

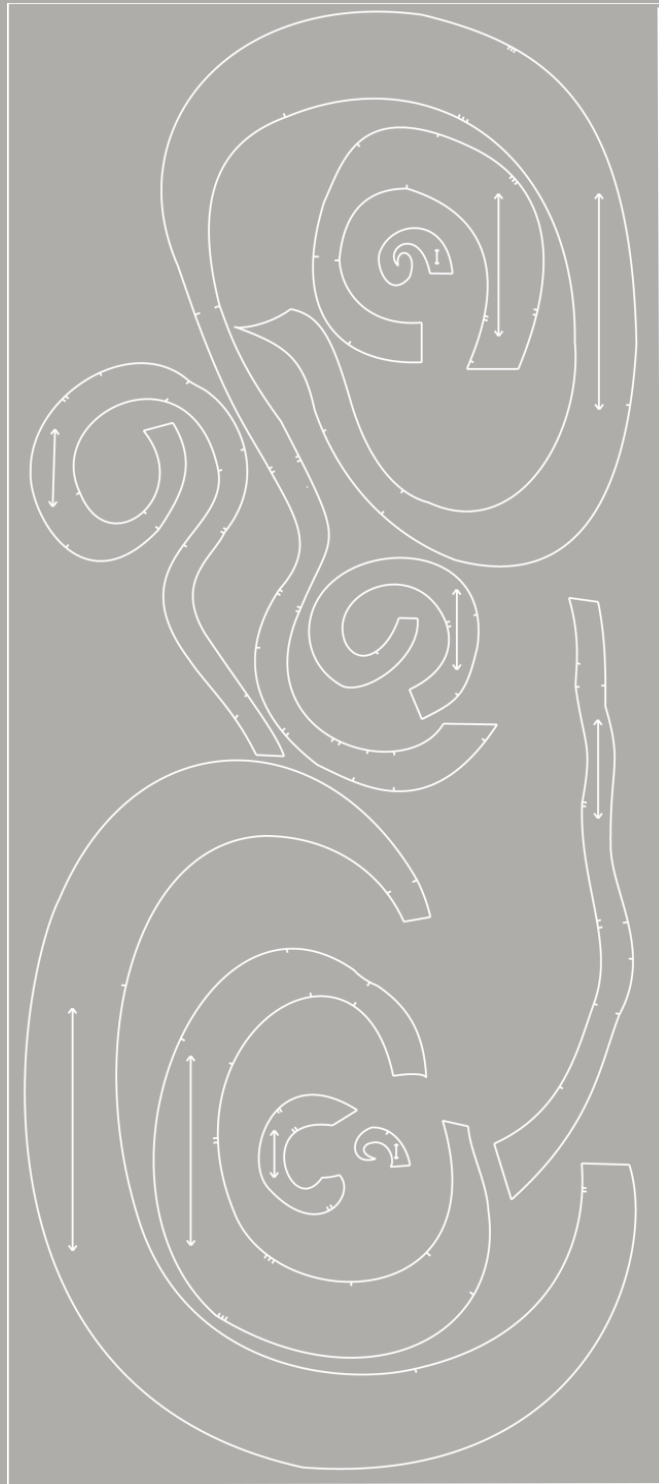
LINDA HRN CDANIEL

A DECADE OF DESIGN

DIGITAL DESIGN EXHIBITION CATALOG
MARCH 27TH - MAY 3RD 2014

Concept, problem solving and material processes are the fundamental starting points for all my creative work as a designer, artist and educator. The act of exploration and discovery consistently inspires me to create new ideas. Narrowing my field of options in theme or color expands the need to use craft technique, fit or surface design to solve creative issues within each garment. A primary example of this approach is the circles, hearts and knit stitches, which feature prominently in this exhibition. The symbolic meanings and basic geometric shapes allow a wide variety of options to explore and help to reflect through this decade of design.





SPIRALING THROUGH GENERATIONS

A dress starting from the idea that culture and craft lives and forms through generation. I started this dress design by draping using two spirals to create the fit and shape of the dress. I choose two linen fabrics; a hand woven sheet and a new piece of cloth. Then handed the fabric with basted pattern shapes to my mother (Inger Öhrn), who tie dyed the fabric following the pattern shapes. After the tie dyed pieces were complete we together designed an embroidery carried out by my 91 year-old grandmother Greta Stenbom and my two children, Justin and Jonathan McDaniel, 3 and 5 years old. The pattern is illustrated in the banner above (2014)

