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Selected creative
work and work
of my students

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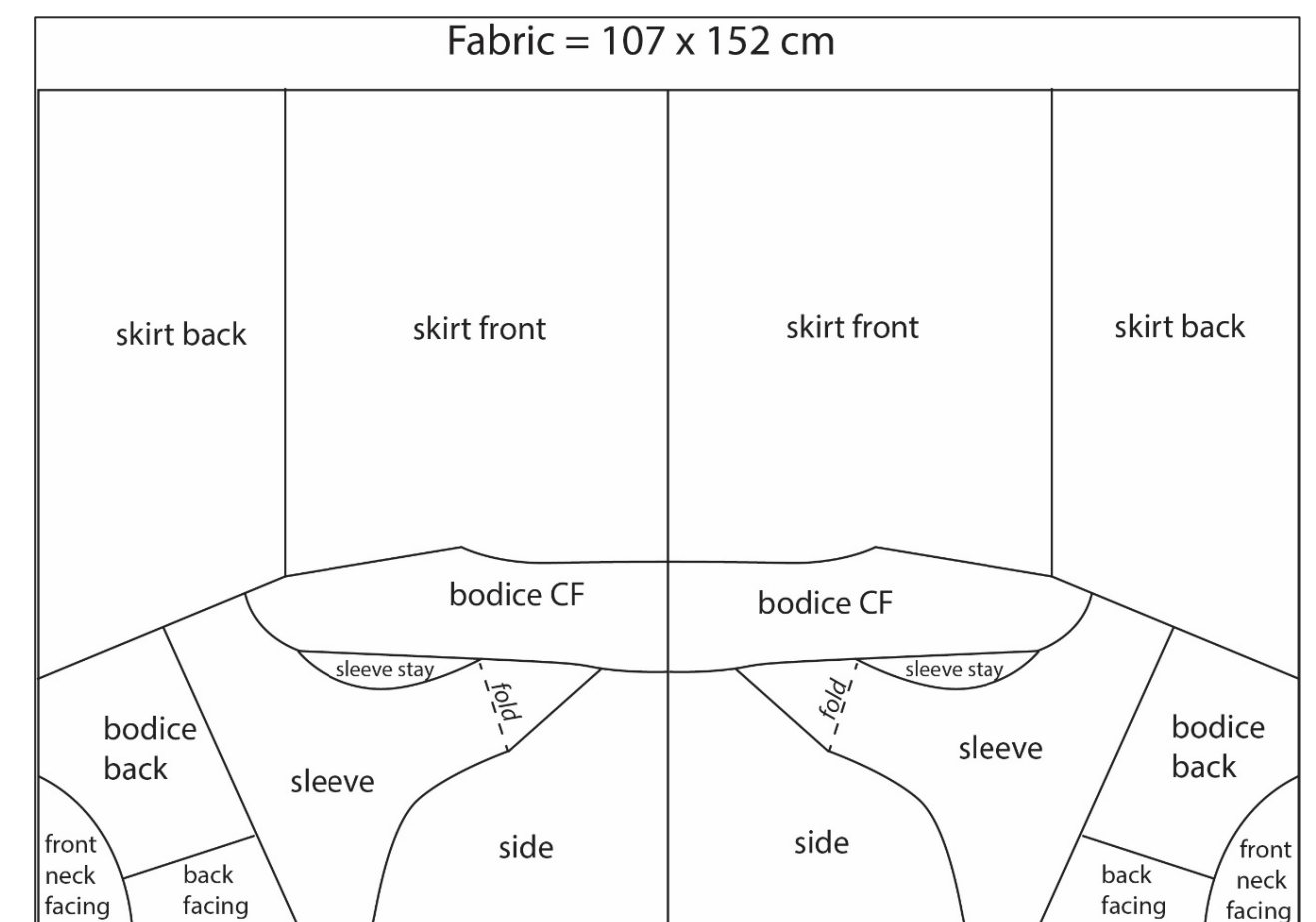
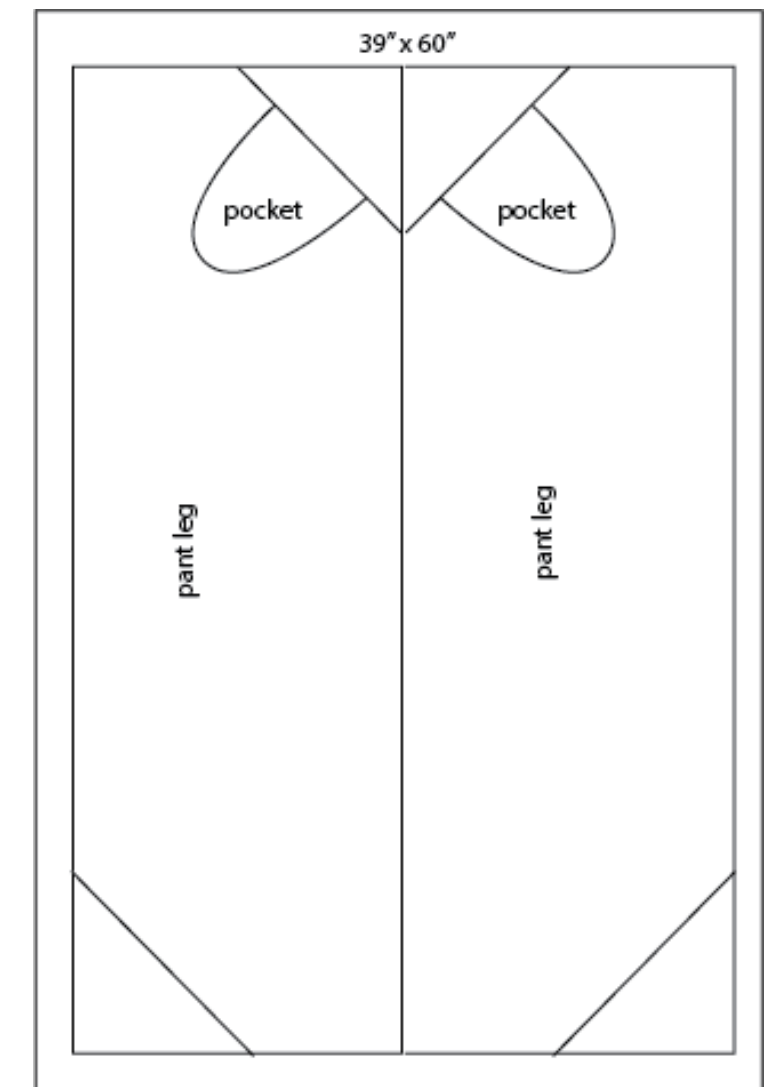
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Select ZERO-WASTE DESIGNS

My practice-led research has focused on zero-waste pattern cutting techniques for several years. I enjoy it for two primary reasons: first, as a creative challenge that simultaneously employs the designer and patternmaker within me, and second, to contribute to solutions for sustainably creating apparel.

