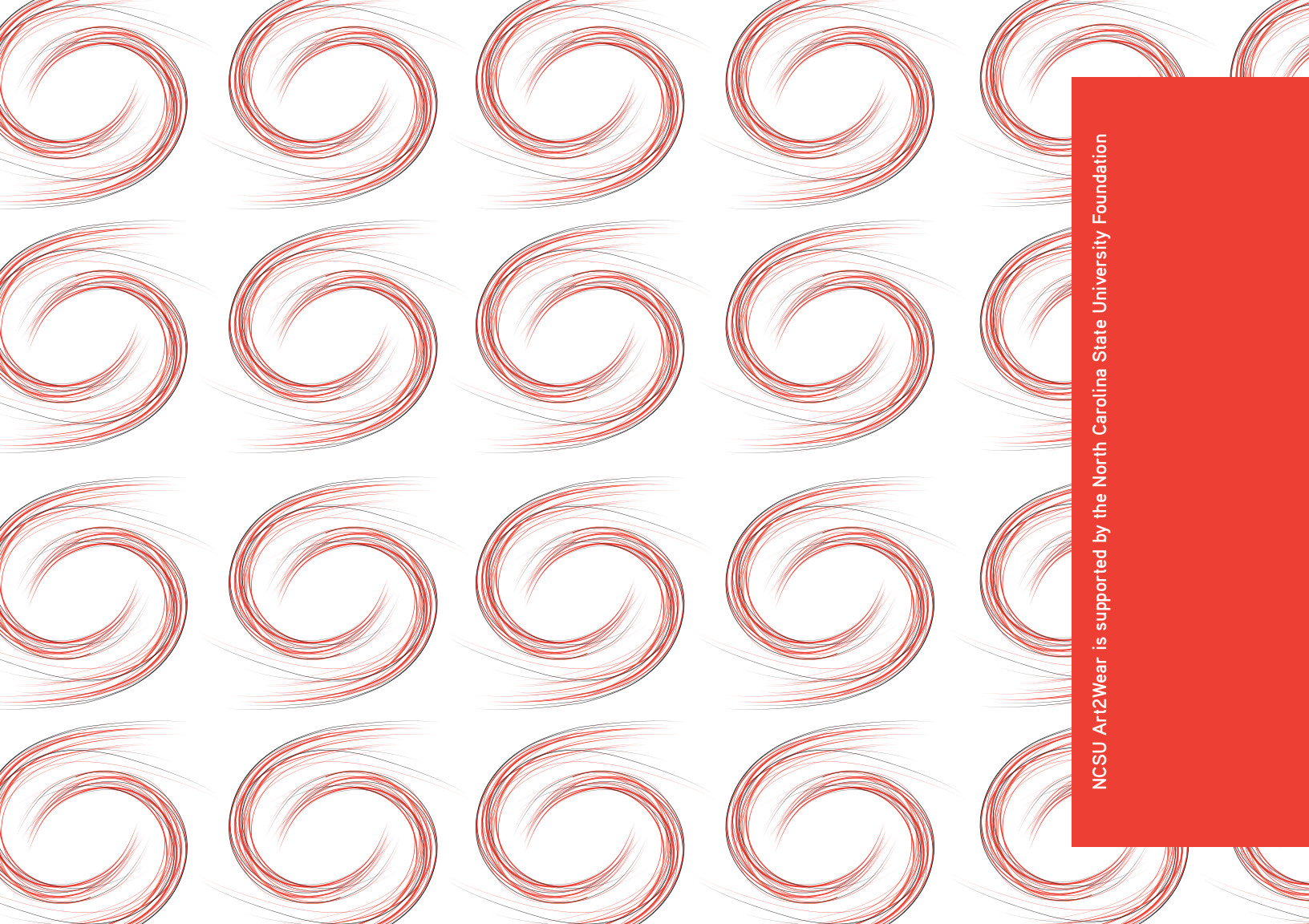


A series of dynamic, flowing lines in red and black originate from the bottom left corner and sweep upwards and to the right, filling the upper half of the page. The lines vary in thickness and opacity, creating a sense of movement and depth.

artwTM | 2014
ART2WEAR



NCSU Art2Wear is supported by the North Carolina State University Foundation



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COLLEGE OF DESIGN

www.design.ncsu.edu

The College of Design prepares designers who, in the broadest sense, shape the world.

MISSION STATEMENT

The College of Design integrates practical, ethical and aesthetic thought and action to enhance the meaning and quality of life through the creation of knowledge informing the critical study of artifacts and places.



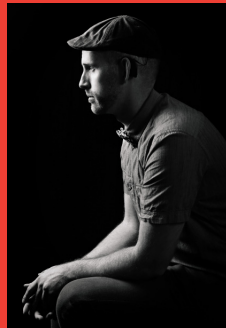
COLLEGE OF TEXTILES

www.tx.ncsu.edu

The global leader in textile innovation: education, research and service.

MISSION STATEMENT

Through innovative educational practices and multi disciplinary research activities, we provide visionary leadership and collaborative services to the university, State and global communities.



WELCOME
JUSTIN LEBLANC

WORDS CANNOT DESCRIBE THE IMPACT that Art2Wear has had on me. I was an undergraduate student in Architecture when I presented my first-ever collection at Art2Wear. The journey from 2008 Art2Wear to 2013 Mercedes-Benz Fashion Week in New York City was a rollercoaster ride for me. It was a journey I couldn't have made without the support that I received from family, friends and the NC State community. It all began with Art2Wear.

Fashion is something that cannot be defined. It is always morphing: shifting skirt lengths, short or exaggerated sleeves, outlandish colors or

-muted tones. There are so many directions that fashion can take. To me, this represents what Art2Wear is: the exploration of an ever-changing landscape driven by the imagination of a new generation of designers from North Carolina State University. The students challenge the boundaries of design and what is considered to be the norm; and in doing so they extend those boundaries to uncharted territories.

Each year, the students showcase their innovative designs and redefine what is fashion. This is what I love about Art2Wear. The venue provides the students the creative freedom to express their inner thoughts and captivate their audience. I should emphasize that the success of Art2Wear hinges not only on the designers but also is the production of an amazing team of students ranging from the director to the stage hands. Art2Wear would not happen if not for the hard work and dedication of our NCSU students. Of course, the success of Art2Wear is also due to members of the community who return every

year in increasing numbers to be enlightened, entertained and truly amazed. Art2Wear is now in its 13th year. This will be the best show yet, presented in the new Stafford Commons where the impressive glass and sculptured architecture of the newly-renovated Talley Student Center will embrace the show to make it a very personal experience for the audience.

I cannot wait to see what this year's students have accomplished!

JUSTIN LEBLANC

Assistant Professor of Art + Design, NC State University

Designer in Season 12 of Project Runway

People's Choice Winner, Charleston Fashion Week 2014

Bachelor of Architecture, NC State University 2009

Master of Design in Fashion, Body, and Garment, School of the Art Institute of Chicago, 2012



FORWARD

CHANDRA COX

Head of the Department of Art + Design
Alumni Distinguished Professor of Art + Design
NC State College of Design

HELLO AND WELCOME to the annual Art2Wear Fashion Show. How time does fly! This year marks the 13th year of our Art2Wear (A2W) enterprise, and there is no doubt that this year's presentation will be the best ever, if A2W's past history is a reliable indicator.

