

PALACE OF VERSAILLES



84 Salon de la Guerre, Versailles, by Le

plemented by marble floors, while other rooms were hung with patterned bottle-green or crimson velvet as a background for some of the King's astonishing collection of old master paintings, hung in gilded frames. Following sixteenth-century Italian precedents, such as that of the Tribune in the Uffizi, Florence, pictures were often arrang-

Apart from marble, velvet and tapestry (discussed below), an important feature of Versailles interiors which stamped them as extravagantly regal was the mirrors. The earliest surviving mirror room is a circular one at Maisons dating from around 1660, although Catherine de' Medici (1519-89) had a Cabinet de Miroirs with 109 Venetian

A masterpiece of French Baroque architecture, epitomizes opulence and grandeur. Its halls, like the famed Hall of Mirrors, dazzle with intricate frescoes, gilded moldings, and mirrors reflecting gardens beyond. Sumptuous furnishings, upholstered in silk and velvet, adorn the palace rooms, while ornate chandeliers cast a warm glow. Outside, meticulously landscaped gardens showcase manicured lawns, sculpted hedges, and ornate fountains, creating a harmonious blend of nature and artifice. Versailles is a testament to the meticulous craftsmanship and aesthetic perfection of the French monarchy, inviting visitors to step into a world of regal elegance and splendor, where every detail exudes luxury and refinement.

FURNISHINGS

Of course, this new style was restricted almost exclusively to interior decoration and arts and crafts, responsible for more elegant furniture, accessories and wallcoverings. The ponderous ostentation of the Baroque ornamentation sculptural embellishment and colourful appearance was made lighter and brighter, and any remaining straight line dissolved into sweeping scrolls.

By a carefully considered, well-planned division of the rooms, each space's connection with the others and by the ubiquitous ornamentation, the decorative style of the mouldings became distinctive. The corners of the mouldings were broken and curved. Little ornaments or flowers were inserted into the spaces that this created, and later, the mouldings were wrapped with leaves and flowers, and the straight lines were transformed into curved lines.

Alongside the flirtatious curves and dainty arcs, besides the constantly increasing revitalization of the floral and tendril-shaped ornaments, the intentional avoidance of rigid symmetry was



CANADIAN FLORA

Embedded within the fabric of this collection lies a botanical narrative rooted in reverence for Canada's native flora. From the iconic maple leaves, emblematic of national identity, to the delicate trilliums, holding the title of Ontario's provincial emblem. Moving towards the west coast, Dogwood flowers are revered for their showy blossoms and ornamental value. Lastly, butterfly bushes that painted the gardens of Ontario's suburbia hold a familiar whisper to a simpler time.

It was common to find escapism in falling into the deep woods that seemed to never end. Each of these connections cultivates not only a love for nature but also a profound connection to the land and its indigenous flora. Through meticulous research and thoughtful design, this collection pays homage to these native plant species, weaving a narrative that celebrates their cultural resonance within the Canada.



ADJUSTABLE CLOTHING

Even when you do find a garment that you love, it is not realistic to purchase it in multiple sizes to account for our bodies changes over time as this can, first up, take up too much closet space and is, also, an extra expense on the wallet and on the planet (Albousche 2023). But what if, instead of buying more quantities of clothing, we could wear clothes that adapt to our body's changes over the years?

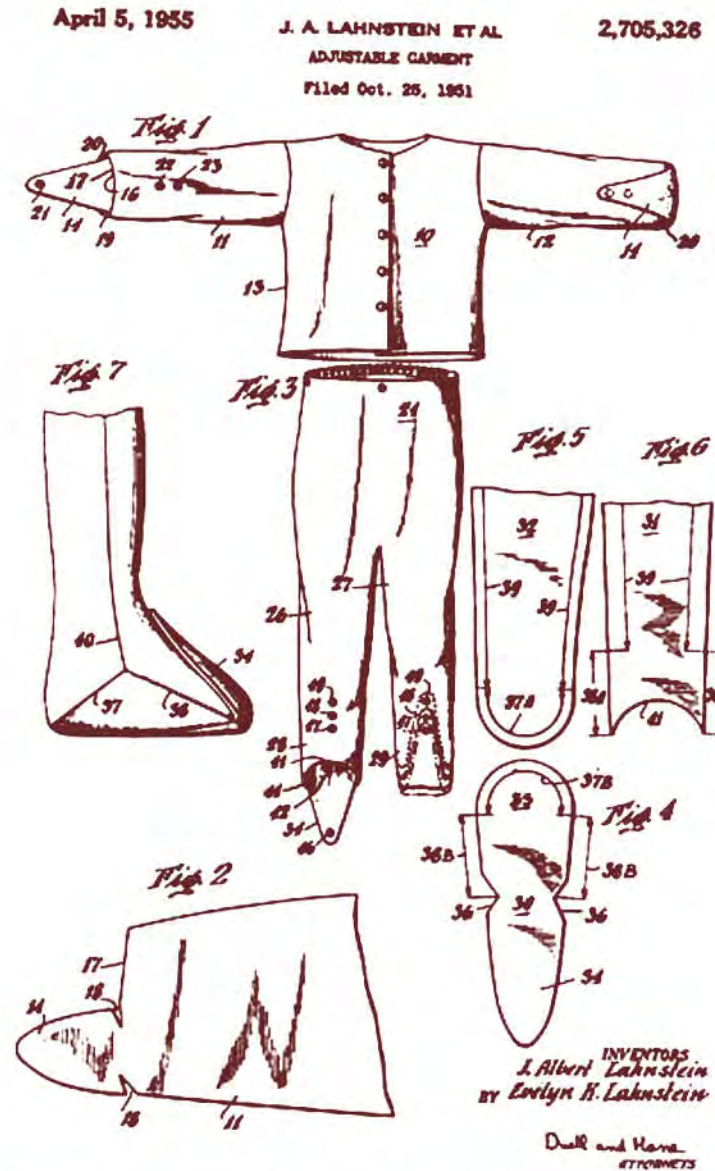


Figure 7.1 A method for lengthening sleeves and pant legs in children's pajamas. Patent 2,705,326. Adjustable Garment. 1955. Joseph A. Lahnstein and Evelyn K. Lahnstein, New York.

Nov. 22, 1955 N. BIERN 2,724,120 LENGTH-ADJUSTABLE READY-TO-WEAR SKIRTS Filed Jan. 3, 1952 2 Sheets-Sheet 1

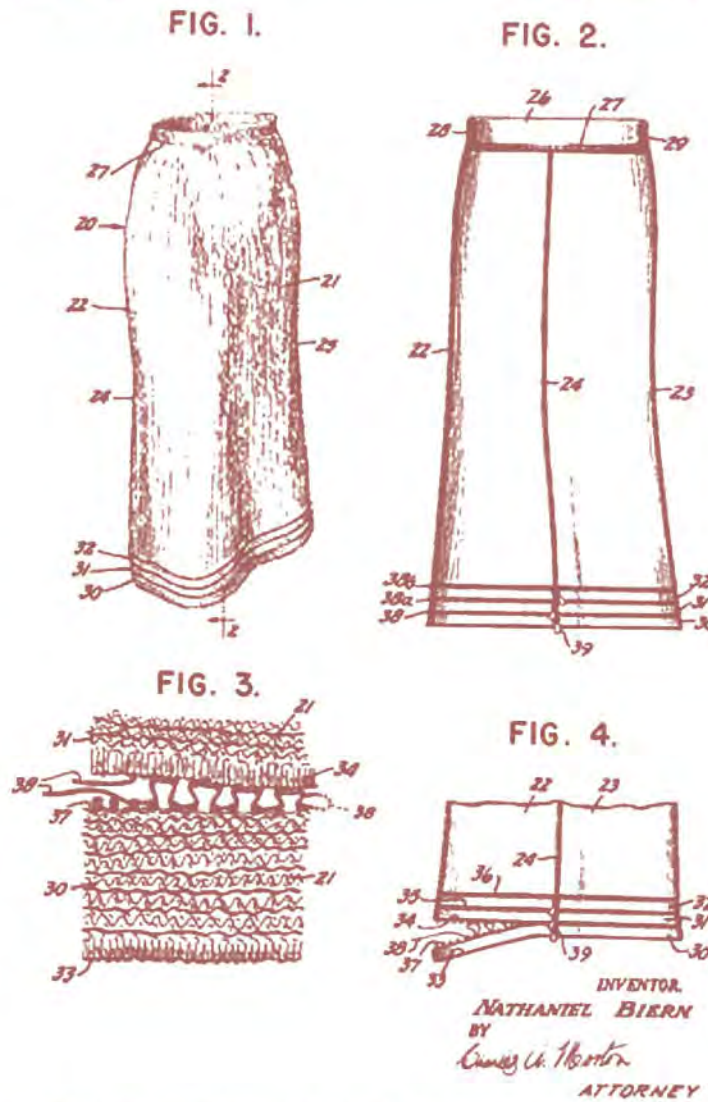
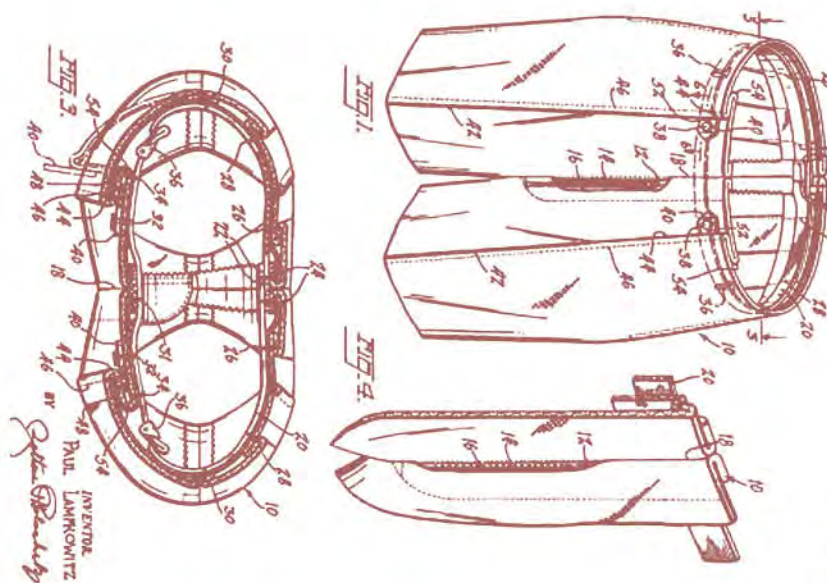