Consumer acceptance of designs is critical for success in the marketplace, and research has shown that consumers prefer zero-waste garments that are “typical” aesthetically over those that are atypical, even when considering the zero-waste concept behind the designs. To that end, my work demonstrates that a zero-waste pattern can yield apparel with a typical silhouette and style. Such an undertaking is an increased challenge to the designer / patternmaker since all the fabric must be utilized in a way that does not alter the style or silhouette beyond typicality.

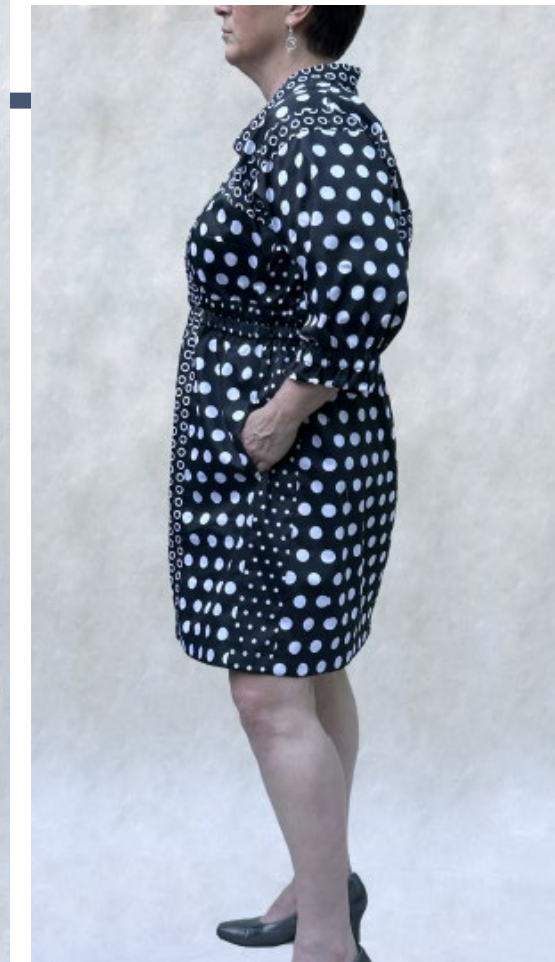
Zero-waste slides are in reverse chronological order.



Lots of Dots – gradable zero-waste plus size dress, 2023

The purpose of this design was to validate the CZWBG method for grading zero-waste in a plus sized garment.

VStitcher was used for prototyping and validating sizes across the range. All the fabric was digitally printed for consistency of drape and color.



****Winner of the ITAA Technology Award
for Design in 2023.**



Pattern layout 54.25 x 41 inches



Size 10

***Leave No Trace: zero-waste
convertible hiking pants
and jacket, 2022***

Shown at ITAA 2022



Building on previous work with five other design scholars, this piece further validates the CZWBG method for grading zero-waste garments.



Designed in Vstitcher. Size 4

Amethyst Evolution: zero-waste athleticwear for multiple sizes, 2021

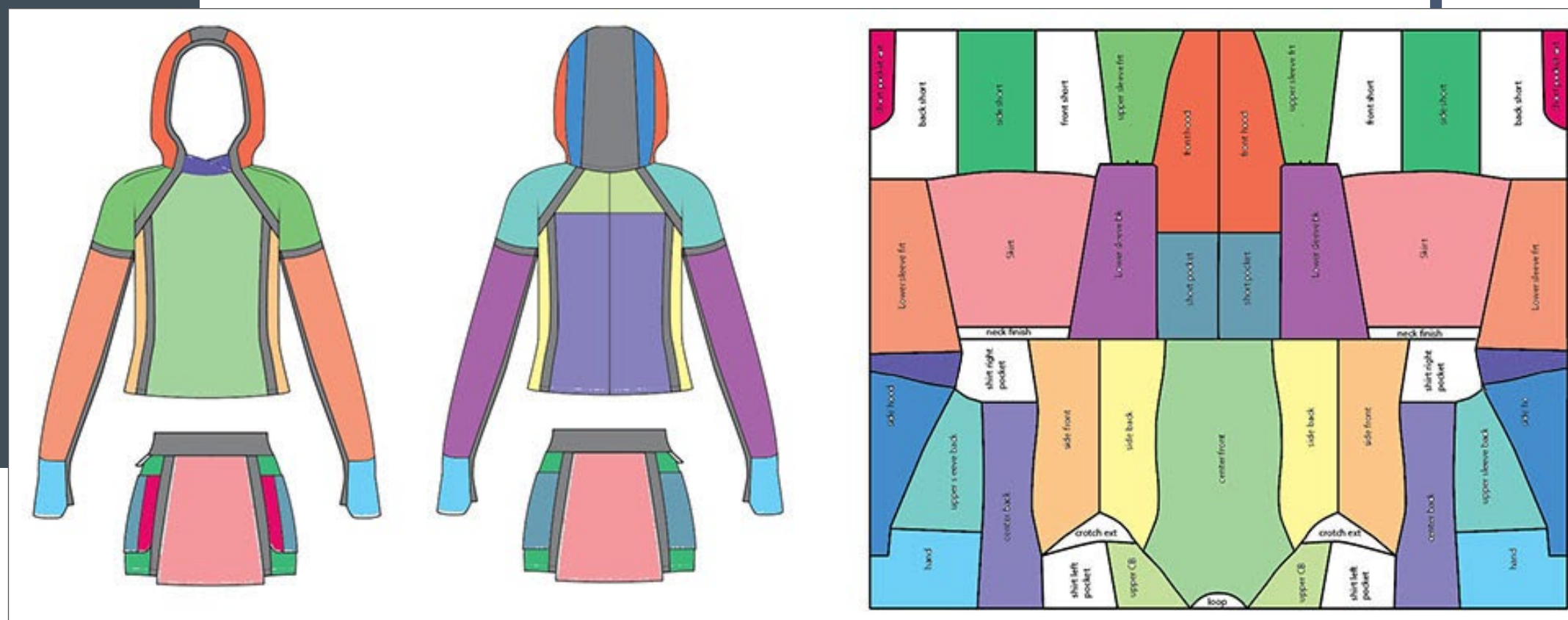
Shown at ITAA 2021



Working with five other design scholars who also made zero-waste garments using inserted bands for sizing, we documented our processes and shared the results in an article published in *Sustainability*.