Each year the production has grown significantly with each year's work demonstrating new heights of creative mastery. I am always amazed by the level of passion displayed by these students – from the designers who share their amazing creations on the runway to all the talented young people behind the scenes working tirelessly to ensure a seamless production. I believe the reason A2W has been such a huge success is because it is

the manifestation of a collective dream and a complete collaboration between so many different skillsets.

While the show itself is always exhilarating, what impresses me most is the teaching platform A2W provides. A2W teaches collaboration first, fusing student effort and talents from the Department of Art + Design at the College of Design and the College of Textiles – all working in unison towards a common goal.

Animation and new media students create videos, photography and digital/audio productions while our design studies students function as project managers, leading communication and public relations efforts and managing other supporting

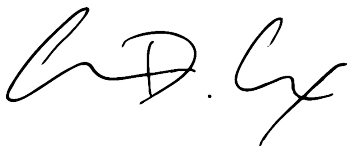
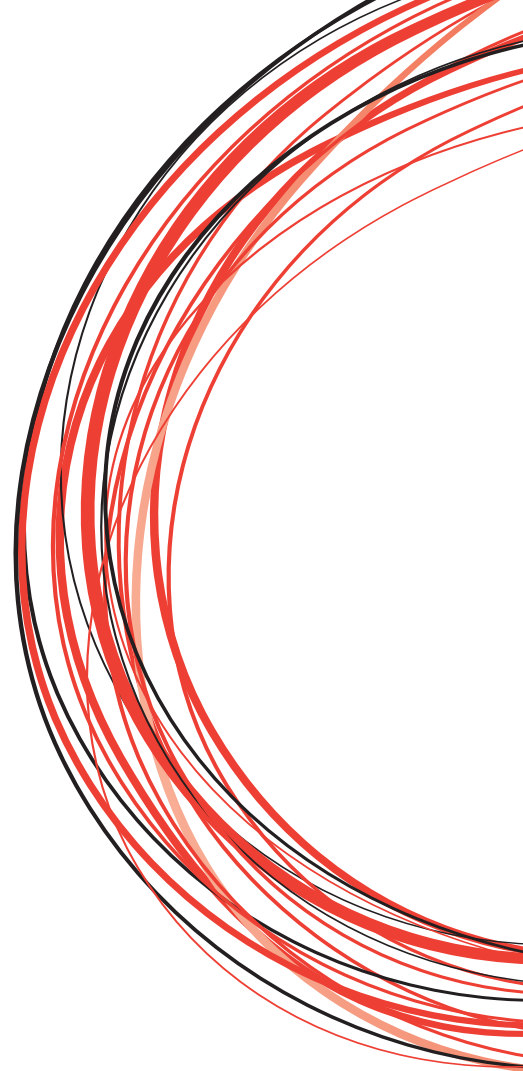
groups. The textile students and Art + Design studio majors are the makers and designers of the fashion lines you see before you this evening.

A2W is an effective teaching vehicle that appeals to the hearts of these students. It empowers them to work with complete confidence because they are eager to deliver a quality product that has lasting impact. Past participants have used the A2W runway as preparation for a grander stage in the world. Many have gone on to work at some of the largest fashion and luxury brands in the world. Our own Justin LeBlanc is one such example. Justin studied at the College of Design and participated in the 2008 A2W show before going on to work at the fashion house of

Alexander McQueen. He recently placed second runner-up on the hit fashion reality show, *Project Runway*.

Tonight we have the pleasure of witnessing the next generation of leaders, led by A2W's exceptional student director, Katie Scheuerle, with faculty advisors Katherine Diuguid and Justin LeBlanc, who have worked tirelessly to bring you this year's production. We hope you will enjoy this year's show and we appreciate your support of A2W.

With best wishes,

A handwritten signature in black ink, appearing to read 'Justin LeBlanc', with a stylized, fluid script.



DIRECTOR'S NOTE

Katie Scheuerle

Director of Art2Wear 2013-2014

BA in Design Studies

Minor in Business Administration

THIS EVENING YOU WILL SEE the culmination of hundreds of hours of brainstorming, organizing, corresponding, selling, designing, budgeting, negotiating and creating. Over a hundred students, faculty and alumni come together to bring Art2Wear to life, including animators, videographers, fashion designers, photographers, accountants, media specialists, event producers, advisory committees and faculty advisors. Together we create the make-up of the Art2Wear family.

I am honored to have the opportunity to be the Director of Art2Wear 2014 and privileged to be working with so many talented people from many different realms of the University. When I graduate I aspire to work in the event production industry coordinating and directing events for companies and organizations, a position that benefits from knowledge of all aspects of design.

As this year's Director, I have aimed for efficiency in communication, coordination and hospitality. Above all, I believe that the best creations can be inspired by the words and wisdom of those who have produced great successes before us.

"Whatever you do, do it well."
Walt Disney

Thank you for supporting our Art2Wear family! Enjoy the show!

A handwritten signature of Katie Scheuerle in black ink, preceded by a simple heart symbol.

MISSION

Art2Wear (A2W) is celebrating its 13th year as a student-organized runway show that presents fashion, costume and wearable sculpture created by the students of the NC State University College of Design and College of Textiles. This annual event hosted by the NC State College of Design, in collaboration with the College of Textiles, attracts an audience of 4,000 and growing each year.

VISION

A2W's vision is to challenge our audience and designers to question the boundaries and conventional definitions of "fashion." We seek to explore new fashion ground and create new design pathways by encouraging our students to blend their technical skill with innovative technology.

FASHION

At A2W, we define fashion as: A product or sculptural piece that interacts with the body and serves as either a cultural artifact, an artistic expression, a reflector of society, an outward illustration of a person's identity (including but not limited to social class, religion, and ethnicity), a starter of revolutions, an economic building block, a basic human need, or a body covering.

A2W 2014 STUDENT BOARD



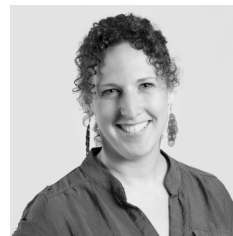
KATIE SCHEUERLE
STUDENT DIRECTOR
BA in Design Studies



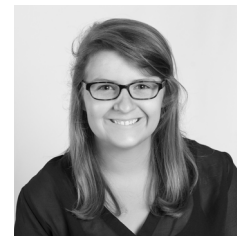
AMANDA CASPER
ASSISTANT DIRECTOR
Bachelor of Art + Design



BENJAMIN SCOTT
CREATIVE DIRECTOR
Masters of Art + Design



ALISA KATZ
MEDIA HEAD
Masters of Art + Design



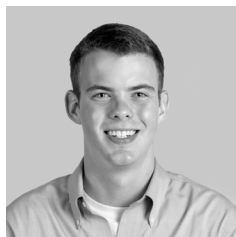
MEAGAN HOVE
GRAPHIC DESIGNER
Bachelor of Graphic Design



