

Skin Tones

Sometimes I think it's good to be a little uncomfortable. I have sat through university meetings about a lack of diversity on campus and watched, as the conversation pivots toward racial diversity, the discomfort with the subject shift people around in their seats. Personally, these moments are unnerving for me as in conversations about race (in rooms that are predominantly white) I can feel the weight of 30 eyes descend on me, looking for the "black perspective." Peers often try to relate to me on the assumed life I have lived because of my skin color. As a mixed student, half of my identity is consistently forgotten or ignored because it is easier to categorize me as black rather than white or something in between.

Skin Tones developed from my experience with this discomfort and my desire to make people shift in their seats and minds. My goal as a designer is not to call anyone out as "ignorant" or an "appropriator," but to disrupt a mental stagnation in hopes that it will make people a little uncomfortable. It is this discomfort that will lead to discussion, exposure, and critical thought that can transform something disturbingly foreign into something intimately familiar.

*Celeste
Hay*



Contents

The work in this portfolio is the culmination of Celeste Hay's learning through the Fashion Merchandising Design (FMD) and Honors Programs at Central Michigan University (CMU). Celeste completed this project under the guidance of Dr. Michael Mamp, Associate Professor of FMD at CMU with the support of the CMU Honors Program. This capstone project was completed over the course of sixteen weeks and reflects concept development, thoughtful ideation, and outcomes. Croquis were hand rendered and edited using Adobe Photoshop. Prints and tech pages were completed in Adobe Illustrator.

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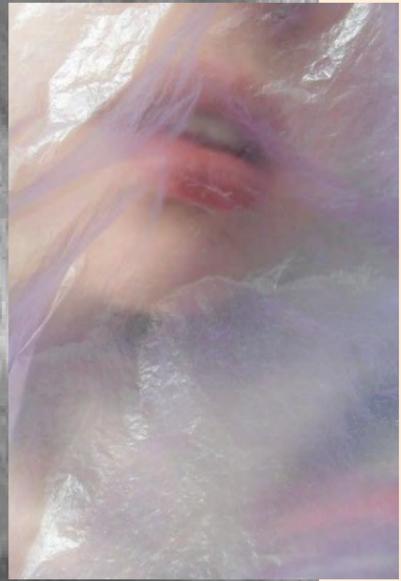
19-0303 Jet Black

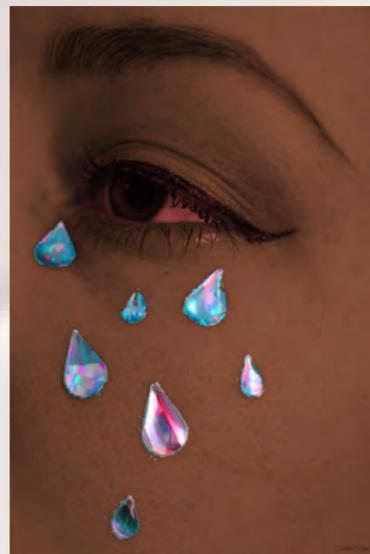
19-3810 Eclipse

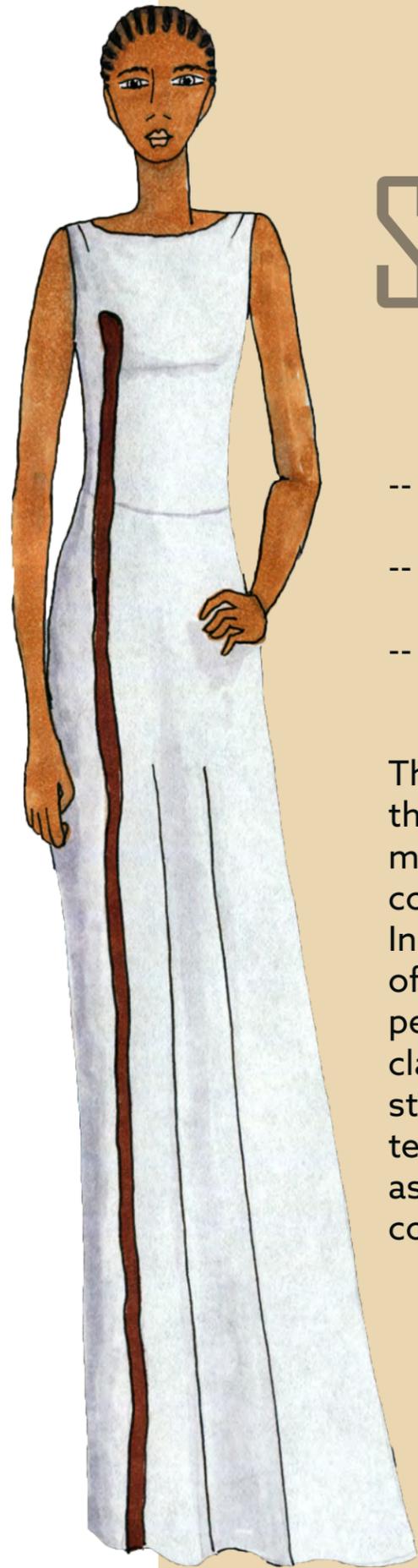


Skin Tones

Skin Tones' color and mood inspiration is derived from the emotional identity and history of mixed people in America. The collection explores origins of discrimination against mixed race people (such as the one-drop rule), emotions experienced by multiracial people and the cognitive struggle to find a balance between different racial identities. The mood board on the preceding page visually grounds the collection and manifests in different ways throughout. Colors used in the collection mirror the name, Skin Tones, including eight different shades of brown, pastel tints, and charcoal blacks. Pantone numbers for each color are listed to the left.







Stains

- You're black
- I'm just as much white as I am black
- Well no, Celeste, you're black

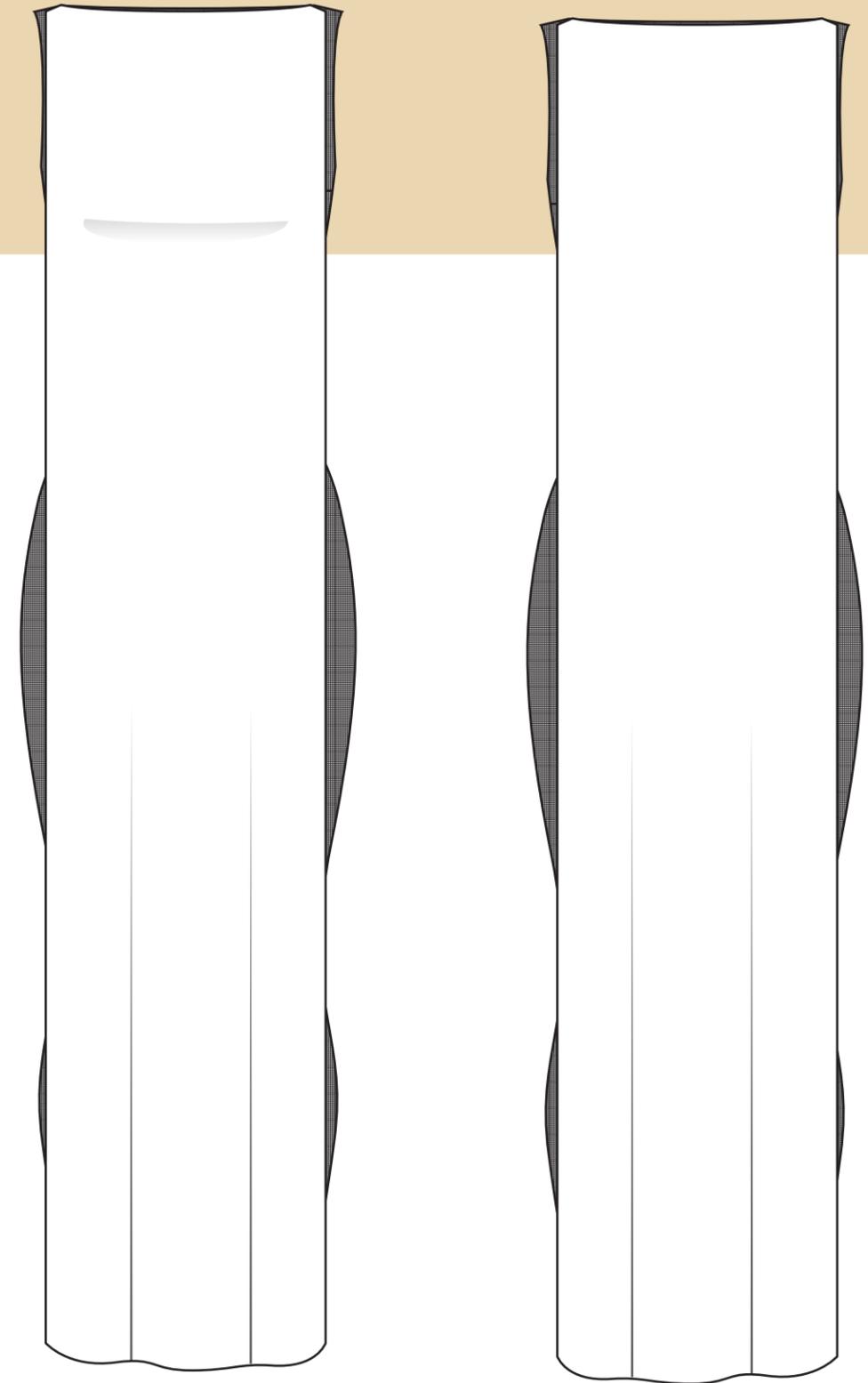
The first sub collection in Skin Tones focuses on the classifications and ramifications of multiracial individuals. This sub collection is comprised of three looks: Wet, One-Drop, and Inner Skin. These looks are visual interpretations of the cognitive and social issues that multiracial people face. This includes the incorrect social classification of one's race and the internal struggle of defining oneself. Digitally printed textiles with wet imagery, and beading, as well as contrasting color is an attempt to communicate these concepts

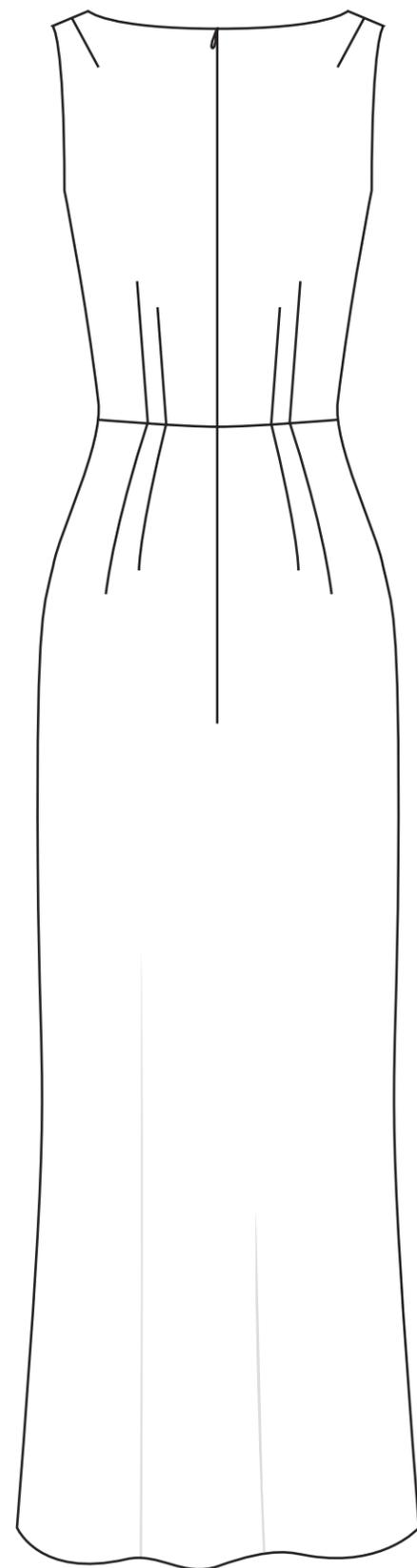
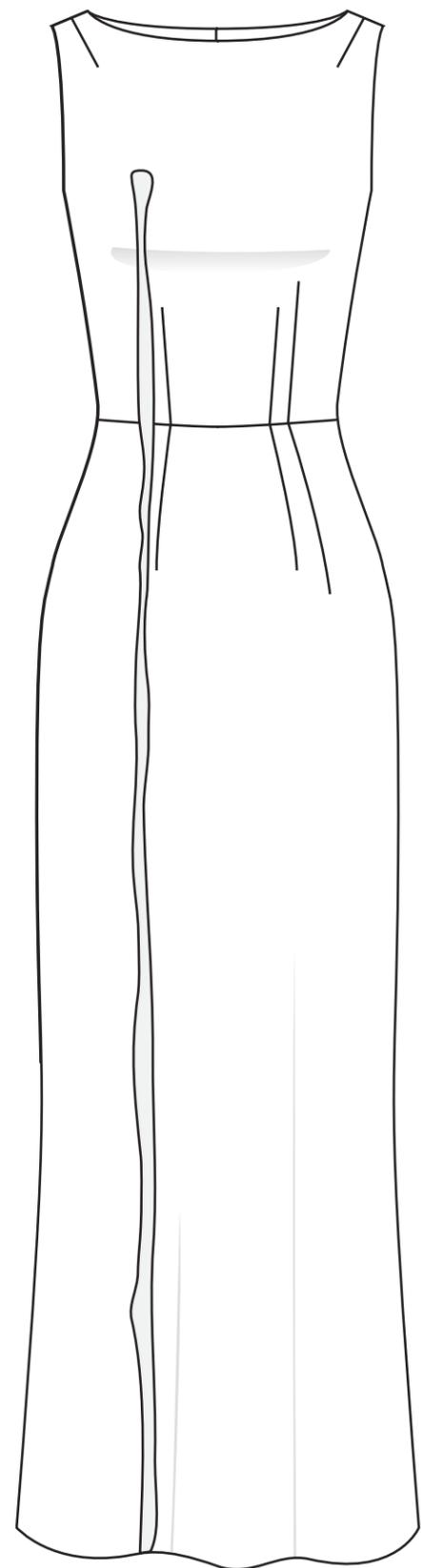




Wet

Wet looks closely at the internal relationship of various races and the desire to find a congruent identity and self-concept. The digitally printed textile developed for this look was created in Adobe Photoshop and inspired by the look of a drenched T-shirt and the drag lines created by the pulled jersey. The textile evokes a feeling of identity incongruence as described by Chen as the "push/pull" with regard to being validated or invalidated as they [multiracial people] navigate the choice to identify with one of their heritage or another" (Chen 4).



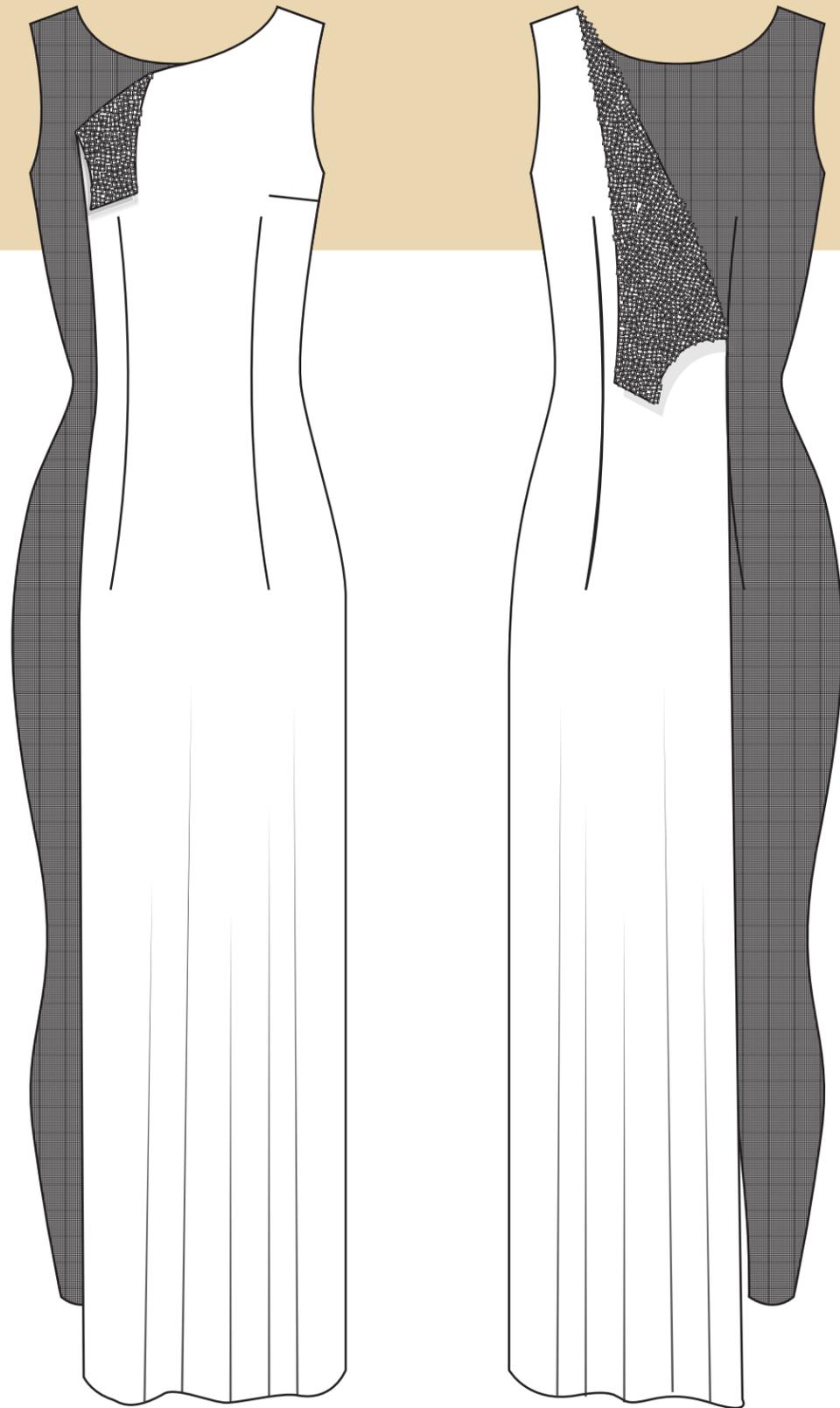


One-Drop

One-Drop is a literal, visual rendering of the one-drop rule that comes from historical, discriminatory practice where white people defined "whites" and the "other." This was a method used to protect "pure white" heritage by excluding anyone who had any racial minority lineage. As Miller described in his article, *Beyond Skin Deep*, "the one-drop rule is the notion that just one "drop" of black blood defines a person as being Black ...instituted in 1790 to increase the size of the slave population," (Miller 40). Today, this longstanding method of classification continues to define people of mixed race and dangerously excludes a partial racial identity.