Materials: linen fabric and cotton embroidery thread

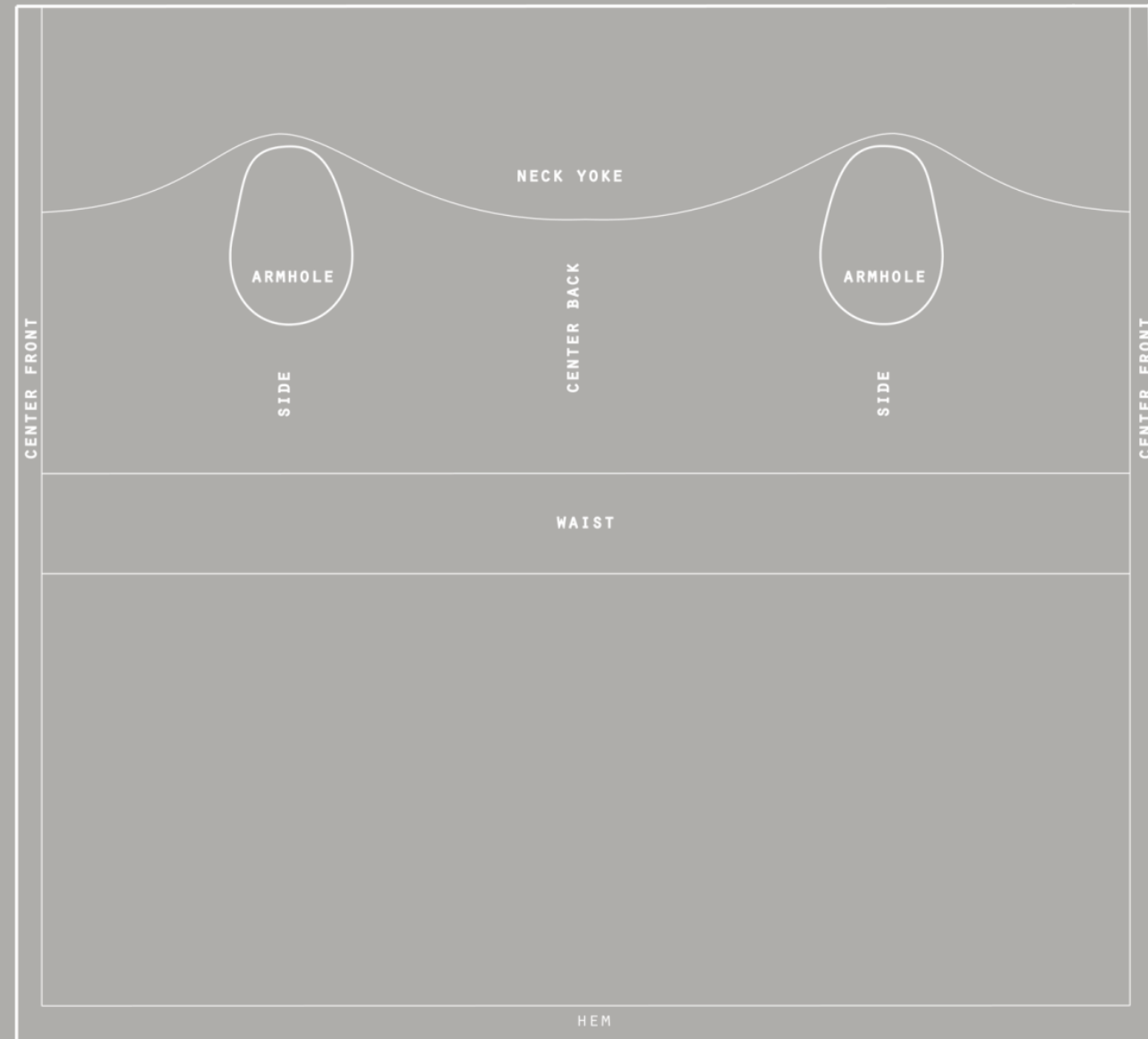




PULLED, SHAPED & TWISTED

The inspiration for this dress came from a Yann Arthus-Bertrand photograph, of stacked timber. However, I was actually more inspired by where that timber had come from. Trees are cut down to give wood, but they are also cut down to thin out or shape a forest. In a very literal interpretation I pulled out threads both for the decoration of the piece as well as for the shaping of it. If you look at the hem you can see what the fabric looked like when the design was started. On the left you can see the basic pattern and in the next couple of pages you can see more of the actual process. (2011)

Material: linen and metallic embroidery thread



The dress was initiated from a shirt dress pattern eliminating side seams and shoulder seams in an effort to integrate surface design and fit. No fabric was cut until the final stages.

PULLED

Step 1. Pull 5 threads every 25 threads on lengthwise grain stopping before the hem.

Step 2. Pull all crosswise threads in waist stopping before the button placket.

Step 3. Pull all crosswise threads in the neck yoke

Step 4. Pull additional 5 threads on lengthwise grain 1 1/2" on each side of waist and at the bottom of the neck yoke.



