

Syracuse University

SURFACE

Syracuse University Honors Program Capstone Projects Syracuse University Honors Program Capstone Projects

Spring 5-1-2009

Senior Collection and Fashion Industry Experience

Amanda Coyne

Follow this and additional works at: https://surface.syr.edu/honors_capstone



Part of the [Fashion Design Commons](#)

Recommended Citation

Coyne, Amanda, "Senior Collection and Fashion Industry Experience" (2009). *Syracuse University Honors Program Capstone Projects*. 424.

https://surface.syr.edu/honors_capstone/424

This Honors Capstone Project is brought to you for free and open access by the Syracuse University Honors Program Capstone Projects at SURFACE. It has been accepted for inclusion in Syracuse University Honors Program Capstone Projects by an authorized administrator of SURFACE. For more information, please contact surface@syr.edu.

Senior Collection and Fashion Industry Experience

A Capstone Project Submitted in Partial Fulfillment of the Requirements of the Renée Crown University Honors Program at Syracuse University

Amanda Coyne

Candidate for B.F.A. Degree
and Renée Crown University Honors

April 2009

Honors Capstone Project in Fashion Design

Capstone Project Advisor: _____
Todd Conover

Honors Reader: _____
Jeffrey Mayer

Honors Director: _____
Samuel Gorovitz

Date: _____

Abstract

My goal upon completing my Honors Capstone Project was to explore the process I went through over the course of the year as I completed my senior collection in the Fashion Design program at the School of Visual and Performing Arts. My senior collection incorporated inspiration I gathered over the past four years to show how I have evolved as a designer. It was a unique experience in that it has allowed me to express my personal design aesthetic through my clothing.

My senior collection consists of six looks that were constructed and styled individually to be ready for two final runway fashion shows in April. We coordinated all aspects of the show from our musical selection down to the shoes and jewelry worn by the student models. Over the course of the first semester, we designed and illustrated three different collections. At the start of the second semester, we chose one of the three and brought six of the looks to life by sewing the garments and styling complete looks.

Much of my inspiration emerged from my experiences studying fashion design abroad in London spring semester of my junior year. One course that particularly inspired me was a corsetry class in which we constructed a real corset over a semester. The full inspiration for my final collection was Victorian 1900's corsets crossed with exotic colors and textures based on bohemian safari themes. My fabric choices include cotton suiting, leather, silk chiffon, jersey knits, and silk brocade.

I am also interested in the communications aspect of the fashion industry and also what goes on behind the scenes at a fashion runway show. As a board member of the Fashion Association of Design Students and a member of the Newhouse Fashion and Beauty Communications Milestone, I helped to organize and run the 3rd Annual VPA and Newhouse Beauty Milestone Fashion Show and the Family Weekend Fashion Show-off, a student run show. I was also one of the Senior Co-Chairs of the Senior Fashion Show and helped with the backstage details of the show and assisted in organizing the student models. After the Senior Fashion Show was over, I organized a fashion photo shoot of my senior collection garments, where I styled their outfits and coordinated the theme and overall look I wanted to convey with the photographer.

Aside from completing a six piece collection of outfits, over the course of my four years at Syracuse University I have tried to branch out and familiarize myself with all aspects of the fashion industry. I think my involvement in the Newhouse Milestone Program, backstage at fashion shows, and interest in fashion photography shows that I think it is important to know about and gain experience in other facets of the industry besides design.

Table of Contents

Reflective Essay	1
i. Evolution of Senior Collection Creative Thought	1
ii. Inspiration for Final Senior Collection	5
iii. Influence of Study Abroad at the London College of Fashion	7
iv. Outside Development of My Personal Design Aesthetic	9
v. Senior Collection: Process and Reactions	10
vi. Fashion Photo shoot	14
vii. Extracurricular Fashion Show Involvement	15
viii. Reflection and Obstacles	18
ix. Acknowledgements	19
Sources Cited and Consulted (single spaced)	20
Appendices and Illustration List	21
Written Summary of Capstone Project	26

Reflective Essay

i. Evolution of Senior Collection Creative Thought Process

As a fashion design major, I have discovered that the courses I have completed are different from most I have taken previously to coming to Syracuse University. There is no correct answer when it comes to design and the work can always be changed and improved. Much of design relies on taste and opinion, and the industry is always moving onto new and fresh ideas quickly. I know that my design aesthetic has evolved greatly over the past four years of studying various art fields and the various aspects of the industry I have studied has shaped the type of artwork I make today.