Designed in VStitcher



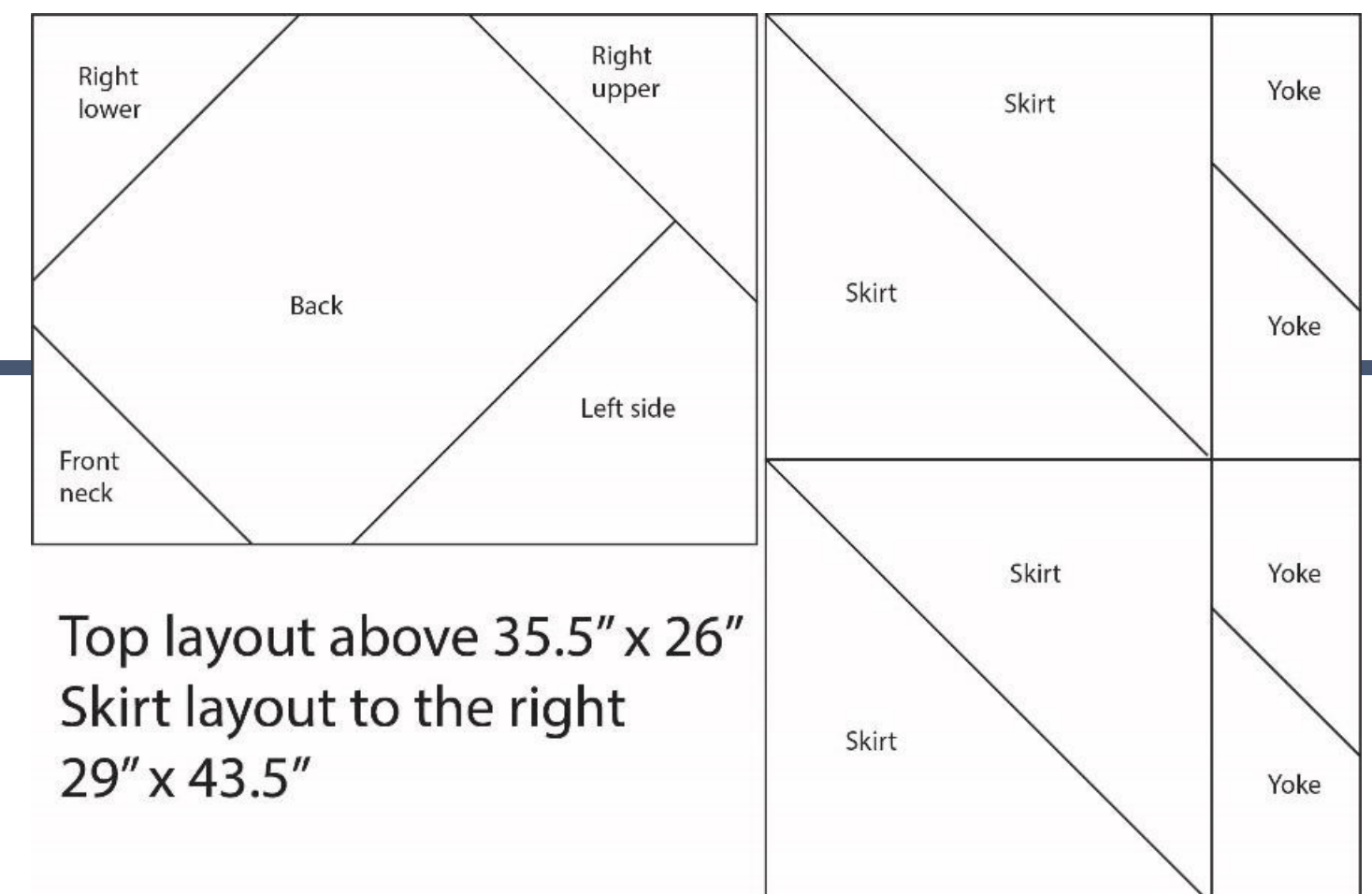
Gradable zero-waste skirt and blouse, 2020

This outfit builds on previous work using strategically placed trims or bands of fabric to alter the sizing of a zero-waste garment.

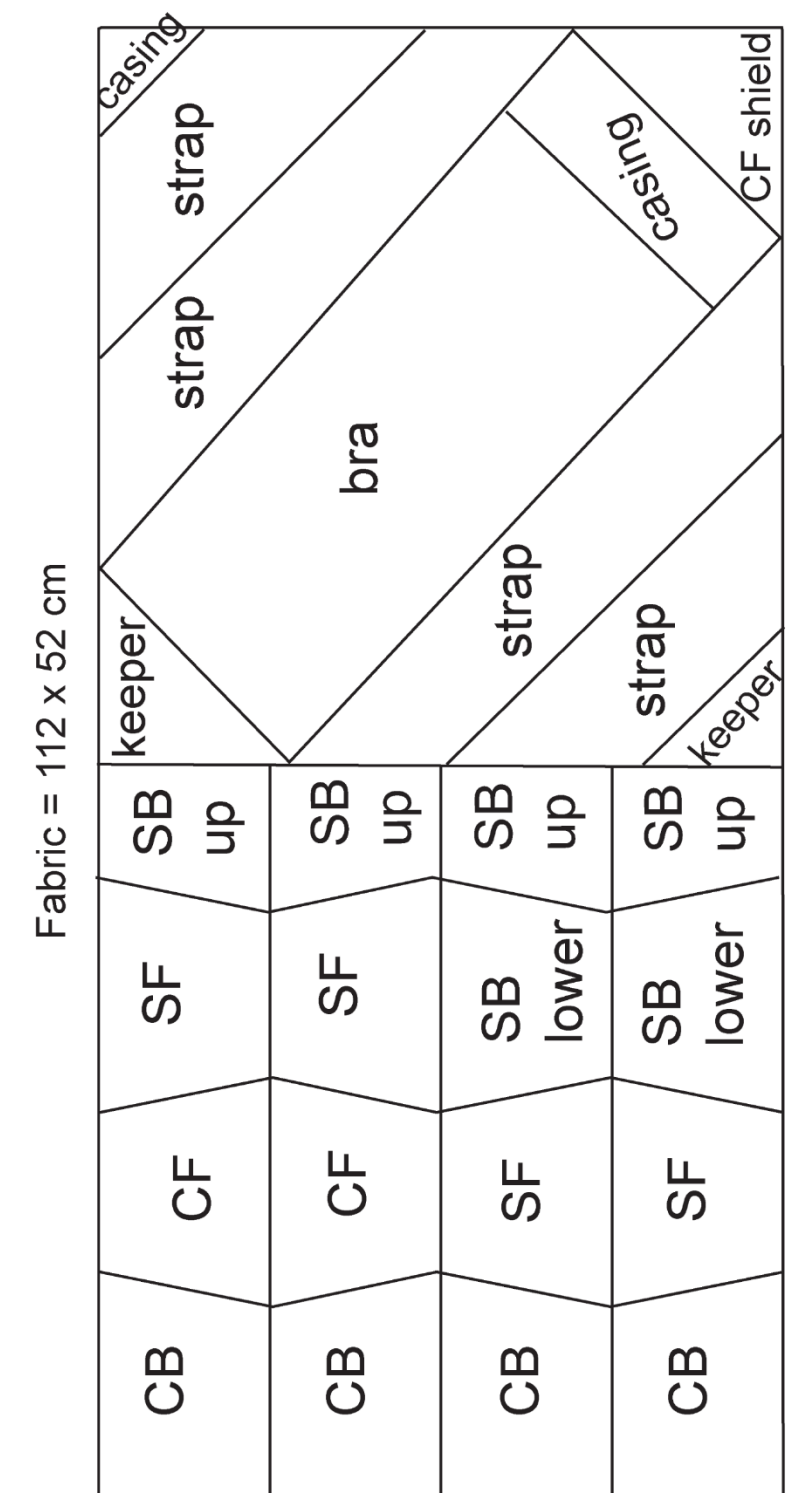
VStitcher was used for prototyping and validating sizing.