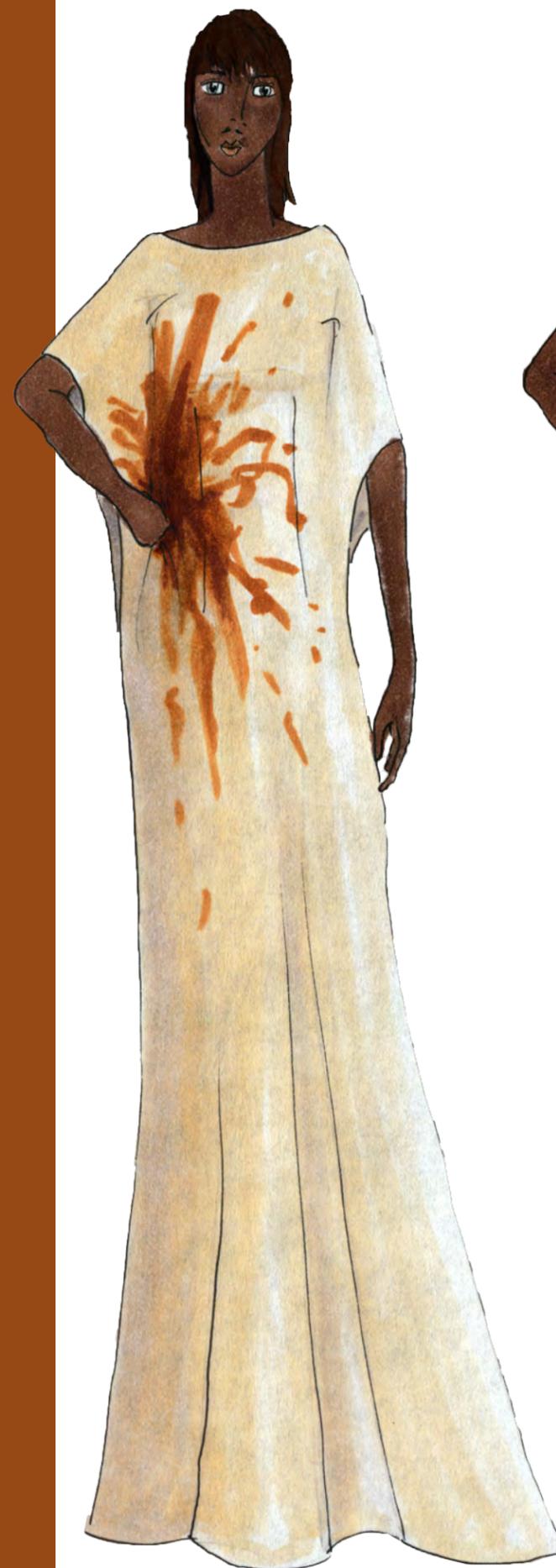
Inner Skin

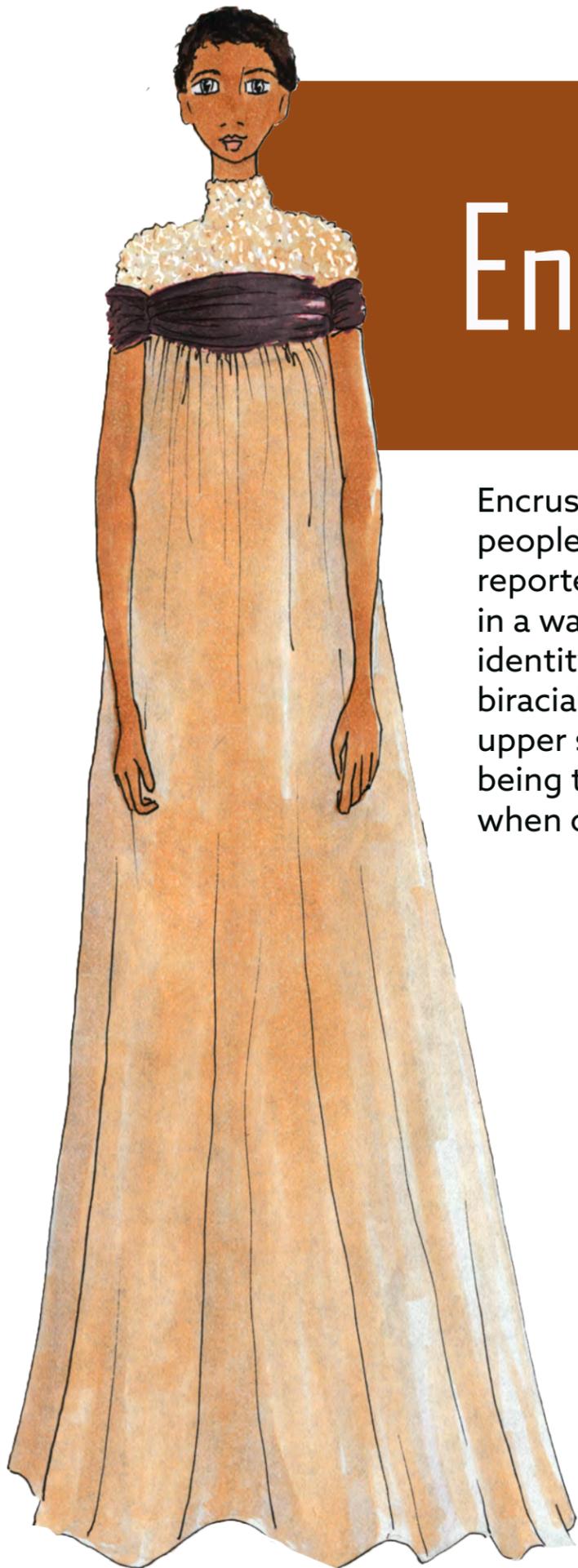
The third look of the Stains sub-collection is a dress that almost appears to be falling apart. The unattached shoulder strap that falls across the chest reveals dense beading on the lining portion of the garment. Here, the nearly hidden but beautiful beading represents what is lost when a multiracial person is forced to identify as monoracial.



Restrictions & Emergence

The second sub-collection of Skin Tones includes three looks: Encrusted, Stained, and Tears that visually represent mixed race identities through heavily dense beading, bold prints, and layered fabrics. Similar to Stains, this sub-collection brings light to the cognitive issues faced by people who are multiracial but also looks at solutions, restrictions, and freedoms in response to those problems. Restrictions and Emergence communicates a more hopeful and expressive visual manifestation of multiracial identities.

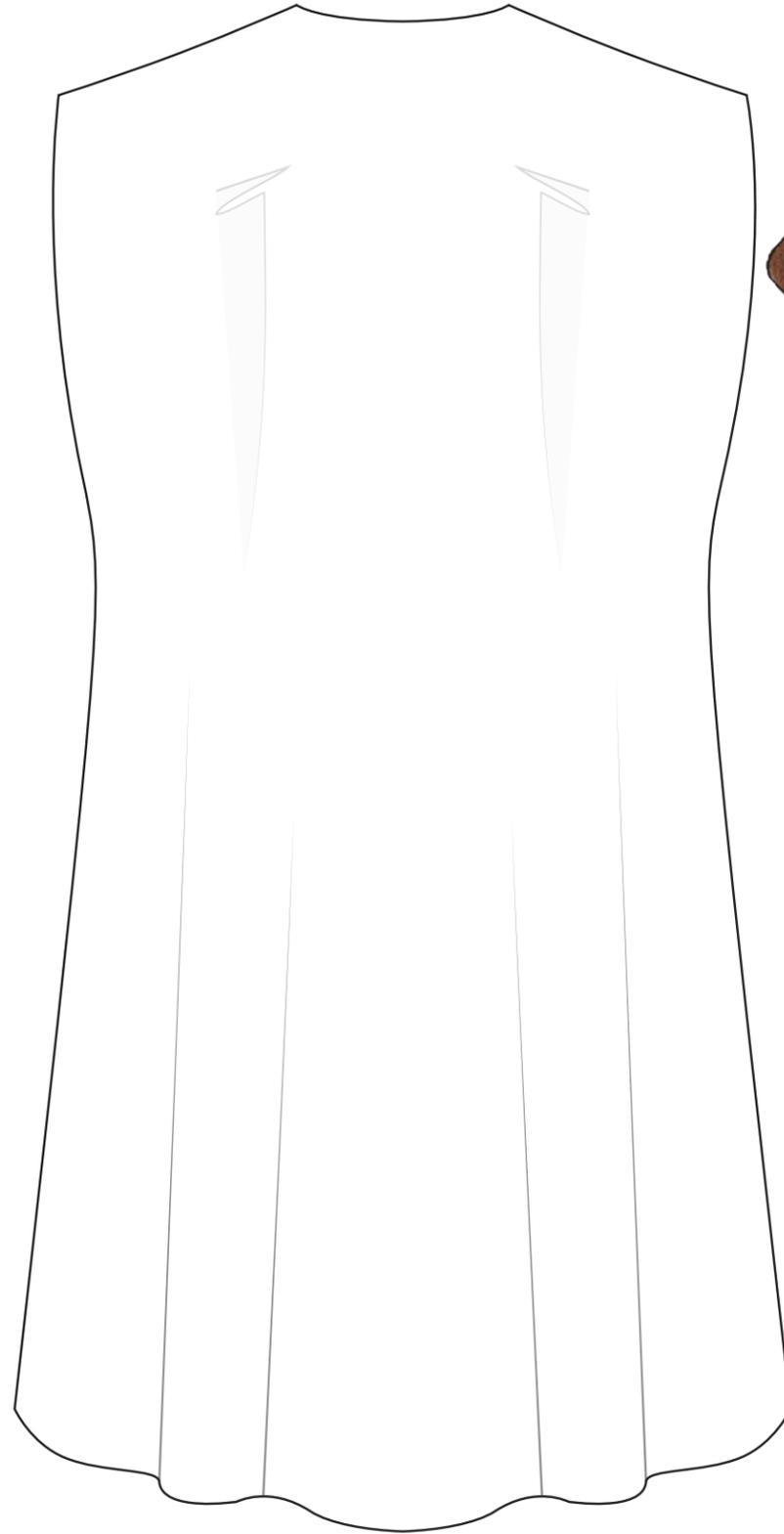




Encrusted

Encrusted looks critically at the restrictions placed on people of mixed race. "Many multiracial individuals reported the daily experience of being identified by others in a way that is different from how they think of their identity (e.g., being identified as white when one is biracial White/Latino" (Chen 4). The physically restrictive upper silhouette of the garment exemplifies the feeling of being trapped in monoracial identities and stereotypes when one is in fact bi or multiracial.



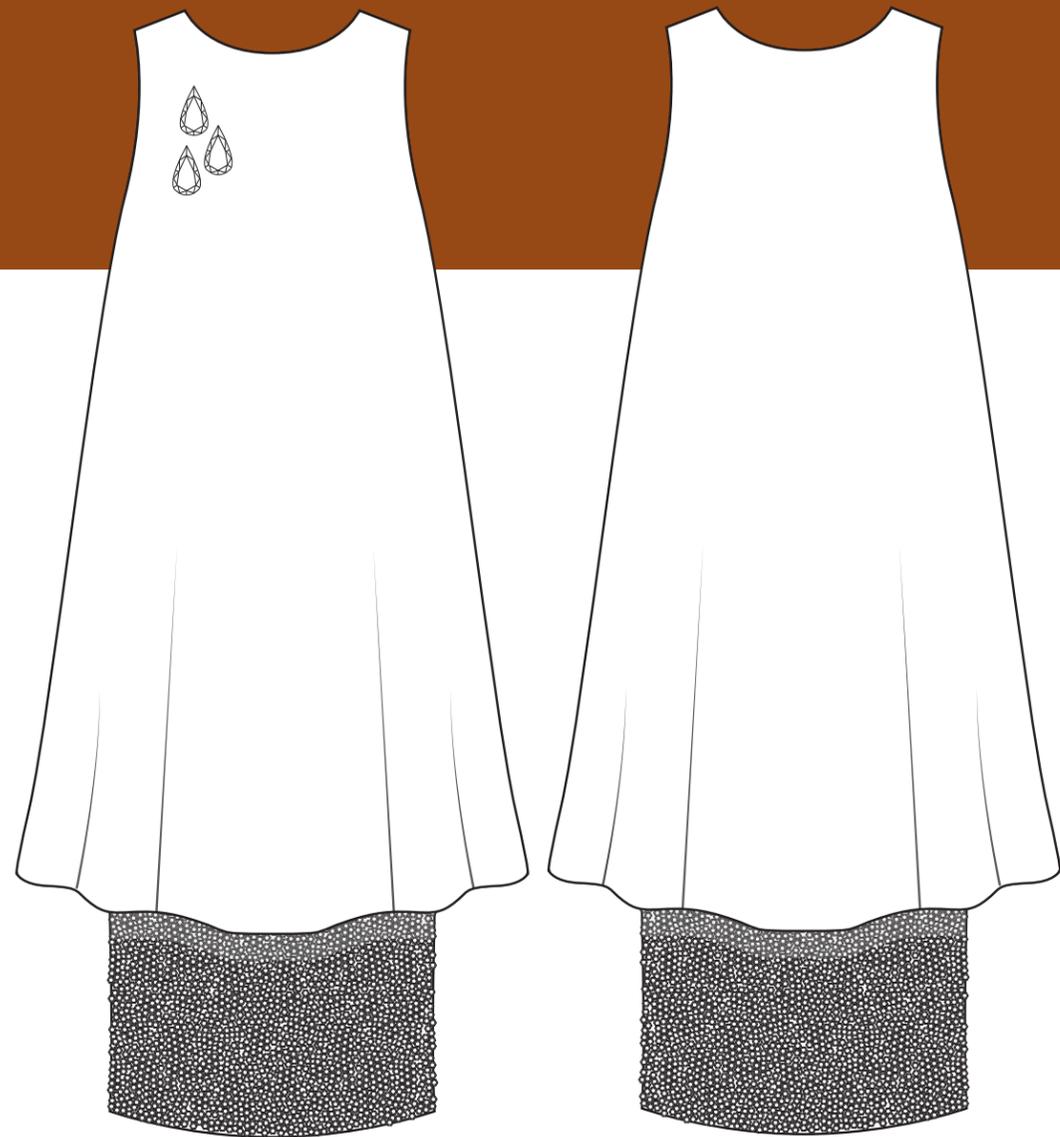


Stained

Stained also examines the one-drop rule. The one-drop rule historically connoted feelings of shame as black blood excluded you from being a part of the majority (white) (Miller 40). This exclusion can cause a sense of shame in one's non-white racial identity, causing one to feel stained. The print of this garment mimics that idea with a large stain motif. However, the positioning and proportion of this print creates a positive attitude as if to wear the "stain" of one's racial identity as celebratory decoration.