CAMILAH JENNINGS
PR HEAD
Bachelor of Art + Design



JILLIAN OHL
ASSISTANT PR HEAD
Bachelor of Art + Design



HAYES TWISDALE
ARRANGEMENTS HEAD
BS in Business Administration



YUJIN KIM
HAIR & MAKE-UP CO-HEAD
Bachelor of Art + Design



TAYLOR WOHLBRUCK
HAIR & MAKE-UP CO-HEAD
BA in Design Studies

A2W LEADERSHIP



JUSTIN LEBLANC
FACULTY ADVISOR
*Assistant Professor Art + Design
in Fashion and Fibers*



KATHERINE DIUGUID
FACULTY ADVISOR
*Assistant Professor Art + Design
in Fashion and Fibers*



MARC RUSSO
*Assistant Professor of Art + Design,
Graduate Director of Art + Design*



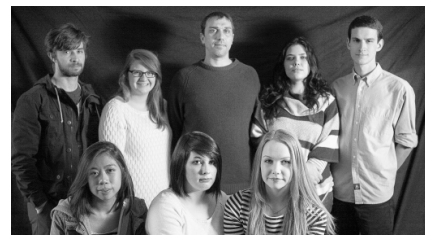
CHARLES JOYNER
Professor Art + Design



ANDRE WEST
COLLEGE OF TEXTILE SUPPORT
Assistant Professor College of Textiles



ANIMATION STUDIO
*Brandon Bovia, Thomas Crocker, Kevin DeHaven, Margo
Jordan, Ben Martin, Stephen Minervino, Mike Pogoloff,
Blakely Pritchard, and Caroline Wagner*



PHOTOGRAPHY STUDIO
*Kirsten Benson, Caroline Hohmann, Meagan Hove, Paul
Farmer, Stephen Lindberg, Yairon Martinez, Catryn Painter
and Kim Pham // not pictured: Mark Malek and Jillian Ohl*



ACCELERATED EVOLUTION: SPEED

Accelerated Evolution: Speed challenges our students to explore the concepts and characteristics surrounding the idea of speed. Some of the questions presented to our students include the following: What is Speed?, What does speed look/feel/sound/taste like?, How are time, speed, and space related?, Can we slow down?, What can be learned by taking our time?, Is speed dangerous?, Why is speed so seductive?, etc. Through our 5 subthemes: Questioning Speed, Speed of Humanity, Speed of Time, Speed of Success, and Speed of Luxury, we hope to see our students stretch our viewers interpretation of speed.

ART2WEAR 2013-2014

ADVISORY BOARD

Heather Allen
Lauren Caddick
Leigh Hawkins
Patrick McGowen
Raymond Nadeau
Linda Noble
Katherine White
Susan Woodson

ART2WEAR 2014 JURY

Gabrielle Duggan
Jamie Lambert
Emi Rossi
Barton Strawn

Pre-Show

First Year Design Experience Students

Prague Institute Study Abroad Spring 2014 Studios

Charleston Fashion Week Collections by Rebecca Walker & Justin LeBlanc

Art2Wear Introduction *Lucid* by Ben Scott

GILLIAN PAGE *Generative Edge*

RACHEL BRIDGE *Efflorescence*

KAITLYN SULSER & LAUREN VANCE *Cacophony*

SARA CLARK *New Heritage*

KARA WALKER *Pulsation*

Address from our 2014 Student Director, Katie Scheuerle, video produced by Alisa Katz

JAMIE MORRISON *Then and Now*

CAROLINE NIKLASSON *Marbled Truth*

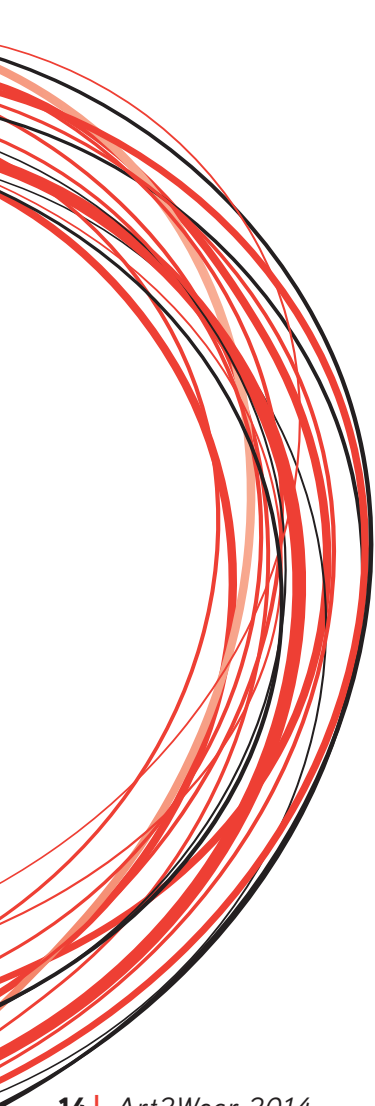
SARA MOON & ALLISON COMER *Futurist Manifesto*

SARAH HAZEL CANNON *Folded*

SYDNEY SMITH *Sklo*

Finale

After Party hosted by Design Council. Open to the Public.



GILLIAN PAIGE

Art + Design

GENERATIVE EDGE

Generative design is an up-and-coming technological field in which an autonomous system determines and creates the design. These design systems create extremely interesting structures and patterns to which I was drawn throughout my research process. In this collection I will create sculptural garments inspired by the structures and shapes produced through the process of generative design.

animation by

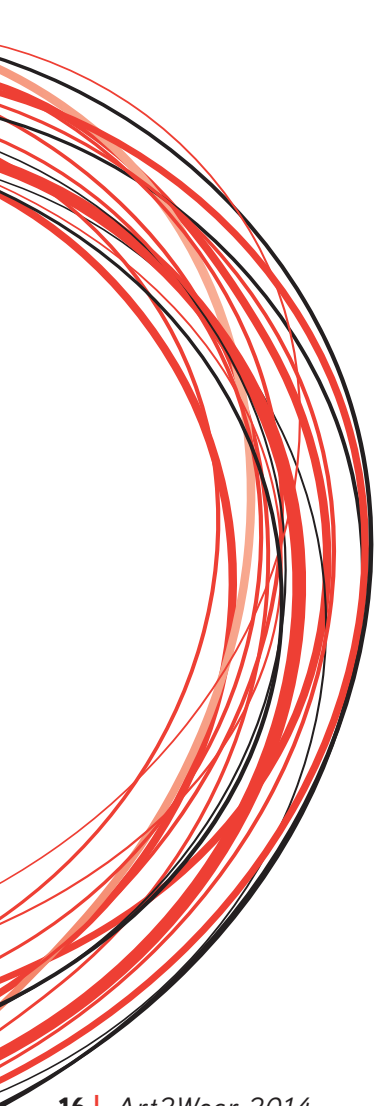
MARGO JORDAN

The story focuses on the mystery of generative evolution and the reaction that it creates. It is fun and mysterious: a playful kind of response. Once we step into accelerated evolution, it fast forwards into indefinite possibilities. It not only transforms us but also the world we know and live in.