Size medium to left. Above are virtual skirts, sizes small and large.



RIGHT: Zero-what?
2018
BELOW: Black and
White Bias Mix Up,
2011



Top reworked from 2011 and shown with zero-waste skirt at ITAA in 2018.

Shown as to the left with zero-waste pants at ASDP in 2011. That also resulted in published Threads Magazine article *Bias Pants* in 2013

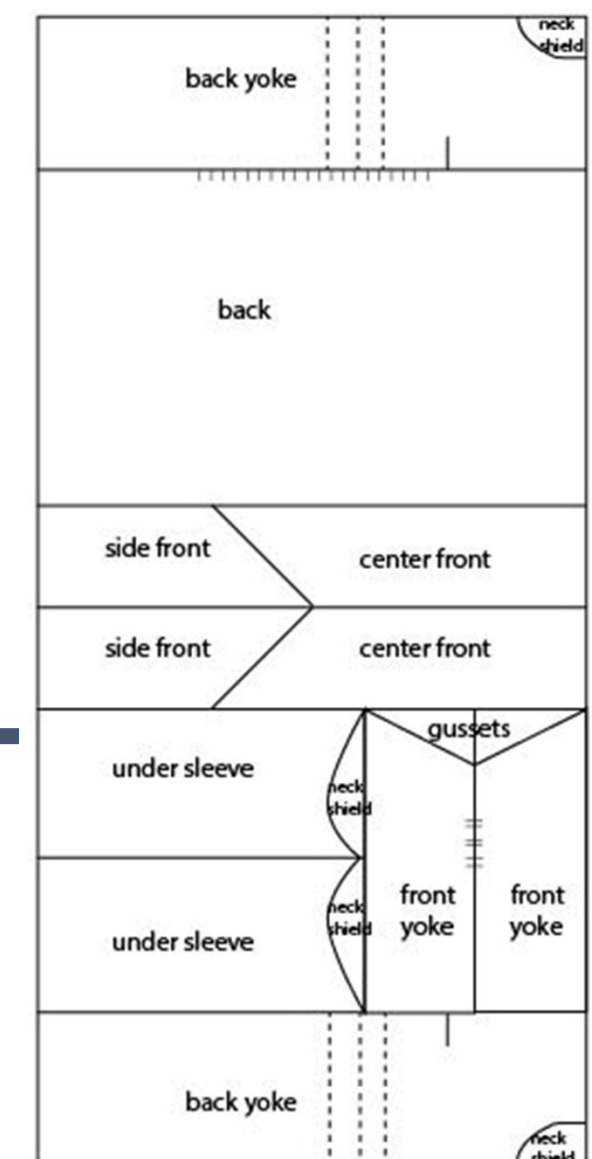
Boho blouse and Denim skirt

Zero-waste designs, 2015

Shown at AAFCS in 2016. Blouse was also the subject of a presentation at the Second Creative Cut Symposium in the U.K. This was the beginning of my investigation into sizing zero-waste garments by using strategically inserted bands of trim or fabric.



Fabric = 152 cm x 76 cm



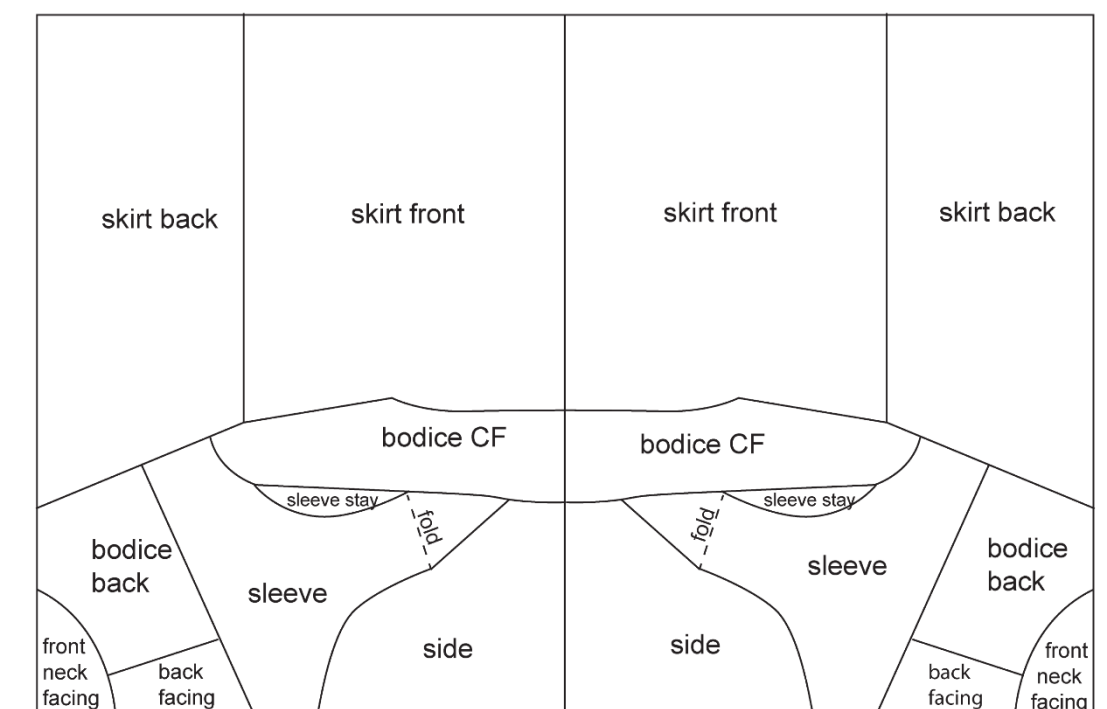
Little Black PARTY dress

Zero-waste design, 2012

Shown at The Little Black Dress Event and ITAA in 2012 and at the Goldstein Museum of Design in 2013