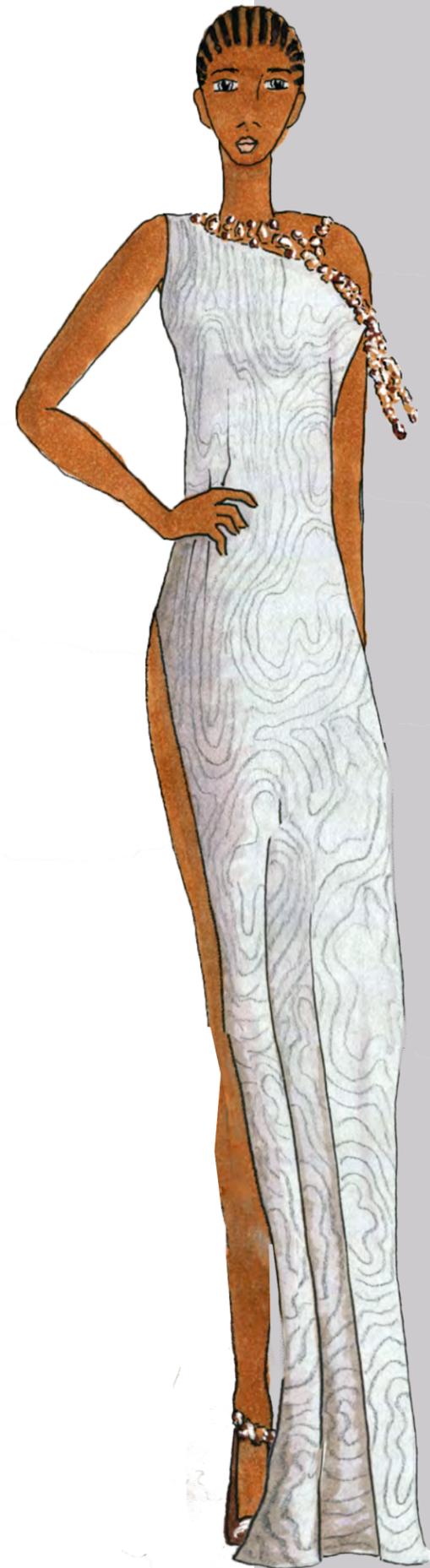
Tears

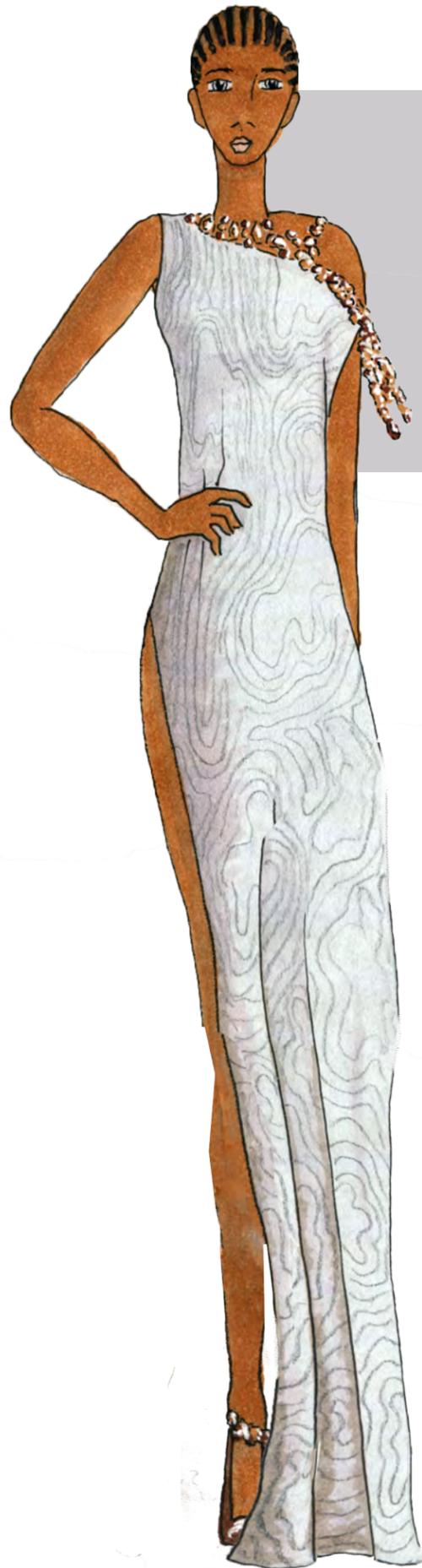
Tears has an inner shell that lays under the A-line dress. This inner layer is longer than the A-line dress, exposing a densely beaded hem. The beading reveals the internal, hidden racial makeup of a mixed race person. The tear-drop beads on the right side of the chest make reference to the one-drop rule and the idea of multiple bloodlines.



Blood Lines

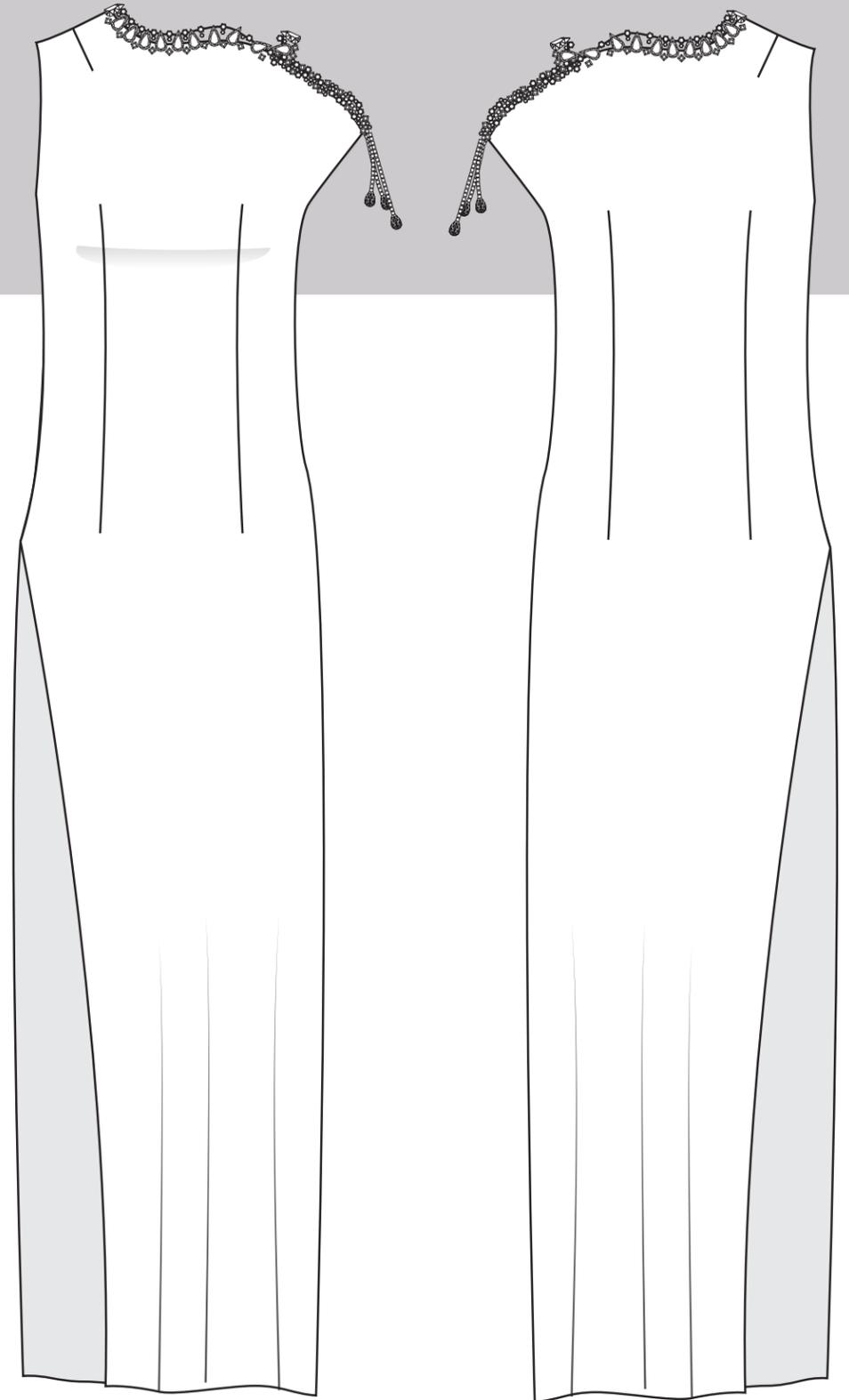
Skin Tones' third sub-collection, Blood Lines, includes Warped, Wood Grains, and Lineage. These garments were created in exploration of the diverse lineage of people who are mixed. Dominant drape lines and prints enabled the realization of this concept and serve to represent the idea of mixed-race blood lines while referencing cognitive and social inspirations used earlier in the collection.

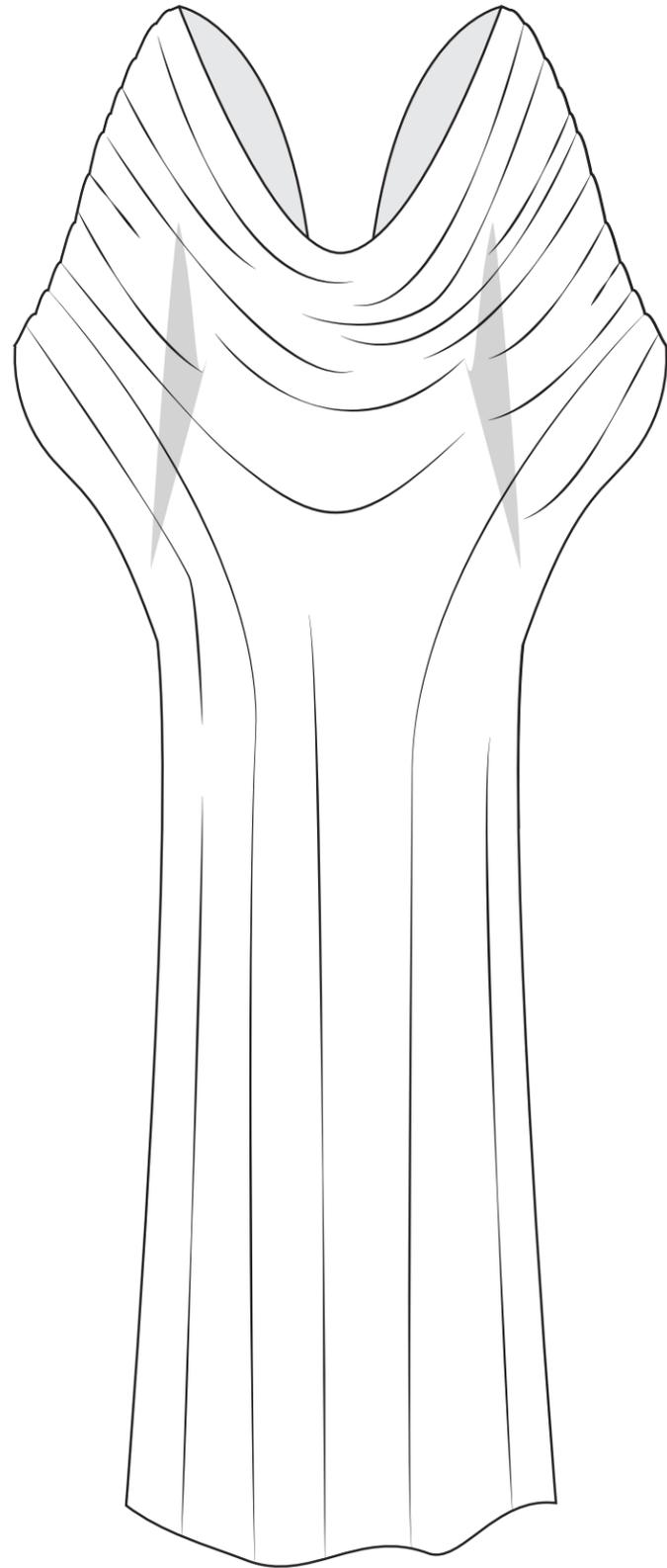
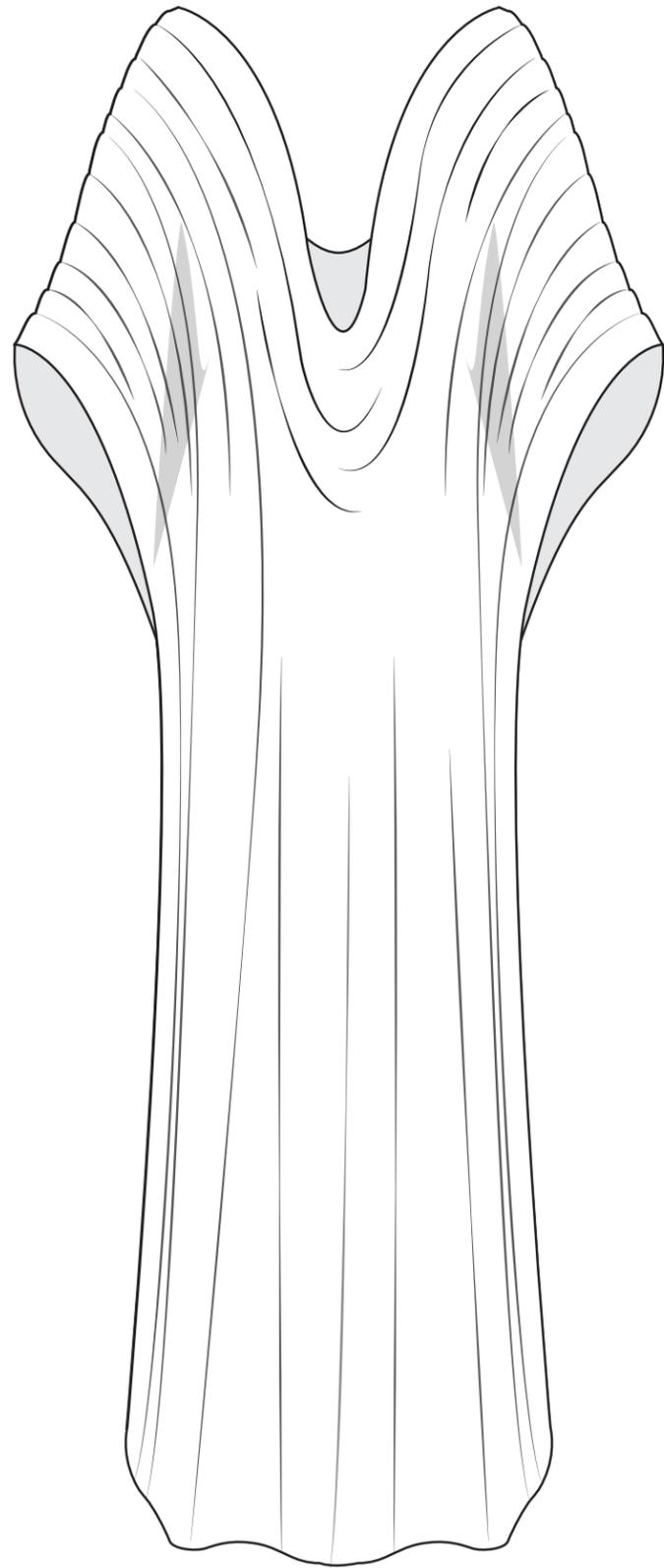




Warped

Warped plays again with the idea of coming apart (similar to Inner Skin) in defeated efforts of achieving a clear and all-encompassing identity. This is shown through the beadwork at the neck and shoulder line that is semi attached, allowing for movement, representing the internal confusion that can be felt by mixed race people seeking a clear racial self-concept. The print also mimics this confusion through the use of a warped wood grain. The wood grain symbolizes heritage and the warped lines are a reflection on research which states that multiracial children can struggle to self-identify or identify only with their minority parent, leading to confusion with their personal identities (Chen 4).



