Po Mo

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Mentor Statement

Po Mo was completed in a digital textile printing class for undergraduates. The purpose of the mentorship relationship was to aid students' understanding of the design process for creative scholarship while incorporating digital textile printing technology. The goal of the course was to develop engineered prints for digital textile printing and develop written and oral presentation skills. As design mentor, I introduced the techniques of creating engineered patterns and a variety of handcraft techniques, and educated learners on how to interface the printed textiles with apparel forms. This was the last project this student created in the class. Here, she emphasized the lines of the prints using hand embroidery and hand beading to increase the depth of the fabric surface. I chose to submit this beautiful design because it is a superb creative work that contains aesthetical and wearable concepts, and both prints and embellishments are unique and creative. The top and pants were professionally constructed. The ensemble consummately exhibits the benefit of utilizing engineered print in a junior-level design class.

Design Statement

The design *Po Mo* was inspired by post modernism and was presented as a rejection of modernism. Post modernism is eclectic and irreverent in comparison to the stylistic boundaries that came with modernism. The modernist era was too constraining, so post modernism was born. *Po Mo* is a fusion design project that features hand embroidery and hand beading on topography maps in the design. As post modernism pushes set boundaries, *Po Mo* represents a push for freedom and creativity in design.

The main concept of *Po Mo* was a combined idea of post modernism and actual topography maps. Topography maps are set images that can slowly
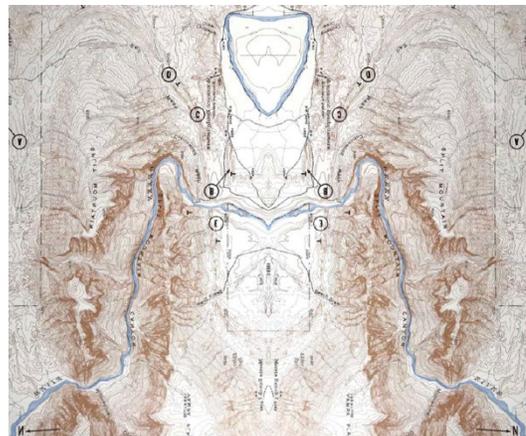

Figure 1. Digital printing motif.

change over time but do not switch with the eras and times of art. It is interesting to contrast such a solid structure, like a map of the earth, with a free and boundaryless idea, like post modernism. Post modernism challenges the traditional cultural values of societies and *Po Mo* is meant to free strict designs and challenge typical ideas.

Figure 2. Hand beading.

The topography maps for *Po Mo* were scanned in and placed into Adobe Illustrator for repetition. Two different topography maps were featured in the design, both placed on the body to accent the length and the width of certain body parts. With squares measured out for the width of the pattern pieces, the print was saved in a TIFF format and sent off to be digitally printed (see Figure 1).

Religion affects society with post modernism, and it is irrelevant to many people in today's society. The garment silhouette of *Po Mo* was actually inspired by a typical chapel's floorplan, and the inclusion of that detail in the design emphasizes the freedom post modernism had on designs. Post modernism also brought the idea that different art forms carry no set status, and since fashion is an art form, there should be no status associated with fashion. The *Po Mo* was projected to be oversized men's wear, yet there was a fitted feel to the design, which was flat patterned. Creating an interesting organic silhouette pushed the design further and was accented more by asymmetry. The top portion features a wide print that covers the sleeves, while the second print used appears on the right side of the pants and elongates the leg. The top includes a built-in kimono sleeve and a wide-set collar. The pleated right sleeve cuff was patterned separately and was simply a large rectangle. The wearer's left pleated pant demonstrated an extremely large pattern to allow for all the pleats to sit perfectly on the left side of the pant leg. In order to hold the pleats but still flow, plain cotton twill fabric was chosen to create the pleats panel. All of the pleats were stitch down at one inch from the stitch line to add another small but important detail to the design. The pleated details on opposite sides of the design contrasted each other and pushed the design across the body.

Figure 3. Hand embroidery.

The fabric that was chosen for digital textile printing is a cotton twill that has a distinctive twill weave. Cotton twill is soft and smooth against skin and yields a natural drape while still staying slightly stiff for the structural shape of the garments. It is also a breathable natural fabric that works perfectly for the design. The blue river areas on the print featured hand beading with blue

beads and some clear/white beads as well (see Figure 2). The prints contained a number of lines and were accented by the chain embroidery stitching using black embroidery thread (see Figure 3) to enhance the contrast of the lines to the background and emphasize the directions of the lines. The embellishments on the fabric surface are able to represent post modernism through these design details and are brought to life through the hand work.

Po Mo represents the end of boundaries in fashion and in life. With small details and intricate designs as a part of *Po Mo*, this design is a unique take on post modernism. Embracing a freedom of constraints and limitations, *Po Mo* will push the next artistic wave of freedom.
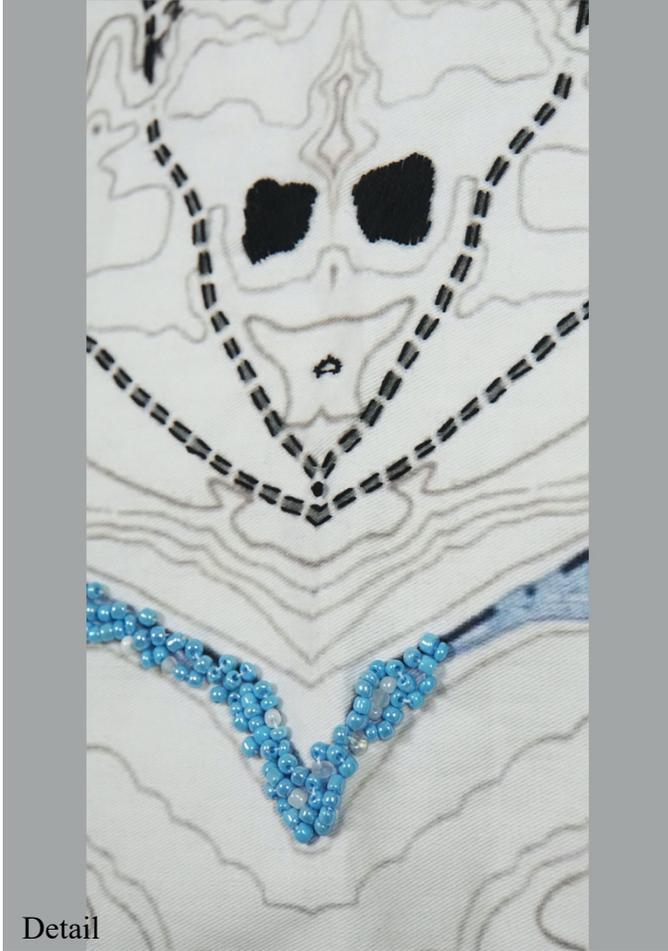
Front

Back

Side

Detail