TWISTED

Step 8. for all of the rows where 5 threads were pulled twist crosswise threads two over two using metallic embroidery thread to control them.



SHAPED

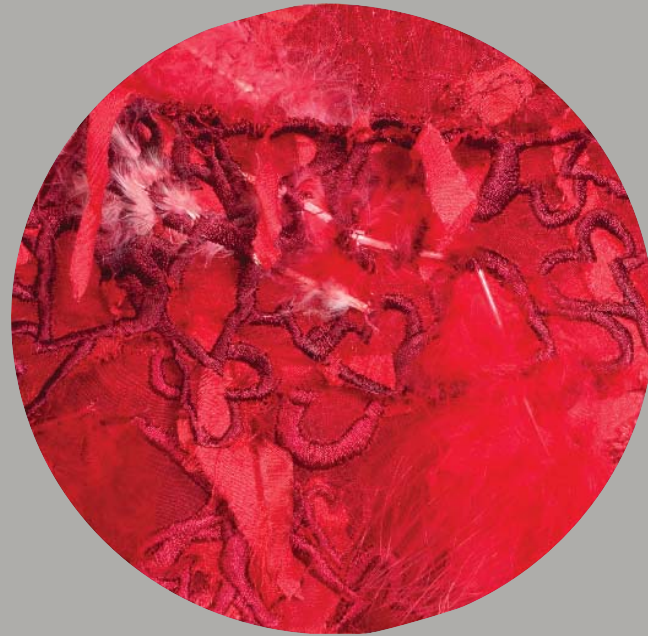
Step 5. Place a gather stitch on each side of the waist section to pull in to correct length. Using an embroidery stitch group 6 threads together and hold the size of waist.

Step 6. Place the dress on the form and gather the bottom edge of the neck yoke to create shape using the same technique as the waist.

Step 7. Create the neckline edge by re-weaving threads going under 2 over 2 threads in 4 rows. Finally creating another stitch the same as the waist and bottom of yoke.

Step 9. To create detail at the waist and neck, lay one group of lengthwise threads over another and control using a doubled ribbon threaded through using tapestry needle. Once center front is reached separate the doubled ribbon and space apart and repeat moving the groupings in a continuous direction alternating over and under each other.





PAPAGENO-PAPAGENA

This dress was created as an exploration of machine embroidery. The goal was to create a fabric that was light, almost lace like, with a net of hearts to catch feathers and scraps of leftover silk. A heart pattern, initiated from a scanned in hand sketch created the repeat that was digitized in the embroidery software. The many repeats were placed in a half circle pattern for the skirt on silk organza. Once the skirt was completed the bodice was designed and created. (2005).

Materials: silk organza, variety of silk leftovers cut into strips & feathers



POURED OUT & DRIED UP

For a designer, some projects go together quickly, while others develop in stages; this was definitely a multi-stage project. I tried a number of different ideas, trying to take advantage of the wonderful translucency of the drier sheets, yet keeping it fresh and interesting and not just looking like a pile of trash. Eventually, dyeing some of the sheets enabled me to have the multiple layer look I was going for. The dress was created by the layering of dryer sheets, hand tacked together with a transparent thread, then embellished with hand punched and lightly dyed Pepsi-bottle sequins. (2009)

Materials: dryer sheets and pepsi bottle sequins





OPEN HEARTS

This dress was inspired by the idea of comparing the heart to a book. It is easy to make judgments based on limited knowledge, but it is only when we open the pages or open our heart that we are able to truly feel and find out what is there. As the first dress using the heart shape, I was playing with the size of the shape and the multiple ways of looking at the shape. The petals in the skirt are made from different sized hearts, however when you look at the overall silhouette there is a secondary heart shape found in the narrow neck and shape of the skirt. (2004)