Figure 7.2 Method for shortening knit skirts. Patent 2,724,120. Length-Adjustable Ready-To-Wear Skirts. Nathaniel Biern, New York, NY. Credit: The United States Patent and Trademark Office



Jan. 15, 1957 C. KELLER 2,777,130 ADJUSTABLE SIZE GARMENTS Filed June 14, 1954 2 Sheets-Sheet 1

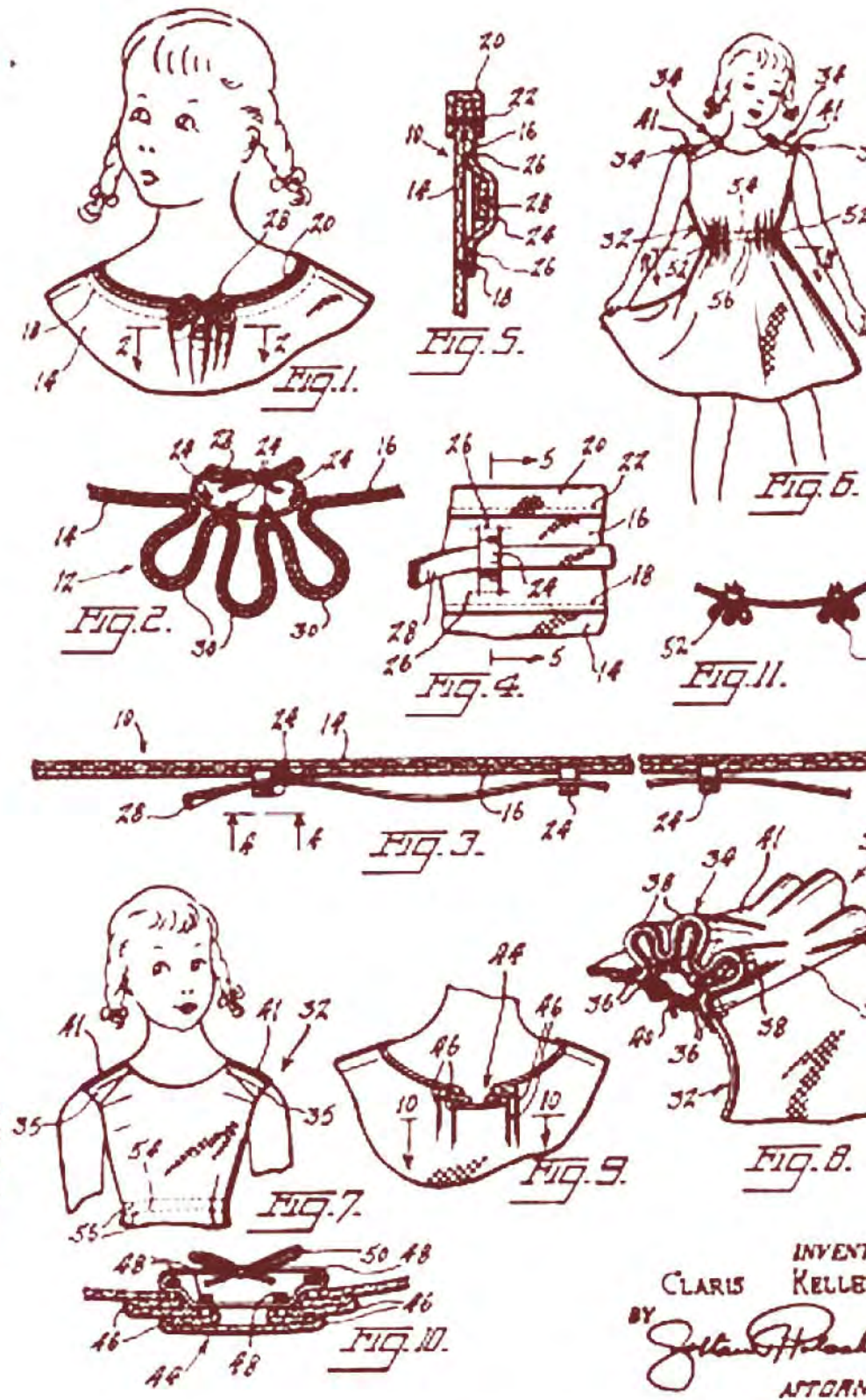


Figure 7.4 Method for changing the neck and shoulder dimensions of an upper body garment. Patent 2,777,130. Adjustable size garments. Claris Keller, Union

97% of all materials used to produce garments come from virgin raw materials, while of the remaining 3% from recycled materials, only 1% is recycled textiles (Montero 2023). Large-scale recycling of blended textiles is a step in the right direction towards a circular fashion industry. As estimated by the consulting firm McKinsey in its report (McKinsey & Company 2022), between 6,000 and 7,000 million euros of investment will be needed between now and 2030 to create the scale of processing and recycling of textile waste to which the European Union aspires. If fiber-to-fiber recycling were prioritized at scale, the sustainable development goals could be met on time.

One of the most sustainable and scalable levers available is fiber-to-fiber recycling. This space is characterized by fast-paced innovation and a race toward scale. Some technologies, like (McKinsey & Company 2022) mechanical recycling of pure cotton, are already established. Other technologies, like chemical recycling of polyester, have been subject to intense R&D and are on the brink of commercialization. Once fully mature, estimates indicate that 70 percent of textile waste could be fiber-to-fiber recycled.

The remaining 30 percent would require open-loop recycling or other solutions like producing syngas through thermo-chemical recycling. However, today less than 1 percent of textile waste is fiber-to-fiber recycled due to several barriers to scale that need to be overcome.

There are multiple ways to address the waste problem, including the reduction of overproduction and overconsumption, the extension of product lifetime, and designing products for increased circularity (McKinsey & Company 2022).



RECYCLING FIBERS

Mono-Products

CONSTRUCTION AND SOURCING CHOICES

- Use mono fibres where possible, including stitches and decorative trims
- Minimise hardware or ensure they are easy to remove - for example clipped or screwed - and can be recovered for reuse
- Use safe dyes and finishes to avoid toxic chemicals being circulated through the recycling process
- Talk to recyclers to understand better how products can be recycled using existing recycling infrastructure in your area

NATURAL FOCUS

- The Acry, a UK sustainable womenswear brand chooses to only use 100% natural single fibre fabrics in its collections to facilitate end-of-life fibre recovery
- C&A debuted the world's first Cradle-to-Cradle Gold level certified t-shirt made entirely from organic cotton, including the thread and was treated with non-toxic dyes and chemicals allowing it to be recycled safely and efficiently



FASTENINGS AND TRIMS

- Designers can minimise the impact by using alternative fastening methods such as using Corozo or coconut shell buttons which are made from natural materials or self-fabric trimmings
- Swedish accessories brand Freitag, in 2015 launched a line of compostable workwear featuring metal buttons that could be unscrewed and removed from the garment easily, allowing them to be collected and used again, and again
- Using the same fastener throughout and making them easy to remove (screws are faster than nuts and bolts) aids disassembly

SYNTHETIC FOCUS

- Adidas launched the Futurecraft Loop sneaker earlier this year, these are made entirely of a thermoplastic polyurethane, including the laces. This is a polymer that is known for its elasticity, transparency, and resistance to oil, grease and abrasion which like most polymers can be recycled without being downgraded. The sneaker features a knitted upper, and foam sole which is fused together so no glue is used.
- British designer Stella McCartney has also created a shoe called the Loop sneaker that is designed for recycling. By using clips rather than glue to attach the sole to the upper, the two can be separated for recycling.

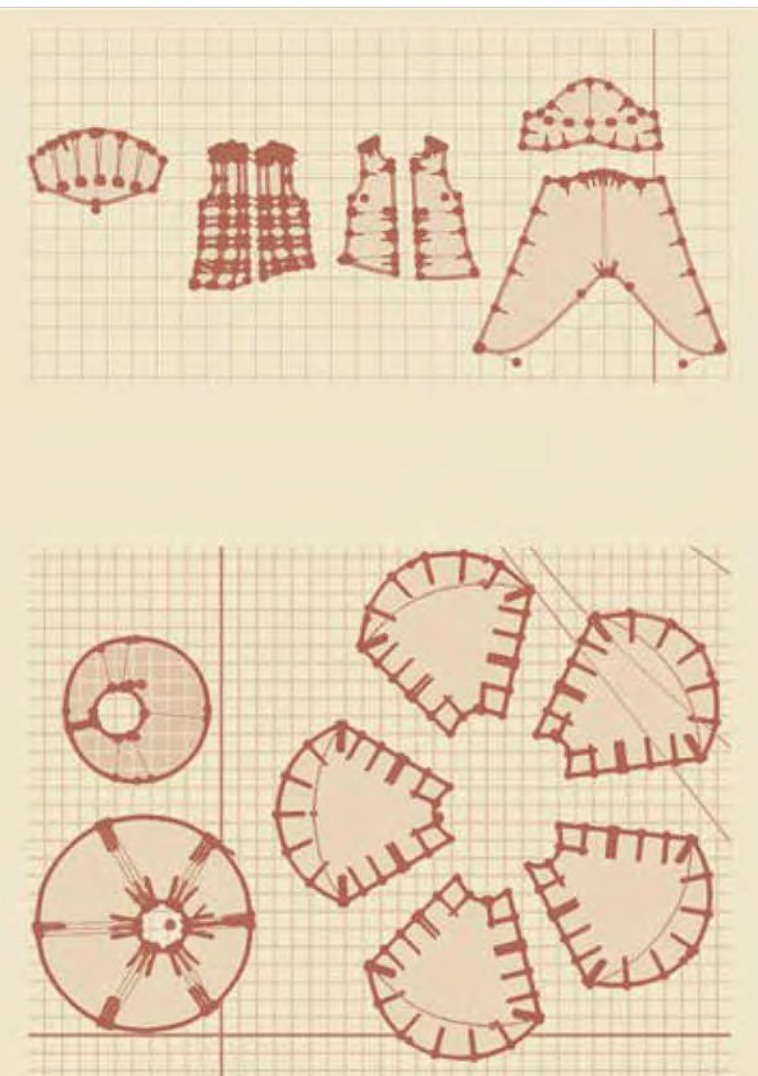
COTTON PLAYSUIT

In order for the jumpsuit to be completely adjustable, in terms of silhouette and fit, careful attention must be made to the mobility and flexibility of the garments.