As a part of being a senior in fashion design, a majority of the year is devoted to the completion of a senior collection that is presented on a runway during two fashion shows on April 23rd and 24th. The designer has much more involvement with their collection than they have had with most projects in the past. We work to design all aspects of our portion of the show and for those few minutes that our designs are on the runway, we are able to create an environment that expresses our individual design aesthetic. Every senior designer chooses their own musical selection, student models, and constructs and styles the garments themselves. The

preparation that goes into each collection is immense; every detail has to be thought out beforehand. Contrasting to previous design assignments, we are able to completely choose our own inspiration and theme for the collection. This is one of the first design projects where we had no boundaries and were set out on our own.

During the fall semester, we are required to design and illustrate three collections and keep an intensive design journal on our research. For the first two assignments we are given a vague inspiration but are encouraged to take the collection in our own direction, even if it drifts away a bit from the theme given by the professor. The first inspiration presented to us was a combination of two time periods, medieval history and late 1960's hippie. We were also presented with the inspiration of designing a collection with natural fibers in natural colors and encouraged to look into the idea of recycling.

We begin the design process by intensely researching the topic in books, online, or watching historical videos. We then take ideas we have formed from styles and inspiration we have found and sketch out between seventy five to one hundred ideas for outfits which will be edited down to twenty five final drawings. Also included in our final presentation is an inspiration page, a color or fabric story, and we have to know exactly what fiber types and content would be used in making the actual garments. We

prepare all these drawings and inspiration for a final critique on each project.

I found myself most inspired by the medieval era after completing a lot of research in the libraries around campus and watching part of the 1968 film *Camelot* during class. I took certain small design elements of the medieval time such and found new ways to display them in the present day. I found that the women during the medieval times wore many different headpieces such as the wimple and hennin, and I translated them into modern hoods and hats in my collection. I also tried to reinvent many other elements such as their buttoned long sleeves and gloves, long tunic shapes, men's protective armor and chain mail, mosaic themes, embroidery, and references to religion. I explored many structural shapes for garments and ended up designing a series of dresses and pants inspired by the short tunics and the architectural shapes of buildings of the time (See Appendix A). Just the medieval era itself was such a huge inspiration over time that it was hard to focus on just a few specific details when I enjoyed researching and reinventing so much.

The second inspiration given was broader; we had to explore and research what the idea of exoticism, mysticism, and coming from a foreign culture meant to us. We could research past cultures that do not exist anymore or the idea of travel or a journey taken. We were given the book *DV*, the biography of Diana Vreeland to read. She was an intriguing

woman who worked at *Harper's Bazaar* Magazine, became the editor in chief of *Vogue*, and had a very exotic taste when it came to fashion and design. Again for our project we were required to edit one hundred sketches to design a twenty-five piece collection.

For this second collection, I was inspired by the Roman city of Pompeii, which was destroyed by the volcano Mt. Vesuvius in AD 79. The volcano had erupted for the first time in 700 years and covered the city in ash over the course of just two days (Berry). I have always had an interest in the power of natural disasters and places that are discovered that hold an interesting and unique past. The city was rediscovered and excavation began in 1748. Due to the lack of moisture from the city being covered in the hot ash, its entire people and their belongings were preserved in a single moment in time and many colors on buildings and artwork were still intact during excavation (Berry). Pompeii was able to essentially show those who were involved in the excavation what everyday life was like for a Roman city during this time, since many people and animals were discovered in "frozen" positions that suggested they were unexpectedly killed instantly.

