

Peace

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I began with the idea of attempting to create a pattern in the neighborhood of an ikat with no visible pictorials through crocheting wool roving. The goal was to fabricate a semi-consistent pattern that wouldn't compete with the effect of the natural texture of the roving after it has been crocheted. The wool roving itself inspired the silhouette of the coat; for it's warmth and soft nature, it swaddles the body to the point where it obscures the figure. I designed the pattern of the coat with a kimono style sleeve and rounded edges to soften the overall shape. The pursuit of softness determined the slip-stitch as it made a very smooth solid texture with a consecutive pattern that I found reminiscent of a tooth, which inspired the buttons on the coat.

I found triangular scraps of nickel silver sheet to repurpose into the buttons for the coat. I rounded out the corners with a handsaw and proceeded to forge them outward to further exaggerate the shark tooth shape. To smooth out some of the deepest gashes I used a planishing hammer, but I kept the majority of the hammer texture and continued it throughout the rest of the button and gave them all a tumbled finish. The topmost button has three stone settings: two shark teeth and a single kyanite stone. Kyanite's metaphysical properties are typically associated with healing and balance, which is a recurring theme throughout this ensemble.

The creation of the pants was an experimental delve into zero-waste pattern making, where there is no scrap fabric produced during the execution. After discussing the idea with one of my professors, I approached the pattern as if it was a jigsaw puzzle. I started sketching with a rectangle, which would be my length of fabric, and drew certain attributes for the pants that I wanted to design in the rectangle (i.e. a specifically shaped crotch and inseam) and I filled in the blanks from there. Once they were sewn, the pants were garment-dyed in a process of tannin, aluminum, iron and logwood. A final detail that I incorporated was the addition of a recycled glass button closure.



Underneath the coat is a simple poncho style crop top made with three rectangles of lightweight knits in organic cotton and hemp, which created no waste. I wanted the focus to be minimal and adaptable. I did not want this to compete with the rest of the look, so something that could be worn by anyone and be compatible with a multitude of other options was ideal. The top has light

Page 1 of 2



embroidery/crewelwork on the edges and it has been dyed in vegetable tannin.

This look ended up defining itself as I moved from step to step. What began as an experiment with zero waste pattern-making and crocheting developed into a harmonious ensemble. I attempted to create an ultimate sense of harmony through the utilization of the subdued color palate of purples, grays, tans and whites. Peace is very representative of this look; peace in the tranquility of the colors, the warmth of the coat and softness of the fibers, as well as environmental peace because of the utilization of sustainable techniques such as natural dyes, natural and organic fibers and zero-waste pattern-making. My concept of peace is balance, the constant cyclical nature of life. Everything serves its purpose then eventually deteriorates back into the earth and provides nutrients for other growing organisms. The earth is constantly recycling itself and like other organic life, this look can be recycled back into nature harmoniously.