POLYESTER PLAYDRESS

Focusing on the adjustability for movement in each section of the garment. Maintaining the garment as a mono-product with lack of hardware and stretch was also part of construction sampling.





DEADSTOCK SET

The interchangeable trousers and top was a key technical focus. As well as working with the opportunities and limitations of deadstock fabric



CHARLOTTE WELLS

THIRD YEAR TEXTILE - WEAVE

Initial Thoughts and Development

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To create this exquisite fabric, meticulous attention was paid to every detail. Ensuring a seamless 12-inch repeat in the design was paramount. We meticulously tested the scale to perfection, limiting our palette to three colors to maintain the integrity of the tight weave and

solid design. Introducing a subtle shine while adhering to our all-cotton ethos led to the inspired choice of mercerized cotton—a suggestion I confidently put forth.

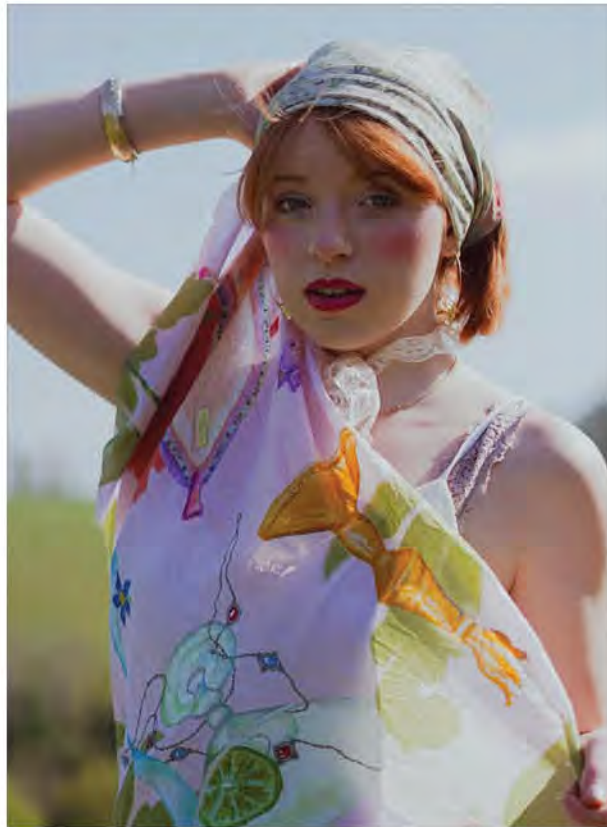
After personally dyeing the yarn and conducting rigorous tests, we procured the precise amount required to match the fabric's grand scale. The intricate process of enabling the design to weave seamlessly involved employing the sophisticated Scot weave technique. Carefully curating the colors to complement the size, we strategically implemented structures, with sateen structures enhancing color depth, coupled with a high pick per inch weaving method.

Upon completion, the fabric underwent a meticulous washing process, while its edges were meticulously trimmed to perfection. This collaborative journey with print and fashion has not only refined my craft but also deepened my understanding of weave dynamics. It has been a transformative experience, enriching my perspective on fashion and print realms. Working harmoniously within set schedules and alongside fellow creatives has not only elevated my own work but also instilled a profound appreciation for the collaborative spirit in production.

WEAVE COLLABORATION







Tabby Pike

THIRD YEAR TEXTILE - PRINT

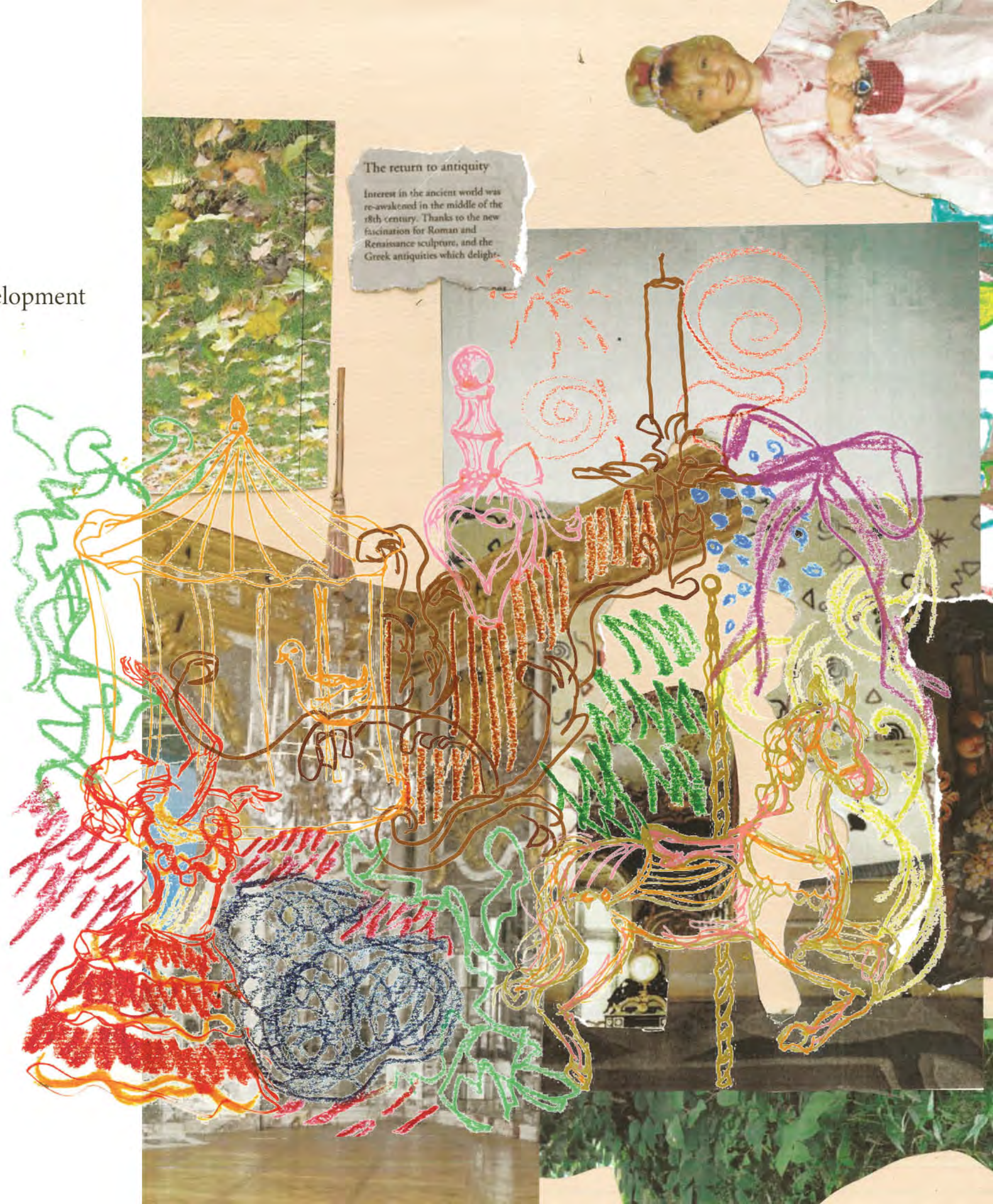
Initial Thoughts and Development

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This collaboration was a beneficial experience because I could integrate my artwork with another person's design

preferences and needs to create a unique final product. This result was achieved through frequent communication, allocating different tasks to work seamlessly, even when we were physically apart, mimicking a professional workplace environment.

