

LINDA ÖHRN-MCDANIEL

It Starts with a Stitch

CATALOG

THE EXHIBITION TAKES PLACE AT
TEXTILKAMMAREN, ZORNS GAMMELGÅRD

JUNE 15 - AUGUST 31 2015

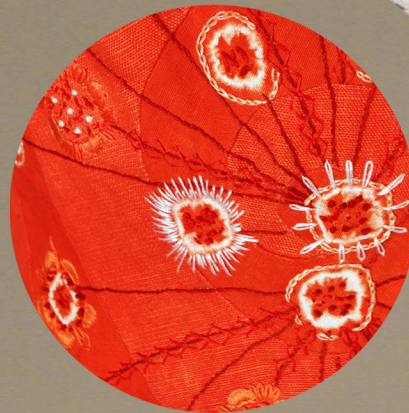
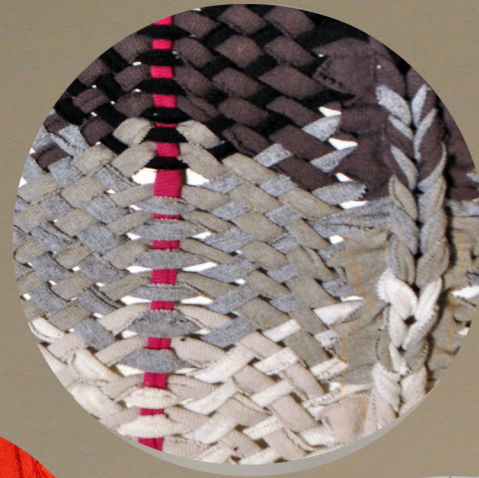
ZORNMUSEET

MORA



Linda Öhrn-McDaniel, born and raised in Sweden, teaching design, patternmaking, clothing construction and knitting at Kent State University in Ohio, USA. During the past few years Linda Öhrn-McDaniel has focused on the knit stitch both as a traditional technique and as the starting point for in woven fabrics. She spends much of her time experimenting and finding new creative solutions. In this exhibition she shows work created from a variety of materials from t-shirts and silk taffeta and a majority of them have evolved from the knitstich.

Linda has shown her work in exhibitions around the world mainly in the USA but also in other countries such as China and Korea. This is her first exhibition in Dalarna and she feels very fortunate be able to be here.





Roots

This dress was started by machine knitting the cords in different natural fibers; cotton, linen, wool and silk, to show the variation of the roots. In thinking about roots in a very literal way I tried to mimic their looseness in the soil by inlaying the cords in the neck and waist. The weaving came from the idea of the intertwining on the roots that happens underground. The last of this to be knitted was the bodice and skirt.

2009

Materials: cords; linen, silk, wool, cotton, neck and waist cotton, linen, skirt and bodice wool



A Friend of Spotty

As a result from a very inspiring workshop outside Örebro a couple of years ago I gained the confidence to experiment with print patterns of different kinds. I was looking for a way to communicate a knitstitch without using traditional line drawing of the stitch. As often in my work I went back to the circular shape. In this dress the dots are handpainted. To create a pattern of stitches knitting around the dress I created varying sizes to work with the shape of the pattern that fits around the body. At the neck and waist I added a row of stitching in holepunched leather.

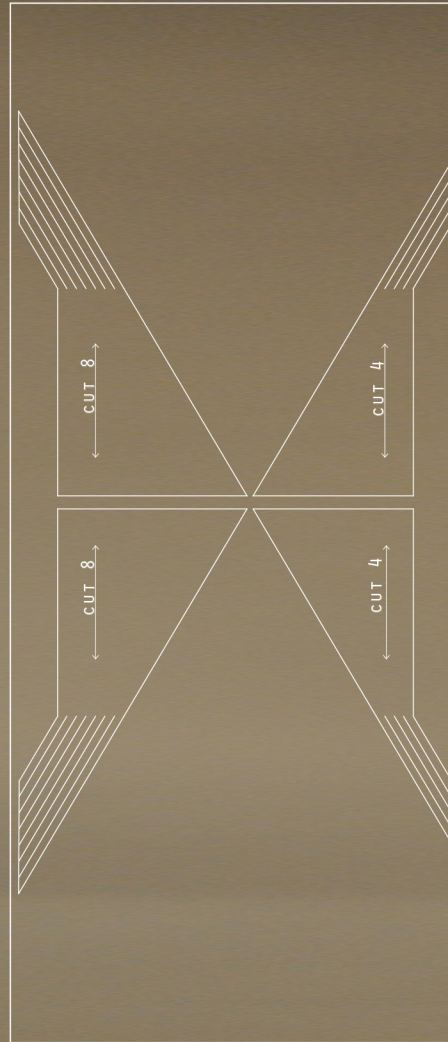
2015

Material: silk taffeta, leather

Knit vs. Woven

The inspiration for this piece came from the shape of the fabric leftover after another dress was cut out. In a world of waste and environmental consciousness it is even more difficult to throw away all the fabric that is left after another garment is cut out. This dress utilized the odd shape of the leftover scraps. The top of the triangular shape was slashed then sewn into spaghetti strips keeping the bottom skirt flares connected to the “yarn” knitted in the bodice. The pattern can be found on the left.
2011