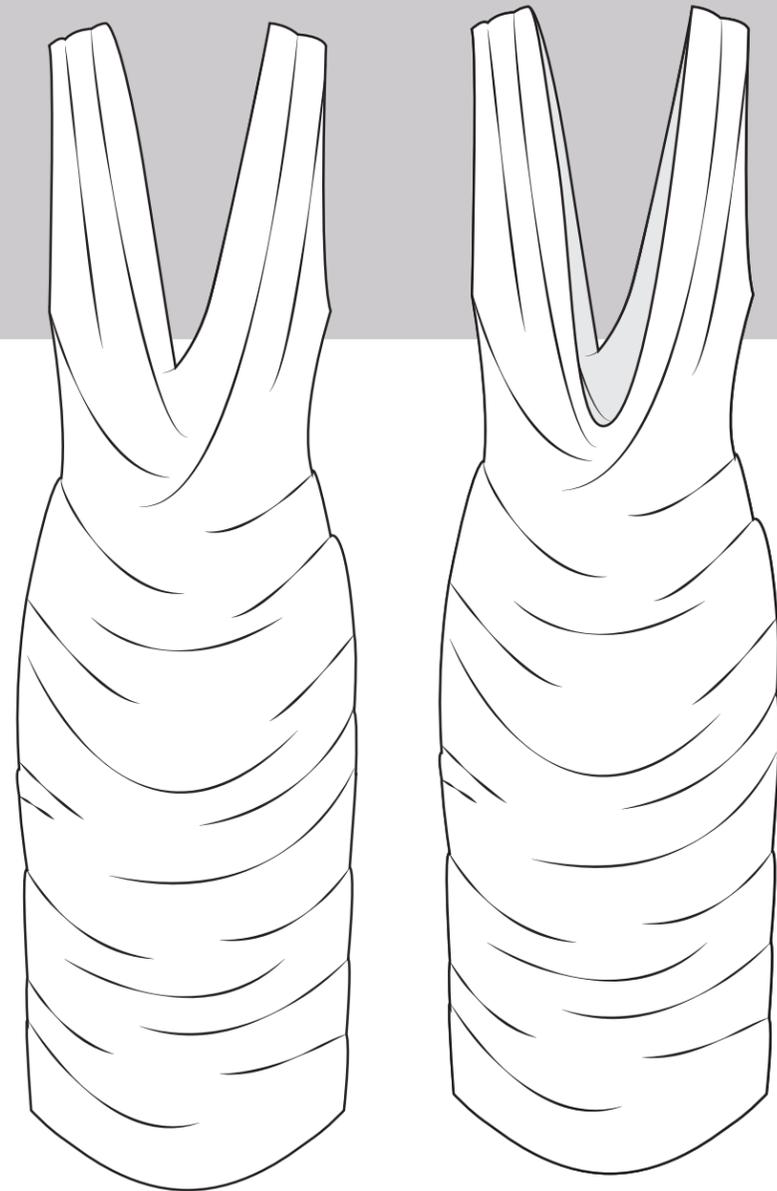


Wood Grains

Wood Grains represents blood lines through tree-ring imagery, making reference to trees as a symbol for ancestry. The orientation of the print and the drape around the shoulders and cowl neckline create an abstraction of the curvilinear image of tree-rings. This was inspired by "problems...occurring in the process of developing a unified biracial identity" (Chen 4) where integrating multiple racial identities becomes difficult to categorize and define. In this garment, "black and white" lineage is bent and contorted, showing the internal conflict of trying to blend diverse personal origins into one clearly defined identity.

Lineage

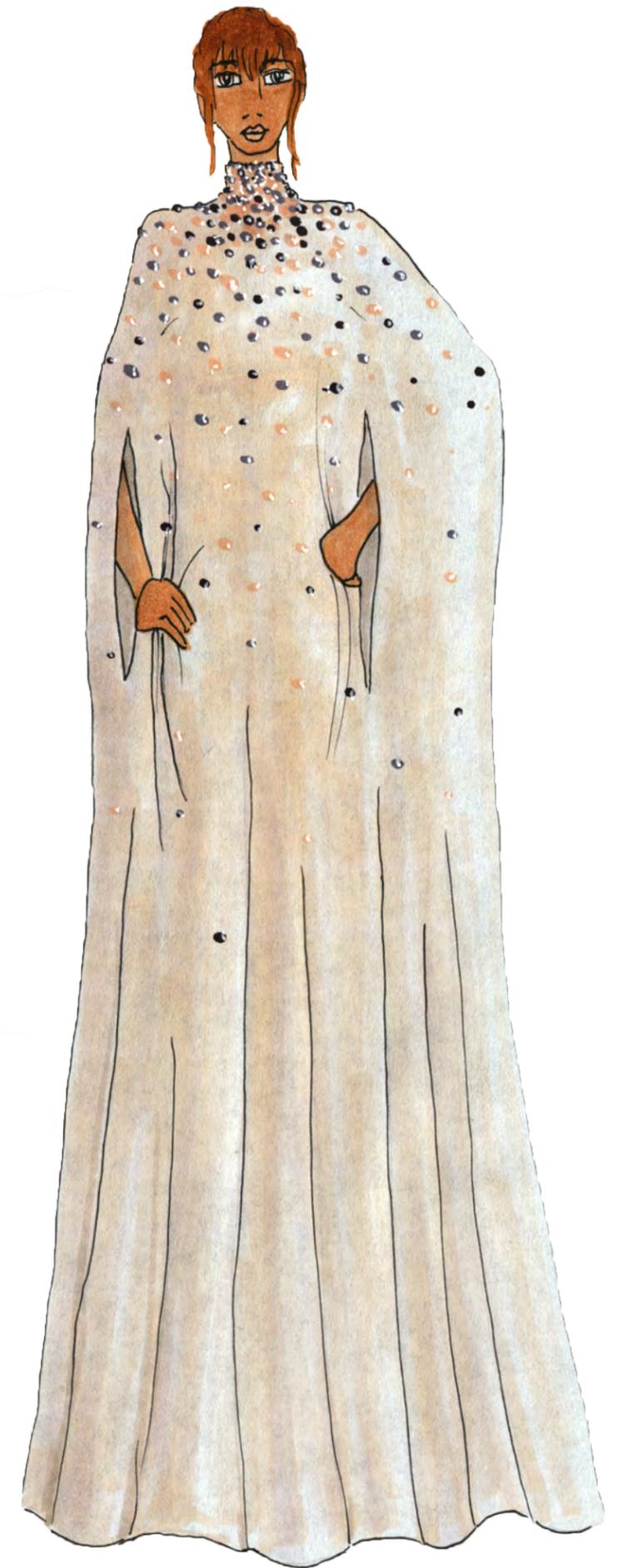
The third look of the Blood Lines sub-collection is a dress with a cowl neckline and ruching along the side seams that capitalizes upon curvilinear line achieved via draping versus print application. In Lineage, draping is used to achieve a similar effect to Wet where the fabric seams to pull and give in different directions. This strain or pulling is visual reflection on a confused personal heritage and self-concept.



Descendants

"Multiracial individuals had pride in their multiracial backgrounds appreciated all of their cultural heritages, empathized with cultures and races different than their own, reported overcoming discrimination, created strong interpersonal relationships, indicated few problems with identity development, and viewed their belonging to two or more racial groups as important strengths" (Chen 10).

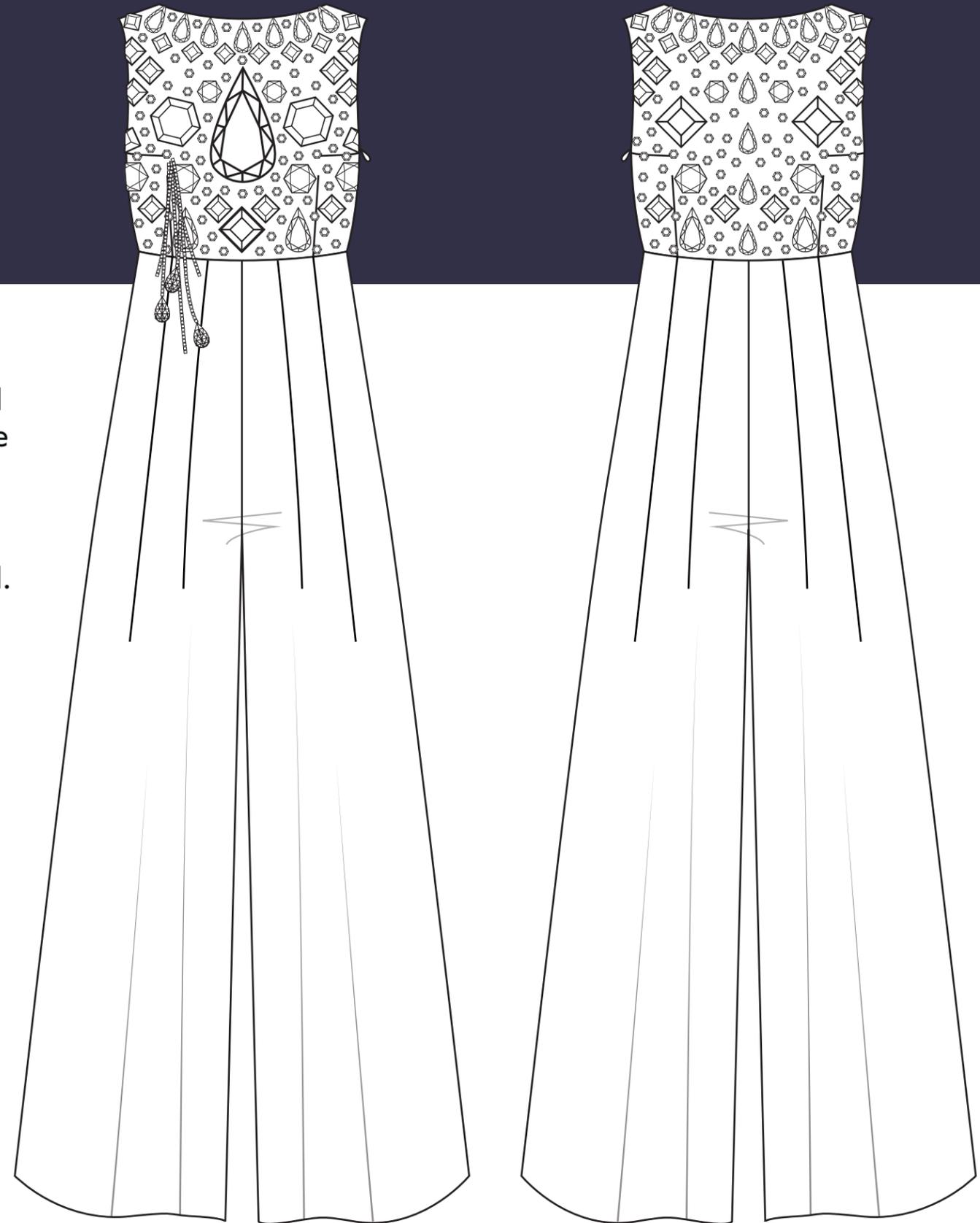
As Chen stated in her article, *The Positive and Negative Experiences of Multiracial Identities*, confusion and frustration with cognitive and social issues associated with being mixed race, can be overcome through an integration and appreciation of one's personal racial makeup. This concept is the basis for the final sub-collection of *Skin Tones: Descendants*.

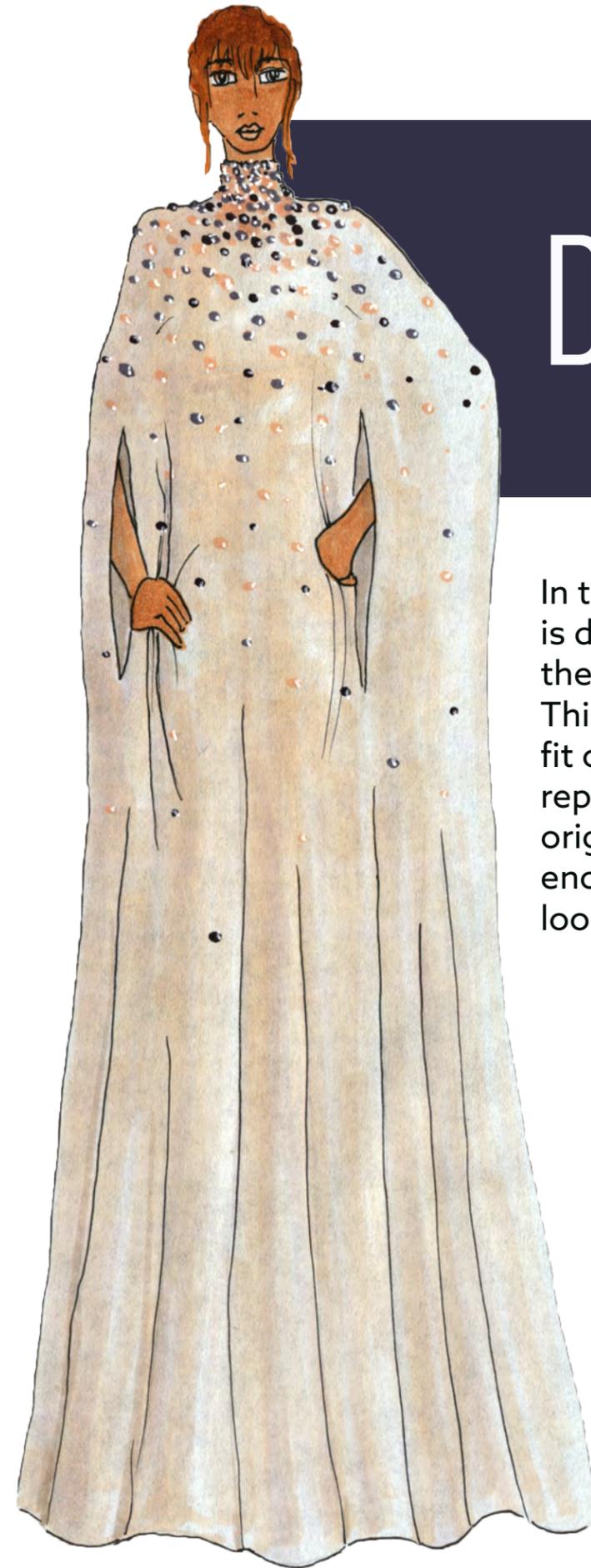
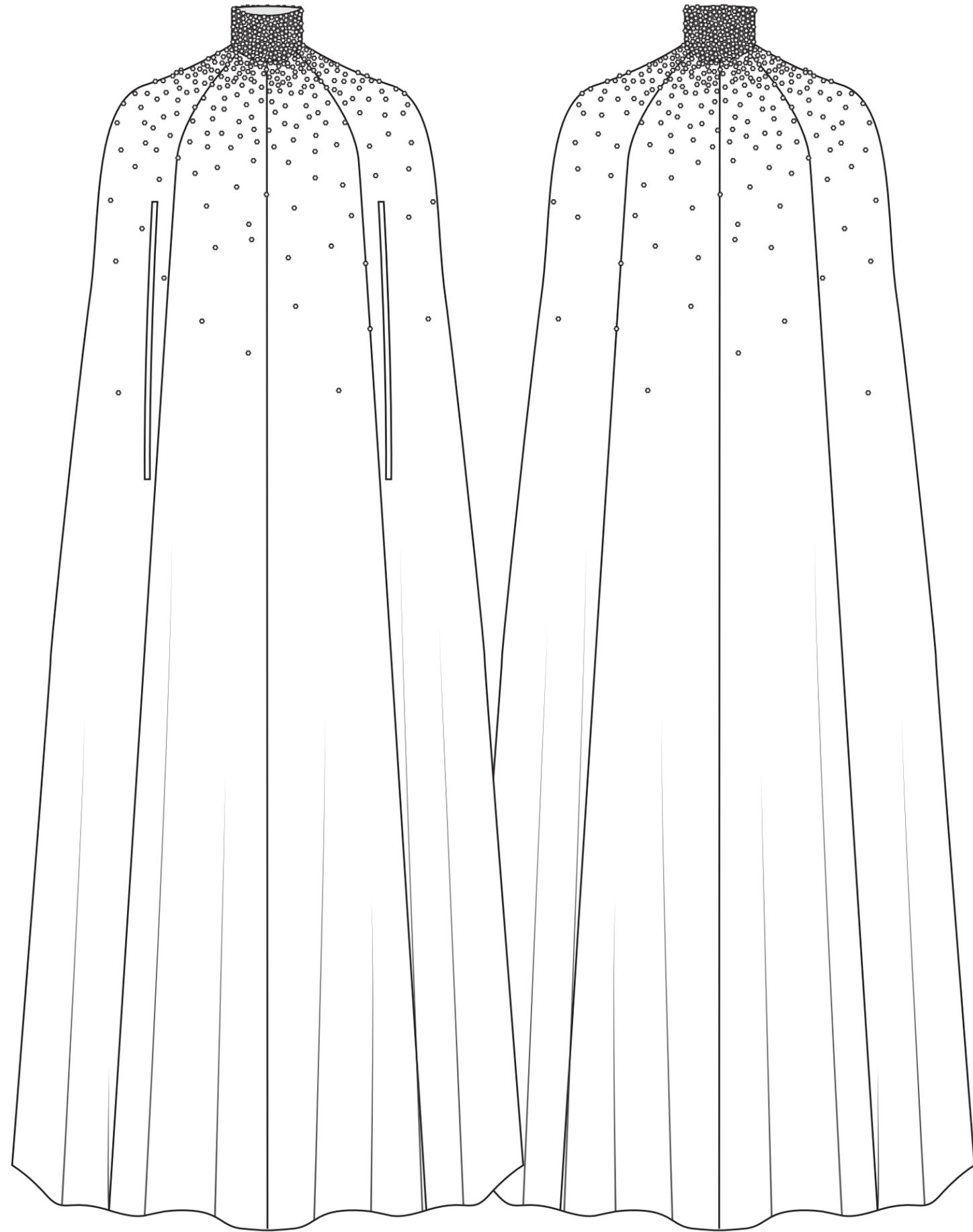




Decadence

Decadence reimagines the one-drop rule similarly to Stains and One-Drop through bead work that takes many colors and sizes of beads and creates strands as a symbol of multiple racial and cultural identities manifesting in one person. The diverse (in both scale, form, and color) beadwork on the bodice also represents the harmonious integration of multiple identities into one personal identity, giving the garment a balanced and complete feel.