Special thanks for the support of this collection to Andrea Danchi and Will Marrs.

Photo by Ben Scott





RACHEL BRIDGE

Anni Albers

EFFLORESCENCE

How is it possible that a small, brown seed can transform itself into a magnificently colored flower? Time, from minutes to a millennium, combined with the perfect elements of Mother Nature, creates amazing landscapes, majestic forests and the most intricate flowers, their fragrant petals radiant in the sun.

In making my line of dresses, I chose to mimic the aesthetic beauty of an iris, daffodil, peony, dahlia tulip and magnolia as they grow over time. In order to create the subtle color variations in each petal, I have hand-painted dyes on each pattern piece before sewing them together. Intricate fabric manipulations such as pleats, gathers, folds and laser cutting will embody the microscopic details of the flowers.

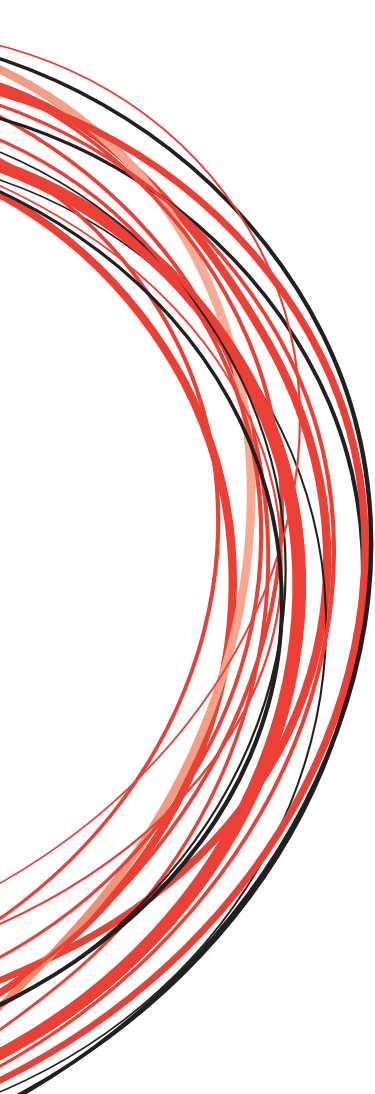
animation by

BRANDON BOVIA

All things are born, live, die, and are reborn in another fashion. Flowers are no exception. In this short film, a child dedicates his life to this cycle for the sake of protecting the one thing he treasures the most.

Photo by Ben Scott





KAITLYN **SULSER** LAUREN **VANCE**

Fashion & Textile Management

Industrial Design

CACOPHONY

The encroachment of technology on human nature has progressed exponentially as culture continues to obsess over efficiency and advancements. Through the use of organic lines that represent humanity in its most raw form, and industrial metallic materials that mimic the encroachment of technology, "Cacophony" juxtaposes these elements to provoke the question of whether technology can engulf humanity. This momentum of advancements is shown through a collection of garments that evolve from balance to discord. The human spirit needs a place where nature has not been rearranged by technology.

Can technology replace human response and emotional connections?

animation by

MARC RUSSO

Technology moves faster than light. It affords us opportunities to experience life in a new way. While it opens doors for us, it can also close them. Is it possible we are losing more than we are gaining? Is it possible that tomorrow we won't even remember what we have lost?

Special thanks for the support of this collection to Ornamentea, 3G Consulting LLC, and Frame N Art.

Photo by Ben Scott





SARA CLARK

Art + Design

NEW HERITAGE

My collection is a study in detail, specifically that of hand stitching and quilting. My grandmother was a quilter whose pride can be encapsulated by the smallness of her stitches and the desire to keep her hands moving. My family is cut from the cloth of southern farmers. My grandparents grew up picking cotton in Florence, AL— a place with a quiet history of quilters evolved from the necessity to survive and as a means of expression. In an effort to keep this tradition alive I have created a collection imbued with this heritage and a desire to learn through slow design and the details that characterize its beauty. I have incorporated hand sewing with digital printing to create a woman who bestrides the past and present with the effortless elegance and the free spirit of the modern woman.

animation by

BLAKELEY PRITCHARD

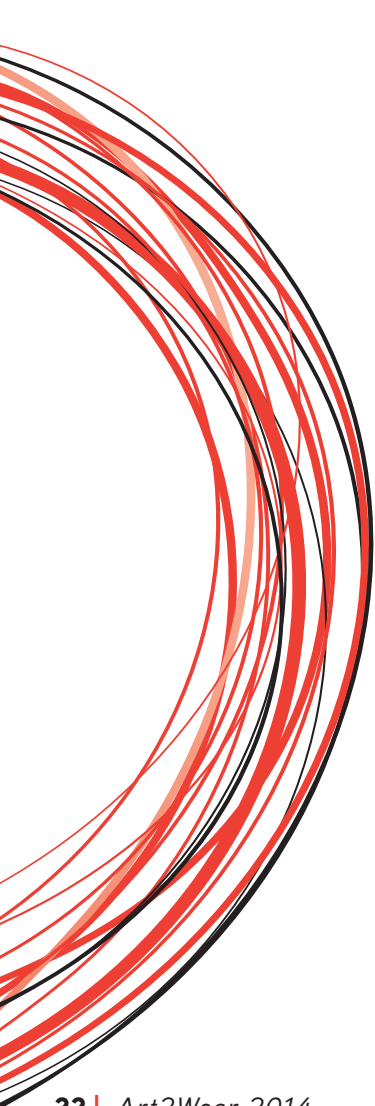
“A southern moon is a sodden moon, and sultry. When it swamps the fields and the rustling sandy roads and the sticky honeysuckle hedges in its sweet stagnation, your fight to hold on to reality is like a protestation against a first waft of ether.” *Zelda Fitzgerald*

Slow down, unplug, and enjoy a brief transference from an overcharged world to Sara Clark’s southern oasis.

Special thanks for the support of this collection to Raleigh Denim, Fab’rik, and Tandy Leather.

Photo by Ben Scott





KARA WALKER

Fashion & Textile Management

PULSATION

The inspiration for this collection is the speed of sound. It is influenced by the variation of soothing and erratic vibrations. Phonographs, recording tape and digital recording have been used over time to capture the wonder of musical vibrations. My collection focuses on the evolution of sound from its most fundamental components by using the mediums and imagery of recorded sound. Beginning with the first beat that evolves into the intense vibrations capable of shattering glass, each piece in the collection takes on a different aspect of sound. The bold booming of the bass, the hypnotic rise and fall of the waves, the brilliance of timbre, and the nostalgia of an echo represent my line. Together they form the overwhelming connection felt when listening to the sounds that beat right in tune with the heart.