Material: ultra suede, silk dupioni and seed beads

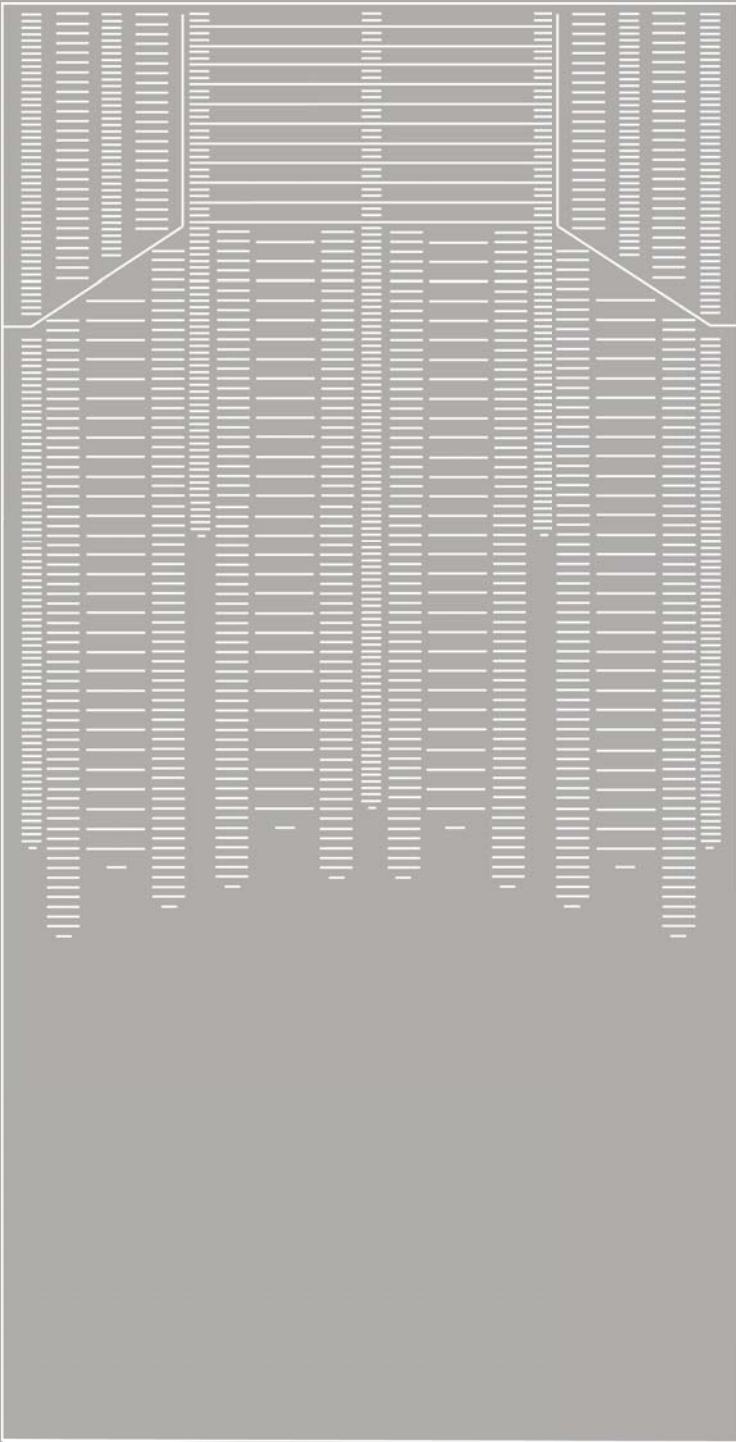


LIGHT HEARTS

A light heart does not carry more weight than it needs. A light hearted person keeps a positive outlook on life, is cheerful, resilient, innocent and care-free. The bodice and base of the skirt is sewn in Indian silk dupioni. Silk organza hearts create the fullness in the skirt and provide a light and airy feel to this garment. It is the same heart shapes found in Open Hearts in a different arrangement. White and red feathers float weightless within each heart shape. The waist is embellished with seed beads. (2006)

Materials: Indian silk dupioni, silk organza, seed beads and feathers





KNIT ON KNIT

A design developed through exploration of technique initiated by the availability of a laser cutter. In the pattern on the left you can see the front of the dress and one sleeve. The pattern is created as zero-waste so in the accurate scale the pattern fits the full width of a 56" wide fabric. To the left you can see the full front pattern with one sleeve. The shape and detail occurs through the knitting of the strips created by the slashes. By figuring out the height to width proportion of the slashes different effects can be created.

Material: wool jersey



SHAPED BY A STITCH

The Knit stitch has become an inspiration in much of my work recently and in exploring the shape and size of the stitch this dress came about. Using the stitch in a woven is something I enjoy as it gives the opportunity to build and push the stitch out is its traditional use. Here the top stitch becomes the collar and then the rest of the rows create the fit of the dress. The closure in the front is also based on the idea of a knit stitch to open just unravel. (2014)