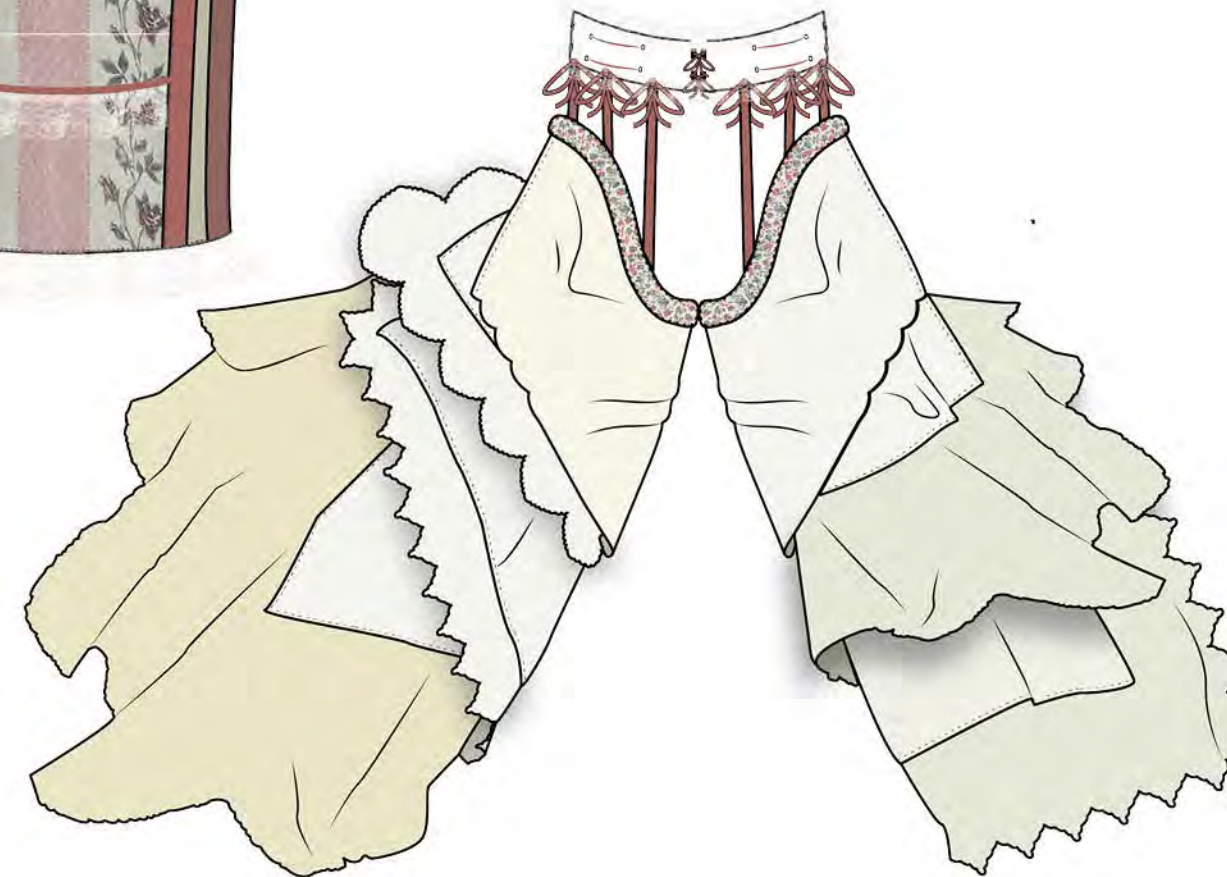
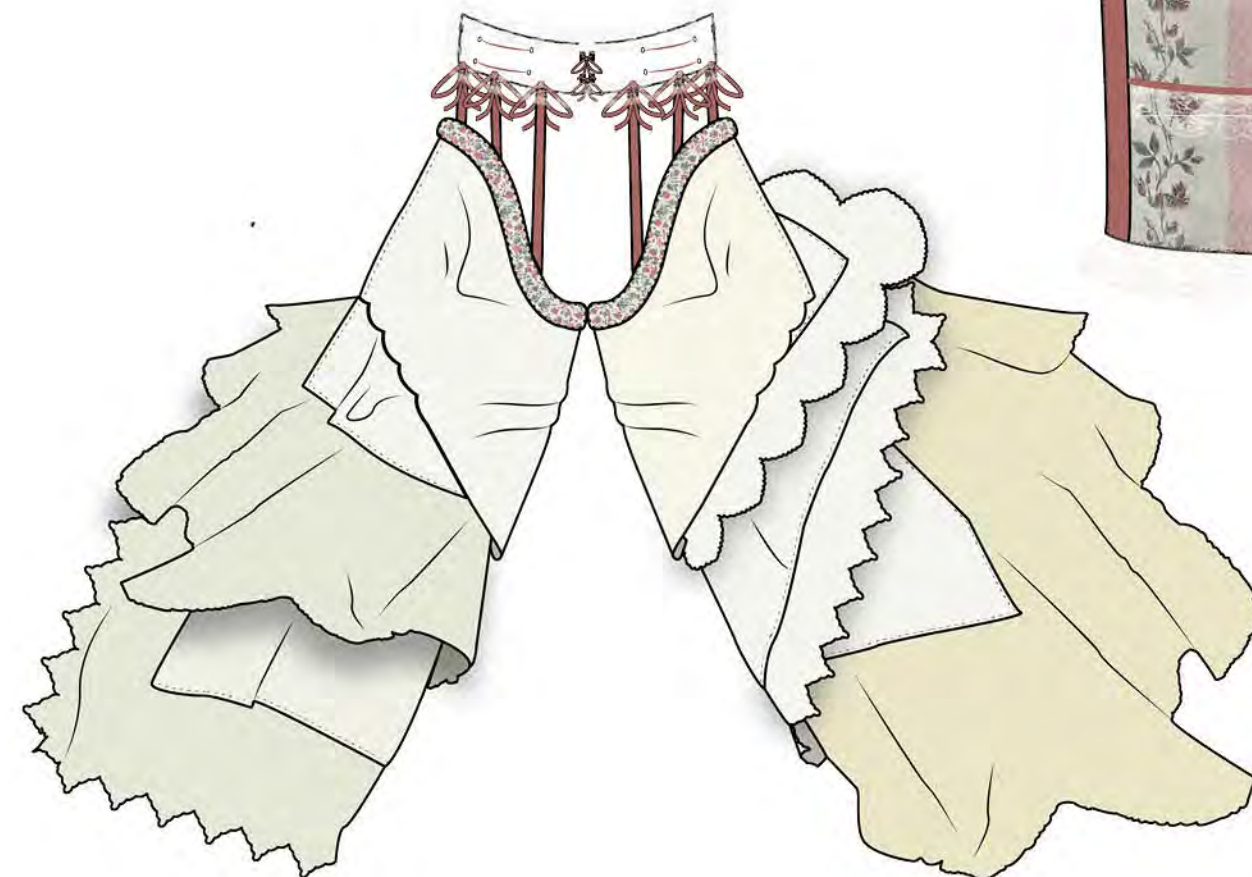
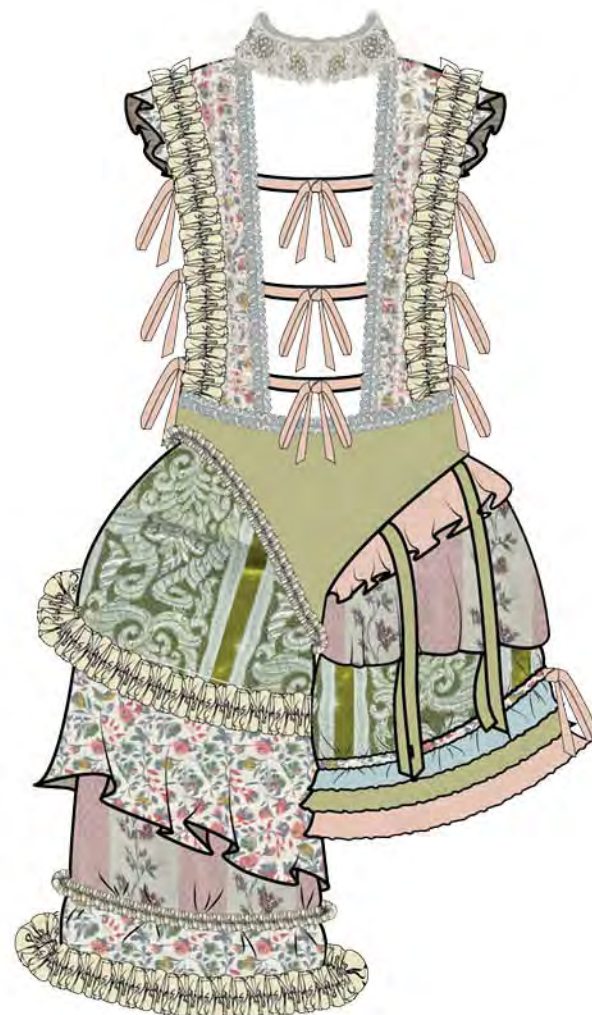
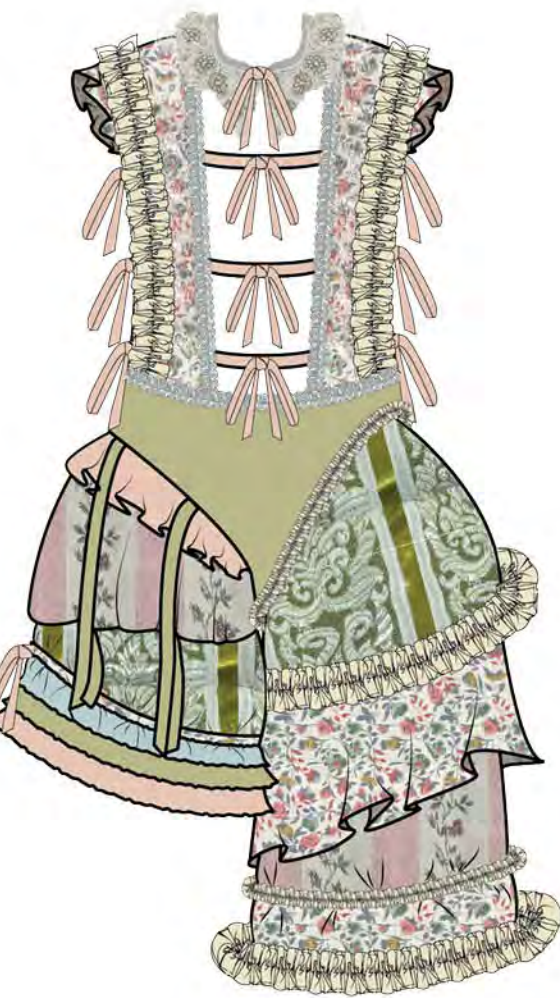
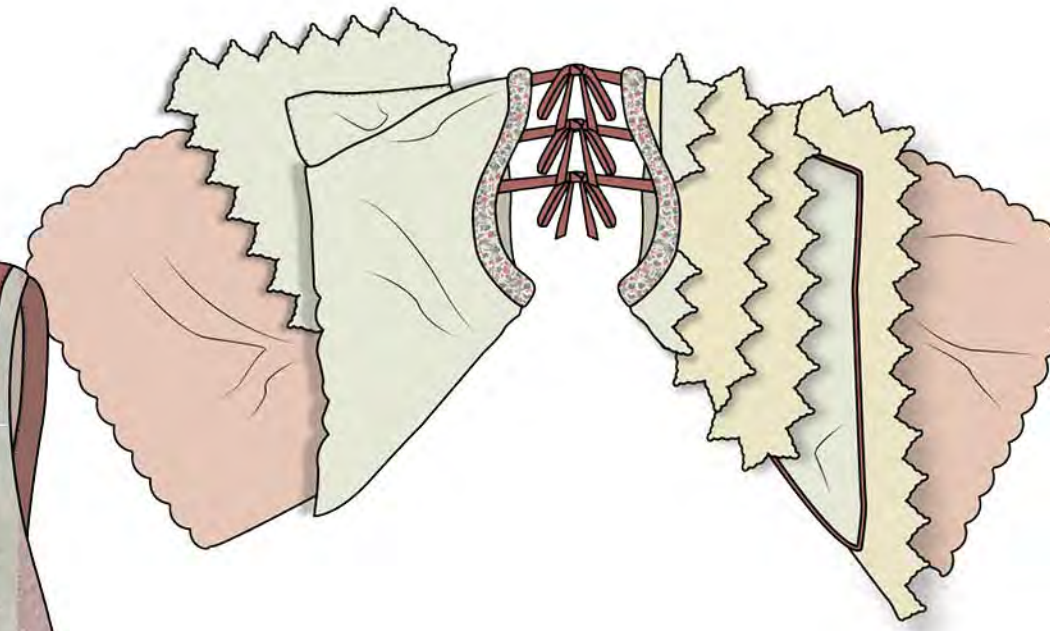
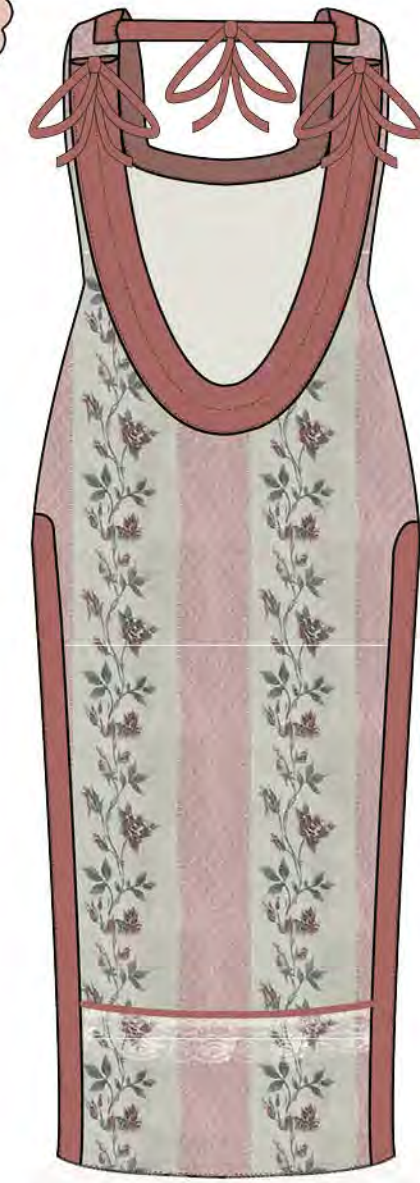
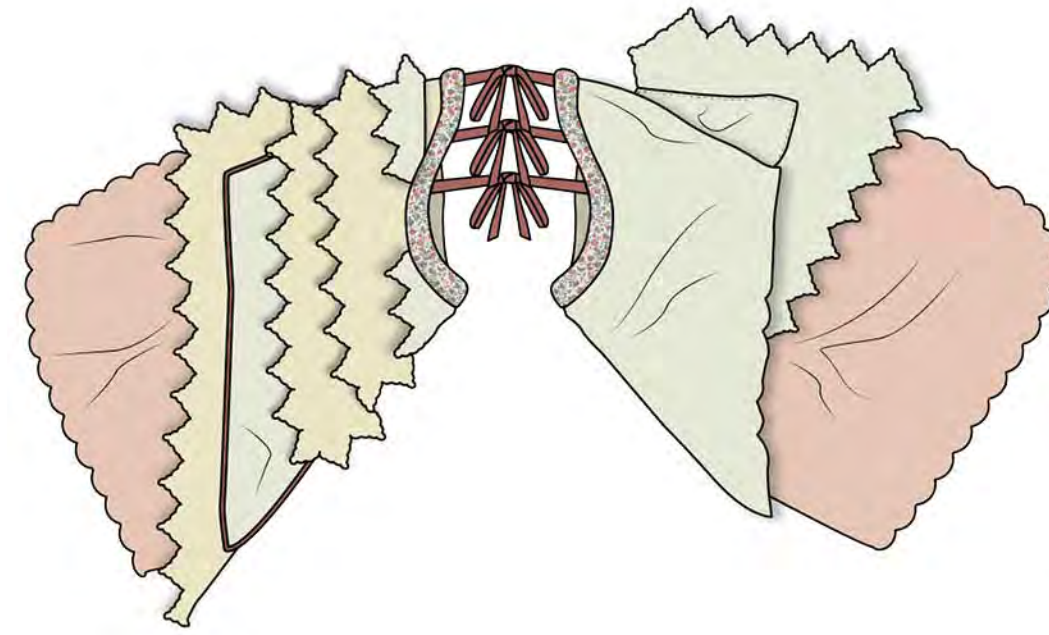
When working on my next collaboration, I would like to consider organising my own time more thoroughly, keeping to deadlines, and pursuing a healthier work ethic. The things that worked successfully were that our project themes overlapped, creating a joint area of interest and allowing us to work harmoniously in a direction that benefits us both. Boosting our product value and allowing us to develop the skills to push the boundaries of where we want our work to take us in the future.