animation by

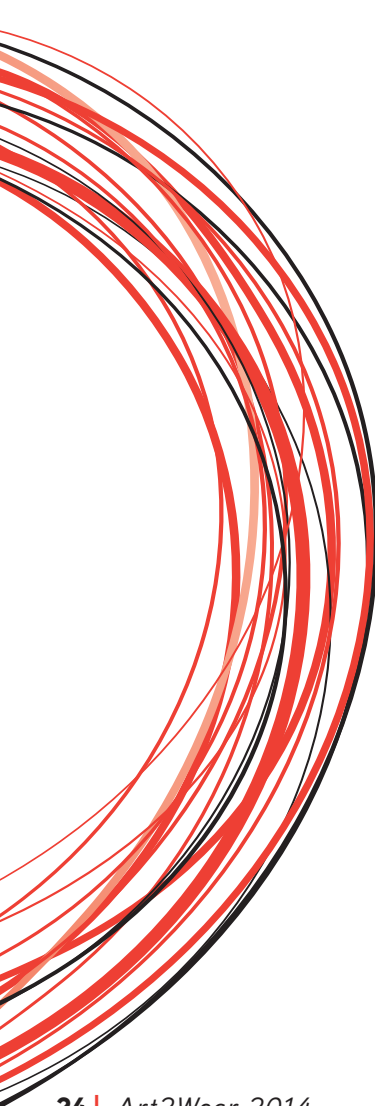
CAROLINE WAGNER

Sound can create a moment of emotional transformation. This animation portrays a lonely girl strumming a disheartened tune, uninspired by a vast, empty world around her. However, when a melodious whale shows her the bottomless depth of the imagination, she undergoes a colorful metamorphosis of the soul.

Special thanks for the support of this collection to Marjory Bejos.

Photo by Ben Scott





JAMIE MORRISON

Fashion & Textile Management

THEN AND NOW

My collection reflects the speed of time; how what we are living now becomes a memory in a just few seconds, and our tendencies to never take full advantage of the time given to us. Time can either slip by without a second thought or pass entirely too slow. *Then and Now* aims to highlight our society's misuse of time and the effect that it has on our quality of life. The pieces in this collection evoke the ever-changing nature of time through the juxtaposition of structured and flowing silhouettes, iridescent and metallic materials, and unexpected transparency.

animation by

BEN MARTIN

Time constantly pushes forward, relentless in its progress. This unforgiving nature leaves many overwhelmed and broken in its wake. For a moment, time can stop and everything focuses on that single point for what feels like an eternity, until that instant is over, as quickly as it came. Gone forever.

Photo by Ben Scott





CAROLINE NIKLASSON

Fashion & Textile Management

MARBLED TRUTH

In all of our lives, there are a great number of people that we will never have the chance to know because of the speed of our society and our lives, as well as the number of people in the world. The frames in each look of the collection are meant to represent the barriers that keep people from getting to know one another. The garments themselves are meant to represent who someone really is behind those barriers. The blue color symbolizes truth. The garments use different marbling and pleating techniques to represent each individual and his or her unique personality. The collection as a whole uses lines, shapes and asymmetric silhouettes which are meant to give a visual representation of speed

animation by

MIKE POGOLOFF

Speed is relative. It is so forceful it bends the very dimensions it exists in; the fabric of space and time. What one considers an object's speed is wholly dependant on the relative motion of another. Perspective and experience is therefore inextricably altered by not only our own speed, but everyone else's.

Special thanks for the support of this collection to Kristen Anderson.

Photo by Ben Scott





SARA MOON *Fashion & Textile Management*

ALLISON COMER *Fashion & Textile Management*

FUTURIST MANIFESTO

“We declare that the splendor of the world has been enriched by a new beauty: the beauty of speed. A racing automobile with its bonnet adorned with great tubes like serpents with explosive breath... a roaring motor car which seems to run on machine-gun fire, is more beautiful than the Victory of Samothrace” – *Filippo Tommaso Emilio Marinetti.*

This collection named after Marinetti’s historic article “The Futurist Manifesto” speaks to humanity’s movement away from the old way of looking at life and grasps a new outlook on life, one that revolves around the beauty of machines and the transition of energy. The energy that existed prior to the Futurist Movement was one that embodied tradition and expectation. This new energy embodies fierce acceptance of the unknown while knowing that humans will rise above conformity, transforming into something resembling the beautiful machines we create.

animation by

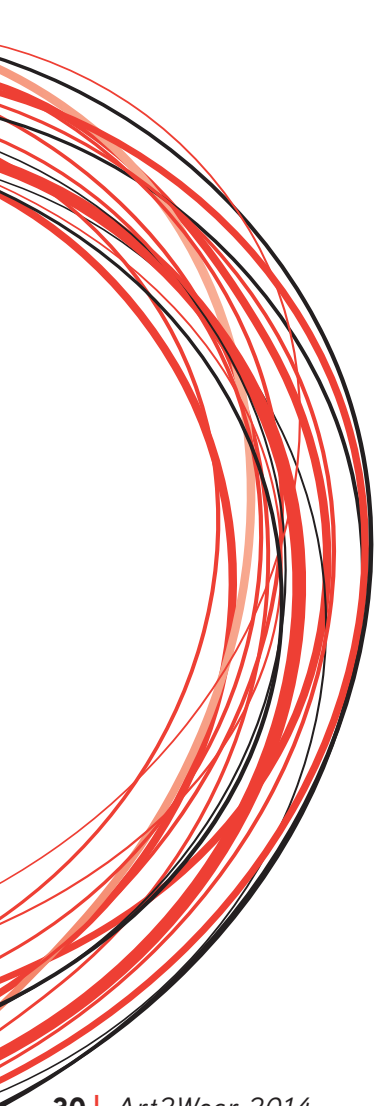
KEVIN DEHAVEN

As technology advances faster than we can keep up, at what point does our integration with and dependency upon it begin to affect us in a negative way? This short addresses the potential problems of adopting technological innovations too hastily.

Special thanks for the support of this collection to WKNC 88.1

Photo by Ben Scott





SARAH HAZEL **CANNON** *Anni Albers*

FOLDED

The collection unites folded fabric and garment structure to transform two-dimensional planes into apparel that responds to and accommodates human form and motion. Applied to the body, the folded surfaces are constantly shifting, bringing life to fabric and form. They expand and contract, cover and expose as the wearer moves. Repetitious folds transform a static surface and accelerate its usefulness. A simple material becomes patterned. The garment becomes dynamic. The use of patterning is evolutionary—efficient, purposeful and ecological.