Materials: silk satin, silk taffeta

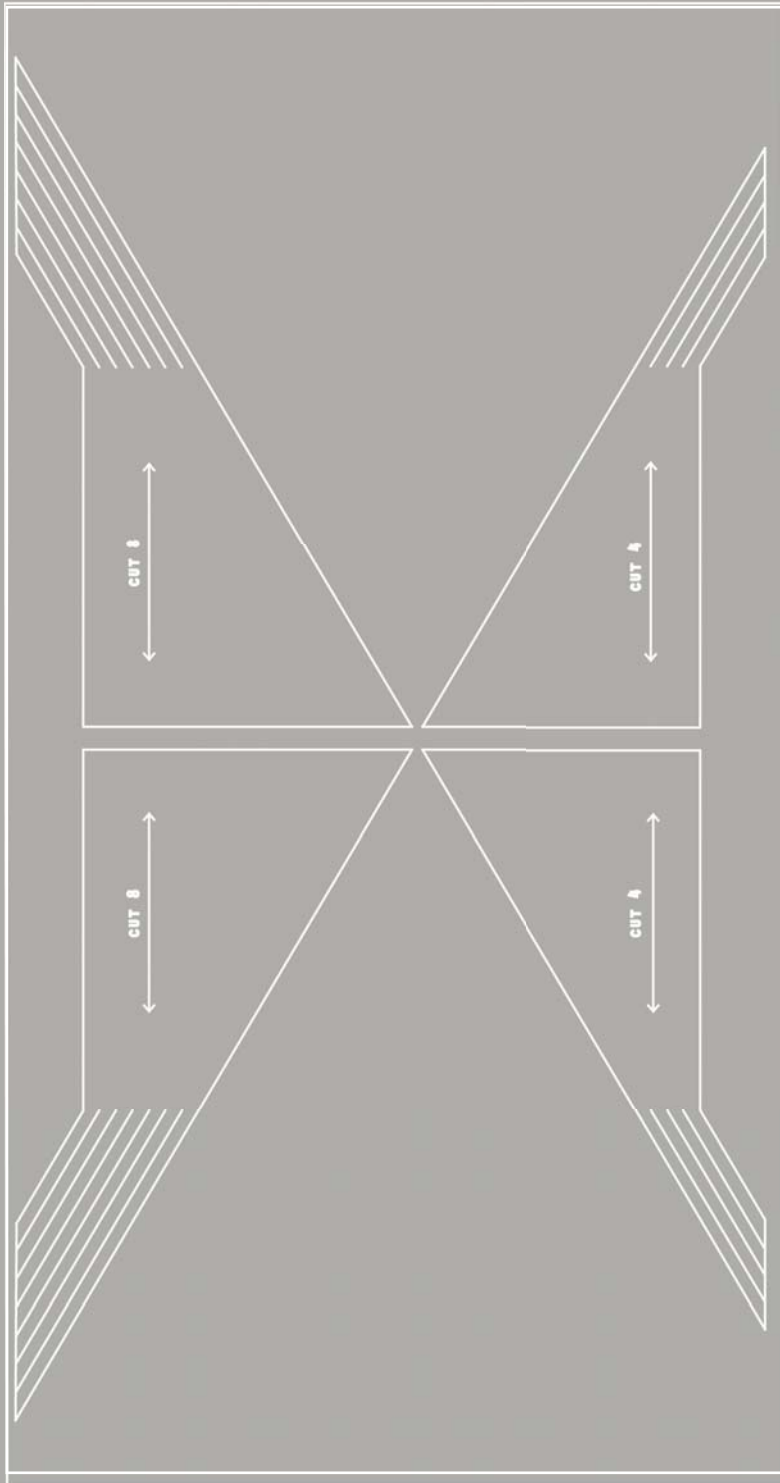


ROOTS

This dress was started by machine knitting the cords in different natural fibers; cotton, linen, wool and silk, to show the variation of the roots. In thinking about roots in a very literal way I tried to mimic their looseness in the soil by inlaying the cords in the neck and waist. The weaving came from the idea of the intertwining on the roots that happens underground. The last of this to be knitted was the bodice and skirt. (2009)

Materials: cords; linen, silk, wool, cotton, neck and waist cotton, linen, skirt and bodice wool





KNIT VS. WOVEN

The inspiration for this piece came from the shape of the fabric leftover after another dress was cut out. In a world of waste and environmental consciousness it is even more difficult to throw away all the fabric that is left after another garment is cut out. This dress utilized the odd shape of the leftover scraps. The top of the triangular shape was slashed then sewn into spaghetti strips keeping the bottom skirt flares connected to the “yarn” knitted in the bodice. The pattern can be found on the left. (2011)

Materials: silk chiffon and silk charmeuse



T-SHIRT DRESS

How does one wear t-shirts to a formal event? This was one attempt to use the most common garment and turn it into something unique. All t-shirts were used and purchased from the Salvation Army store in an attempt to save the planet from more textile waste. The slashing of the jersey made it roll and cover small stains and holes in the fabric brought on by the previous owner. The cuts in the jersey were planned out to make the size and shape of the dress; narrow waist, flare at the hem. (2014)

Materials: used cotton t-shirts



BUSINESS OR CRAFT

Where is the fashion industry going? While the mountains of trash are piling up the fashion industry is focused on producing more at lower costs to make higher profits. This dress was done as a commentary on this industry where business is in focus and the craft is losing ground. The idea behind this design was to create a dress where a number of men's shirts create the stitches, rows and shaping of the garment. Through this dress the men's dress shirts and a traditional craft technique such as knitting meeting to form the garment (2012).