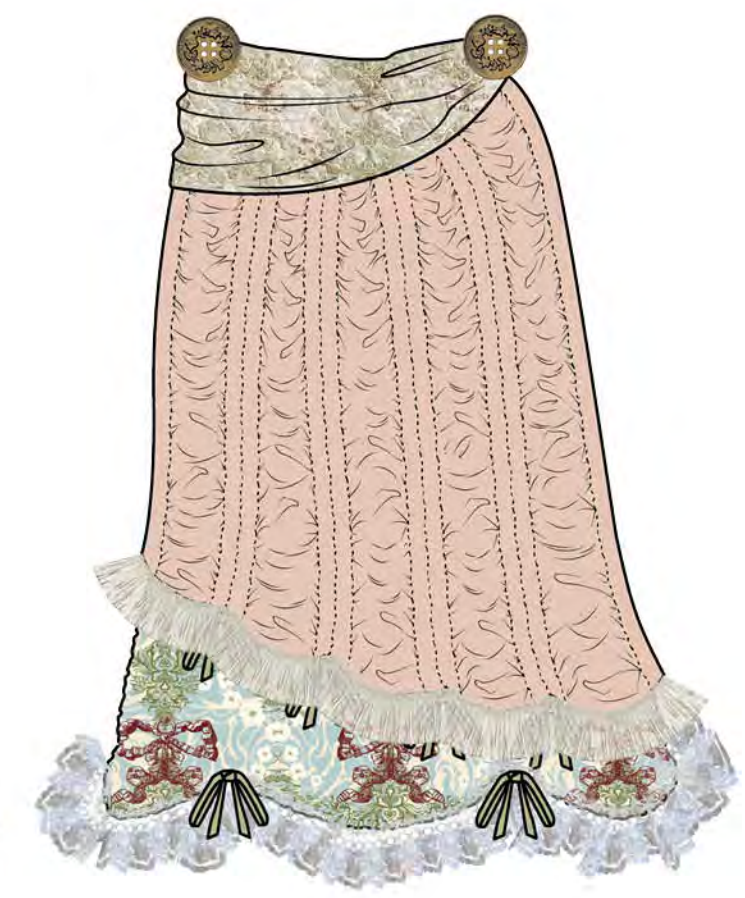
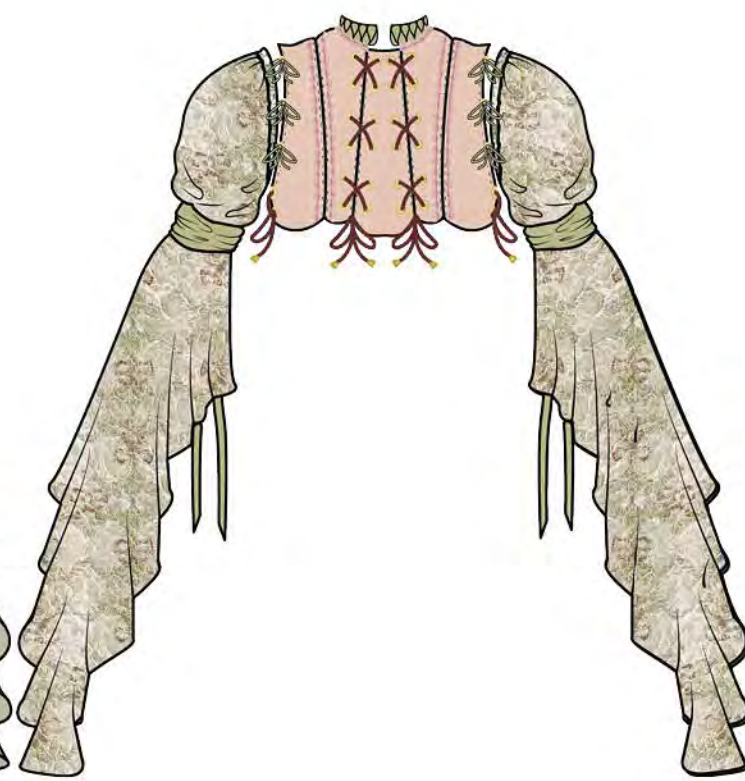
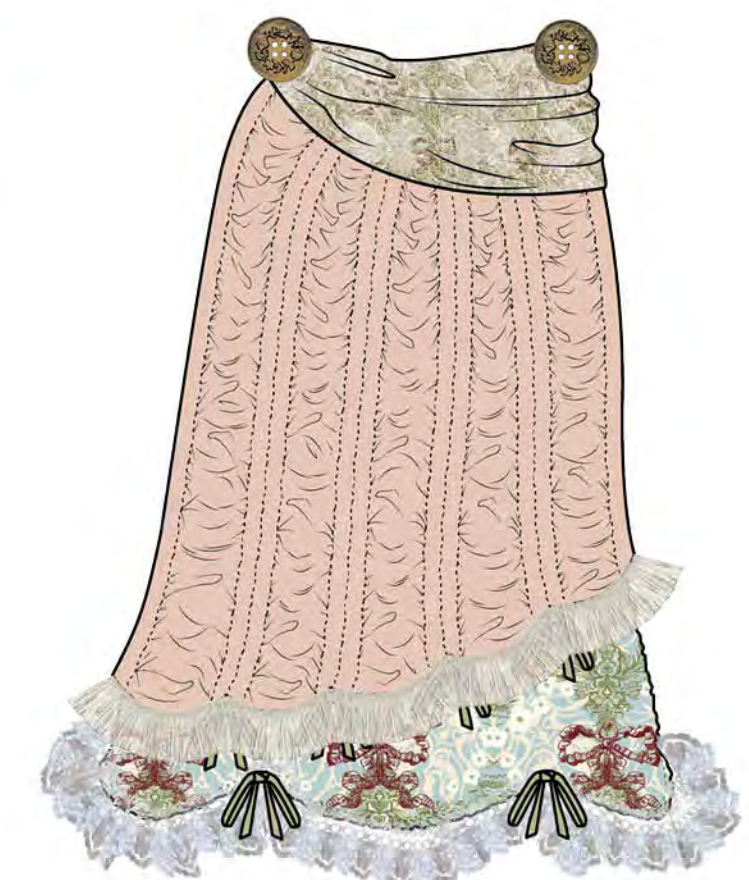
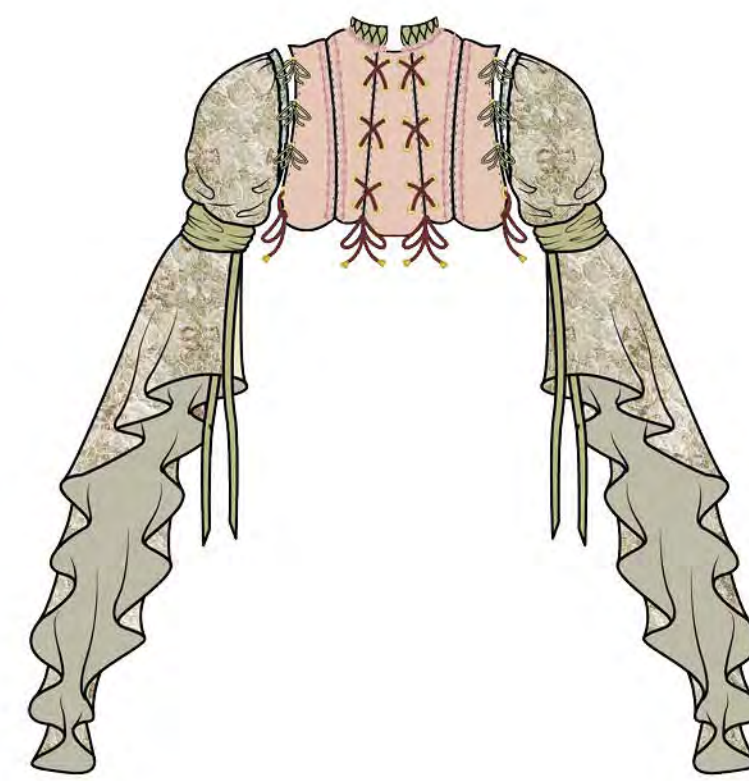
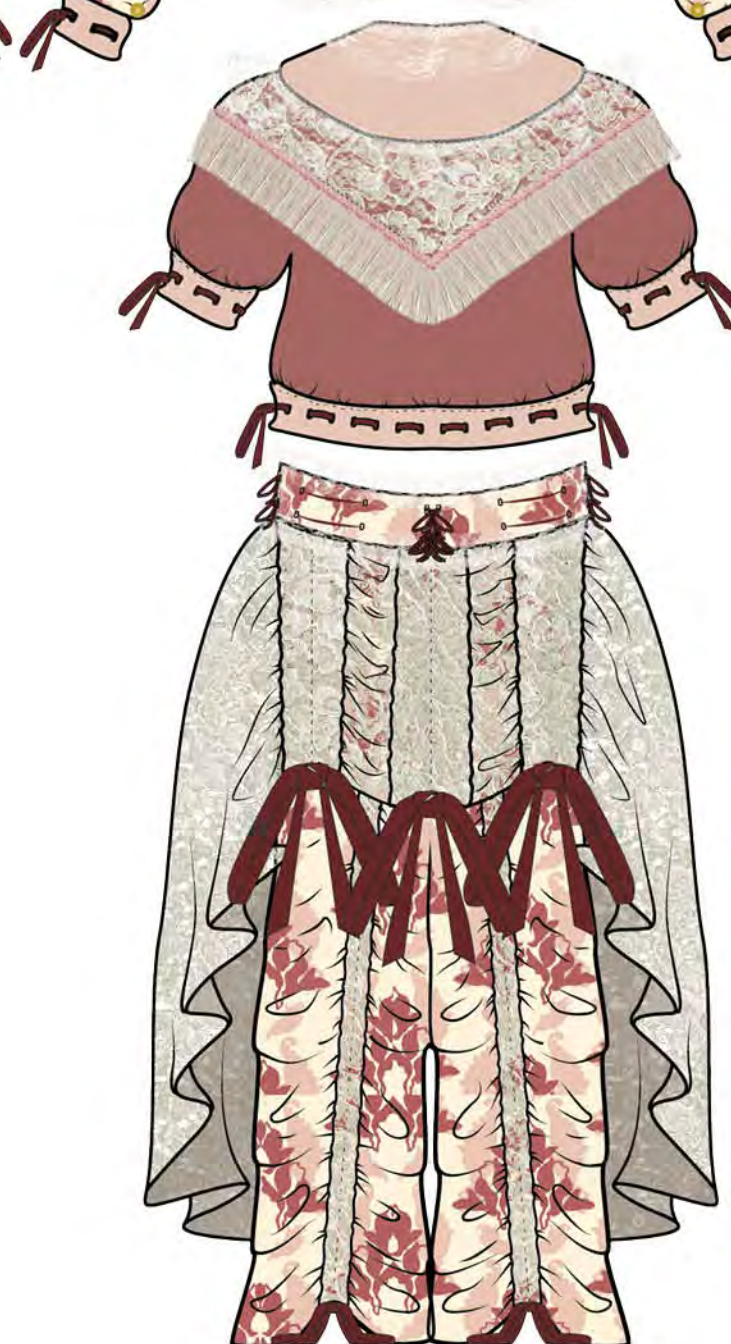
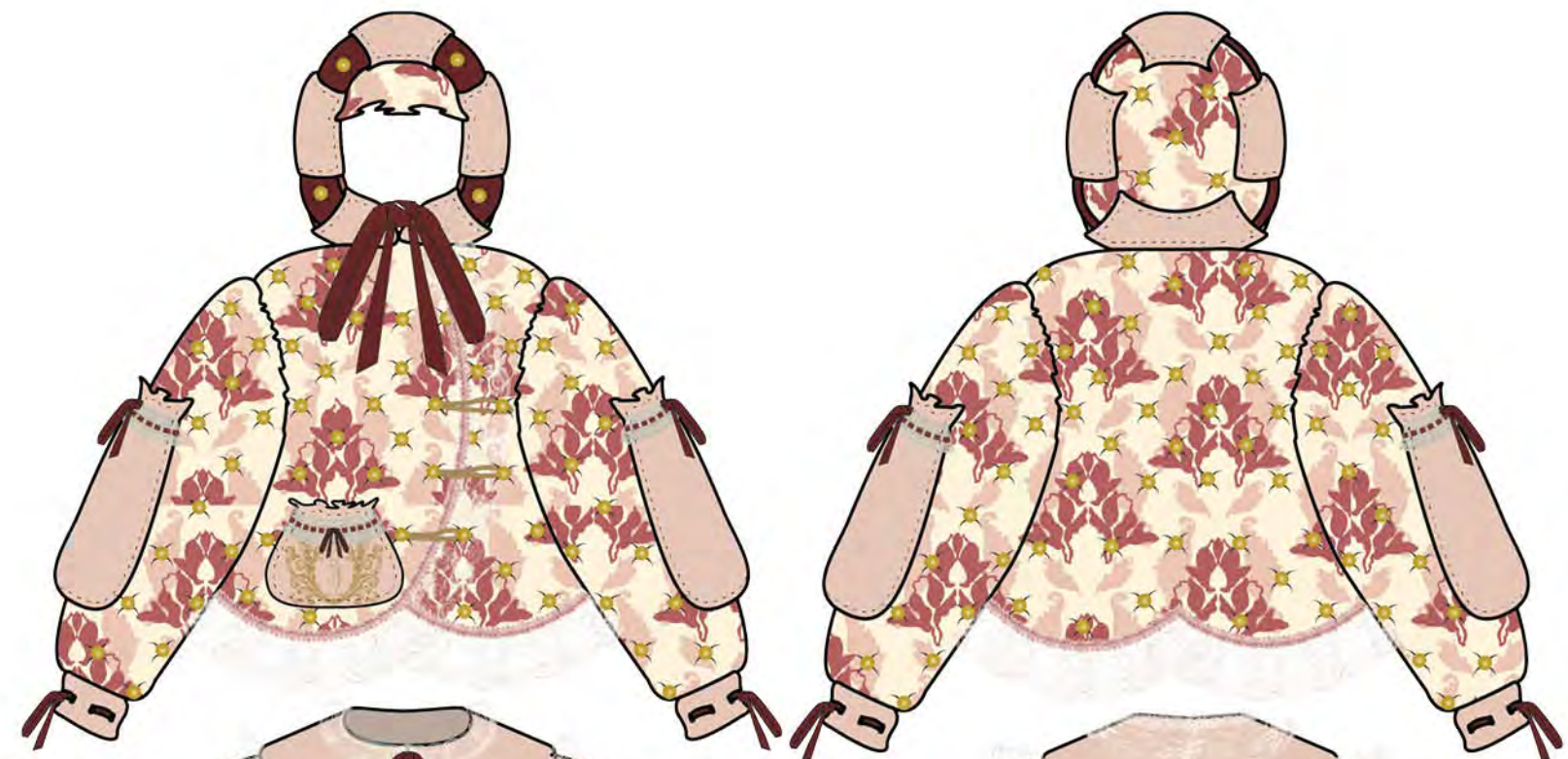
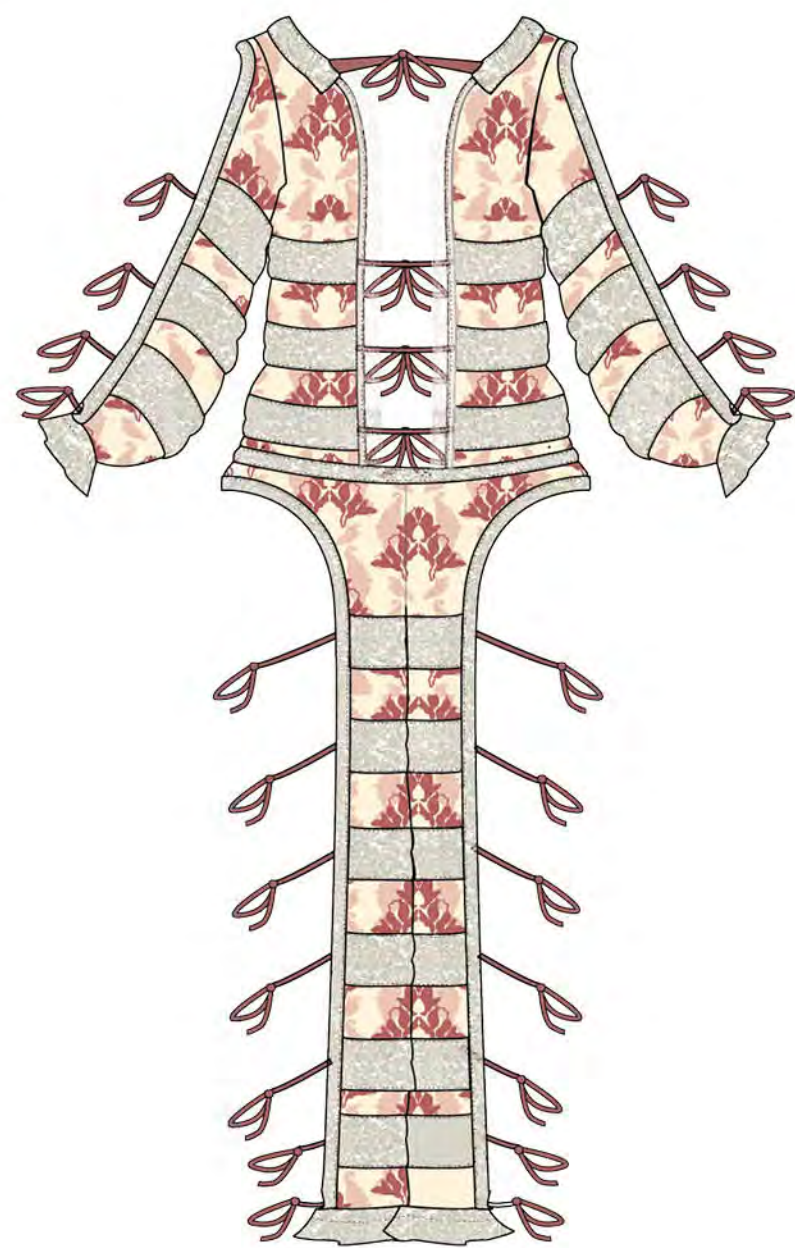
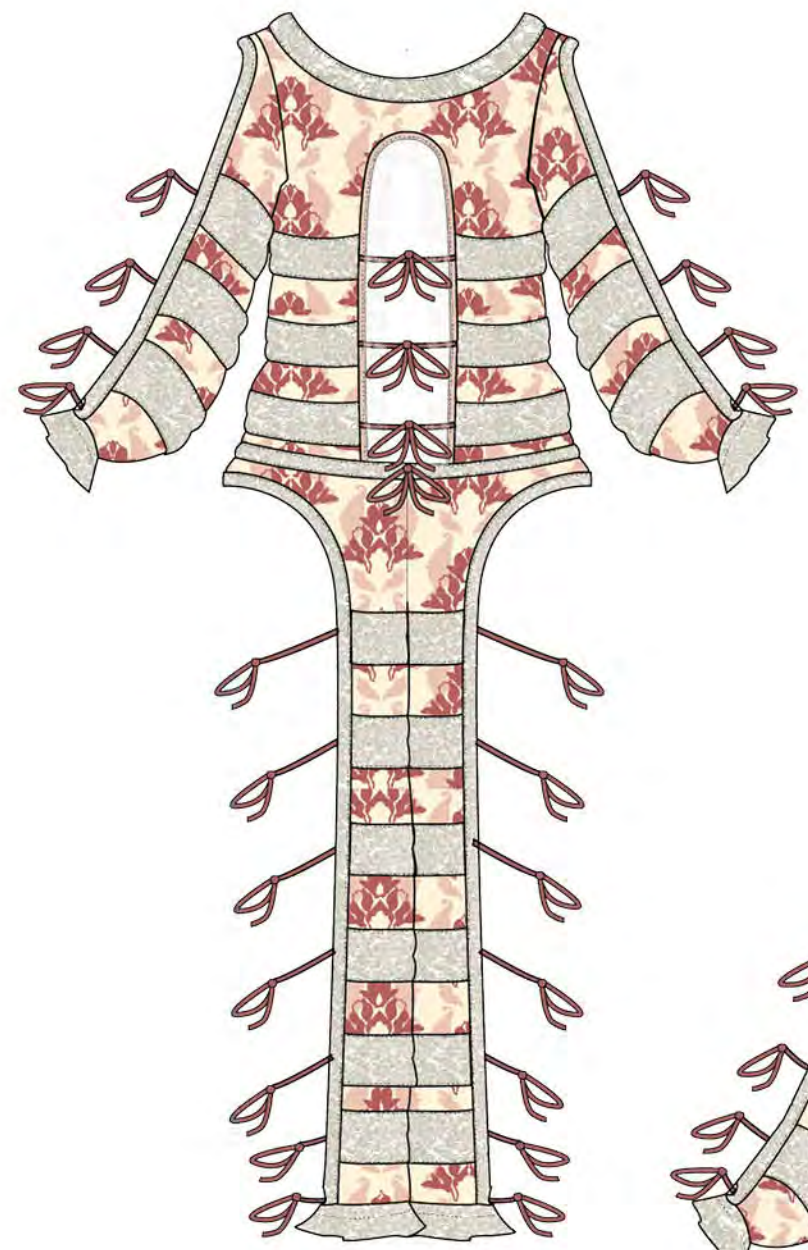
Inspiration blooms from cherished childhood objects and the enchanting tapestry of Canadian flora. Guided by the intricate beauty of key ornamental items, each design unfolds like a cherished memory, evoking nostalgia and wonder. As colors dance and motifs intertwine, the essence of Canada's rich botanical heritage breathes life into every print, weaving a tapestry of enchantment.