Repetition across a pleated surface facilitates speed. In a garment, movement is rapid over the peaks of many small creases and slows in the deep hollow of large folds. Thus speed is experienced as contrast: in hurried succession and in the deliberateness of the hiding and revealing of surface. Human action accelerates and accentuates this contrast, placing perception in constant flux.

animation by

THOMAS CROCKER

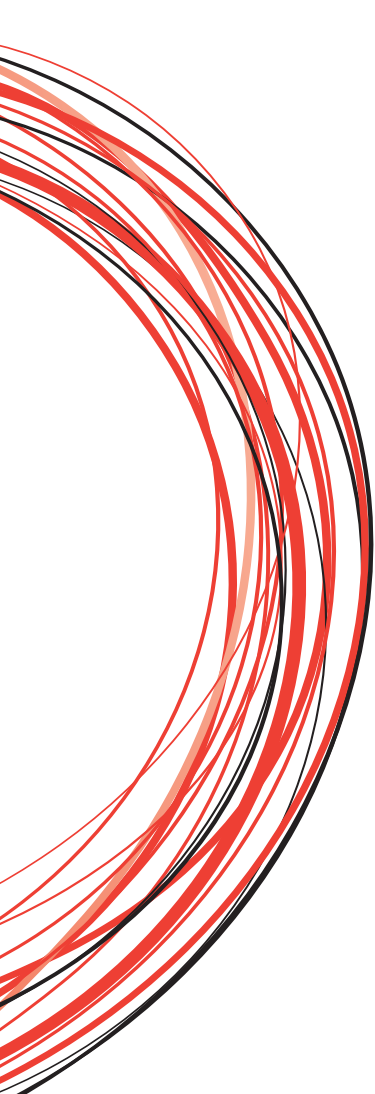
In fabric there are folds in light, color and time. Shadows and highlights bend and divide around corners and surfaces from lightness to darkness. Color reacts in a similar way. Time can be folded like the page of a book. We can overlap eras and layer different periods to create something unexpected.

Sponsored by a collaborative National Science Foundation Research Project between Engineering and Design:

Externally-Triggered Origami of Responsive Polymer Sheets, a.k.a. "The Common Fold"

Photo by Ben Scott





SYDNEY SMITH

Art + Design

SKLO

Lured by the beauty and magnificence of old Stained Glass windows within the cathedrals and churches of Europe, I discovered an opportunity to transpose an ancient traditional handcraft into wearable sculptural art pieces while studying abroad. This collection consists of breaking down the tedious and pensive nature of an ancient traditional craft by juxtaposing the rigid nature of stained glass against a modern interpretation using textiles that gradually morph and evolve into glass-structured armor. Inspired by the artistic abstraction of stained glass in the 15th and 16th centuries, I chose to reference the period's armor suiting – transforming it from masculine to feminine – and interpreting the traditional hand craft of stained glass with strength, protection and empowerment.

animation by

STEPHEN MINERVINO

Speed and slowness: they sound like opposites, but in reality one is simply a measure of the other. Evolution and progress: the inexorable pull of the future. These forces pull at a woman stuck in time, drawing her through the frozen struggles of others towards a mysterious white tower.

Special thanks for the support of this collection to Dan Hohl & Gisele Roy, David Wade Salon.

Photo by Ben Scott



ADN480: PHOTOGRAPHY STUDIO PROFESSOR CHARLES JOYNER

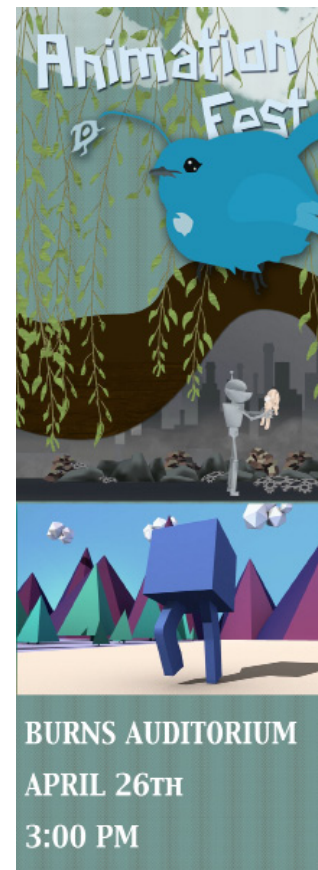
Storytelling is what photographers do. No matter the subject, a photographer's images are a story of people, places, and events that are a part of our daily lives. Photographing Art2Wear brought a new reality to every student in ADN 480, Photography Studio; we were required to serve a real client and bring solutions to real problems. In fashion photography, students learned how to set up effective lighting, work with makeup artists and stylists, and develop specific ideas and concepts for fashion shoots. Our working relationship with the Art2Wear designers and models provided extraordinary opportunities for photography students to gain real-world experience that require professional outcomes.

Kirsten Benson, Caroline Hohmann, Meagan Hove, Paul Farmer, Stephen Lindberg, Mark Malek, Yairon Martinez, Jillian Ohl, Catryn Painter and Kim Pham.

ADN560: ADVANCED ANIMATION STUDIO PROFESSOR MARC RUSSO

The Advanced Animation Studio serves as an intensive investigation of the tools, techniques, and processes of the animation workflow. The course aims to develop a foundation for animation production, teach the principles and theory of both animation and visual storytelling, and develop a working knowledge of the tools for producing different forms of animation. The studio focuses heavily on storytelling structure and form, and addresses the entire creative animation process, from initial storyboard concept to final production. Creativity in concept and execution, exploration and discovery of the animation process, as well as research into precedent is a major thrust of the this studio experience.

Brandon Bovia, Thomas Crocker, Kevin DeHaven, Margo Jordan, Ben Martin, Stephen Minervino, Mike Pogoloff, Blakely Pritchard, and Caroline Wagner.



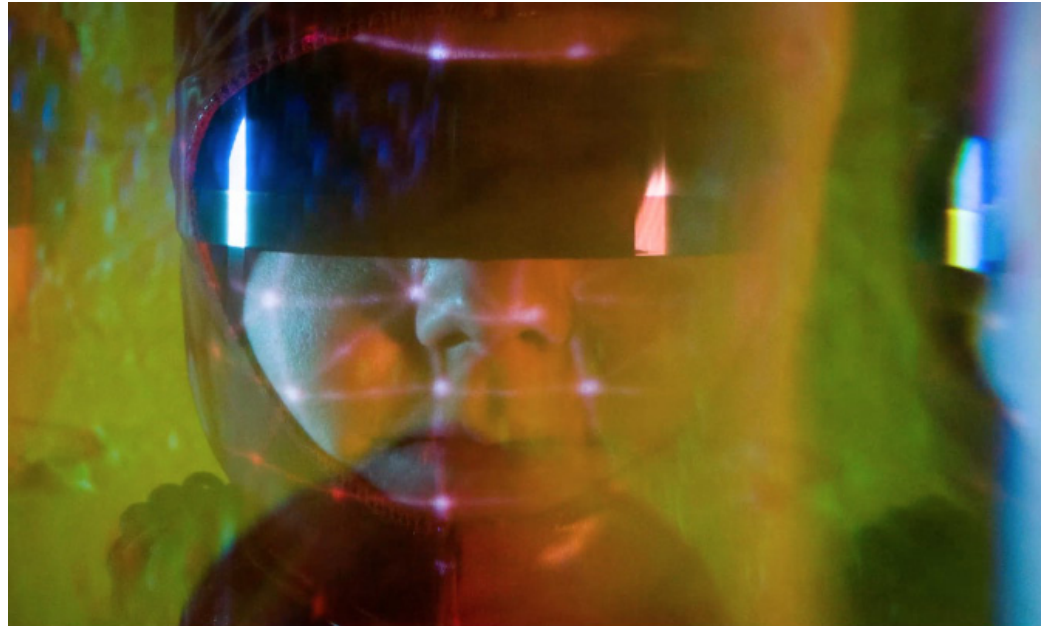
LUCID

BEN SCOTT

Producer, Director, and Editor

IN TODAY'S SOCIETY, we are moving so rapidly we do not have time to reflect on the past. We crave information and demand it to be easily accessible. This is what Alan Kirby refers to as digimodernism. The origin of speed came from the invention of the automobile in both operation and production. Both led to society progressing faster. Eventually we began moving so fast we can not look back.