In my sketches I focused a lot on the deep color red that was found in many of the artifacts when the city was rediscovered. I was also inspired by the crackling and mosaic look that was present on much of the artwork and the idea of the cloud texture and smoke that surrounded the

city as it was destroyed by Mt. Vesuvius. My final drawings incorporated work on Adobe Photoshop to convey the graphic quality of the color change I visualized in most garments. I also drew inspiration from the drapery of the typical Roman dress but manipulated the traditional forms into more architectural shapes that seemed to defy gravity. I wanted these garments to seem as if they had been designed to appear frozen in the time and free floating, like the city of Pompeii. (See Appendix B).

ii. Inspiration for Final Senior Collection

We were able to choose most of our own inspiration for our third collection, giving us complete freedom to express what we are inspired most by and where we think fashion will evolve over time. We were provided with the loose theme of styling and collecting elements that are out there in the fashion to manipulate and modernize. We pulled looks from fashion magazines and websites, and turned it into our own style by changing proportions and details. Similarly, we began with one hundred sketches and ended up with twenty five final illustrations (See Appendix C). At first I did not know where to begin, since our projects have always had some guidelines, but I have tried to develop my personal style as much as possible over the past few years and now was my chance to display it.

I drew inspiration also from the theme of exotic, tropical locations and the idea of mass and global fashion. Fashion is an art that is so

recognized worldwide and I wanted to explore how the industry is represented and viewed in different countries around the world. I also was inspired by clothing that could be worn on the go and versatile during times of travel to different locations. I was also inspired by mixing high fashion pieces with those that are more basic, such as elaborately made corsets over a simple jersey t-shirt or tank top. I think that over the past few decades, high fashion has been inspired by many street wear and urban elements, such as the grunge or punk fashion statements that have been seen translated by prevalent designers on the runway. Also by contrast, there exists the “trickle down” effect, where the mass market manipulates elements of high runway fashion that could only be seen displayed in a museum into wearable clothing by extracting certain design elements.

Over the course of my fashion education at Syracuse University, I have also constantly been involved in discussions in and outside of class about what kind of fashion can be considered an art or whether the fashion statements that are not wearable and seen on the runway cannot even be considered clothing but wearable art. These discussions greatly reflect on how my taste in fashion has evolved as I have learned more about design over the past four years. I came to college wanting to design for the mass market; I think everyone should have the equal opportunity to dress and express themselves through clothing the way they want to. I wanted to design fashion for all different types of people, and bring high

fashion taste to the mass market. As I have become more educated in different art fields, I have grown to appreciate high fashion even more, and have continuously been impressed by the innovations and technologies I have seen by certain designers.

In my collection, I wanted to mix the idea of wearable art in fashion with mass market ready to wear styling. By mixing the ideas of high fashion and street wear, I think the outfit can be worn in much more versatile environments. Layering pieces was an element that I wanted to use in my collection; I wanted the complete outfits to be able to shift from day to night easily, making them wearable in more situations and places. A number of the garments within each outfit can also be worn interchangeably within the collection and have the ability to be dressed up or down with accessories for various occasions.

iii. Study Abroad at the London College of Fashion

Much of my inspiration for my collection emerged from my experiences studying fashion design abroad in London spring semester of my junior year. I was constantly surrounded by high fashion and the experience greatly inspired me just in time for my brainstorming process for my senior collection in the fall of my senior year. Living in the city of London for three months was such a unique experience; I had never been to a city that has had so much influence on my design aesthetic. Fashion

was everywhere we went; numerous famous museums, markets, and other inspirations were just a short walk away.

The courses we took were taught differently than those at Syracuse University. We were encouraged to explore the city frequently to draw inspiration and in most cases, we had one major project in each course to be completed at the end of the semester. I think this method of teaching allowed us to take our time and truly think out our designs more so than usual. For a couple classes we kept an inspiration notebook to keep on hand at all times, as we would never know what could interest us just by walking around the city. One of our courses included visiting a different museum every week and taking photos and notes of specific time periods or styles that were inspirational to us. For another course we went on tours with a professor who has lived around London of unique places that may not be popular to mainstream tourists and visitors.