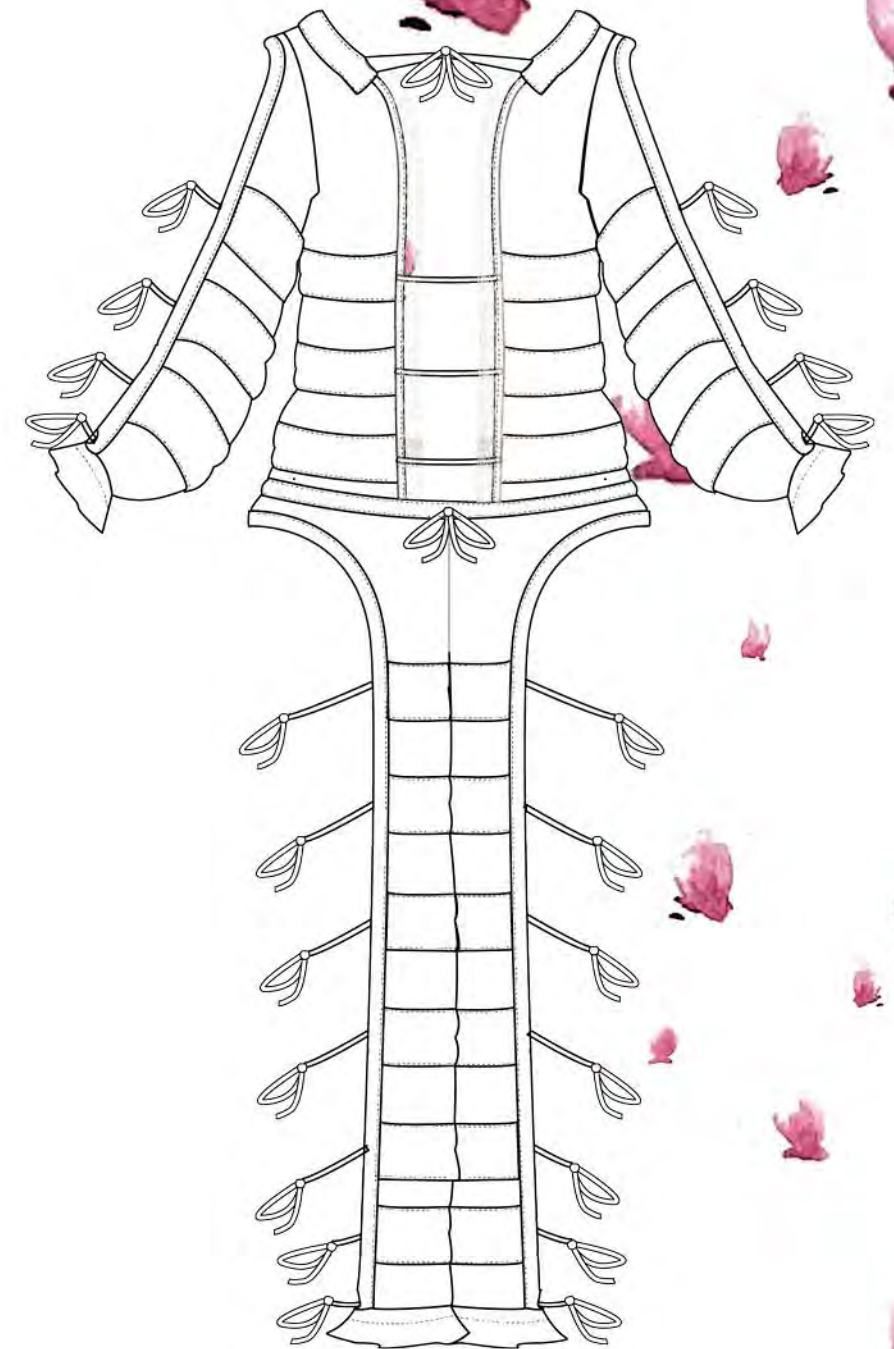
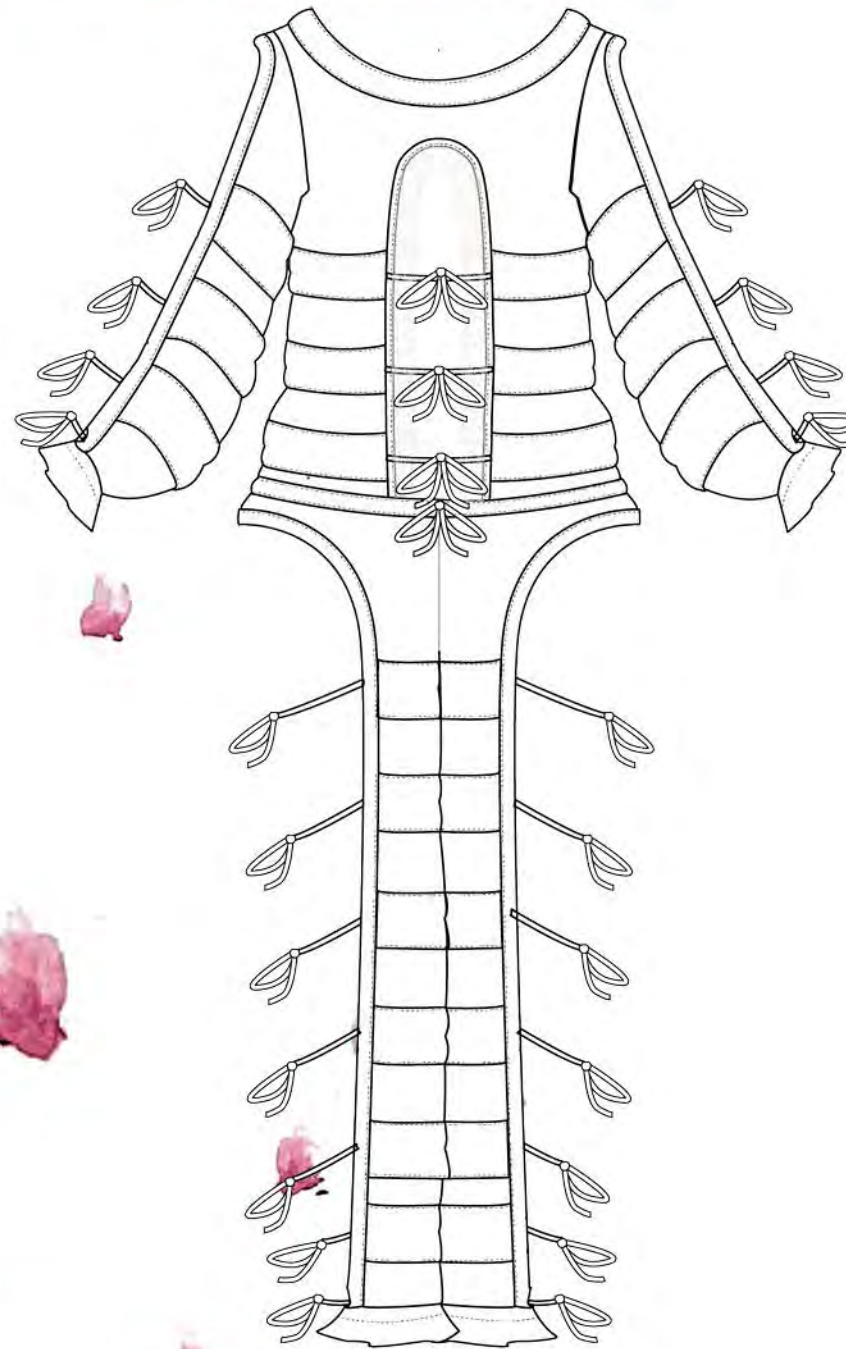