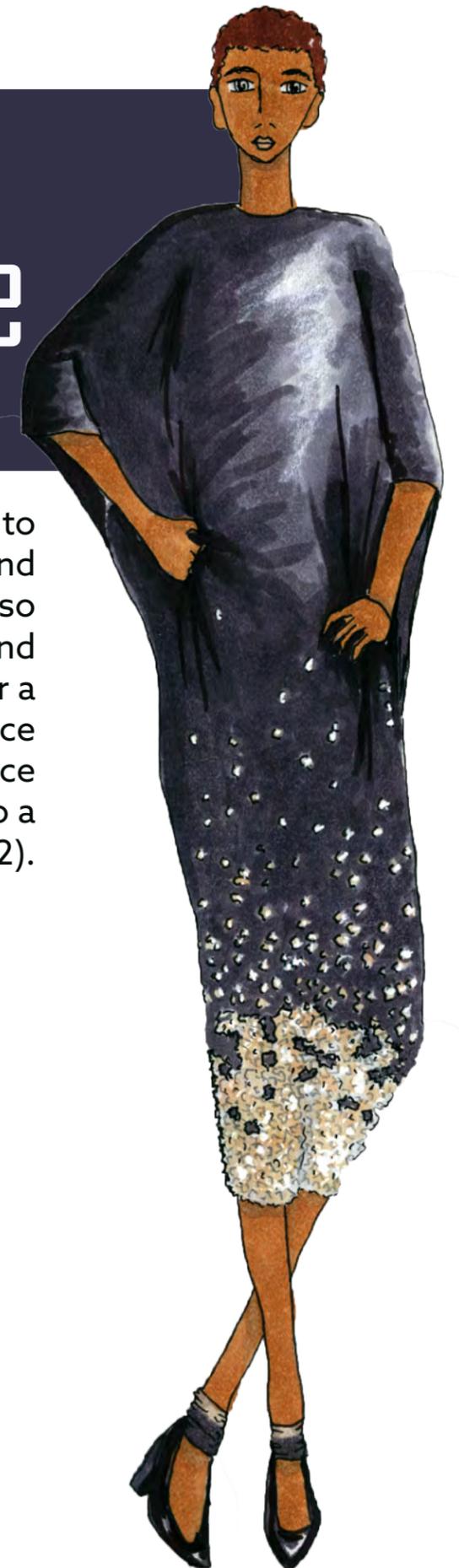


Descendant

In the second look, Descendant, beading is dense and concentrated on and around the collar, and diffuses down the garment. This beading and the restrictive to loose fit of the garment (from top to bottom) represents initially confusion, and chaotic origins, morphing to a freeing and homogenous identity as visually referenced in a loose voluminous silhouette.

Renaissance

In Renaissance, the dress has similar beading to Descendant, but beading is dense at the hem and diffuses up the garment. The two garments are also flipped in color to show how racial identity and personal categorization can ebb and fluctuate over a lifetime for multiracial people with the importance being placed on finding a harmonious balance between racial identities and their integration into a congruent self-identity (Chen 42).

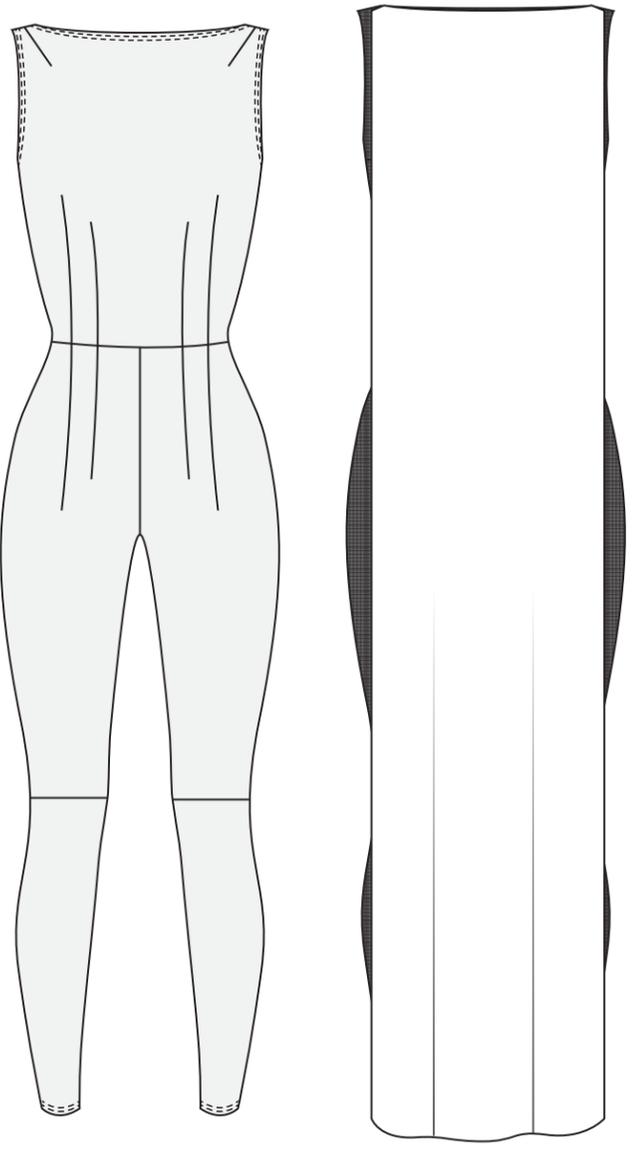
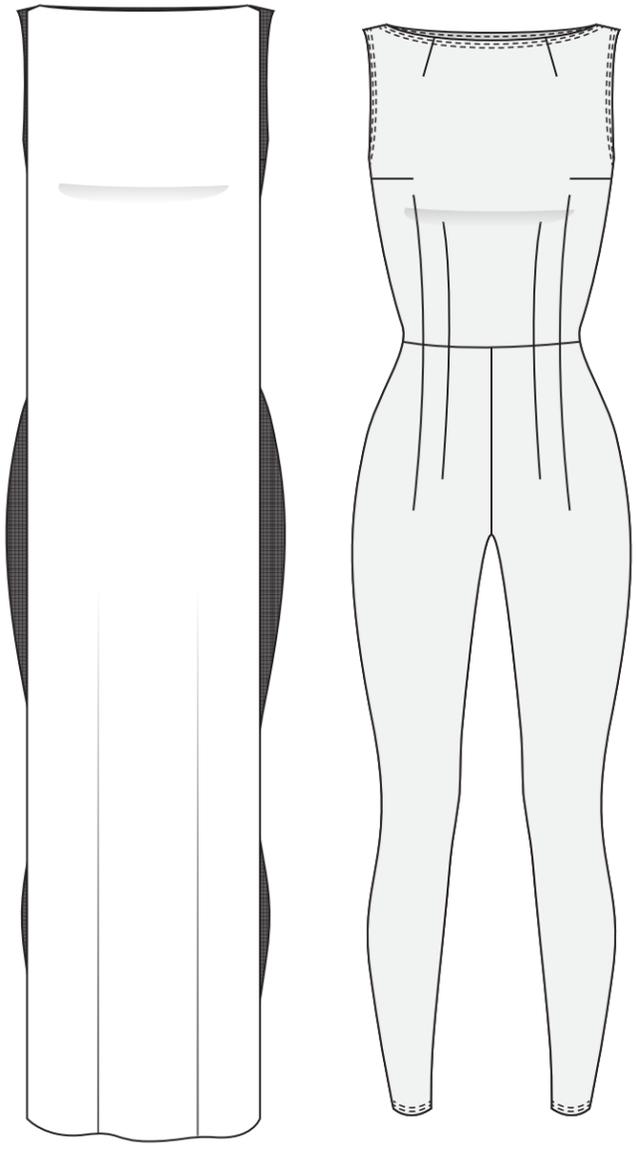


Dress name ———— **Wet**
 Dress number ———— **05**
 Model ———— **Emily Crombez**
 Fabrics ———— **Fabrics**
 To be made ———— **Digital Printing**

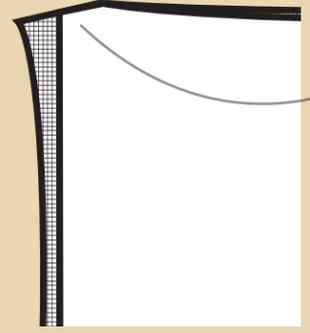
Knit mesh body suit in nude underneath. Fabric cut from a rectangle and draped on top of body. Open at sides and slip-stitched on to body suit. Sleeveless, boatneck. Bodysuit has 4 torso darts (front and back) with 2 neck darts in front, 2 shoulder darts in back, 2 bust darts, and seaming in back at knee.

Front

Back



Pullout details

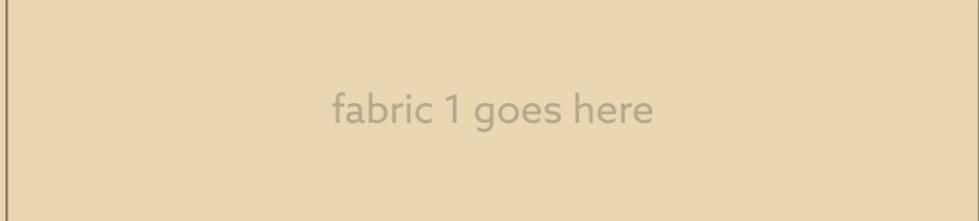


Fabric is attached at the shoulders and tacked along front and back to the body suit

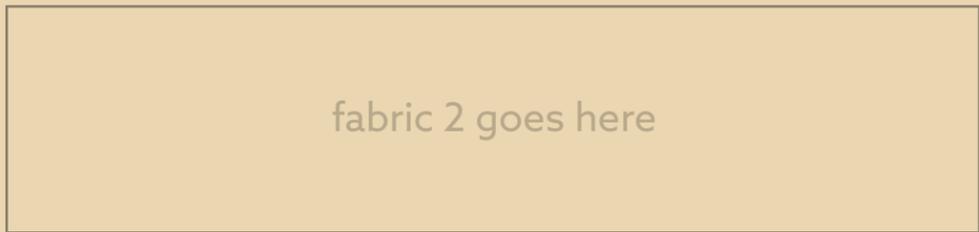
Mock-up of dress in Wet print to show print intentions regarding orientation, scale, and overall look



fabric name | fbier ##%, fiber ##%



fabric name | fbier ##%, fiber ##%



 Dress | Fiber Content | Color.Print

 Body Suit | Fiber Content | Color.Print

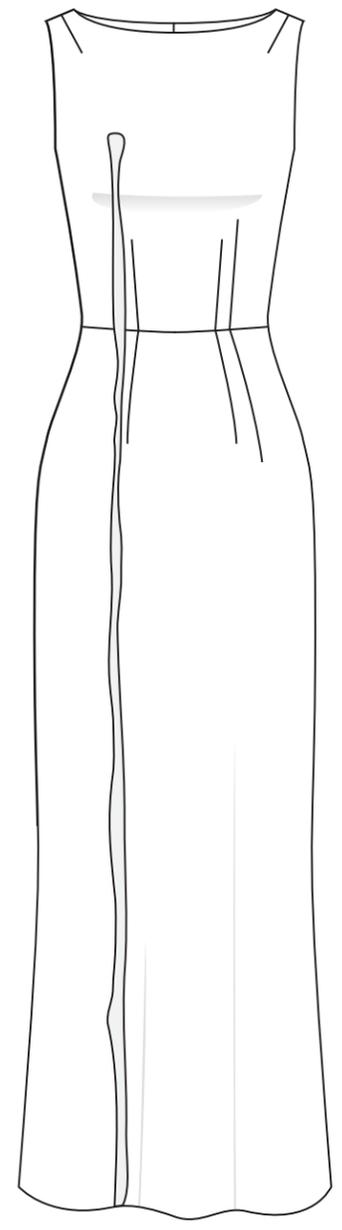


Print::
Wet

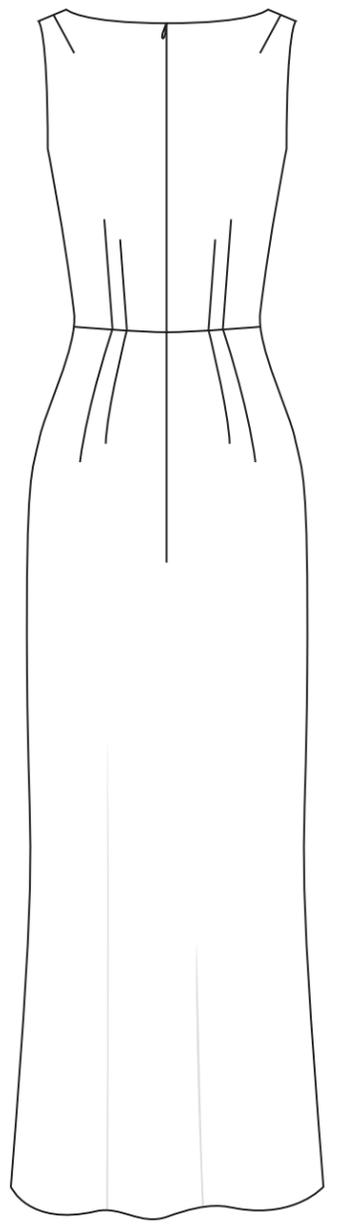
Dress name ————— **One Drop**
 Dress number ————— **01**
 Model ————— **Model 6**
 Fabrics ————— **Fabrics**
 To be made ————— **Capstone 1**

Full-length evening dress with a waist seam, 2 front shoulder darts front and back, 3 front waist darts on bodice front and back (front: 1 on left, 2 on right), on skirt 4 waist darts. Closed by a center back zipper. Lined. Drip is created by hand-stitching an additional lining the the shell fabric.

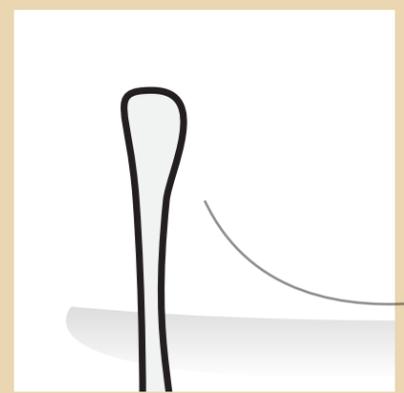
Front



Back

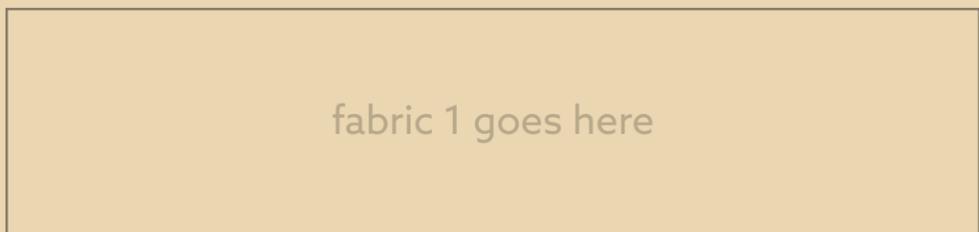


Pullout details

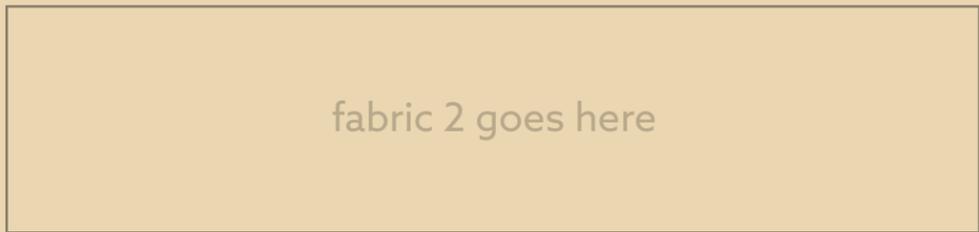


Inner shell of garment is created and outershell is hand stitched with a wobbly, uneven edge to the inner skin, mimicing the drag line of a water droplet