One course that specifically inspired me more than others was a corsetry class. We had the chance to focus solely on the construction and history of the corset, which I think is such a meaningful and revolutionary garment for women in many ways. For the course we completed a research paper on the influence the corset has had on views of women through out history that we turned in as part of a final project. I had also studied the history of corsets in a communications class as part of the Newhouse Fashion and Beauty Milestone Distinction Program, which

initially sparked my interest in the garment. We learned about the effects it has had on women over centuries, and how it has had many different meanings, from being used as a restrictive device to a feeling of empowerment.

We also completed the construction of a real corset over the course of the semester, which is the most complicated garment I have made to this day. Some days during our four hour studio class we would just be focused on pinning and setting up a part of the corset to be sewn. So much preparation had to go into the construction of each piece, and there were certain measurements that needed to be taken to get the corset to fit correctly to our bodies and take on certain proportions so we were very tightly laced in.

iv. Outside Development of My Personal Design Aesthetic

Although we are encouraged to search for inspiration that does not appear as the newest trend in fashion magazines, it is inevitable that designers will be building off current styles in their next collection. I am inspired by a wide range of designers; I am trying to keep my personal taste very versatile so that I can be able to adapt to different markets and brands upon graduation.

A major influence on my designs comes from the designer Hussein Chalayan. His designs to me are more artistic than wearable fashion and

he is very innovative with the technology he uses in his garments. In his Spring 2008 Collection he created a series of beautifully colored spiked silicone dresses that were a favorite collection of mine from the season (See Appendix D). I have constantly looked at his style for elements of inspiration since he always has new and innovative ideas. In his Fall 2007 Collection he created a series of LED light dresses and also his Spring 2007 Collection where garments that transform and change shape while on the runway.

Another inspiration of mine comes from the designer of one of my favorite labels for years, Balenciaga. I think the head designer Nicholas Ghesquiere has constantly reinvented the label each season which keeping in mind the Italian influences from the original head designer Cristobal Balenciaga. He is inspirational to me because of his fresh and innovative designs which always seem to be at the head of fashion. I like that he constantly thinks up ideas in fashion and combinations of clothing that seem new to me. Specific inspirational collections to me where his floral print dresses of his Spring 2008 Ready to Wear Collection (See Appendix E) and the uniquely shaped dresses in his Fall 2008 Ready to Wear Collection.

v. Senior Collection: Process and Reactions

The beginning of the second semester is when the collection chosen started evolving from drawings on paper to actual garments. We

decided loosely on six ideas for outfits we would be constructing through out the course of the semester in time for the runway shows in April. One major realization I had was that it was difficult figuring out how to convey the ideas I had drawn into an actual garment; I had to think hard about the techniques I would use since many of mine would be draped on a dress form and involved a lot of hand sewing. Also, even by the beginning of the process, I began to see how drastically my design ideas were going to change even from the final six outfits I chose to construct. I did not know from the beginning how much I would enjoy constructing and fitting corsets; after making one I kept wanting to make another so I would alter the garments to fit my new decisions.

One obstacle along the way were the limitations of fabric choice in the area, so we had a couple opportunities to travel into the city with the fashion design program to be able to shop at well known fabric stores in the New York City garment district. Trips to New York City helped out immensely when it came to our choices of fabric, especially if we had a specific vision and wanted a certain quality of material. We were also able to see many more types of fabrics and options than are offered at the shops in the city of Syracuse, after all, New York City is one of the major fashion capitals that exists. I was able to search for quality leather fabrics and chiffons at stores in New York, which were some of the fabrics I used in my collection.

As a result of the influences I found for my collection, I created six looks based on the corset styles and feminine attitudes of the Victorian early 1900's Era crossed with a safari inspired bohemian theme. From the inspiration of the Victorian era, I created an array of different sized corsets and boned bodices in various styles and fabrics. These corsets ended up being a major part of my collection; I enjoyed the technical aspect of making them, knowing that they have been made that way for so many years. Although these corseted garments seemed simple, they took the longest to construct. Each corset was made up of a front, lining, interfacing, boning, and eyelets in order to lace it up. There are many hidden seams to hold the boning in place and to make the corset fabric be able to withstand being laced tightly. I wanted to modernize them by not lacing them as tightly as they have been used in the past; my goal was not to restrict my models from movement, but rather to make them feel beautiful and confident in their outfits.