RANGE PLAN



THE COTTON PLAYSUIT



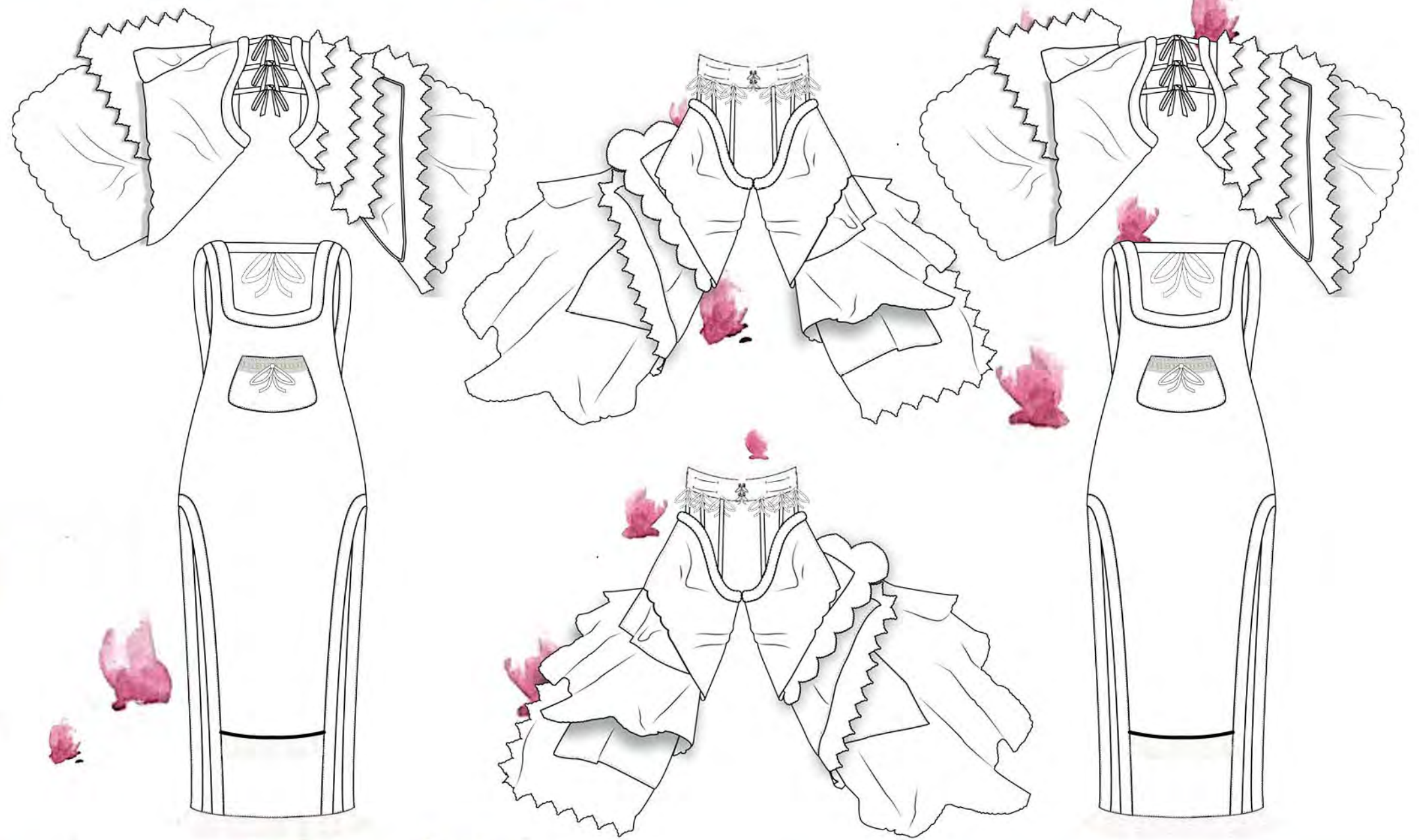
Made of a beautiful magnolia damask jacquard weave and floral lace channels, this garment can be recycled as an entire piece and is adjustable to each size range.

THE POLYESTER PLAYDRESS



With custom prints of canadian floral, the play dress is meant for frolicking being fully adjustable in size and fit.

THE DEADSTOCK SET



With the chaps and bolero as modular pieces this outfit can be dressed up or down with the removable layers of table clothes.









Dearest Reader,

*Our deepest gratitude for joining us on this journey,
and now, a poem just for you:*

*Adieu, dear admirers, our time now unwinds,
In every stitch, a tale of whimsy combined,
Through French allure and childhood's sweet grace,
Canadian flora dances, in our ornate embrace.
With each fabric's whisper, a clown's silent sound,
Farewell to our stage, in 'Clowning Around'*

Until next time,

The Clowns