FEMALE FRIENDSHIP: STRENGTH FOUND THROUGH SUPPORT

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by

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INTRODUCTION

The following thesis research and visual explorations, in the form of a visual design thesis and fashion collection, illustrate the evolving nature of female friendships and the impact that friendships have on a female’s life. After attending the Women’s March on Paris, in January 2017, Stater was inspired to study and create a collection delving into the details of what female friendship and support legitimately means. The following research touches upon the psychology in female friendships, and what has changed in the dynamics of friendship in the last several centuries. Women have only recently studied the topic of the female friendship, itself, after it has been examined and discussed by male scholars for several centuries. With the integration of the Internet and social media into twenty-first century human interactions and friendships, there is a considerable amount of research to uncover in the nature of relationships between females. It is a unique place in history in 2018 for females: a continuing progression toward equality, pursuing the efforts of closing the gender wage gap, and uniting together across social media platforms to bring understanding and awareness about what it means to be female in the twenty-first century.

What has made the female friendship so strong throughout history? The visual research that follows includes a literal, visual compilation of a print of personal experiences and written accounts from sixteen women entailing excerpts of the experiences with the female friendships in their lives. This print/research component is an overarching theme throughout this collection—uniting almost every look and declaring the truths about female friends. A girlish childhood symbol of friendship is visualized to
illustrate a deeper meaning of female trust and vulnerability—it is a literal token of friendship, and it is shown through the acrylic laser cutting and colorful textile developments. Another uniting theme is the use of smocking: mimicking girls braiding hair, bonds, and intricate, yet simple, motifs, smocking is able to show the “bonds” of friendship and the strength found within many connections. Women have needed each other throughout most of modern history, and there is a certain harmony in women working together to help each other—what has made the female friendship so strong contrasted with other human relationships?

**LITERATURE REVIEW**

Female friendship has only recently (in the last fifty years) been thoroughly researched and studied as a significant form of human interaction. This fact could also be related to general timing of the acceptance of female friendships into societal structure. Dating back to Ancient Greek and Roman eras, female friendship was mocked and looked down upon—true, meaningful friendship was reserved for men of the higher class. This belief—that only men could participate in a meaningful friendship—has been perpetuated into recent times. Considering this fact, the female friendship, and the depth and trust that lies in it, has lacked full examination until the recent several decades. Scholars have discussed where the female friendship truly exists: in a society where women hold purpose? Or in a culture where women need companionship? The following academic opinions and research outline the journey of the female friendship—where its place is and will be in the coming years.
Appearance of Friendships

Within their new book, The Social Sex: A History of Female Friendship, authors, Marilyn Yalom and Theresa Donovan Brown, discuss the appearance of friendship in the twenty-first century. It is a privilege for women to be able to choose their friends, compared to past centuries and other current cultures where friendships are not permitted, or your friends were decided for you. Yalom and Brown also touch upon how women were historically excluded from what was considered a “higher caliber” type of friendship: between two men. In 600 BC Greece, friendship between females was discouraged, and only men were permitted to have friendships with each other—the female friendship has come a considerable long way to its current state.

In her book, Passion for Friends: A Journey toward Female Affection, author, J. Raymond, illustrates the nature in which female friendships exist. To survive as a heterosexual female, and appeal to the opposite sex, Raymond notes that, historically, a woman has been blatantly, yet underhandedly, informed to not be friends with other women, as it disturbs her allure to men. Raymond also points out that the situation of “woman vs. woman” has been constantly perpetuated in many cultures for years, and that it is a barrier in women continuing meaningful friendships with each other: it is easier (and more sensational) to discuss the concept of two women hating each other than two women supporting and helping each other. Another section of Raymond’s writing outlines the context in which a female friendship must take place: when both parties do not lack a sense of worldlessness. Essentially, the female friendship has undergone obstacles in many forms to come to exist as it does in the twenty-first century, with more
room to grow and progress into a universally accepted relationship between human beings.