Fabric = 107 x 152 cm

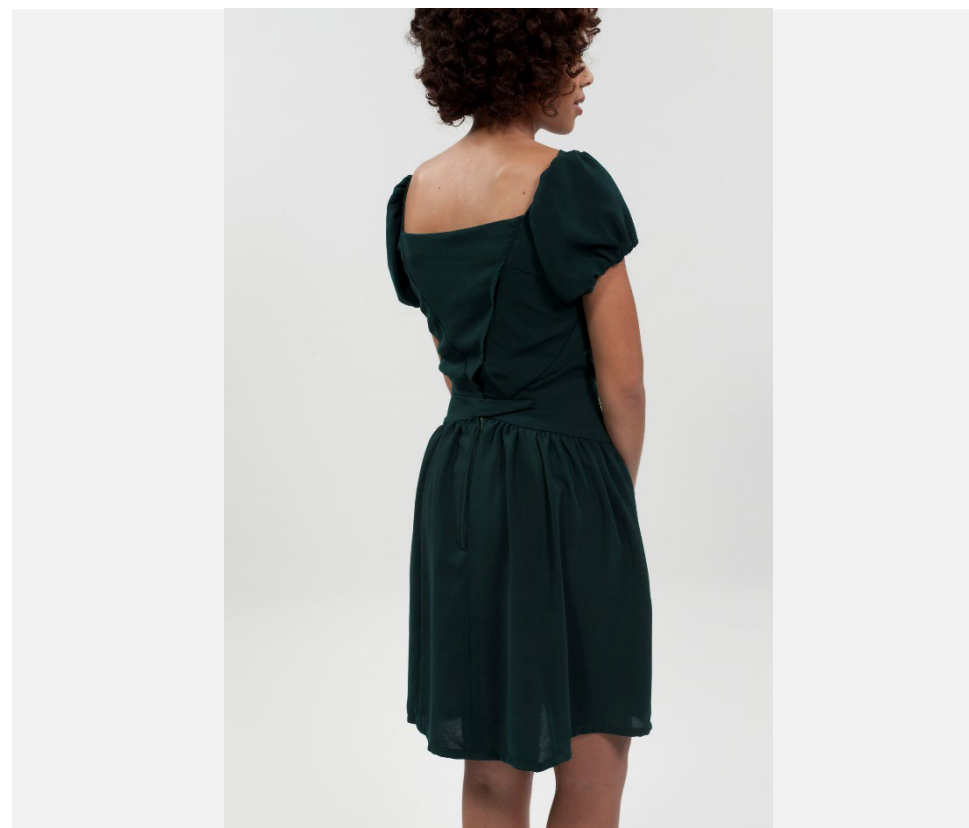




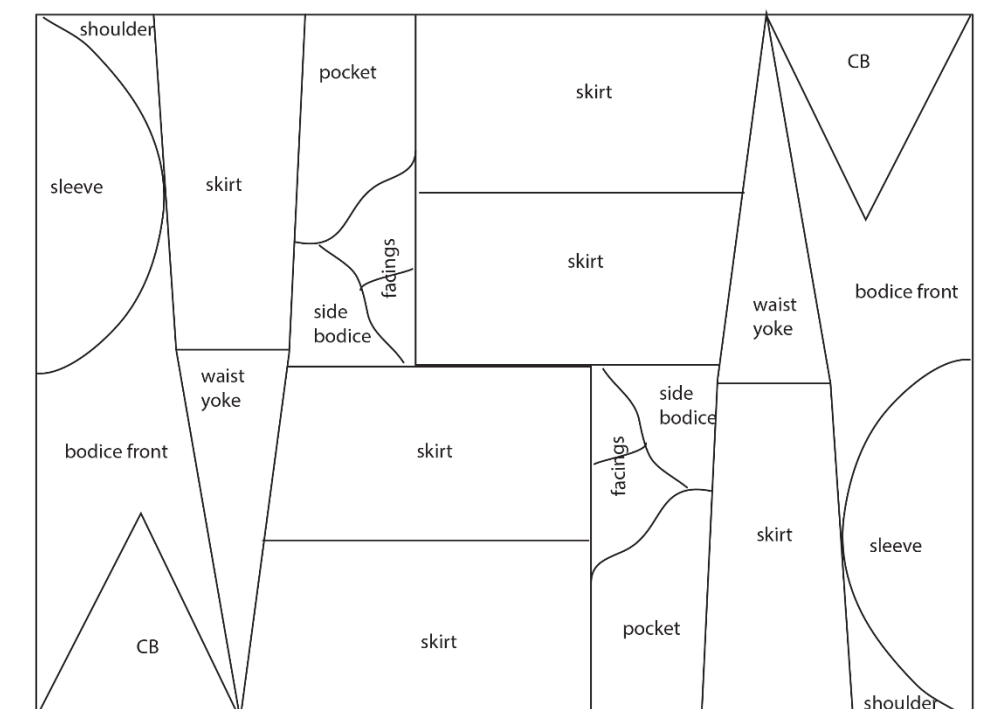
DREAM dress

Zero-waste design, 2011

Shown at ASDP 2011 and
ITAA 2012



Fabric = 114 x 152 cm



Bat-wing Denim Dress, 2019

Shown at ITAA 2019
Designed in VStitcher
and pieces were laser cut

The result of a project with other design scholars to explore the use of varied technologies in the creative design process. Each designer used the same fabric (denim) with the challenge of utilizing one or more methods of digital technology in the design and creation of an original garment.

An additional criteria for the designs was that no seams could match those of a traditional dress form.

Two refereed presentations resulted from this project.





Maternal Dress, 2018

Shown at ITAA and at Downtown Gallery, Indiana University in 2019

About motherhood, this dress is part confession, part commentary. The plaid effect is created by overlapping lines of handwritten text on layers of silk organza. The text includes personal thoughts on my roles as wife and mother juxtaposed against statements reflecting society's expectations for women in those roles.

Spiral dresses

I use these dresses to show students the difference in drape between two transparent silk fabrics. They are also useful when discussing bias cuts as an example of sewing on the straight grain while draping on the bias.



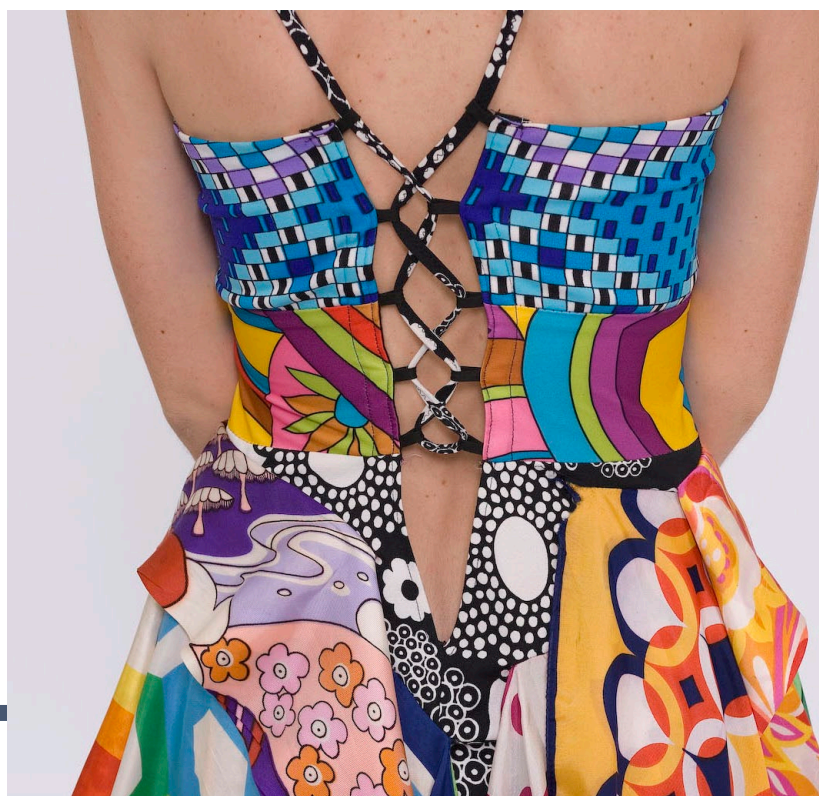
Spiral Dress 571,
2007, Silk organza
Shown at ITAA and
PACC 2007