Lucid is doing just the opposite. It is a reflection of where society is going by looking back at films, which address this concern. The four films, which *Lucid* looks to are Jean-Luc Goddard's *Breathless*, Chris Marker's *La Jetée*, Ridley Scott's *Blade Runner*, and Stanley Kubrick's *2001: A Space Odyssey*.



This is a collaborative effort between the following students in Art + Design

Designers: Morgan Cox & Sarah Cannon

Film Production: Thomas Crocker, Elias Clarke Campbell, and Shaun Kurian

Animation: Alyssa Barrett & Dwayne Martin

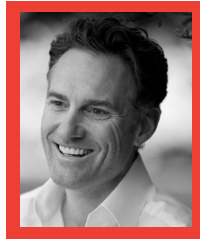
Music: Mike Pogoloff

Models: Laura Wyker & Sarah Cannon

Additional Help from: Music: Franco Raye, Model: Rachel Cannon, Hair: Chauna S. Belvin



COLLEGE OF DESIGN LECTURE SERIES



MICHAEL TOSCHI // 9.25

Performance Luxury: Footwear Designed for Michael Toschi is one of the shoe industry's most creative and prolific designers. He is the creative force behind Michael Toschi International, a premier brand of luxury men's footwear, accessories and fine leather goods entirely handcrafted in Italy. Michael Toschi designs are sold in many of the world's top boutiques and worn by the most discriminating customers, among them professional athletes and A-list celebrities including Tom Cruise, Clint Eastwood, Michael Jordan, Jay Leno and Joe Montana.



HEATHER ALLEN // 10.4

Find out what soft and hard skills are required to make it on your own, join a creative team and place yourself in today's competitive creative industries. In this dynamic lecture and workshop, you'll receive critical insight into the world of a creative professional and what is required to develop yourself as a professional while you're still in school. If you want to take your technical skills to great heights, don't miss this opportunity to accelerate your learning.



NATALIE CHANIN // 10.25

Natalie Chanin is the founder and creative director of Alabama Chanin. Her work has been featured in *Vogue*, *Time*, the *New York Times*, and *Town & Country*, as well as CBS news. She is the author of *Alabama Stitch Book* (STC Craft, 2007), *Alabama Studio Style* (STC Craft, 2007), and *Alabama Studio Sewing + Design* (STC Craft, 2012). Natalie is a member of the Council of Fashion Designers of America, and her work was selected for the 2010 Global Triennial exhibition, "Why Design Now?" by the Cooper-Hewitt, National Design Museum. She works from her hometown of Florence, Alabama, as an entrepreneur, designer, writer, collector of stories, filmmaker, mother, gardener and cook.



CAROL SHINN // 11.6

Carol Shinn is a studio artist who lives in Fort Collins, Colorado. She is known internationally for photo-realistic machine-stitched images. She holds a BFA from the University of Colorado and a MFA from Arizona State University. She has taught many classes and workshops across the United States including classes at schools such as Arrowmont, Penland and Haystack. She has also taught at Arizona State University, Tempe, AZ and at Mesa Community College, Mesa, AZ. She is the author of *Freestyle Machine Embroidery*, published by Interweave Press.



CATHARINE ELLIS // 1.23

Catharine taught the Professional Fiber Program at Haywood Community College for 30 years before retiring in 2008. She is now devoted to studio work and teaching a limited number of workshops. Her original training was in traditional woven techniques, which led her to weave functional fabrics for many years, often incorporating ikat resist dyeing. More recently, her career has been defined by the discovery and exploration of the woven shibori process.

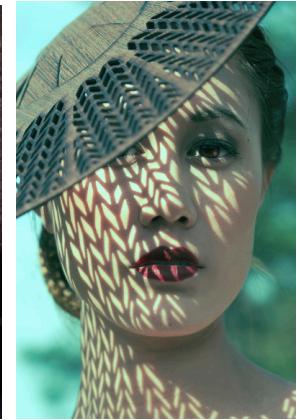
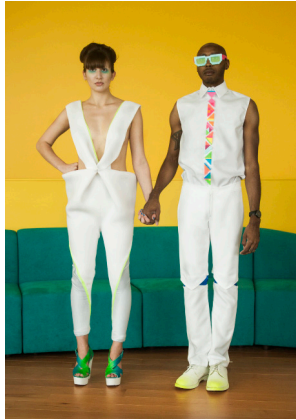


JUSTIN LEBLANC

PROJECT RUNWAY SEASON 12 FINALE PARTY 2013

Assistant Professor of Art + Design, NC State University





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The Masters of Art + Design (MAD) at the North Carolina State University College of Design offers a premier interdisciplinary program focused on two primary concentrations:

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The MAD program prepares design directors, practitioners, visionaries, and leaders in the field to be able to respond to the social, economic and cultural shifts that current times – and global economies – demand.

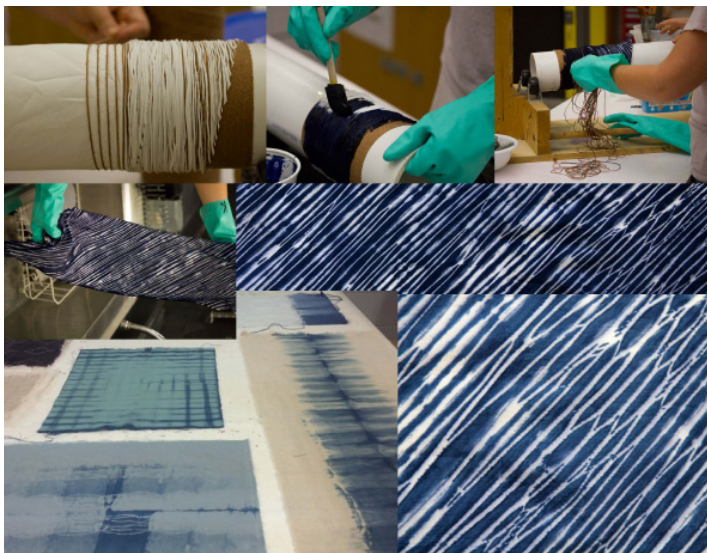
The MAD program promotes the highest level of research, resulting in proven innovation that informs product development and emerging media platforms.

The MAD program prepares creative thinkers and skilled makers in a multi-disciplinary educational environment, which provides the critical knowledge and expertise to re-imagine new contexts that challenge traditional structures and assumptions.

The program encourages graduate students to apply design thinking and new technologies in new directions through research, innovation, making and entrepreneurship. Graduate students are also encouraged to create, present and interpret their work with the intellectual expertise and refined skills required to become leaders in their professional field.

The MAD program offers a curriculum based on intensive research courses, studio practice, and rigorous academic coursework, and provides a broad range of electives in the College of Design as well as in other colleges of the University.