Materials: used cotton dress shirts

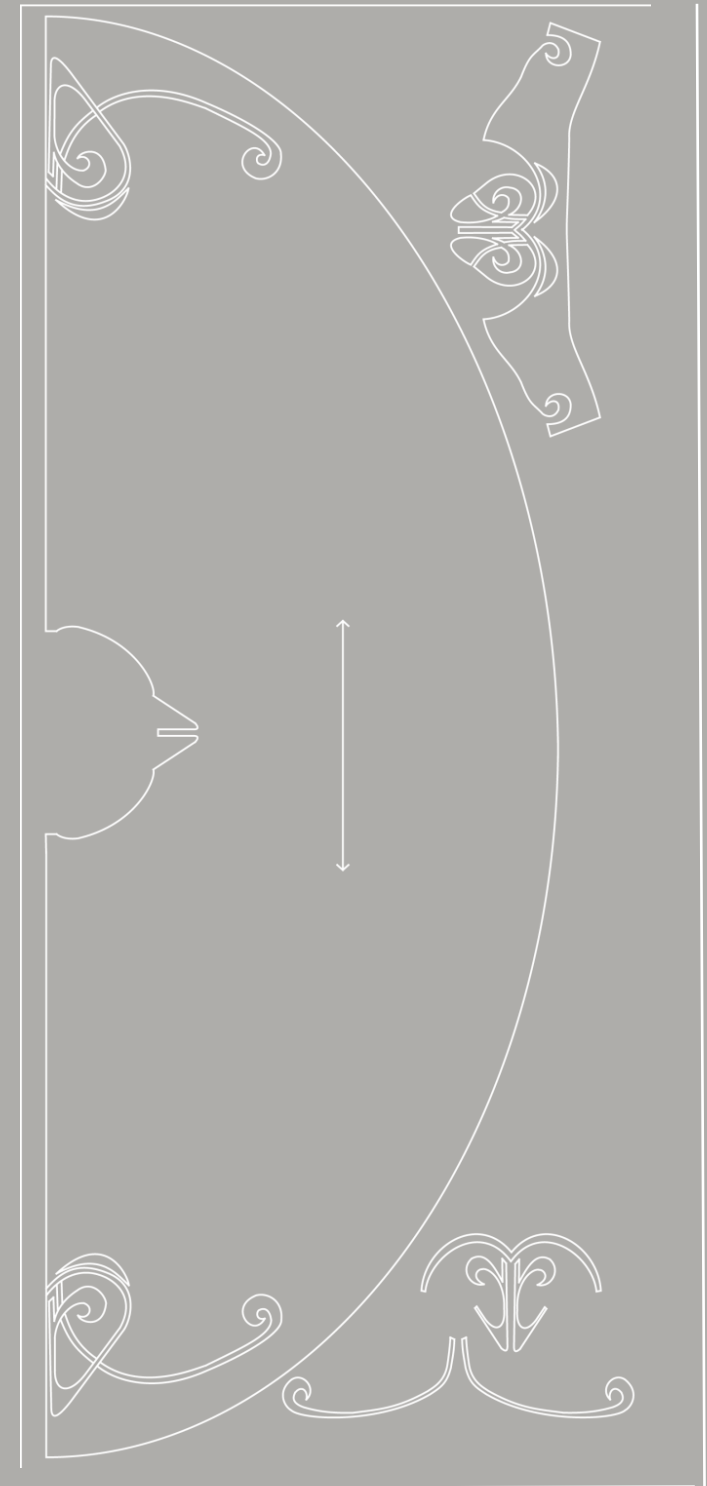




MONOGRAMMED FOR FIT

Inspired by the tradition of royal weddings, a stylized monogram was created to symbolize the union between the bride and groom. In this case the monogram also serves the purpose of fit. An interesting side note to the construction is that it was created with only one fitting arranged through Skype (video call), as the bride resides in Sweden. The inside structure with a basted on muslin skirt was sent in the mail prior to the call. Notes were taken during the fitting and the dress was sent back to be completed then returned in the mail for the wedding. (2011)

Materials: silk satin, silk taffeta, Swarovski crystals and pearls





MEMORIES HOLD IT TOGETHER

On a wedding day old memories and new memories come together and merge into single memories for the new couple. Memories shared by the bride and groom are written on the bodice of this dress, attaching and shaping the overdress to the bodice underneath, much like how memories shape the relationship and hold the couple together. The top layer of the dress is a complete circle, attached at the bodice edge of the silk dress beneath. The silk organza circle is then attached and shaped to the dress through machine embroidered text throughout the waist. (2008)