Spiral Dress 581, In contrast
2008, Silk chiffon
Shown at ITAA and
ASDP 2008



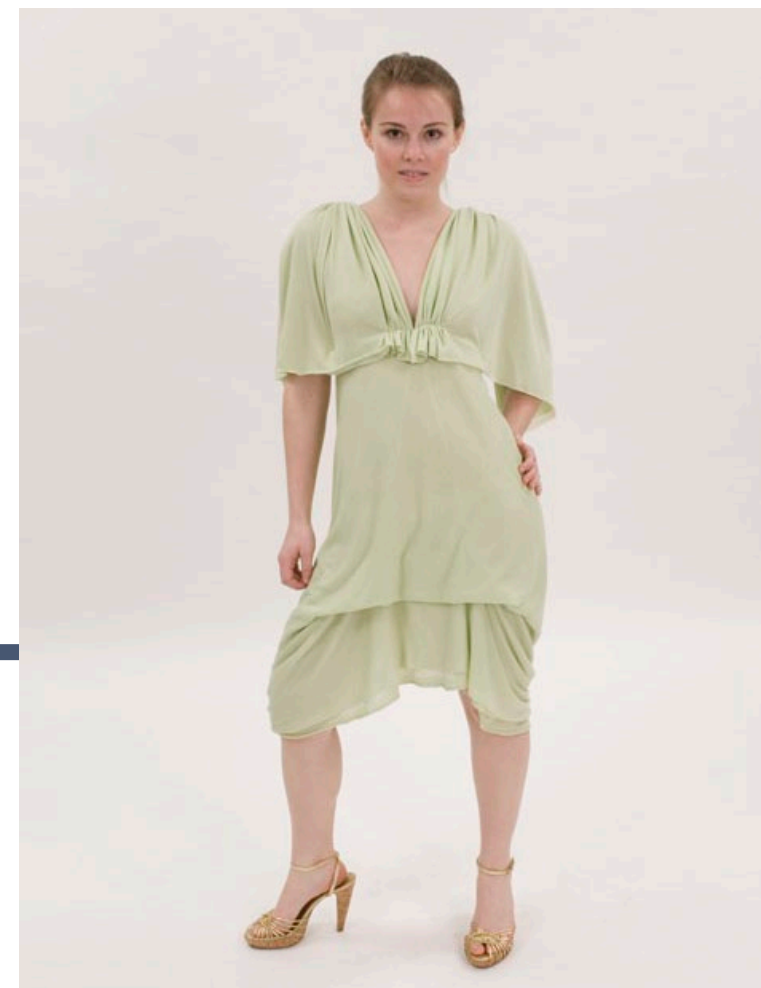
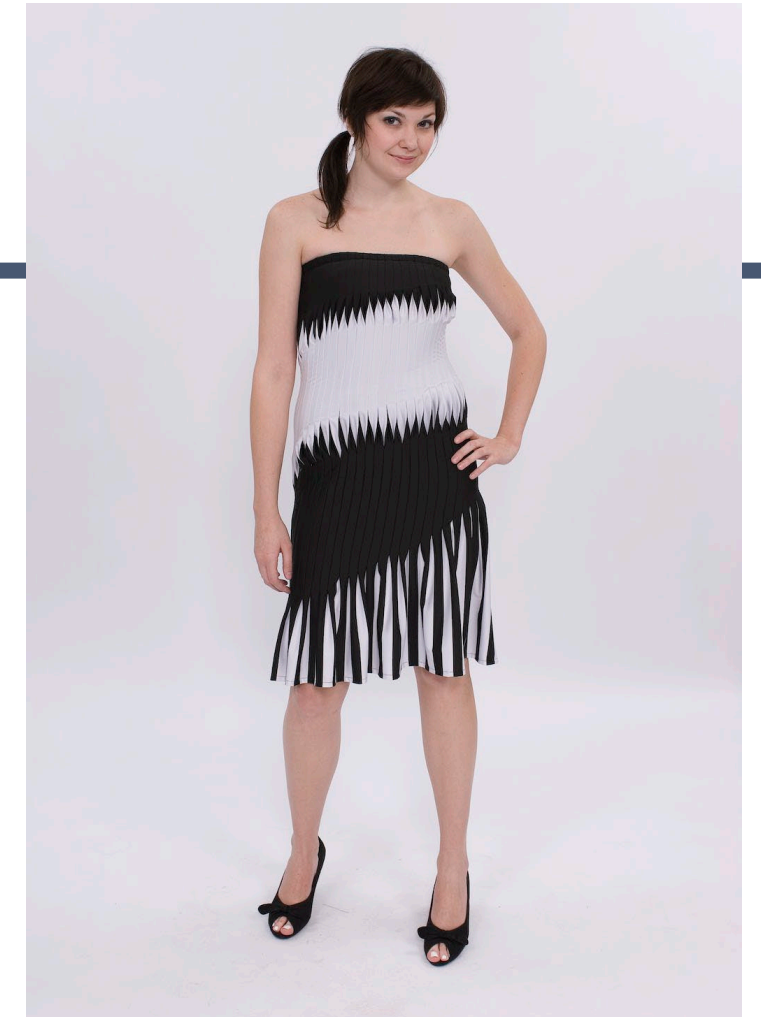
Mixed materials