Carol Smith-Rosenberg, in a chapter from her work, *Sexuality and Sexual Behavior*, titled ‘The Female World of Love and Ritual: Relations between Women in Nineteenth-Century America’, states that the female friendship is a “type of historical phenomena of which most historians know something about, which few have thought about, and which virtually no one has written about.” Especially within the mid nineteenth century, women had many, highly structured relationships between other women that were definitely an integral part of American society, but were rarely discussed. The nineteenth century of America held such strict and rigid gender roles for men and women, and the female friendship became a means for women to find support and emotional honesty when society argued for the opposite behavior to be found in women. Author Judith Taylor’s compilation of writings and analysis of female interactions provides insight into the type of validation and recognition that women seek through their lives, and how it is typically found in other women. The first validation that a female looks to, in her life, is to her mother, and having found that recognition, is able to progress into other relationships with autonomy and authorship knowing an inherent worth found in that initial validation. On that same thread, Taylor finds that when women do not receive that validation from other female friends, it results in isolationism and feeling a lack of purpose.
Friendship in the 21st Century

The recent study, Girl Talk, by the Social Issues Research Centre of Oxford, found that the most important factor to a female’s friendship in the twenty-first century is the ability to simply “be yourself.” That factor of trust and ease around another female was shown to be more vital to a female’s friendship than any shared interest or mutual value. The unexpected fact that the SIRC found is that the majority of their study participants of the current generation of women did not find it necessary to have one singular best friend compared to past generations’ common practice of typically sharing everything with one woman. Another revelatory fact, shared by the current generation of women, is that females right now are able to have a more diverse and varied friend group than their mothers and grandmothers did—largely due to the fact that women are not getting married as young as they used to, and are in need of a larger support network when moving through life, as they do not have a family to consume the majority of their time.

Within the book, Advances in Social Networking and Online Communities Youth Culture and Net Culture, Chapter 8 entitled “The Representation of Female Friendships on Young Women’s MySpace Profiles,” by Amy Dobson, investigated women between ages 18 and 21, and their presence on the social media site, MySpace, while interacting with other female friends also on the site. Simply looking at the surface level interactions on the site, and not the reasoning behind it, Dobson found that there were two constructs of female interaction on MySpace: the first as rowdy, wild, and “party-oriented”, and the second as loyal, close and intimate. She also found that male presences on these female’s
profiles was greatly lacking—the majority of the social media was filled with albums and albums of friendships with other women, rather than displaying relationships with other men. There also lies a type of exclusivity within these female’s profiles—there is an “other” type quality to those not included in the photos, as if the people in each photo are the most important to the media user’s profile.

Another recent journal about women in that same age group, *College Women’s Female Friendships: A Longitudinal View*, by Ana Aleman, focused on the affirmation that females gave one another in their years in college, and the difference a female friendship made on women leading new, independent lives as college students. According to this study, females find that their friendships in college (with other women) alleviated much of their stress, as well as an opportunity to receive validation and newfound support for their thoughts and actions. An important aspect of this research found that women of different ethnicities find a significant amount of support from fellow women of color in college that they had not received in the past—especially as a by-product of the predominantly white college landscape in most universities around the world.

The topic of female friendship has so much further to be explored, especially with the addition and integration of the Internet into the world’s vernacular of communication. These sources provide a range of varying opinions about different facets of female friendship. Friendship between women has taken several centuries to evolve into what it is today, and still has so much further to grow in terms of societal acceptance. The friendships between men were much higher revered in society for numerous decades, and
the ancient notion that women are incapable of truly befriending one’s own sex is still a common belief in 2017.

**METHODOLOGY**

**Research**

While beginning the process of studying this thesis and beginning the process of designing the collection, Stater compiled a visual research file of over two hundred photographs she had found with imagery of girls and women from numerous cultures and of different ages interacting together. After looking through these photos, she recorded physical tendencies and trends that she saw throughout the photos. The most repeated imagery she saw included girls braiding each other’s hair, women leaning on each other’s shoulders for support, girls holding hands and making “pinky swear” clasps, and girls pressing their feet together across a space between them. Stater made etchings of the outlines of these shapes by hand, and then in Adobe Illustrator, because she wanted the abstract nature of those shapes to translate into a visual element of the collection.

Through researching the initial literature for the first proposal of this thesis, Stater noted that the aspect in which she wanted to focus on the most was through the information declaring that women had not studied nor researched friendship themselves—due to the lack of respect held for females and female friendships by male-dominated societies. Learning of this fact made her want to conduct her own “research” of what female friendship means to a select amount of women through my own female perspective. So she decided to formulate her own questionnaire and to ask the friends and women in her life a varied amount of personal questions about the friendships in their
lives. This questionnaire would form the basis of this collection, as she decided to ask her friends to hand-write their answers, scan them, and send them back to her, so that she could alter them digitally and compile them into a print to be printed on fabric.