Materials: silk organza, silk habotai, rayon embroidery thread, Swarovski crystals and pearls



THE BEAUTY OF LEFTOVERS

Thanksgiving turkey is a perfect example of the beauty of leftovers. For most people it makes sense to save leftover food, but what about leftover fabric scraps. For this dress I took on the challenge of using leftover pieces of white silk as the primary design element; and it gave me as much joy as using leftover Thanksgiving turkey. Bias strips of fabric were cut from leftover white silk. The strips were pieced together, and then gathered down the center, creating multiple long ruffles. Each ruffle was then hand applied in a circular pattern to create the surface appeal to the silk organza dress. (2008)

Materials: silk organza and a variety of leftover silk fabrics



A GLIMPSE OF MY HEART

My favorite moments preparing for my wedding were spent working on my wedding dress. As I worked I thought about the times we had spent together and how I felt about him. What's strange is that the emotional feelings, why I love him and how I feel about him, I thought about in Swedish. The specific memories about the time we had spent together I recalled in English. But no matter how I thought about the past or future, the most important thing was to convey those emotions to my husband through the dress. For the wedding service, an overlay with circle shaped cut-outs was also worn, so that only a glimpse of how I feel was provided. The overlay was removed for the reception, revealing all of my sentiments to my new husband. In the next few pages you can see the development of this dress. (2006)

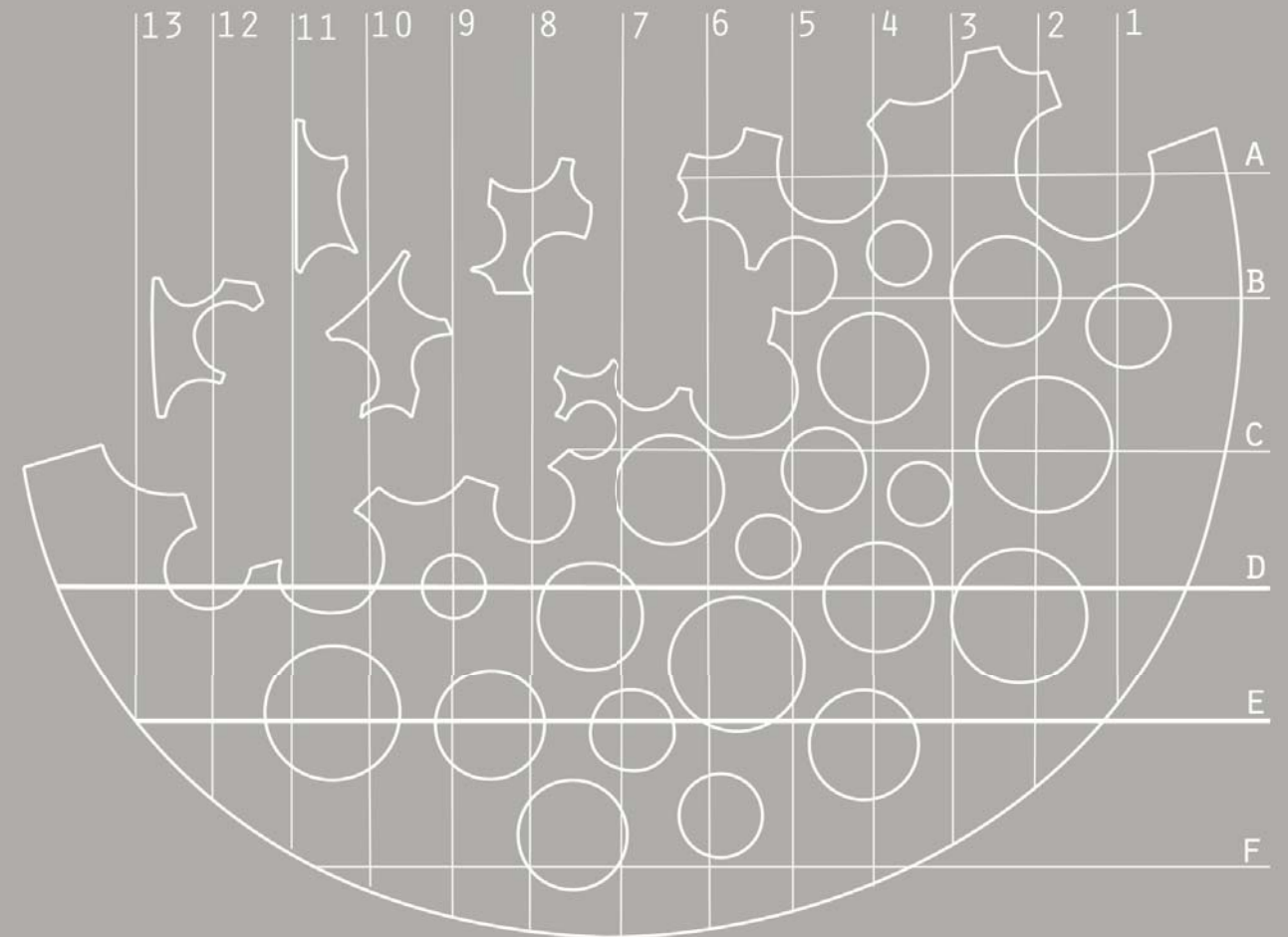
Material: silk dupioni, silk satin, rayon embroidery thread, Swarovski crystals