I wanted these corsets to be made out of a variety of fabrics to make some more casual than others; I used a medium weight green cotton suiting fabric for one and shinier lightweight dark grey silk brocade for the more elaborate ones. Some silks are very slippery to work with and cannot go through much wear and tear or else it will show on the fabric. I also used the green cotton suiting to construct a green dress that I spent a lot of time putting boning in so it had a fitted bodice but a more sculptural and gathered bottom.

Underneath a couple of the corsets I constructed, I made simple white tube tops out of jersey fabric that toned down the mood of the collection to give it a more ready to wear element. I also chose a very feminine lightweight printed purple fabric that I used to make a dress and a skirt for the collection. I tried to gather and drape the dress in unconventional ways that made it more interesting and artistic yet wearable.

I do know that many of these garments did turn out differently and evolve from my original designs. I think just goes to show how fast paced fashion can be and how new ideas are constantly being thought up. I get tired of my designs easily and am always finding a way to change or alter details. In some cases during my senior collection, I redesigned major parts of outfits if I felt inspired by a new technique or design element that I discovered while either researching or even just walking down the street. I think this idea makes fashion a unique art form since it has to do with covering and shaping the human body.

I think a critical turning point arose after the week of spring break when the senior fashion shows in April truly became a reality to me since they were just a month away. I realized then that I would have to work around the hectic schedule of being a senior and completing all classes along with preparing for these fashion shows. It was definitely the most

stressful month of my senior year but it was all worth it when the final shows approached and the collection all came together.

vi. Fashion Photo shoot

After the stress and excitement of the two fashion shows were over, I wanted to organize a fashion photo shoot of my collection to have for my portfolio upon graduation (See Appendix F). The overall look of my collection ended up being very feminine and inspired by the outdoor environment, so I wanted to have the photo shoot outside in nice weather near a grassy area with a hilly background. I had taken some pictures inside of my garments but it did not work to convey a mood or a theme that I wanted to display my collection. The weather was getting nice and I thought this kind of environment would go well with the greens and purple colors in the garments.

My friend had an assignment for her Newhouse Fashion Photography class to photograph a senior collection, creating a storyline that fit the mood and theme of the collection. We organized the shoot one day and she took still photos of all my garments that I had styled. I thought that these photographs really conveyed the mood I was going for with my collection and were able to show off the clothing and details much better than those taken during the actual runway show. I have always had an interest in fashion photography but have never actually had the time to experiment or learn much about it. However, when I had my models in

front of the camera I had a set idea on how I wanted them to pose and look to express the attitude and feminine, artistic feel of my collection.

vii. Extracurricular Fashion Show Involvement

I also exhibit an interest in the communications aspect of the fashion industry. As a sophomore, I joined the Newhouse Fashion and Beauty Communications Milestone, where fashion design and Newhouse students collaborate to take courses such as fashion advertising, magazine, photography, and graphic design. I have always exhibited an interest in what goes on behind the scenes in the fashion industry. Some designers like to come up with ideas to have them carried out by others, but I like to see the whole process.

As a board member of the Fashion Association of Design Students, the extracurricular fashion design organization at the university, I was a member of a small group who helped to organize and run a student-run fashion show during fall semester during family weekend called the Family Weekend Fashion Show-off, which raised money for the senior scholarship for Fashion Design majors and displayed clothing from fashion design students from all four years of the program. There was a reception for other designers to sell their designs and accessories after the show. We were also sponsored by Starbucks, who gave away gift bags to special guests and free drinks.

There was so much more that went into the organizing of a fashion show than I thought, but everything came together pretty smoothly because we had so much help from students. We found a student DJ to run the music for the show, student volunteers for hair and make-up, and a team of local high school students who assisted with models and ushering guests to their seats. The fashion show took place in Lyman Hall, which I thought was a unique place to have a show yet it was interesting because it is where fashion design students spend a majority of their class time.