**Samples**

After conducting the majority of her initial research, Stater moved toward working with fabric and creating samples based on her research. After noting the visual of women braiding each other’s hair, she decided to develop a technique to make fabric mimic a braid. Rather than make a textile of braided strips of fabric, she wanted to create a textile that would be subtle and slightly less obvious. She had learned the technique of smocking (using a pattern on the back of fabric to hand sew different sections of fabric to other sections to create a pronounced shape on the front-side of the fabric) while studying abroad, and knew that if she created a pattern on the back of fabric that would “pick up” different pieces of the fabric, she could create a braided pattern. Stater tried multiple shapes and attempts, but finally landed on a two-inch by two-inch grid that would give her the desired effect of braids.

Stater planned on incorporating the “friendship bracelet” into the collection based on the images she saw of girls creating small tokens with each other, as well as her own childhood of making bracelets out of threads and beads to give to a fellow friend. The first samples of this included beading various glass and plastic beads with lettered beads on threads and sewing multiple strands of the beads onto a strip of fabric behind a layer of tulle. Upon the completion of many of these strands, she realized that the beads did not create the impact that she wanted the garments with this concept to have. Stater then
transitioned her idea into creating shapes based on her visual research that could be laser cut into acrylic sheets to make larger “beads” that would then be hand-sewn onto garments—adding a much larger visual impact.

**Sketching**

After she had made several samples, Stater then began to sketch silhouettes based on the samples. She started drawing silhouettes including the smocking and the beading, and her ideas flowed into new silhouettes and new print ideas. While sketching two or three silhouettes, she would then branch off each of those two or three silhouettes into another two or three silhouettes so that the designs and ideas feed off each other while still looking similar and cohesive. Through sketching, Stater realized that she would need some other visual elements added into the collection to make it into the fun, uplifting collection she wanted it to be. She decided to incorporate a floral print based on the visual richness that florals can add, but also wanted to add one for the symbolic meaning behind including many different flowers in one print and its representation of a community of many people coexisting together. She also decided that the collection needed one more graphic print to balance out the femininity from the silhouettes and the floral print.

Sketching out her ideas based on my research allowed me to, then, decide on which fabrics would best elevate this collection. As a designer, Stater typically gravitates to similar fabrics that she knows will produce the desired effect of the silhouettes she has sketched out. Because she wanted light and airy movement in some pieces while also stiff
materials to smock with, she made a list of fabrics that included silk organza, tulle, silk faille, vinyl, silk moiré, cotton sateen, silk charmeuse, and cotton voile.

**Proposal Reviews**

After researching, sampling, and sketching, the next influence on this thesis came from proposing it through the multiple proposal phases of reviews for the Fashion School. Based on the feedback that Stater received from faculty members and teachers, her designs would somewhat alter and morph into another version of her idea. In the initial proposal in March 2017, the feedback she received was that the collection may read too young or may only fit in the junior market. Because of this comment, Stater completely changed her initial color palette, removed the majority of the friendship bracelet sampling, and sketched bolder silhouettes moving forward. In the BFA Review panel in September 2017, the feedback she received was more so focused on eliminating some of the proposed looks and narrowing down the pieces she wanted to make. They agreed on eight looks that she would create, and then she began working on the first trials, “muslins”, of the garments.

**RESULTS**

*Figure 1. Questionnaire*

(1). What first drew you to the best female friend you've ever had? A mutual experience? A mutual friend? Please describe it!

(2). How long did it take for you to trust her?

(3). Do you have (or have you in the past had) a huge group of female friends? What was/is the dynamic of your friendships as a group? Is there a lot of trust or not so much? Has there ever been betrayal?
(4). What is your first memory of feeling betrayed by a female friend? What did she do to hurt you?

(5). How often do you feel hurt or let down by the female friends in your life?

(6). What experience of betrayal has hurt you the most?

(7). Has social media influenced your friendships in any way?

(8). Does social media contribute to any feelings of betrayal or hurt when it comes to your female friendships?

(9). What is your favorite childhood memory with another female friend?

(10). Have you had any friendships fizzle out? Was there a specific reason for it ending?

(11). How long has the longest friendship you've had lasted?

(12). Do you miss any friendships that have ended in your life? Do you miss the friends that have left your life?

