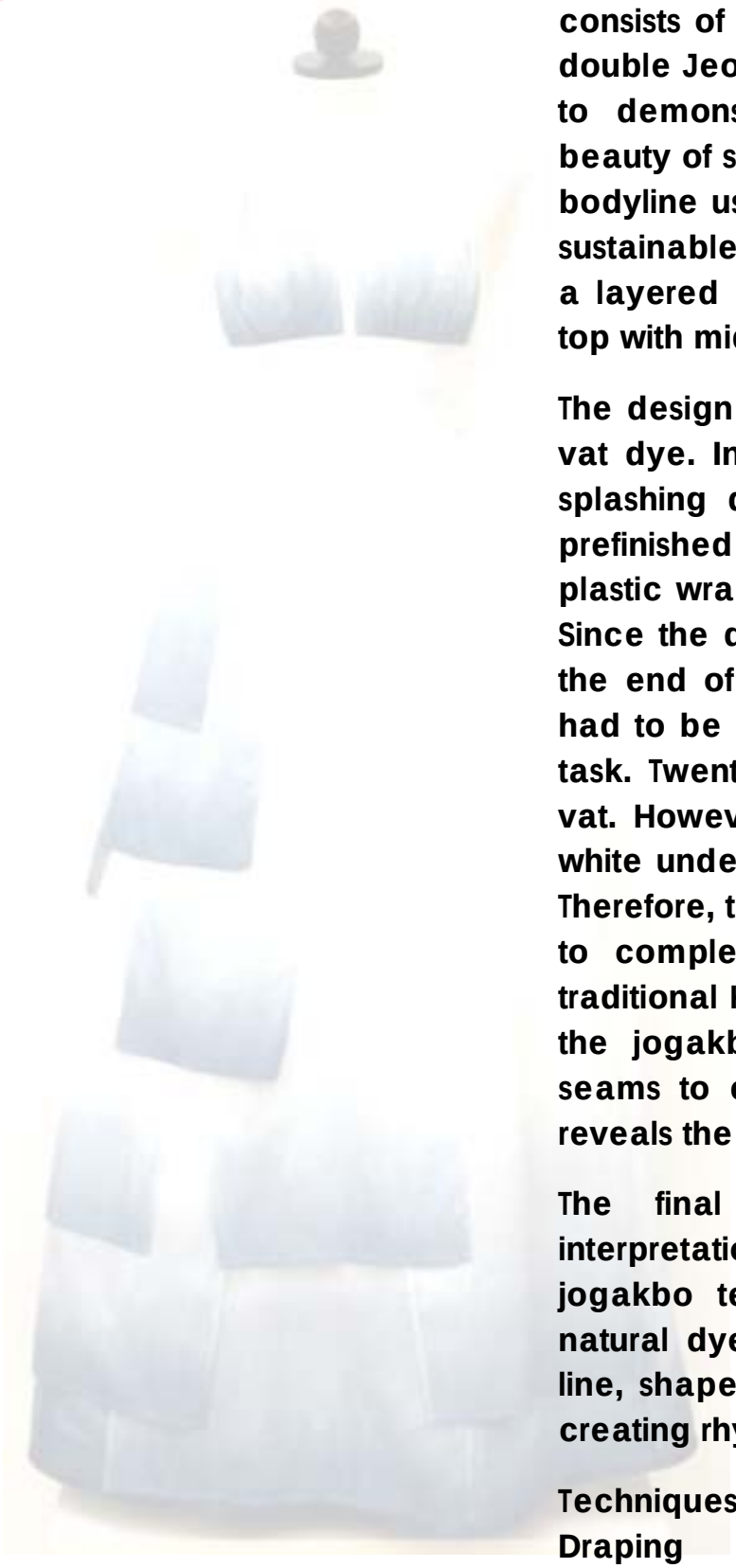
This ensemble is a unique interpretation of jogakbo and the sustainable practice of natural dye. The dress creates rhythmic characteristics with the structural patchwork in creating 3-D lantern shape, contributing to the expression of a sense of emphasis, harmony, and unity.

Techniques. Dyeing, flat-felled seams, binding, flat pattern, draping

Materials. 100% hemp, indigo dye

Eunyoung Yang

“Indigo Lantern”



Abstract:

Designers continually stimulate their creativity by searching for new inspiration sources. This project was inspired by Sokgot, traditional undergarments for Korean Hanbok. Korean women wore up to eight underwear that consists of a double of underpants and underskirts, and double Jeogori (blouse). The purpose of this project was to demonstrate the visual connection between the beauty of simple lines of Korean dress with the beauty of bodyline using semi see-through fabric while practicing sustainable dyeing technique. The ensemble consists of a layered petticoat, underskirt, overlay wrap skirt, and top with midriff panel.

The design process included carefully controlled indigo vat dye. In order to achieve the ombré effect without splashing dyes on the negative space on the fabric, prefinished cotton panels were rolled and wrapped with plastic wrap exposing only the ends to dip into the vat. Since the design was to have a very restrained stain at the end of each panel, the flower from the indigo vat had to be removed completely which was not an easy task. Twenty panels were prepared and dipped in the vat. However, the arrangement of panels exposed the white underskirt at the hem, reducing the ombré effect. Therefore, the underskirt was stained in the same manner to complete the effect. A midriff was created with traditional Korean patchwork jogakbo techniques. All of the jogakbo pieces were connected with flat-felled seams to emphasize lines. A single layer construction reveals the subtle flesh tone.

The final design effectively displays a unique interpretation of traditional Korean undergarments, jogakbo technique, and the sustainable practice of natural dye. The visual emphasis was created through line, shape, and color with the skirt panels on the skirt creating rhythm and harmony.

Techniques. Dyeing, Flat-Felled Seam, Flat Pattern, Draping

Materials. 100% Cotton Swiss Batiste, Indigo Dye

Eunyoung Yang

“Tiers of Brushstrokes”

Apparel, Textiles and Design Community 2019 Design Showcase and Exhibition Catalog

The Apparel, Textiles, and Design community (ATD) is a group of teachers, scholars, professionals, enthusiast and students that share an interest in apparel and decorative arts. Each year at the national conference, the ATD presents a juried showcase of apparel and decorative arts. We are a small, "boutique", juried showcase known for quality and creativity. Every entry is previewed to ensure it meets our high standards. Entries are then scored by an independent jury of professional designers, fashion scholars, and design opinion leaders.

We hope you enjoy the 2019 ATD showcase and exhibition.

Best,

Farrell Doss, Community Leader & Showcase and Exhibition Coordinator.

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