It was definitely a stressful yet rewarding experience, and made me realize how many hours of preparation can go into a real runway show that is maybe just ten or fifteen minutes long. I think this experience really woke me up to how the runway show process really happens in the industry; one person cannot run the whole show. Since the actual design of garments is such an individual process, it was different to have to work with a team of people and rely on others to get the whole show together. Also, like any situation that involved group collaboration, there will be creative differences and people will get frustrated with each other while working so close in proximity. I still like to experience what goes on behind the scenes, but now I see how much needs to be thought out, organized, and what patience is required.

I also helped out with the 3rd Annual VPA and Newhouse Beauty Milestone Fashion Show. This year the theme was “Revolution is Now! Media in a time of utter transformation expressed through fashion.” I collaborated with a team of other students and professors to brainstorm how we can reflect the theme in the runway show and to set up the actual show. Our professor Jeffrey Mayer has an intensive collection of vintage garments from all different decades and he came up with the great idea to display revolutionary and contrasting fashion trends from popular decades, such as the 1920’s, 1940’s New Look, and 1960’s mod look.

This show had to be more extensively organized than the Family Weekend Fashion Show-off; there was a DJ, a hair and make-up crew again and also the added element of lighting. This show was also significant because it gave a preview of the senior collections that would be shown in late April. We had to coordinate moving all of the garments and other equipment needed over from Lyman Hall to the Newhouse Lobby. A reception was put together at the end to celebrate the show and the designs.

Also, as one of the senior co-chairs of the Senior Fashion Show, I tried to be as involved as I could in helping to organize the student models that were assigned to each designer. Our class has the largest amount of senior designers that have shown at the Senior Fashion Show at forty five students, and we had to spread out the models so that they were only

being used in a maximum of four or five collections. The process went much more smoothly than I expected and everyone ended up agreeing on models.

viii. Reflection and Obstacles

All of this work over the course of my senior year has taught me a lot about the industry into which I will be entering shortly upon graduation. Creating a senior collection from my own inspiration and translating it into six looks over the course of my second semester to prepare for a runway show was the most challenging semester I have had at Syracuse University. The process was not as predictable as I had thought and I did not prepare for so many design changes and alterations to my garments. I can see how the fashion industry advances and changes so quickly; by the time I had constructed a garment my mind had already moved onto the next one and thinking how I could make my collection more innovative.

Helping with backstage and behind the scenes work also has really opened my eyes to how much work goes on in the industry after the actual garment is designed. A fashionable trend or design cannot be shown to the world unless it is properly photographed, advertised, videotaped, or portrayed on a runway. I learned in my classes taken with the Newhouse Fashion and Beauty Milestone that is important that as a designer, it is important to be able to control your image and how your clothing is portrayed to the public.

I hope my designs can be seen by others as a mixture of wearable fashion with a unique artistic twist. I want to convey the idea that wearable, ready to wear fashion can also be unique and exhibit one of a kind features such as the hand sewing I completed on the dresses or the snug fitting of the corsets. I overall wanted my audience to have fun looking at my garments and see that women can look beautiful and feel comfortable in fashion that is versatile for many occasions.

ix. Acknowledgements

I would like to acknowledge my senior collection fashion design professor and Honors Capstone Advisor Todd Conover and my fashion design professor and Honors Reader Jeffrey Mayer for all of the knowledge of the fashion industry, history, and design they have provided me with over the past four years at Syracuse University. They have been a huge encouragement and inspiration as I have been working up to my senior collection; they make the curriculum fun yet challenging and support and remain objective as each student works to develop their person design aesthetic.

Sourced Cited and Consulted

Berry, Joanne. The Complete Pompeii. London: Thames & Hudson, 2007.

Style.com: the online home of Vogue; Fashion, Fashion Shows, Shopping
& More. 28 Apr. 2009 <<http://www.style.com>>.