(13). What are the qualities that you have found compose a healthy, safe friend and friendship?

(14). What is the happiest memory you have involving your closest friends?

As the motivating design element behind this thesis collection, this questionnaire would add to the element behind the visual print woven in and out of the collection. Stater wanted the answers to these questions to be a literal answer to the question of this thesis. She developed these questions based on my own experiences with her female friends up to this point in her life. After finalizing the questions, Stater sent this questionnaire to twenty women in her life, asked them to hand write their responses in black ink on white paper. Sixteen of the twenty women scanned them in and sent them back to her.
To fully explain the effects of friendship within females, Stater wanted to create a literal explanation of what female friendship is. Of the questionnaire she created in Figure 1, she created this print from the answers from the women that answered the questionnaire. She focused on the negative aspects to their answers and photoshopped those here into one print. This early draft of the print included some sketches she drew of some of her friends, as she wanted to include a colorful element to the otherwise solely black and white print.
In this final version of the friendship text print, Stater made the suggested changes, at her advisor’s advice, to only focus on the positive aspects to my friends’ answers. In the political climate of 2017, she had gravitated toward the negative side of the responses, and wanted to highlight such things in the thesis research, but figured it served a better purpose to work on something with positive meaning. Making the majority of the print into a positive message would elevate the rest of the collection and affect the person wearing the pieces for the better. She also removed the face sketches so that the sole focus of the print revolves around the actual stories about friendships. The final print
includes answers from sixteen women ranging in age from eighteen years old to fifty-five years old. The print’s text varies from favorite memories of childhood play dates to descriptions of characteristics that women admire in other women.

Figure 4. Initial Sketches

Similar to the first draft of the text print, the first sketches Stater drew for the first thesis proposal in March of 2017 revolved around female friendship in negative terms. She focused primarily on the betrayal that can be felt in female friendships. In this initial interpretation of the thesis, she sketched frayed denim and torn fabrics to illustrate the emotions associated with a friend’s betrayal. Most of the silhouettes that were a part of the first sketches were large silhouettes with smaller details relating back to the thesis.
For the first BFA Review on September 2nd, 2017, the sketches in Figure 5 were included in her lineup for the final choices in this collection. After spending the summer working on the design process, these were the final designs that were proposed to the panel. The many aspects of the developed process were included in these sketches: the text print, floral print, smocked pieces, and friendship beads. Of the proposed lineup, the
panel selected 9 looks with suggested edits of pairing the floral pants with the puffer jacket.

Figure 6. Final Sketches

In this final lineup for the revised pieces of this collection, the eight sketches include the edited versions of the text print, floral print, and abstract painted print. The changes that were made after this were in the second look: The underdress changed from a knit dress to a slip dress with the acrylic sequins and a smocked vinyl overdress.
Figure 7. Abstract Paint Print Sample/Final

To add a contrasting visual element to this collection, Stater painted a series of abstract paintings out of the cobalt blue paint used in the floral print. In the beginning of the visual mood boards for this collection, she included a lot of abstract imagery. Inspired by the female artist Caroline Denervaud’s use of this color (who uses the female body in action to create most of her works), Stater wanted to incorporate another print into the collection through her own painting. She painted seven paintings with acrylic on mixed media paper and scanned them into a computer and photoshopped them all into one large surface area.
A repeated image Stater saw throughout her initial research of imagery of women together across numerous cultures was of women braiding each other’s hair. Rather than braiding fabric strips together, she worked on finding a smocking technique to emulate braids in a subtle visual representation. Stater also planned to bead clusters of beads in the valleys of the smocking, but eliminated that plan upon developing the process for the smocking. Figure 8 was the first sample that she created to propose to the BFA Review panel in September 2017.
Figure 9 was one of the muslin smocking pieces Stater made in which she layered vinyl over organza and smocked them together as one piece. This is the technique she used to create one of the dresses in her collection—the final plan of this piece was to
include the floral print she created as the organza under the vinyl. She intended to create a second texture of smocking through layering the vinyl over the organza.