fabric name | fbier ##%, fiber ##%



fabric name | fbier ##%, fiber ##%

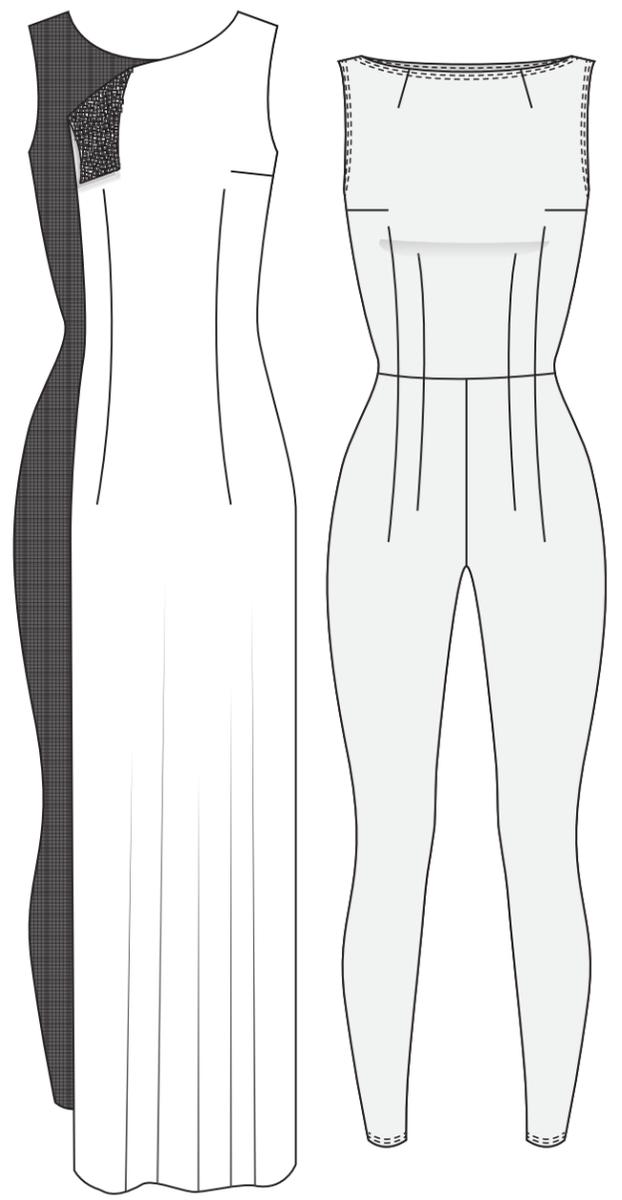


 Dress | Fiber Content | Color.Print
 Drop | Fiber Content | Color.Print

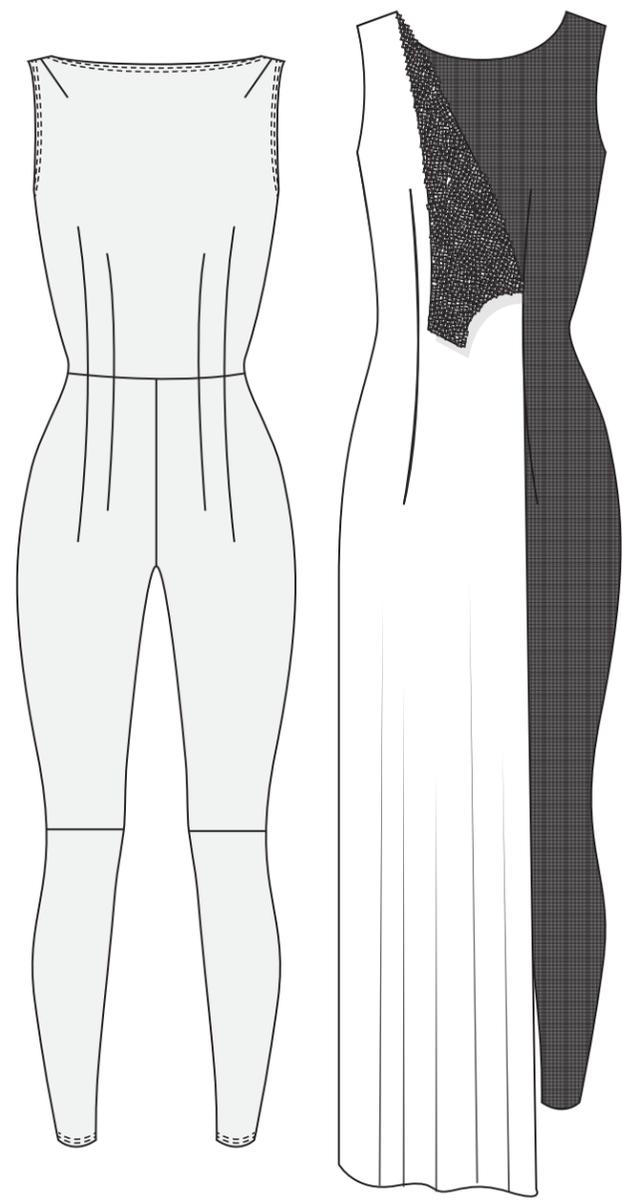
Dress name ——— Inner Skin
 Dress number ——— 07
 Model ——— Model 7
 Fabrics ——— Fabrics
 To be made ——— To be Made

Knit mesh body suit in nude underneath. Fabric draped like a rectangle on top of body. Open at sides and slip stitched on top body suit. Sleeveless, boatneck.

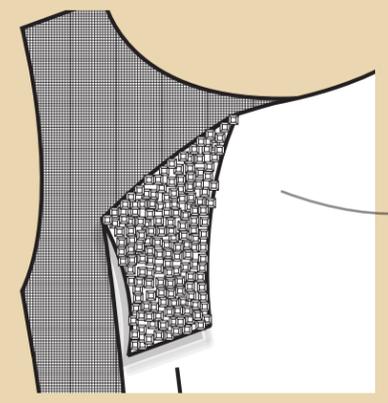
Front



Back



Pullout details



Front flap of dress is beaded to the seam of the bodysuit and dress

fabric name | fbier ##%, fiber ##%

fabric 1 goes here

fabric name | fbier ##%, fiber ##%

fabric 2 goes here

bead name | color of beads

bead sample goes here

bead name | color of beads

bead sample goes here

- Dress | Fiber Content | Color.Print
- Body Suit | Fiber Content | Color.Print
- Beading | Fiber Content | Color.Print

Dress name ————— **Encrusted**
 Dress number ————— **04**
 Model ————— **Model 9**
 Fabrics ————— **Fabrics**
 To be made ————— **To be made**

Full-length dress with very full skirt. Beaded bodice with included sleeve caps. High collar is a separate beaded piece. Skirt is gathered at empire waist. Ruched empire waistband and ruched lower sleeves

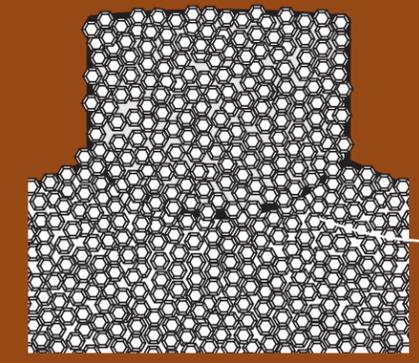
Front



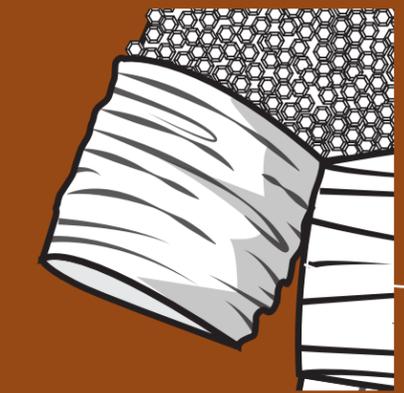
Back



Pullout details

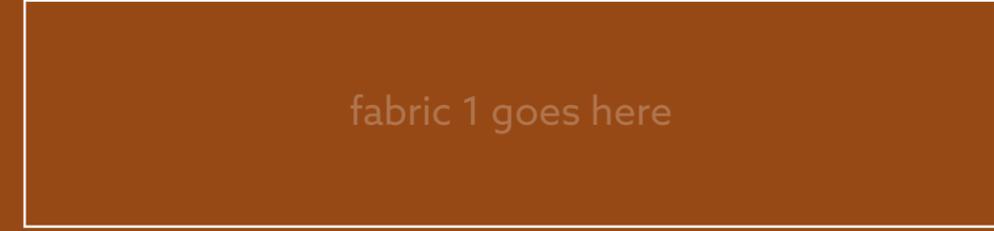


Collar is a separate beaded part, and all beading on garment is dense

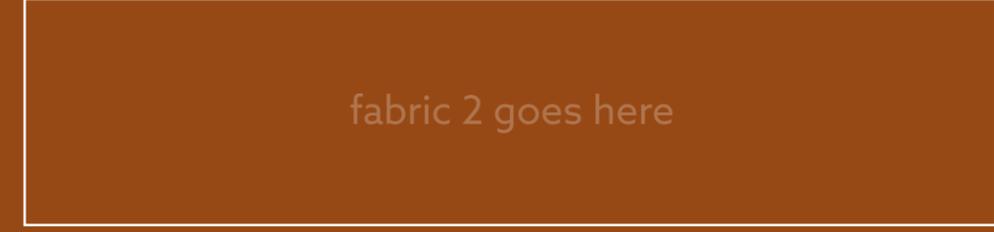


Sleeve is attached to the bodice similar to an off the shoulder dress. No armsyce on the beaded part of bodice

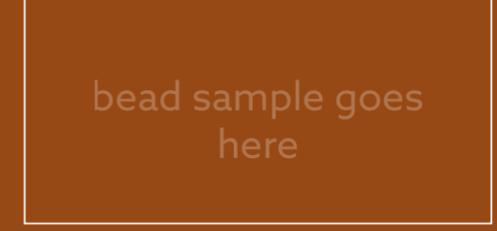
fabric name | fbier ##%, fiber ##%



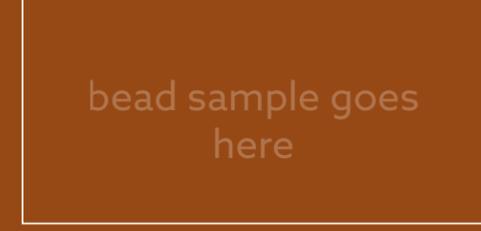
fabric name | fbier ##%, fiber ##%



bead name | color of beads



bead name | color of beads



- Dress | Fiber Content | Color.Print
- Sash | Fiber Content | Color.Print
- Beading | Fiber Content | Color.Print

Dress name ——— Stained
Dress number ——— 03
Model ——— Model 8
Fabrics ——— Fabrics
To be made ——— Digital Printing

Caftan-style dress with digitally printed stain motif placed on waistline on right-side of body.

Front



Back

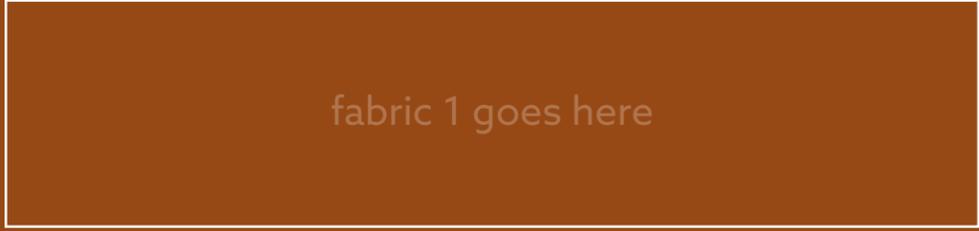


Pullout details



Mock-up of dress with placed print to show intentions of print color, placement, and orientation

fabric name | fbier ##%, fiber ##%



Dress | Fiber Content | Color.Print

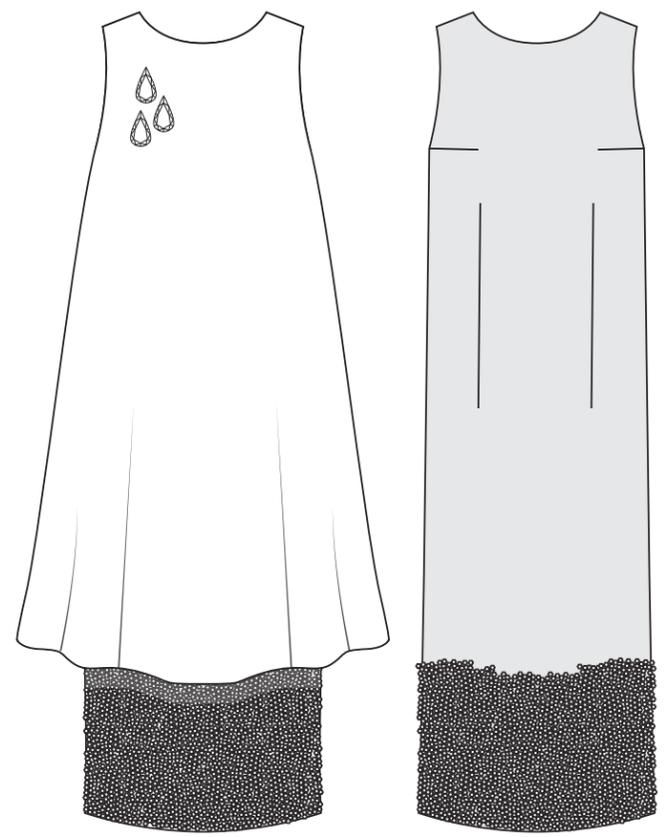


Print: Stained

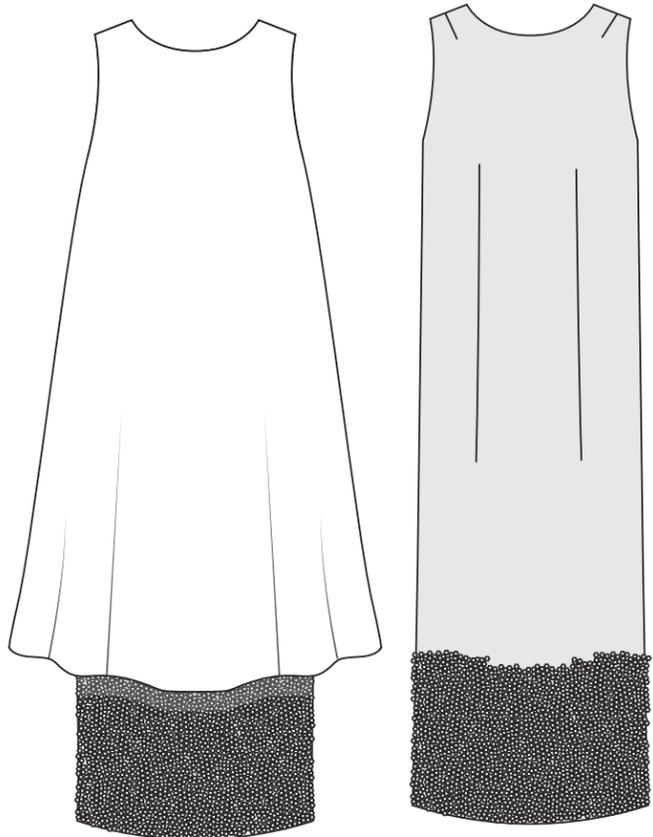
Dress name ———— **Tears**
 Dress number ———— **09**
 Model ———— **Model 9**
 Fabrics ———— **Fabrics**
 To be made ———— **Capstone 3**

A-line dress with three-bead motif on right chest. Inner shell is a shift dress with bust and torso darts in front and shoulder and torso darts in back. Exposed part of the dress plus 3" is beaded.