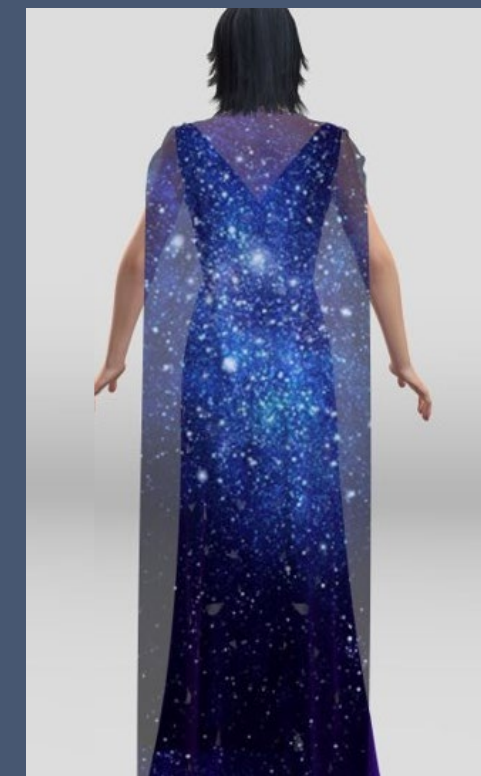
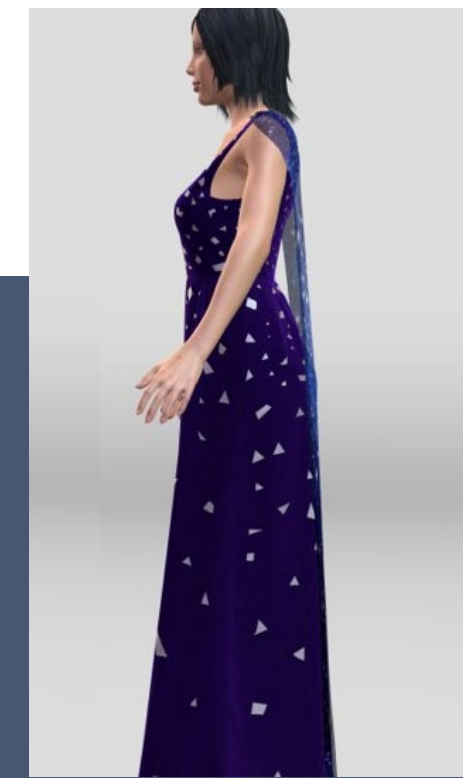
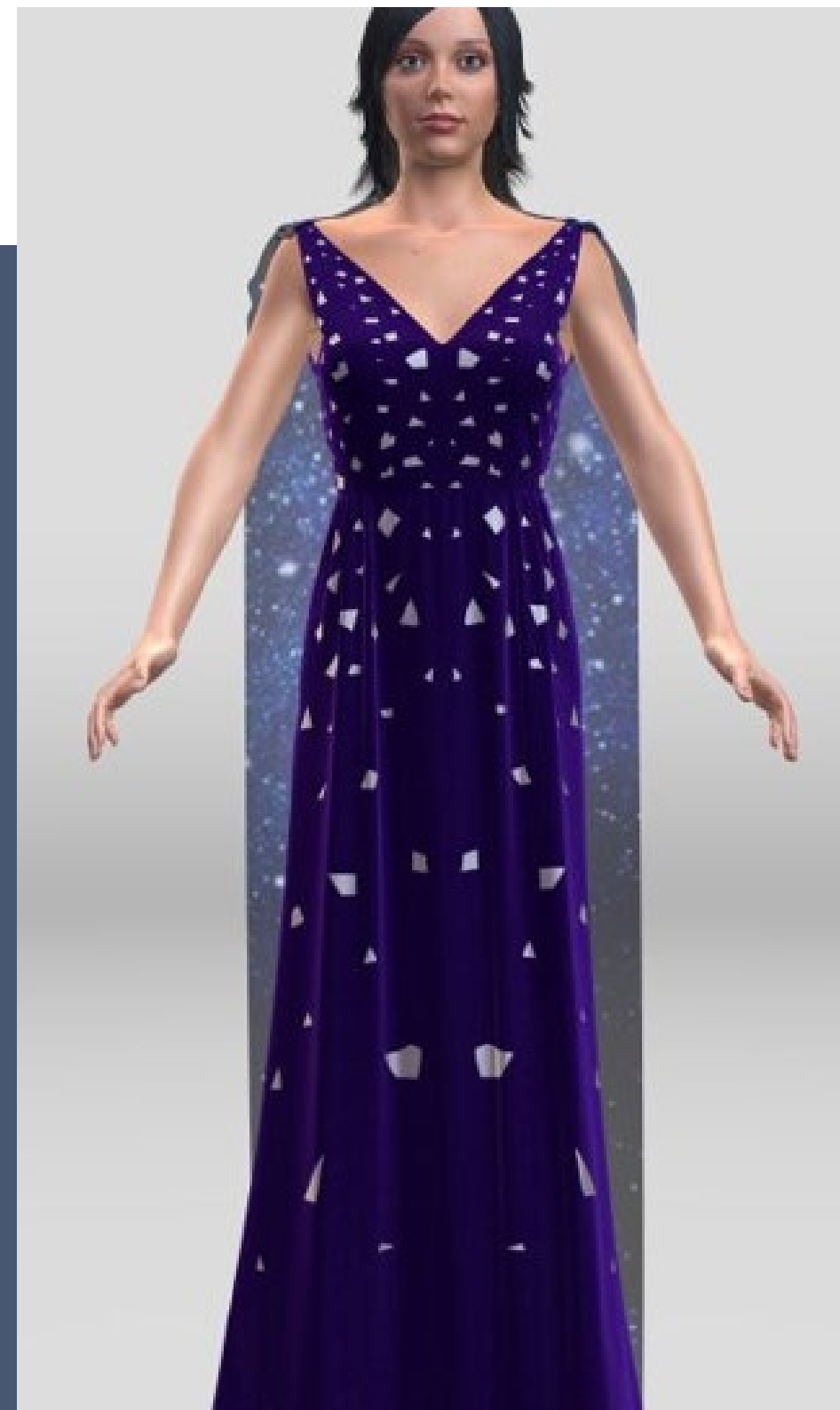
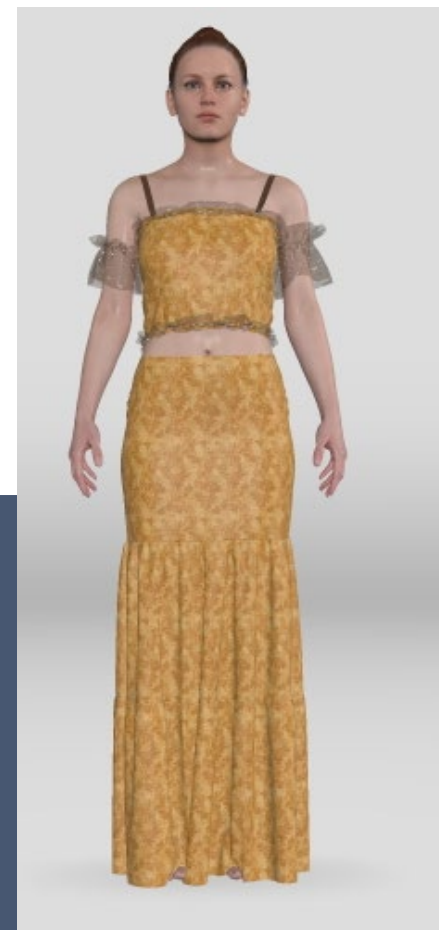