**Figure 10. Smocking Final Sample**

The final piece highlighting the smocking in the collection, Figure 10, was for Stater’s eighth and final look. It took over fifty hours to create this piece, as she created one wide (one hundred inches) piece of fabric by sewing two identical 2.5 yard long pieces together with one seam, fused a single layer of interfacing to the back side of it, drew a two inch by two inch continuous grid on top of the interfacing with the smocking pattern within the grid, and, carefully, hand sewed the smocking pattern. When she
switched from the muslin cotton fabric to the silk faille final fabric, the smocking automatically took a new shape and characteristic—it was much stiffer and much more compact than the previous two muslin pieces had been. It shrank the overall smocked surface by more than a half which left her with a shorter dress than she had intended to create.

**Figure 11. Beading Sample**

As part of her initial visual research, Stater was drawn to the friendship bracelet as a token symbol of childish female friendship. She worked to develop beading samples—like the ones in Figure 11—out of beads that resembled bracelets that girls give each other
as children. The way in which she embroidered this sample was to represent the discontinuity of friendship and how inconsistent it can be. Overall, this embroidery/beading idea was not revisited after the first proposal because it lacked impact, and, as mentioned before, the negative spin on the samples did not fit in with the evolving nature of the collection in the positive interpretation.

Figure 12. Acrylic Laser Cut Sample 1

As an evolution of the initial beading samples, Stater decided to create a type of “beading” in which she had full control over the shape and size of the bead within her collection, so that it would be a direct relation to her thesis. She was looking at shapes and realized that she would be able to use acrylic as a medium to laser cut her own shapes into—to create and mimic sequins. The beads would be of her own choosing and of her
own creation. In her first sample, Stater started with three shapes: half of one heart (similar to that of friendship necklaces worn by young girls), an outline of girls leaning on each other’s shoulders, and a tracing of two girls’ feet pressing against each other. After creating these three shapes, she realized she wanted to add more shapes and colors to this.

Figure 13. Acrylic Laser Cut Final Sample

The final acrylic laser cut sequins became a total of four individual shapes that Stater created in Adobe Illustrator that were then laser cut in six different colored sheets of acrylic, and, finally, were sewn on by hand to four final garments; a bra top, shift dress, and two coats. The four shapes included two hands making a “pinky swear” shape, the side view of two feet pressed against each other, halves of hearts, and the outline of two girls’ heads leaned against each other with their hair over their shoulders. The shapes
were designed based on repeated imagery that was seen throughout all of her initial research—the most repeated image she saw was girls resting their head on each other’s shoulders. The imagery for the laser cut sequins was designed to be more abstract when one looks at the clothing from far away, but more obvious when looked at up close.

**Figure 14. Floral Print Sample 1**

The first draft of this floral print was created in Adobe Illustrator. Including a floral print was important to this collection as a representation of femininity—taking the use of historic floral prints and giving it a modern take in this collection. Including different flowers in one large floral piece added a variety of color and shape to the print,
and to visualize many different flowers, like friends, coexisting in one environment together. Stater did not like the loss of personalization in the floral with the creation of the drawing in the Adobe application, and she planned to change that before printing on all of the fabrics for the collection.

**Figure 15. Floral Print Final Sample**

The final version of this print was a mix of handpainting and Adobe Illustrator. The flowers were handpainted to create an element of imperfection, and the stems were drawn in Illustrator to add an ease and a delicacy to the print. “I Value Her” is a handpainted text Stater added into the print to make the theme of the collection fully throughout each piece.
In the first muslin critique in September of 2017, all of the garments were due without finishings, linings, and in similar fabrics to the final fabric choices. The peer critique revolved around my lack of volume in several pieces, and how Stater should add more of it to a few looks. Another suggestion was to remove the sixth look of a top and skirt and create one fully smocked dress instead. After listening to these suggestions, she moved forward and made different trials of the smocked dress, eliminated the collar from the coat in the second look, and added volume to several garments.
In the second muslin public critique, in November 2017, the garments were fully finished with linings and notions and in fabrics similar to the final fabrics. The developments of my prints and embellishments were also provided during the critique to offer the critics a fully formed view of the collection. Most of the comments from the two critics were positive and affirming—they told Stater to push my collection in the direction she wanted it to go in and to not compromise the “vision.” Some of the suggestions they included were based on her color choices and whether she had enough volume in certain pieces. She changed the color of the puffer jacket to light pink at their recommendation, as well as added volume to the first look so that it leveled up next to the other voluminous pieces.
Figure 18. Final Lineup