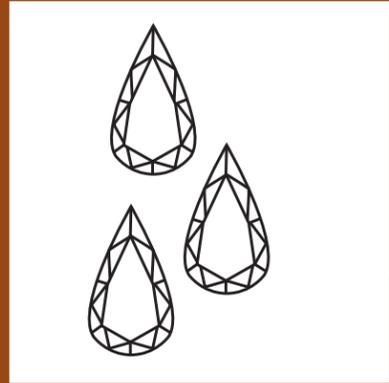
Front



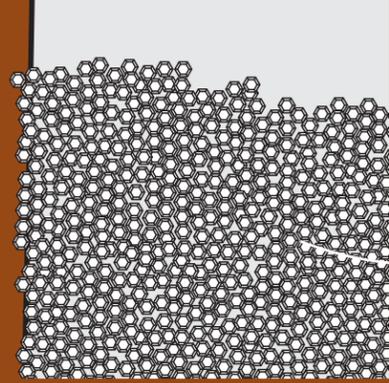
Back



Pullout details



Three tear drop crystals beaded on to front right of outer fabric



Beading at the hem is done to the inner shell of the fabric in dense patterns

 Dress | Fiber Content | Color.Print
 Shell | Fiber Content | Color.Print
 Beading | Fiber Content | Color.Print

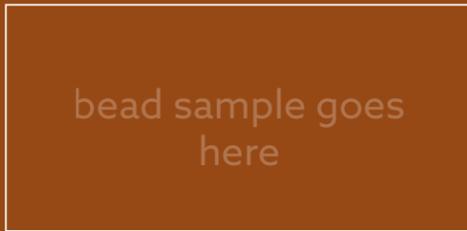
fabric name | fbier ##%, fiber ##%



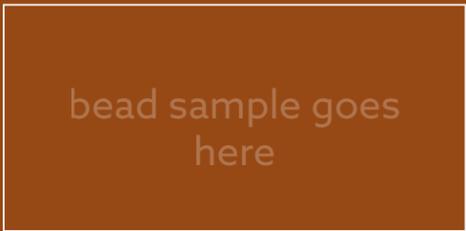
fabric name | fbier ##%, fiber ##%



bead name | color of beads



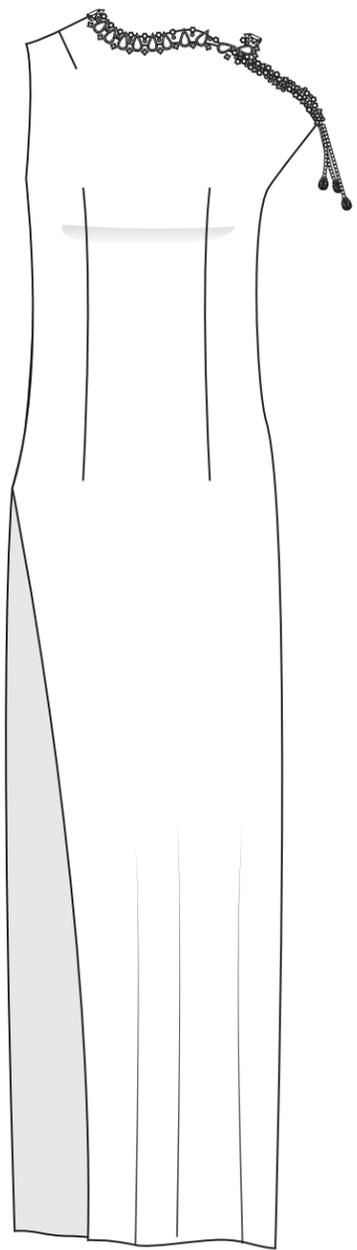
bead name | color of beads



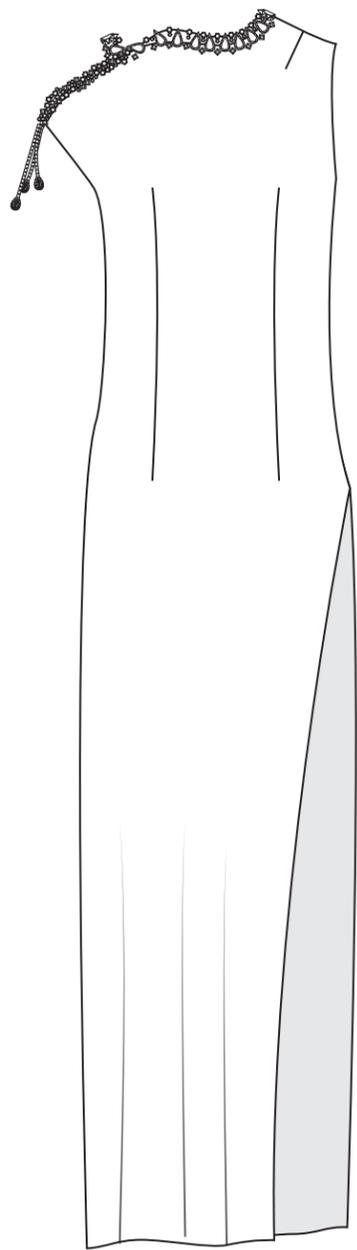
Dress name ————— Warped
 Dress number ————— 12
 Model ————— Model 1
 Fabrics ————— Fabrics
 To be made ————— Digital Printing

Knit mesh body suit in nude underneath. Fabric draped like a rectangle on top of body. Open at sides and slip stitched on top body suit. Sleeveless, boatneck.

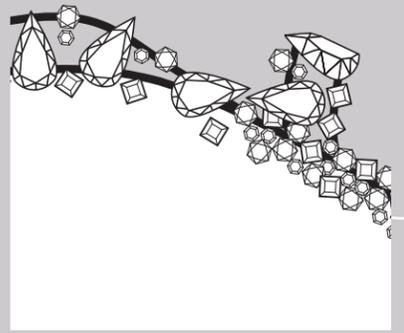
Front



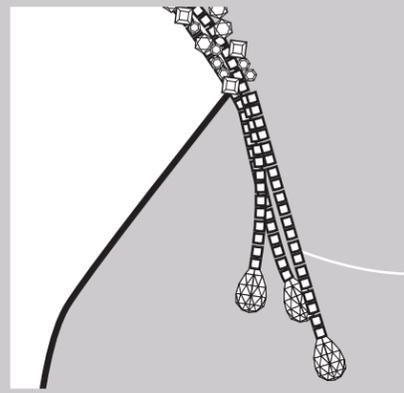
Back



Pullout details



Beaded shoulder strap with beads attached without fabric backing.



Beading extends past the garment's edge and is finished with briolette beads at all ends

fabric name | fbier ##%, fiber ##%



bead name | color of beads

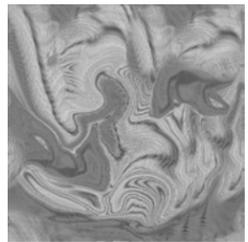


bead name | color of beads



 Dress | Fiber Content | Color.Print

 Beading | Fiber Content | Color.Print

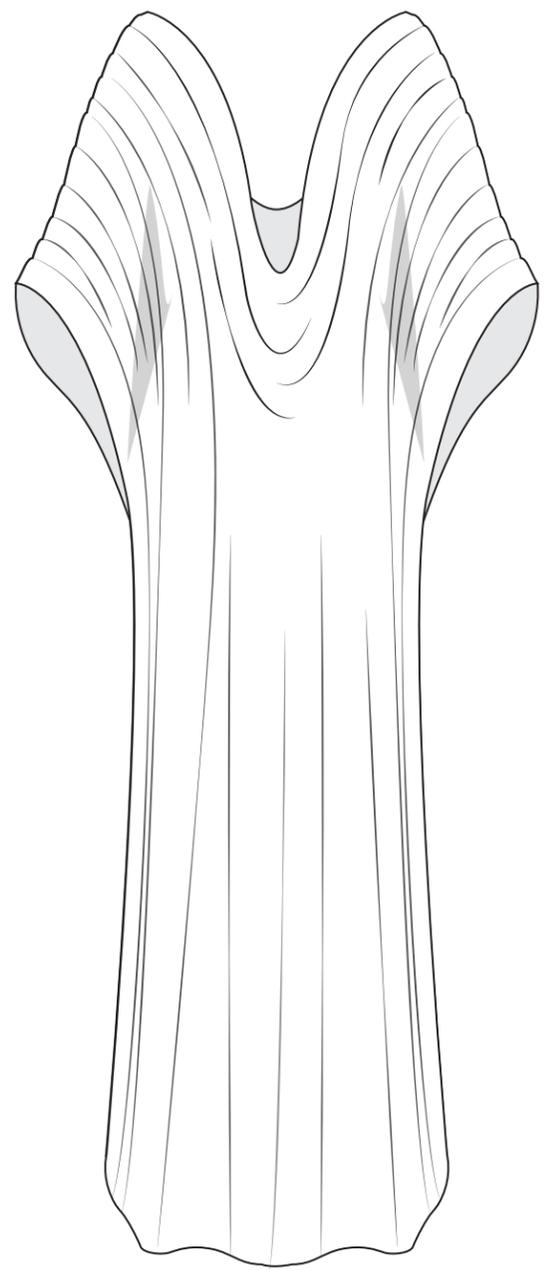


Print: Warped

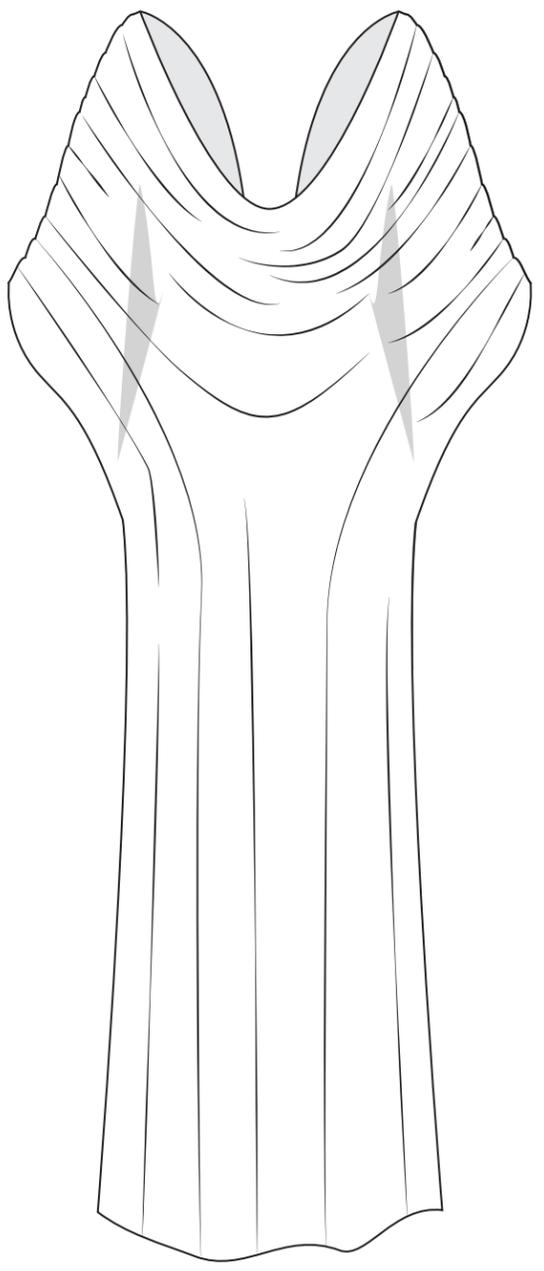
Dress name ——— Wood Grain
Dress number ——— 08
Model ——— Model 2
Fabrics ——— Fabrics
To be made ——— Draping

Full-length dress with deep cowl neck (front and back) and full skirt. Ruchin along side seams to achieve drape.

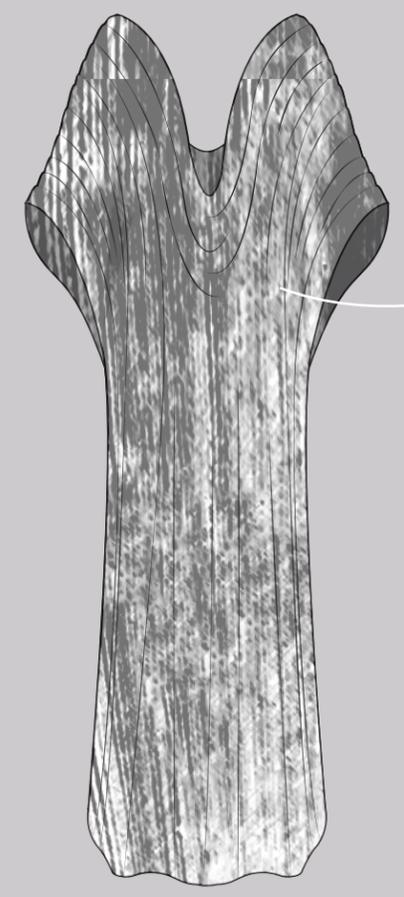
Front



Back

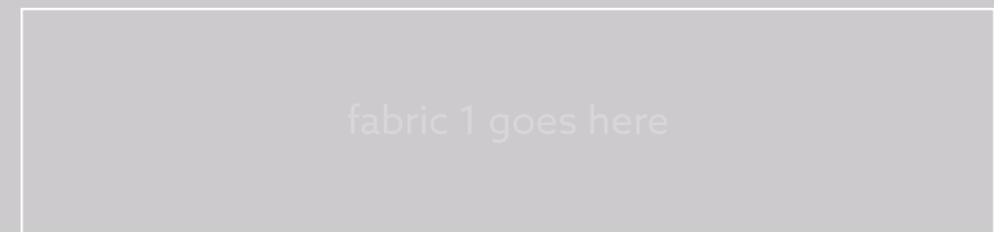


Pullout details

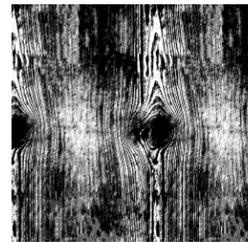


Colored mock-up with print applied shows the intended layout of print and drape effects on the print

fabric name | fbier ##%, fiber ##%



Dress | Fiber Content | Color.Print



Print:
Wood Grain

Dress name _____ Lineage Deep cowl neck dress with cowl in back and ruching along side seams. Fully lined with fitted lining.
 Dress number _____ 11
 Model _____ Model 2
 Fabrics _____ Fabrics
 To be made _____ Draping

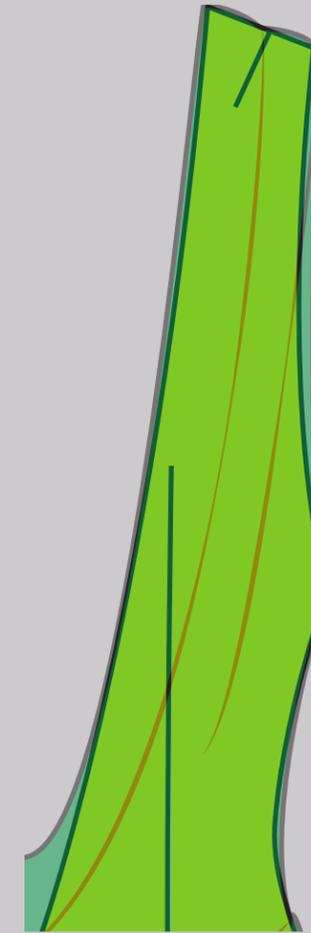
Front



Back



Pullout details



Lining is fitted to allow for the ruched shell to be fitted. Here the outer shell is shown in semi-transparent green with the lining in yellow for visibility in tech flat only

fabric name | fbier ##%, fiber ##%

fabric 1 goes here

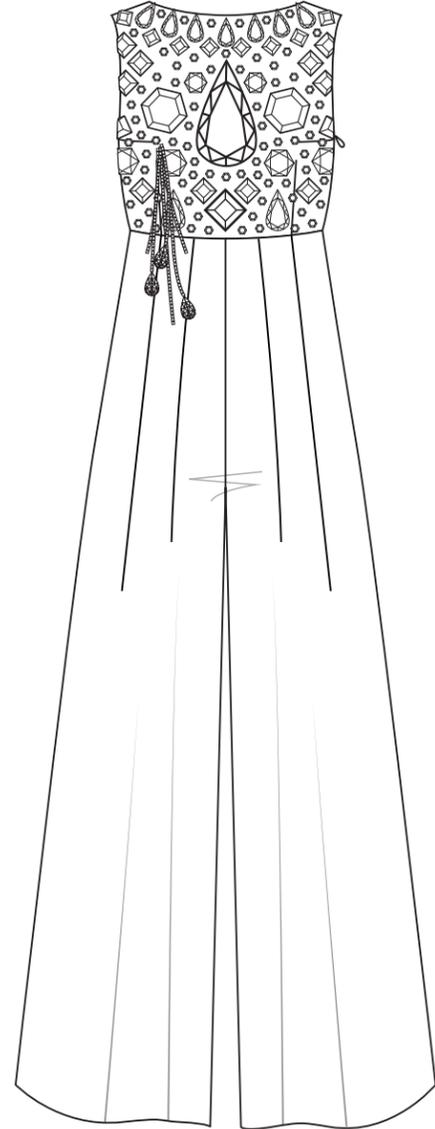
 Dress | Fiber Content | Color.Print

 Lining | Fiber Content | Color.Print

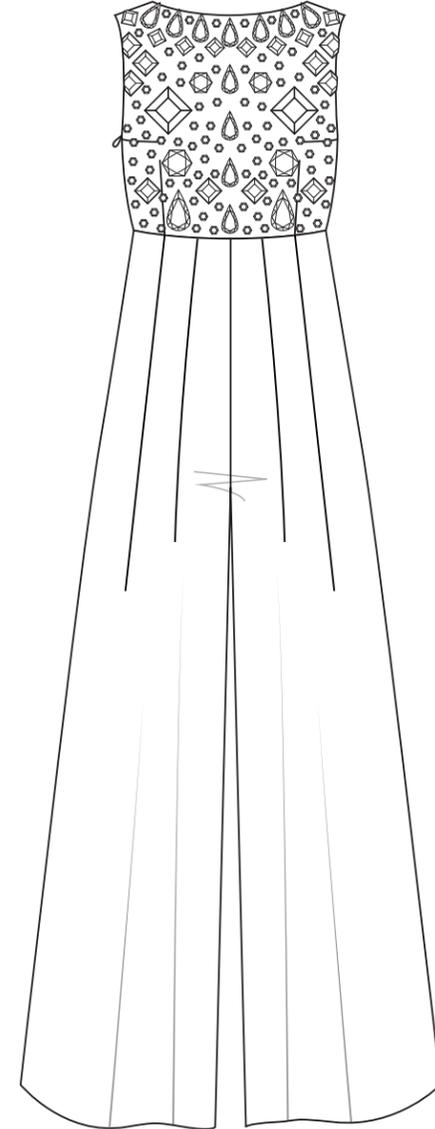
Dress name ————— Decadence
 Dress number ————— 02
 Model ————— Model 5
 Fabrics ————— Fabrics
 To be made ————— Capstone 2

Beaded jumpsuit with beading on bodice, and wide-leg full-length pants on bottom. Beading patterns as specified in sketches. Right-side front has beading strands that come off of the bodice and are capped with briolettes. Side zipper closure. 4 darts in front and back to achieve fullness.