Written Summary of Capstone Project

My Honors Capstone Project consists of a study of my inspiration and continuation of my Senior Fashion Design Collection, participating in the behind the scenes work of three fashion shows over the course of the year, and organizing and assisting in a final photo shoot of my Senior Collection. I have always held an interest in what goes on behind the scenes at a fashion show and all of the organization and planning that leads up to the mere ten minutes of a runway show. This year I have also learned the importance of being able to control how your image as a designer is portrayed in the industry, which is why I have also expressed an interest in fashion video and photography.

For our Senior Fashion Design Collection first semester, we designed and illustrated three different collections loosely based on inspiration provided by our Senior Collection Professor, Todd Conover. My first collection was based on medieval times, the second on the Roman City of Pompeii, and the third on the styling and colors of safari and bohemian themes mixed with early 1900's corset styles. I became inspired by the concept of the corset when I began my study abroad experience at the London College of Fashion. I took a corsetry class in which we completed a final research paper on the influence the corset has

had on women through out history. We also constructed a real corset that laced up tightly to fit our individual bodies, which took the entire semester of this studio class.

The style of my collection was inspired by the idea of mixing high fashion and couture elements such as hand sewing many parts of my garments and pairing high end corsets with simple jersey tops. I wanted my collection to feel versatile and be able to be worn on many different occasions, both during the day and at night. One of the topics I have thought about through out my college career was the influence of fashion as art versus more wearable and ready to wear styles. The collection I designed is meaningful to me because I wanted to bring fashion to all different types of people, and expose high fashion taste to a mass market.

Through out the process of constructing and styling the garments over the course of the second semester, I discovered how quickly fashion seems to move as designs of last semester now seem dull and boring to me. My final six designs were constantly changing even as I was sewing them; I would construct pieces of an outfit only to discard them from the final outfit, even after many hours of work. I used a wide variety of fabrics in the final collection, including leather, silk chiffon and brocade, cotton suiting, and jersey knits. I did much hand sewing with silk chiffon, which makes the outfit more one of a kind and harder to reproduce. I also used leather for the first time and constructed a vest. The most amount of my

time was spent making the corsets, which appear to be the simplest of the garments in the collection.

I also have held an interest in other fields of the fashion industry. As a sophomore, I joined the Newhouse Fashion and Beauty Communications Milestone and have taken courses in fashion video, communications, and graphic design for websites. As a board member of the Fashion Association of Design Students, the fashion design program's extracurricular organization, I assisted in helping out backstage at three fashion shows this year.

The first was a student run show and my first experience organizing the details backstage at a runway show. During family weekend in the fall, myself and a team of students set up and ran the Family Weekend Fashion Show-off, which showed over fifty garments designed and constructed by all four years of fashion design students and some non-fashion design majors as well. The show took place in Lyman Hall and required the hiring of a DJ, a make-up and hair crew, and backstage help to organize and assisting with the dressing of the models.

I also helped out backstage and setting up the 3rd Annual VPA and Newhouse Fashion and Beauty Milestone Fashion Show. This show showed more garments than the Family Weekend Fashion Show-off and had more details to coordinate beforehand. A group of students worked closely with our Fashion Design and Newhouse professors to make sure

all aspects of the show ran smoothly. The final show I helped out with was the Senior Fashion Show. I was one of the senior co-chairs and I helped to organize the student models with the designers and made sure the process was coordinated so a model was not used too many times or too close between two designers.

I also organized an outdoor fashion photography photo shoot with my friend who had an assignment for her Newhouse Fashion Photography class to create a storyline depicting the theme and mood of a senior fashion design major's senior collection. I enjoyed participating in the photo shoot and discussing my ideas for poses and attitudes for my models. I found this to be a beneficial way to show off the small details of each garment in an artistic way.

This project was of a huge significance to me. Helping out backstage at fashion shows and at a fashion photo shoot showed me how much work companies put into the advertising and showing of their garments and how important it is to have a say in your image as a designer. I hoped to convey a style of clothing that was appealing to a broad audience of women. Since my design aesthetic is a combination of high fashion clothing as art and mass market appeal, I hoped my collection was able to reach out to this broad audience while staying true to my personal design aesthetic of femininity, one of a kind styling, and a sense of bohemian culture.