The final garments were publicly critiqued by a panel of three industry designers where they chose which pieces would be accepted into the Fashion School’s annual fashion show—thus deciding if one was worthy of receiving a Bachelor of Fine Arts. The comments from the panel were positive. They enjoyed how “fun” the collection was and liked the color palette with the prints. The one constructive comment that they made was in reference to the fifth look, the smocked knit dress, saying that it did not relate well to the rest of the collection. However, when they decided on what should be accepted into the show a couple days later, they cut both the first look and the fifth look from the lineup for the show.
The first look of the collection was composed of a silk organza top with a crepe de chine asymmetrical dress. The dress was created in the abstract paint print—printed on crepe de chine fabric and lined with a cotton shirting with a smocking detail on the left shoulder and a side invisible zipper under the left arm. The top underneath the dress was created in the text print—printed on silk organza with a hook and eye closure in the back.
The second look of the collection is composed of an acrylic sequined cotton denim dress with a smocked vinyl overdress. The cotton denim dress was sewn with a silk faille lining with two straps and an invisible zipper in center back, with clusters of acrylic sequins hand sewn on top of denim with threaded friendship bracelets sewn on as well. The vinyl smocked over dress was hand smocked in the front with sleeves and a snap closure in the back of the neck.
The third look of the collection is composed of a printed knit slip dress with printed tights and a red coat with hand beaded acrylic sequins. The printed knit slip dress was made of the text print, printed on a nylon performance knit material with two straps. The printed tights were also printed onto a knit fabric in the same text print. The red coat shell material was a knit coated in an acrylic coating with two snap closures and a
polyester moiré lining with four layers of cotton insulated batting on the inside for the warmth and volume of the coat.

**Fourth Look**

*Figure 22. Fourth Look*

The fourth look of the collection is composed of an organza and tulle dress with printed text leggings. The dress was sewn with the text print on silk organza for the top layer of the skirt as well as the upper section of the bodice, with the text print on cotton
sateen for the majority of the bodice, eighty yards of tulle underneath the organza skirt with a center back invisible zipper and a red bias tape edge along the neckline, sleeves, and skirt. The printed leggings were also printed onto a knit fabric in the same text print.

**Fifth Look**

*Figure 23. Fifth Look*

The fifth look of the collection is composed of a cotton sateen and organza printed dress. The dress was created out of the abstract painted print on cotton sateen in the
bodice with eighty yards of tulle under the skirt and the floral print on silk organza and a smocked detail with a vinyl overskirt and a center back exposed zipper.

**Sixth Look**

[Figure 24. Sixth Look]

The sixth look of the collection is composed of a polyester moiré puffer jacket with acrylic beading, cotton sateen printed flares, and an acrylic beaded bra top. The puffer jacket shell was created out of a polyester moiré with two snap closures and hand sewn acrylic beading on top with lining in a silk faille with the inside of the coat containing four layers of cotton batting for warmth and volume. The flared pant was created out of the abstract painted print on cotton sateen with vinyl panels on either side.
seam with tulle ruffles and a center back invisible zipper. The bra top was created out of cotton denim with a silk faille lining and a hook and eye closure in center back with hand sewn acrylic beads on top with a link of acrylic beads and jump rings as straps.

**Seventh Look**

*Figure 25. Seventh Look*

The seventh look of the collection is composed of a silk faille smocked dress, a printed knit top, and printed knit tights. The dress was made of silk faille, hand smocked in both the front and back with a silk faille lining and cut asymmetrically to leave the left
arm exposed with an arm hole on the right side. The top was created out of the floral print on a performance knit fabric and the tights were printed with the floral print as well.

**CONCLUSION**

During the final critique, in which the final pieces were worn by women for the first time, several of the models in the looks told me how intimate the pieces felt and how happy they were wearing words that they related to. “These clothes are fun, happy, and interesting, and your meaning behind them can be felt in the pieces.” The goal of creating these clothes was to bring a sense of support to whoever is wearing them. From the initial question of what has made the bond of female friendship so strong? Through the development of this collection, the clothes interpret the truth that women have been able to bear their souls to one another and reach out for shared experience and shared support in times of need. All of the words, in the text print Stater developed from sixteen women, give an explicit description of what female friendship means in 2018 and what is has meant in their lives. The creation of this visual design thesis helps answer the question of how can the development of garments help solve a social issue through the form of a fashion collection. And translating the feelings of many human beings into clothing so that they can be universally felt by any woman, of any age, places this collection in a position of bringing an uplifting explanation of female support into many women’s lives.
WORKS CITED