DRAPE

In this drape black circles were placed on the form on top of a support bodice and half circle skirt, carefully taking into consideration the shape of the body. Once the circles were placed the muslin was draped shaping around the circles, slashing inside the circles and in short seams where needed allowing fit to happen. the shape of the black circles are then traced on the muslin. Lastly circular muslin pieces are pinned on folding under the seam allowances to ensure the intended shape is accomplished.



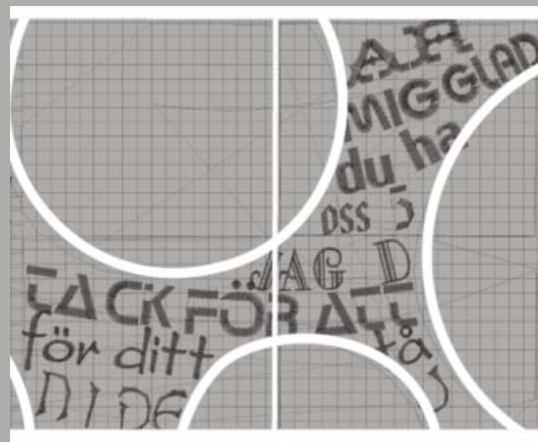
PATTERN

Once the pattern was completed it was split into sections to be scanned into the computer in preparation for the embroidery development.



EMBROIDERY

To input the text and place it in the pattern shape a file was created for each of the rectangles outlining all lines of the pattern in running stitches. The size of the rectangles was determined based on the size of the scanner bed and the hoop of the embroidery machine. The hoop only allowed for two rectangles to be embroidered at a time thus the outlines of the rectangles also served as guides to line up the following sections of embroidery. The text in the dress curves around the body, one of the most difficult parts of the development was to make sure the text was continuous around the shape when only looking at two rectangles. Once the body of the dress was embroidered the text in the circles where input and shaped to follow the circular shape. Each circle has a different memory from the bride and grooms time together written in English. The text that wraps around the body of the dress is the brides feelings for the groom written in Swedish her native language.



CONSTRUCTION

Once all the embroidery was finished, the dress was pieced together. all circles slip-basted in place by hand before they were sewn on machine. Lastly all running stitches sewn around the pattern shapes were removed and the Swarivski crystals were embroidered on in the circles.



HEART WAVES

There are many variations on the rhythm of the heart. The most constant is the physical beat, but there are also emotional ups and downs. Some days everything is perfect and life couldn't be better. Then there are those days when things just don't go right no matter what you do. There are even times when the emotions of the heart affect the beat of the heart. And it is this rhythm of highs and lows, good times and bad times, which makes life exciting. In this dress you can find both emotional and physical waves of the heart. (2005)

Materials: silk dupioni, silk organza, silk satin and seed beads



THANK YOU

First I want to thank my wonderful professors at UNT; Anny Chang, Marian O'Rourke-Kaplan, Janie Stidham and Myra Walker for always supporting me, both through my degree 10 years ago and the years thereafter. Thank you also Myra for allowing me to show my work at the UNT Artspace Dallas, and for the wonderful staff that has been very supportive in all the arrangements of the exhibit; Dawn Figeroa, Johnny Robertson and Denise Keeping, your vision and expertise made this exhibition a joy to work on.

I also want to thank my mom Inger Ohrn for coming from Sweden to help me with anything I needed these past couple of weeks in order to set this show up and my dad Bertil for letting her come. My mom was also part of the creation of a piece in the exhibit, along with my two sons; Jonathan and Justin and my grandmother; Greta Stenbom. Without them, Spiraling Generations would not have existed. Additionally, I want to thank my mother and father-in-law Karen and Richard McDaniel, for their never ending support and for always opening their home to us. Lastly I want to thank my husband Tom, he is more supportive than I could ever ask for in whatever I need whenever I need it.