

# Full Circle: Back to Our Roots

was organized and curated by members of the Cornell College of Human Ecology's Green Ambassadors: Madjabi Castrejon, Katarina Goodge and Karen Steffy. The team met early in the spring, came up with the theme, and put out a call for art to Cornell students, faculty and staff, as well as to the local community.

When the Green Ambassadors puts out a call for art for our annual upcycle/recycle exhibit, we never know what we will get. This year was no exception. We received a wonderful, eclectic mix of pieces that interpret each designer's interpretation of Full Circle: Back to our Roots.

The exhibit was scheduled to open on March 18<sup>th</sup>. With Cornell closing on March 22 due to COVID-19, the team rushed to install the exhibit, anyway. It remains in the Jill Stuart Gallery, giving some sense of normalcy to those essential workers in the Human Ecology Building.

Katarina used her phone to shoot video of all the pieces before leaving Cornell. The stills she took from her videos have been placed in this e-gallery, along with the piece descriptions. Please enjoy the work of our contributors and feel free to share widely.

- Madjabi, Katarina, and Karen





# “CREMASTER”

*Laura Robert*

Newspaper Recipes  
Ithaca guitar works strings  
Beaver sticks





# Out of Sight, Out of Mind

*Katarina Goodge*

We are now in the era of eco-consciousness being the responsible consumer behavior. We must be diligent and vigilant consumers when making both purchasing and disposal decisions. This work is a message for both the new trend towards recycled plastic fiber products and the plastic bag ban. This swimsuit was made from 25 brown LDPE grocery bags and 50 white LDPE grocery bags. The bags were collected within a mile of being originally used. The bags were not transported anywhere to be recycled. Instead the bags were cut into strips and used as “plarn” to knit this swimsuit. No chemical or thermal processes were needed; only mechanical. By cutting the plastic bags into strips and winding it into yarn, the tensile properties were enhanced, and 100% of the product was able to be reused. This swimsuit is wearable and inherently advantageous for its end use due to its hydrophobicity. This swimsuit is one solution to a wicked problem. One solution will not fix everything, but a million small solutions all custom-tailored to the specific scenario will fix more than we think. Do not mindlessly throw your waste away where it gets shipped off; out of sight, out of mind. Sit with your waste. Get creative with your waste. Do not let your waste leave your sight, find mindfulness through your waste.

# “Western Style Sakiori”

*Mary Miller (CSG)*

Sakiori is the Japanese technique using strips of recycled cotton clothing and scraps to make new fabric. These examples use my own stash of woolen rags and silk scarves from second-hand stores.





# “Collision, 2020”

*Lynda May Xepoleas*

Pre-consumer textile waste, recycled invisible zipper, and cotton thread.

*Collision* explores the application of apparel computer aided design software for the upcycling of pre-consumer textile waste, excess fiber, yarn, or fabric generated during the manufacturing of apparel (Hawley, 2006). According to MacQuillen (2011) standard production methods only use about 85% of the fabric bolt, while the other 15% is left on the cutting floor. Compared the upcycling of second-hand clothing, pre-consumer textile waste is quite easy to upcycle because of the volume produced and the consistency of the size or shape of each cut-off. *Collision* made use of pre-consumer textile waste collected from manufacturers and subcontractors working under the direction of United Dry Goods in Bengaluru, India. Once it was determined how much yardage had been collected, an appropriate trend projected by WGSN for S/S 21 that matched the color story of the textile waste was selected. The patterns for *Collision* were drafted manually and digitized using the apparel computer aided design software, EFI Optitex. Afterwards, the dimensions of each cut-off were superimposed on top of the digitized pattern pieces to determine how the textile waste should be orientated in order to optimize each cut-off. The file was then used to laser cut each pattern piece and construct the garment.

## **T Shirt Rug** (on chair)

*Sherry Haefele*

Alyce Anderson founded and led for many years a sewing group called EAT (Exploring Advanced Techniques). Her creativity in reusing fabric inspired many a class. Under her direction we cut up many worn T Shirts into strips, folded them, and sewed them onto a canvas base to make a colorful rug. It's not insignificant that her daughter Karen Steffy is organizing this show.

## **Towel Bath Mat** (hanging)

*Sherry Haefele*

Another EAT group project used worn bath towels as a foundation for sewing and flipping strips of fabric to make a bath mat. With batting for insulation, smaller towels and washcloths could become potholders.





## **“Throwback” Pillow**

*Corinna Loeckenhoff*

Pillow cover made from fabric scraps acquired at the recent deaccession sale of the Cornell Costume and Textile Collection.



# Bags

*Marc Miller*

**After (LA) Bash- an Exhibition Afterlife, and Conference Bags are Lame- Extending the Function of Academic Excess,** are projects that deal with repurposing or extending the life of materials. Inspired by the work being done by the not for profit organization People for Urban Progress, the goal of the project is to extend the life of objects and materials while retaining their original identities. Therefore, both series are about making objects and telling stories about their previous lives.



## Recycled Denim Beach Blanket

*Deb Surine*

Old worn out jeans were used to make this blanket. A trap was added to the backing to make it waterproof for use at the beach. Pockets were added to store phones, wallets and sunscreen.

## Recycled Denim Bag

*Deb Surine*

Made from pieces of denim jeans and scrap fabric for my daughter

## Recycled Denim Pillow

*Deb Surine*

Scrap pieces of denim and corduroy were used to make this hexagon design pillow.





# Avaritia

*Margaret Dunne*

*Taxidermy by Rachel Rohwer*

They say we dress to express ourselves. What if our inner demons were personified through our dress? If we wore our *greed*, what would it look like?

Our humanity is festering in consumerism.

How much of it is left?

Let's apply our innate revulsion to rats, to humankind. Rats spread disease and live in our filth; they eat our trash. In this time of a pandemic, not only do we also spread disease, people hoard personal care items without considering the health of those who are more at-risk. In the age of fast fashion, we toss our clothing into landfills; we do not consider whose health was sacrificed for increased productivity or whose wages were cut for a lower price.

We need to break the vicious capitalist need for 'progress'. The slope cannot increase indefinitely. This Earth has limited resources. We must consume less and regain our humanity.





# FASHION DRAPING: 1 of 2

[FSAD 2640 – Spring '20]

*Student works presented by Catherine K. Blumenkamp,  
Instructor*

*Lynda M. Xepoleas, Teaching Assistant*

*Presley Church, Katherine Hogan, Jessie Jiang, Jackson Kwon,  
Lauren Lee, Jasmine Love, Melissa Miller, Fiona Murphy, Alli  
Park, Alena Reed, Cardinal Robinson, Meghan Shroff*

# FASHION DRAPING: 2 of 2

## [FSAD 2640 - Spring '20]

The Gazette du Bon Ton was a small but influential fashion magazine published in France from 1912 to 1925. Students chose an image from a given selection of fashion illustrations published in the Gazette du Bon Ton and were tasked with analyzing the design and using their draping skills to create a display muslin in half scale that portrays the silhouette, structure, and proportions of the form in the image. Draping and experimentation in half scale utilizes approximately one quarter of the fabric necessary to work in full scale. All materials for this project — from the initial muslin drape to the final ensemble — were limited to scraps salvaged from the studio recycling bins and storage. While closures and fastenings were not required for display, each piece is modeled to be fully functional and constructible in full scale.