Materials: silk chiffon and silk charmeuse

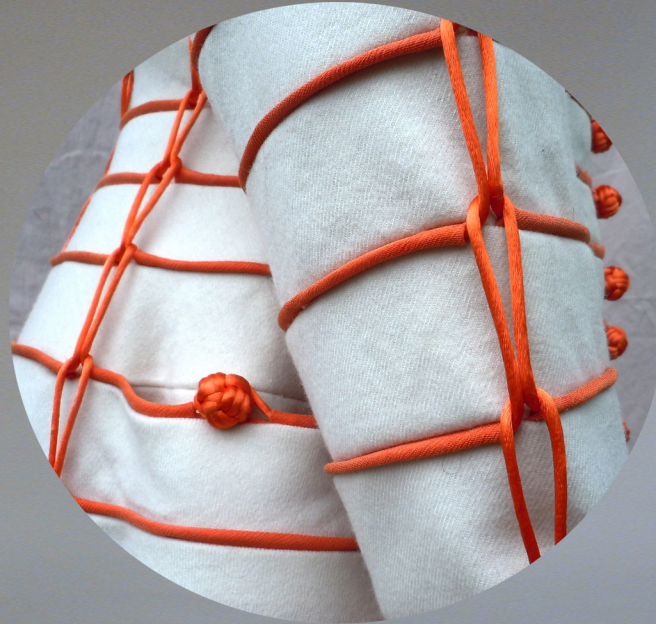




Spiraling through Generations

A dress starting from the idea that culture and craft lives and forms through generation. I started this dress design by draping using two spirals to create the fit and shape of the dress. I choose two linen fabrics; a hand woven sheet and a new piece of cloth. Then handed the fabric with basted pattern shapes to my mother (Inger Öhrn), who tie dyed the fabric following the pattern shapes. After the tie dyed pieces were complete we together designed an embroidery carried out by my 91 year-old grandmother Greta Stenbom and my two children, Justin and Jonathan McDaniel, 3 and 5 years old. The pattern is illustrated in the banner above 2014

Materials: linen fabric and cotton embroidery thread



Translation of a Stitch

Inspired by the idea of translation I thought of fabric structures as the languages of design. The idea was to put one of those languages in focus and give it a new expression by using it as embellishment and make the actual structure the focal point of the coat. The fabric for the coat was going to be a woven therefore I choose to use knit as the embellishing structure. I looked at knit structure and tried to think of how it could translate into the design without giving the typical knit sweater feel. After lots of ideation and testing the final design evolved. The decorative piping is knit together. Each row of piping starts with a hand-tied button that goes around the body knitting up to the row above in even intervals then finishes with the button loop at the end. (2013)

Materials: Wool, silk piping



Shaped by a Stitch

The Knit stitch has become an inspiration in much of my work recently and in exploring the shape and size of the stitch this dress came about. Using the stitch in a woven is something I enjoy as it gives the opportunity to build and push the stitch out is its traditional use. Here the top stitch becomes the collar and then the rest of the rows create the fit of the dress. The closure in the front is also based on the idea of a knit stitch to open just unravel.

2014

Materials: silk satin, silk taffeta

Buttoned Up

120 men's shirt collars buttoned up and linked together in a knit inspired pattern. This dress was an exploration of using a finished shape in this case the collar to create the size of the stitch and combine that with the traditional shapes of a knit stitch.

2014

Material: upcycled cotton men's shirts





T-shirt Dress

How does one wear t-shirts to a formal event? This was one attempt to use the most common garment and turn it into something unique. All t-shirts were used and purchased from the Salvation Army store in an attempt to save the planet from more textile waste. The slashing of the jersey made it roll and cover small stains and holes in the fabric brought on by the previous owner. The cuts in the jersey were planned out to make the size and shape of the dress; narrow waist, flare at the hem.

2014

Materials: used cotton t-shirts

Business or Craft

Where is the fashion industry going? While the mountains of trash are piling up the fashion industry is focused on producing more at lower costs to make higher profits. This dress was done as a commentary on this industry where business is in focus and the craft is losing ground. The idea behind this design was to create a dress where a number of men's shirts create the stitches, rows and shaping of the garment. Through this dress the men's dress shirts and a traditional craft technique such as knitting meeting to form the garment.

2012

Materials: used cotton dress shirts





Knit on Knit

A design developed through exploration of technique initiated by the availability of a laser cutter. In the pattern on the left you can see the front of the dress and one sleeve. The pattern is created as zero-waste so in the accurate scale the pattern fits the full width of a 56" wide fabric. To the left you can see the full front pattern with one sleeve. The shape and detail occurs through the knitting of the strips created by the slashes. By figuring out the height to width proportion of the slashes different effects can be created.

2012

Material: wool jersey

Spotty

The first time I used the circle as inspiration what while studying textile education at Uppsala University in 1997. Since then the circle has been a reoccurring feature in my work in a variety of ways. In this dress I experimented with what makes a knit stitch and how one can see the knit pattern through the organization of the dots. The optical illusion creates a rib pattern if you look carefully. The print pattern is created using Adobe illustrator and Photoshop and printed on a digital textile printer.

2015

Material: cotton





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