STUDENT WORK

upcycled / recycled designs

STUDENT WORK
zero-waste
designs





STUDENT WORK

designs using VStitcher 3D
visualization software

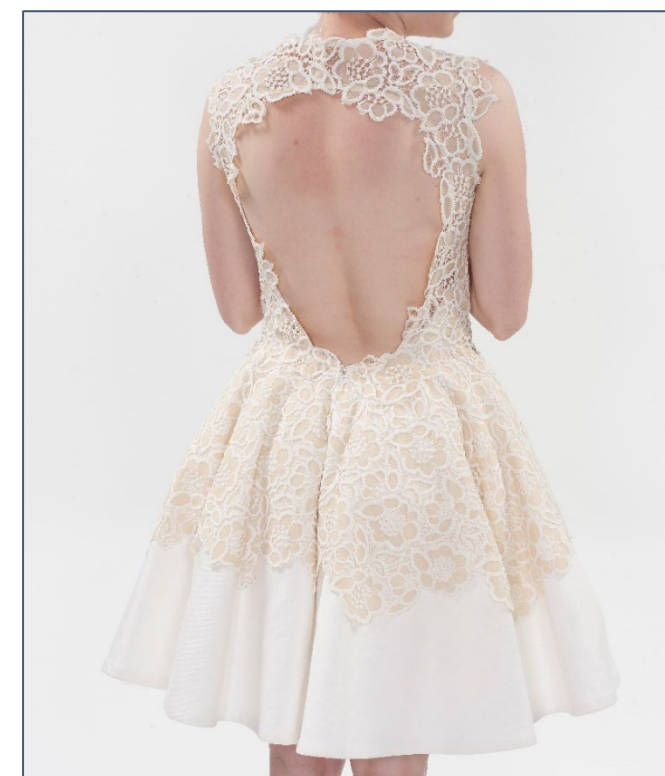
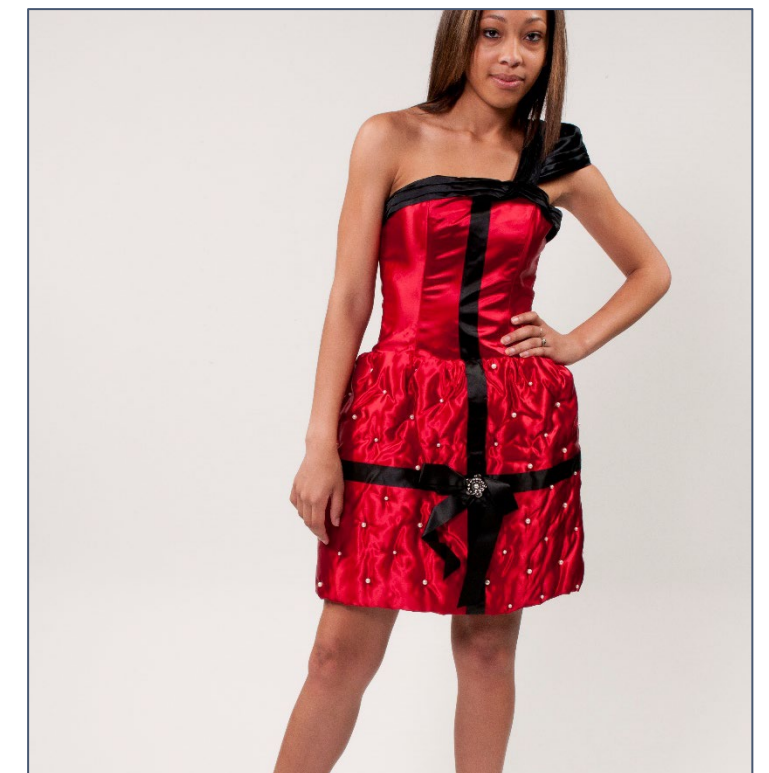
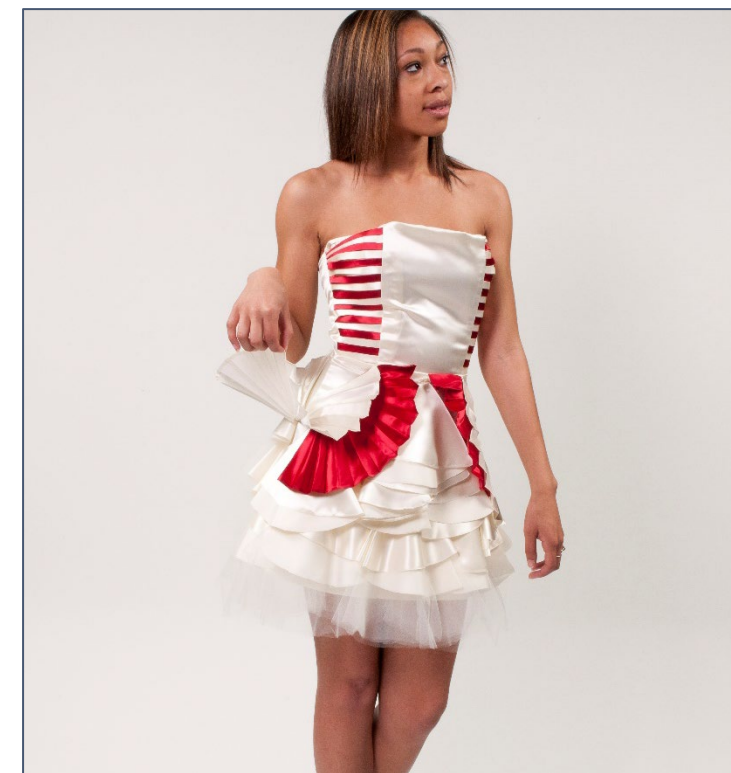
STUDENT WORK

for the "Big Hair Ball"
gala fundraiser for
the Guild for Family
Services of the Piedmont





STUDENT WORK
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STUDENT WORK

Student designs from a variety of assignments over the years.

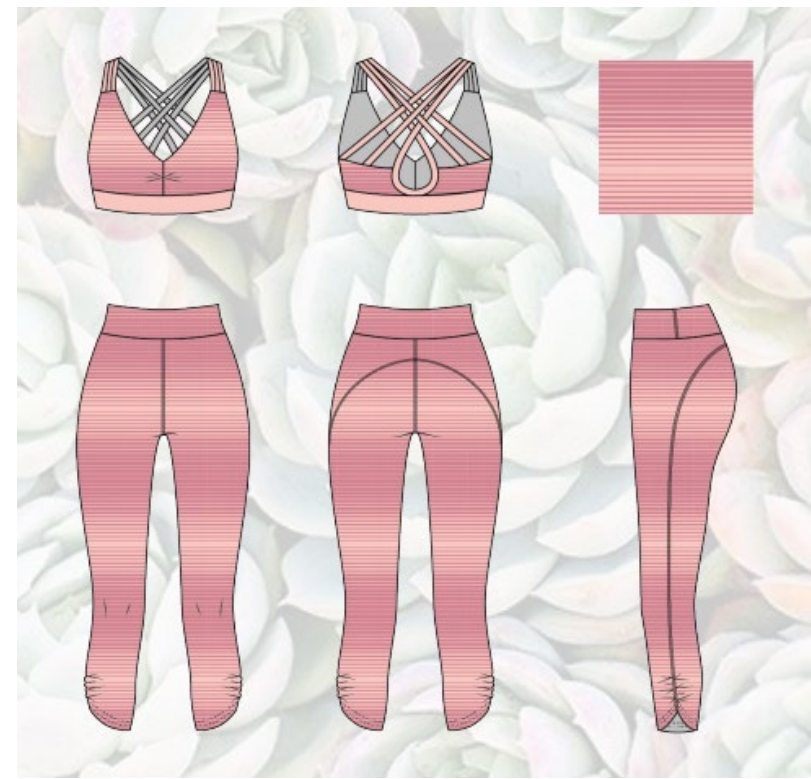


STUDENT WORK

From APD 244, a beginning fashion drawing course. There is no drawing pre-requisite for the class.

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STUDENT WORK

TEXTILE DESIGNS

Two students' work from APD 441, a class where students design repeating patterns using Adobe Illustrator, Adobe Photoshop, and Lectra's Kaledo.

