

Ivy

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Key Words: Textile Innovation, Sustainability, Couture Techniques

Mentor Statement. This student's creative work begins with intense research in experimental art and construction techniques, followed by intensified lab hours testing out techniques and mediums, and are translated into cutting edge adaptations and innovations in couture quality wearable art. Each piece designed inspires through the unique application of techniques, fabrics, colors and textures. As design mentor, I sought to guide the process, offering resources and streamlining construction and finishing techniques where needed. This student came to our program with extreme creativity, yet minimal skills to translate ideas to reality. I chose to submit this work because it is the culmination of tremendous [personal] growth on the part of the designer, superb creativity, and shows merit and promise for the future.

Statement of the Purpose.

"Ivy" was inspired by the villains in "Pirates of the Caribbean". My design style has developed over the past two years into a strongly experimental and technique-driven approach. The Davy Jones' character inspired my selection of design components, fabrications, and treatments. His character, designed as a mixture of various aquatic flora and fauna species, featured a cephalopod-like head with octopus-like tentacles in an illusion of a thick beard. He and his band of villains were the inspiration for a design that I wanted the overall look to seem decayed and moldy. My secondary design purpose was to utilize and perfect techniques of dying and finishing that began in other designs and through trial phases to complete a perfected application in a uniquely crafted ensemble. I utilized information from authors Haar (2015) and Flint (2008) in choosing appropriate dye materials and mordant agents.

Process, Technique and Execution

The top started with a flesh toned organza blouse with boned, flared shoulders. For the gauzy draping, I started with blocks of baby blue 100% nylon fabric. I first dyed the fabric black. I sewed many thin black polyester ribbons to the nylon. The fabric was wrapped around a pole and shibori pleated by twisting yarn around the fabric and scrunching it down. The scrunched nylon was painted with a ferrous acetate liquor, created from collecting rustable metal screws and tid bits and letting the pieces sit in vinegar for about a week. The solution was painted on the scrunched nylon and where it steamed for two hours. The heat reacted with the thermoplastic qualities of the nylon to set the pleats. The steam also set the rust colors into the fabric. The scrunched fabric was allowed to set for about a week before untwining the yarn and stretching it out like an accordion. The rust dyed the fabric beautiful mossy greens and coppers unevenly in

lines that follow the patterns of the scrunching of the fabric. The gauzy fabric was hand tacked on the boned structure of the top.

The skirt started with 100% yellow acetate fabric. I built multiple panels of taffeta covered cotton cording in varying lengths. Many blocks of corded channels were attached to the skirt base layer. Some of the cords were pulled so that the cording curled like vines or sea shells. The skirt and the corded channels were painted black with an acrylic paint. After the paint dried, I spray painted it black for a more even thorough coverage. After it dried, I painted the skirt with copper colored bronzer to add dimension to the flat black cording and make the details pop, and also to give it a metallic rusty look to make it cohesive with the rust colored top.

Design Contribution and Innovation. The goal of the design was, in part, to demonstrate the shibori technique on a ribbon embellished organza fabric. The end product was beautiful, set up well and maintained structural integrity, possibly enhanced by the ribbon detail. Secondly, the multi-strand corded structures used to create the 3-dimensional tentacles of the skirt were tested and refined. A variety of dyes and finishes were used to create a final look of wash water and muddy silt. The bodice dye was a successful application of ferrous acetate liquor created from rusty bolts and metal trinkets. Ultimately, an innovative and experimental approach to design has become my signature, alongside creative textile dyeing and surface manipulation for dimensional excitement.

References

Flint, I. (2008). *Eco Colour. Botanical Dyes for Beautiful Textiles*. London: Murdock Books.

Haar, S. (2015). Summer Harvest. Abstract. Proceedings of the International Textile and Apparel Association, Santa Fe, NM, November 11-14, 2015. On-line.

Measurements

B – 33”, W – 25”, H – 35”