The program strives to help creative students from diverse backgrounds become design leaders and researchers in emerging fields. The program promotes a self-designed and flexible program of study where graduate students can develop their unique perspectives within the walls of an internationally acclaimed institution.



KELLY KYE

Graduate student of the Master in Art + Design, Concentration in Fibers and Fashion, began researching traditional textile folding techniques, such as Shibori, the Japanese art of resist dyed cloth, bringing attention to the memory of a fold.



MACKENZIE BULLARD

Graduate student of the Master in Art + Design, Concentration in Fibers and Fashion, is researching traditional hand-made fibers techniques of dyeing, quilting, and embellishment, in combination with new ways to approach image with technology.



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SPECIAL THANKS TO:

*Linda Noble and
Craig McDuffie*

SPECIAL THANKS TO:

Katherine White



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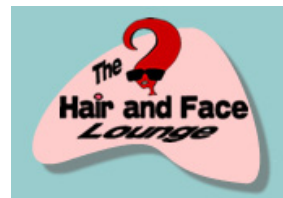
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SPECIAL THANKS

This year's Art2Wear would not have been possible without the support of the following people:

FACULTY SUPPORT:

MARVIN MALECHA

Dean of the College of Design

CHANDRA COX

Head of the Department of Art + Design,

Alumni Distinguished Professor of

Art + Design

BLANTON GODFREY,

Dean of the College of Textiles

CONSULTANTS:

RAYMOND NADEAU,

author and fashion consultant, NYC

CAROL FOUNTAIN NIX, M.A.

FUNDRAISING:

CARLA ABRAMCZYK,

Assistant Dean, External Relations & Development, Design

BUDGETING:

DOTTIE HAYNES,

Assistant Dean for Budget & Administration, Design

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CHARLES JOYNER,

Professor, Art + Design

ANIMATION & MEDIA:

MARC RUSSO,

Associate Professor, Art + Design

COLLEGE OF TEXTILES SUPPORT:

ANDRE WEST

Assistant Professor,

Textile and Apparel, Technology and Management

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CLOSING STATEMENT

KATHERINE DIUGUID & JUSTIN LEBLANC

Art2Wear Faculty Advisors, 2013- 2014

ANOTHER SPECTACULAR YEAR for A2W comes to a close. It has been a year filled with excitement and a good bit of surprise thanks to Justin's dramatic adventures on Project Runway!

It has been an honor for us to work with t amazing group of students. They have worked tirelessly to help us coordinate

the show and to create the beautiful fashion, photography and animations that you have seen here tonight.

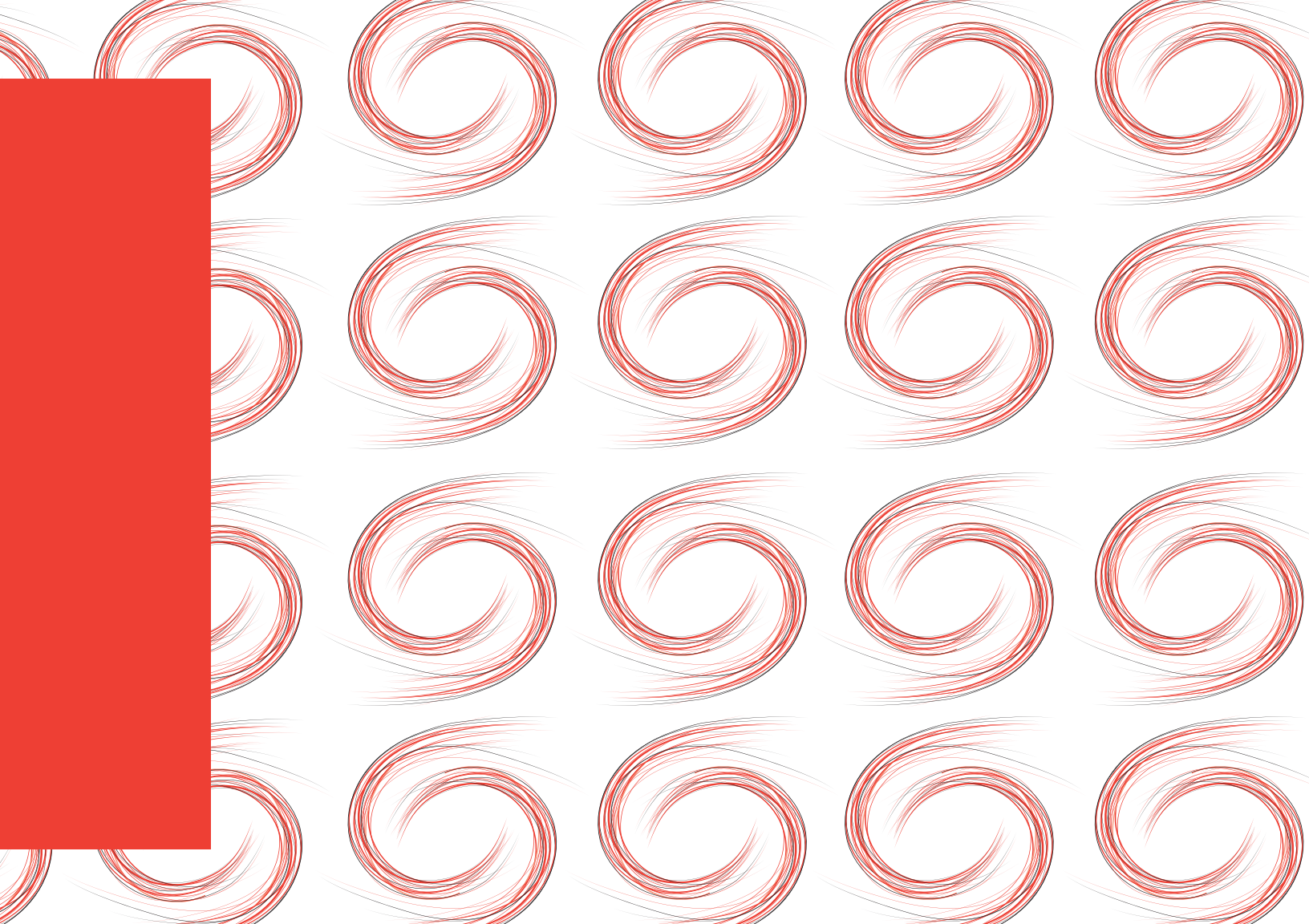
Each year we witness students challenging their abilities. The craft gets better, the concepts get stronger. This year is certainly no exception to that! We would like to congratulate each student who has been part of this year's show for continuing the tradition of A2W and for setting the bar even higher for future participants.

Before we begin to look towards A2W 2015, we would also like to thank a special group of people that is all too often overlooked. To the many parents and families that have supported these special young people—thank you! We know all too well how A2W can become

a way of life and your support has been greatly appreciated.

Please visit Art2WearNCstate.com to discover the many ways that you can be involved with and support NC State's A2W. We look forward to continuing our tradition of celebrating student ingenuity, creativity, craftsmanship and hardwork with you for years to come!

See you next year!





Art2Wear

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NCSU Art2Wear is supported by the NC State University Foundation