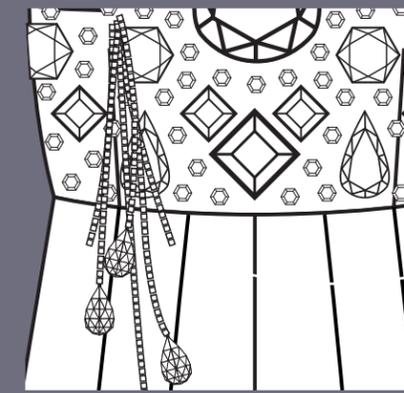
Front



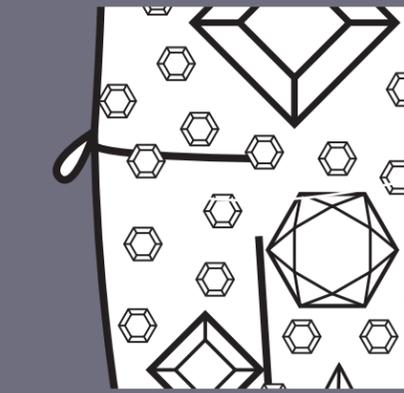
Back



Pullout details

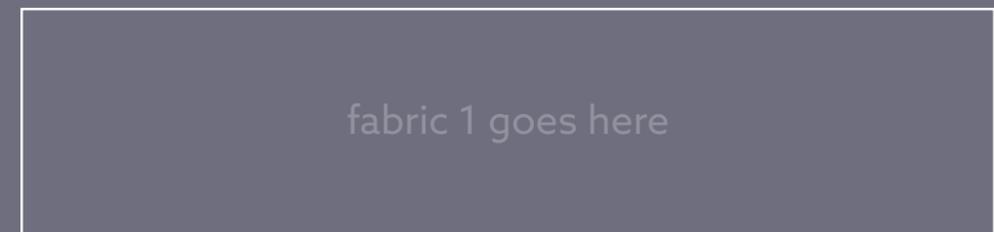


Bead strands come off of the bodice on the front right side and some are finished with briolette shapes at the ends

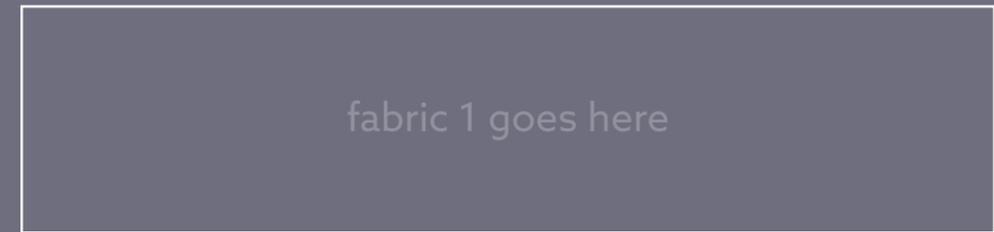


Bodice closure is an invisible zipper along the right side

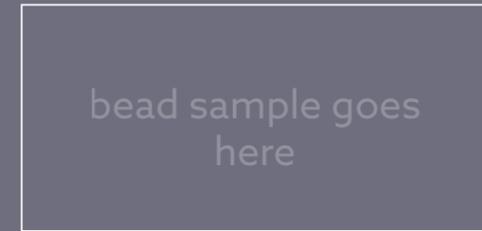
fabric name | fbier ##%, fiber ##%



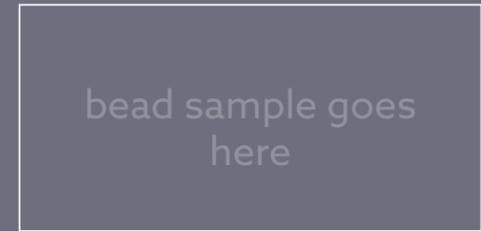
fabric name | fbier ##%, fiber ##%



bead name | color of beads



bead name | color of beads

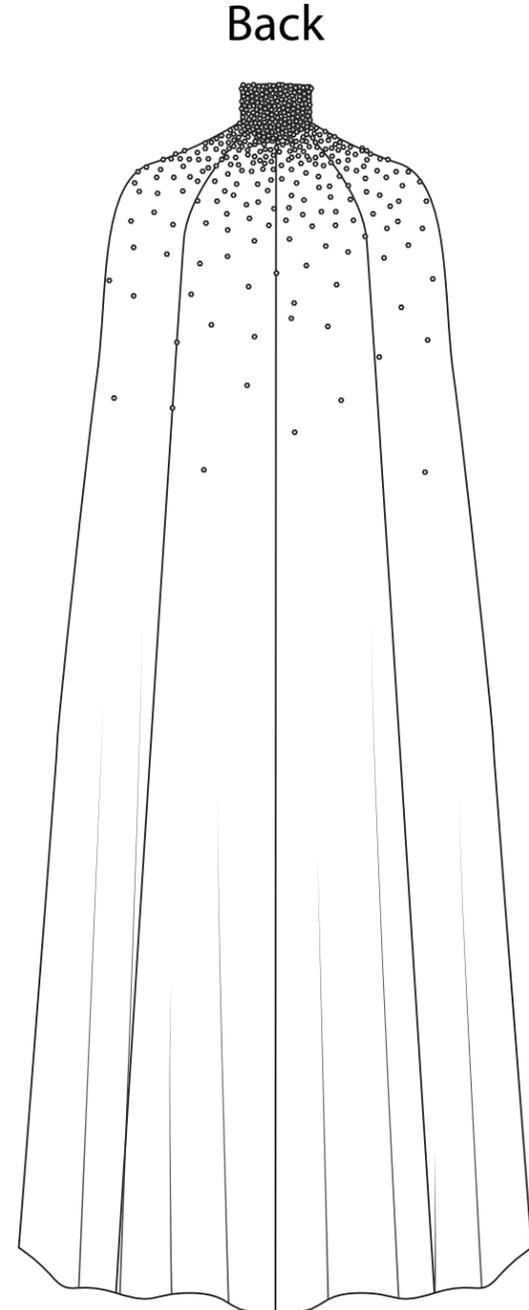
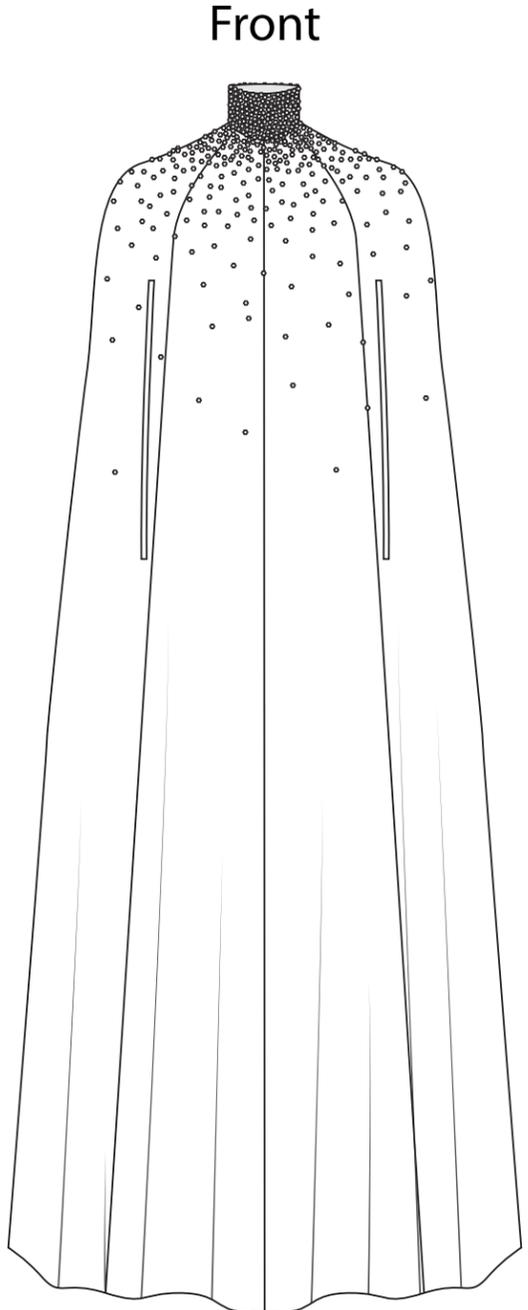


 Bodice | Fiber Content | Color.Print

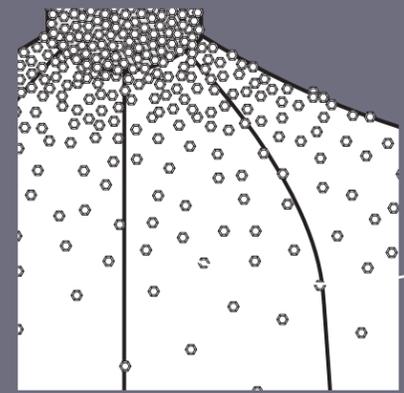
 Pant | Fiber Content | Color.Print

 Beading | Fiber Content | Color.Print

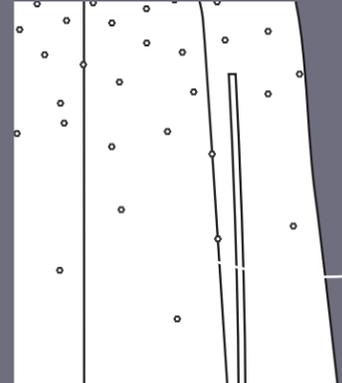
Dress name ————— Descendant Very full 8-gore dress with beaded collar and beaded gradient from top to bottom. Hanging sleeves
 Dress number ————— 06
 Model ————— Model 4
 Fabrics ————— Fabrics
 To be made ————— To be Made



Pullout details



Beading is dense at the collar and becomes less dense going down the garment



garment is somewhat restrictive with slits for arm holes in left and right front

 Dress | Fiber Content | Color.Print

 Beading | Fiber Content | Color.Print

fabric name | fbier ##%, fiber ##%

fabric 1 goes here

bead name | color of beads

bead sample goes here

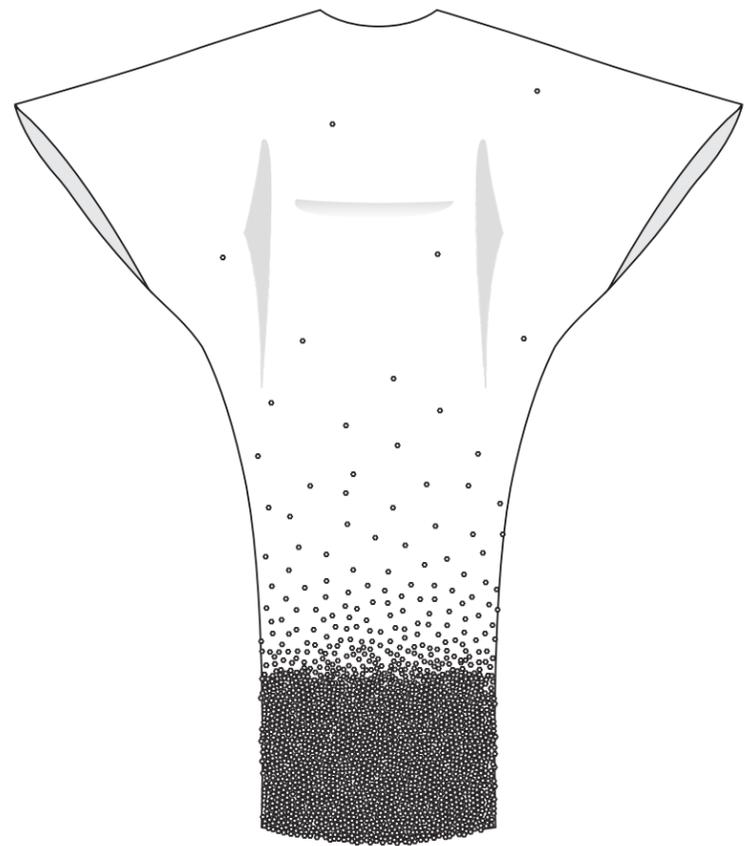
bead name | color of beads

bead sample goes here

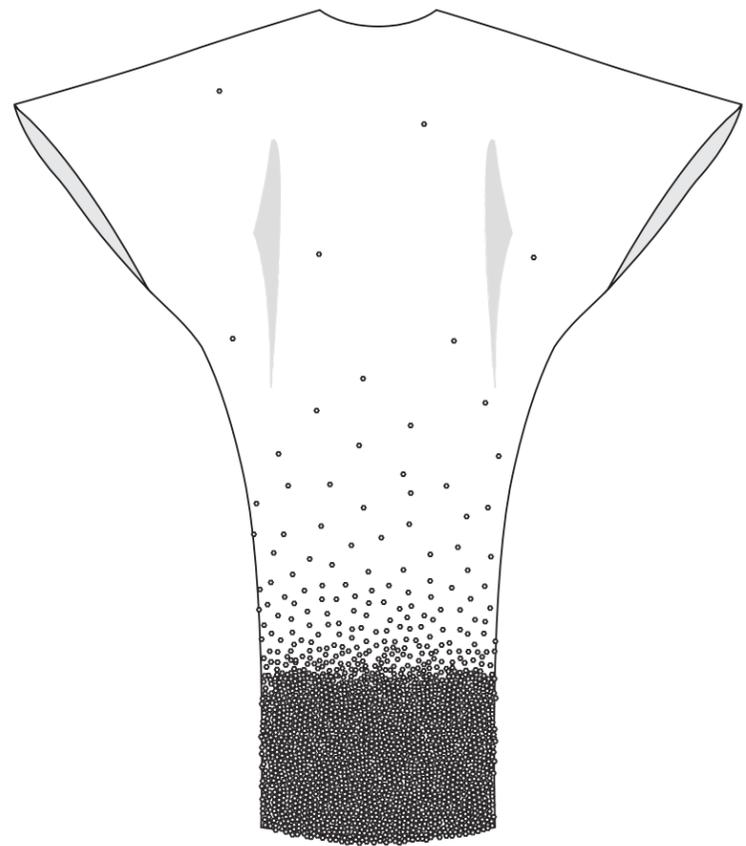
Dress name — Renaissance
 Dress number — 10
 Model — Model 3
 Fabrics — Fabrics
 To be made — To be Made

Knit mesh body suit in nude underneath. Fabric draped like a rectangle on top of body. Open at sides and slip stitched on top body suit. Sleeveless, boatneck.

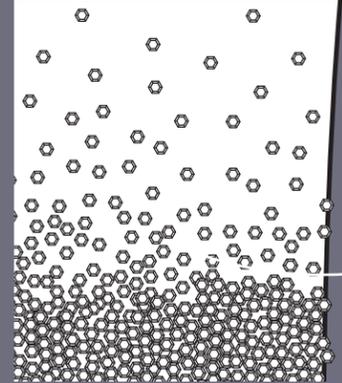
Front



Back



Pullout details



Beading is dense at the hem and becomes less dense going up the garment

 Dress | Fiber Content | Color.Print

 Beading | Fiber Content | Color.Print

fabric name | fbier ##%, fiber ##%

fabric 1 goes here

bead name | color of beads

bead sample goes here

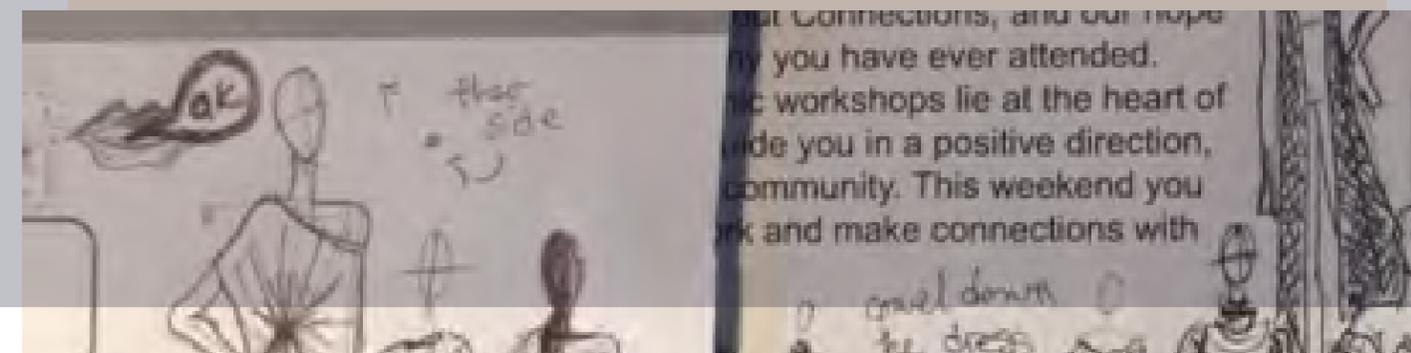
bead name | color of beads

bead sample goes here

Works Cited

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Miller, John W. "Beyond Skin Deep: An Analysis of the Influence of the One-Drop Rule on the Racial Identity of African American Adolescents." *Race, Gender & Class*, vol. 17, no. 3/4, 2010, pp. 38–50. www.jstor.org/stable/41674750.



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