

# Quinn Thomas

Design Portfolio,  
September 2024

Student designer and artist  
at Parsons School of Design,  
New York City.

01 A Sewing Room on  
Redstart Drive  
*Graphic Design*

02 Bright Blue Hair  
Feathers and Online Icons  
*Graphic Design, Photography, Creative Direction*

03 For a Better Future  
*Graphic Design, Photography*

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*Graphic Design*

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Apartment Where We'll  
All Turn Twenty  
*Photography (Book)*

# Projects

# A Sewing Room on Redstart Drive

*Graphic Design*

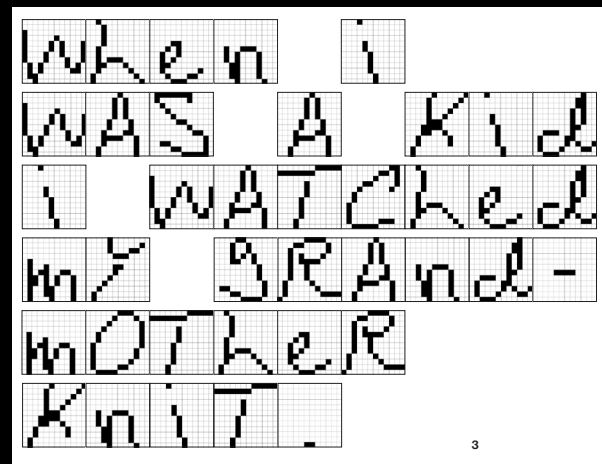
May 2024

*Front and back of  
physical book.*

A book of knitting grids developed from an alphabet which was handwritten by members of my extended family. Looking at ideas of family lineage through craft practices such as knitting, and the way that this kind of knowledge is passed through generations.



Select digital spreads.



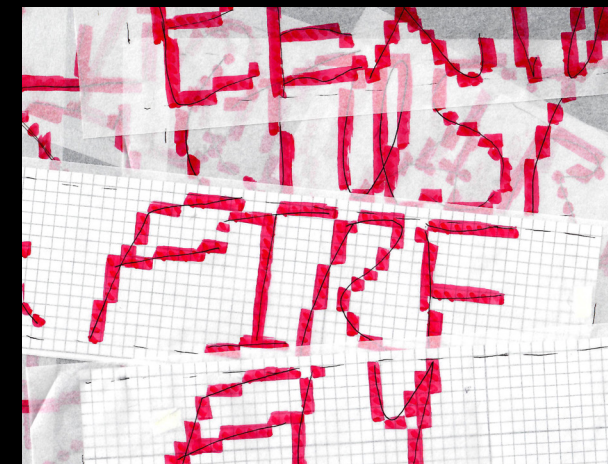
### INTRO

Hello! I'm Quinn, a designer/artist/student in New York. This project stems from missing home, my love for knitting and how I've been using this medium as a way to connect with my community in New York.

When I was a kid, I watched my grandmother knit. Her freshly manicured hands worked skillfully on sweaters and hats and blankets as printed patterns made their home on the stone coffee table. When I think of my family, who I now live about 900 miles away from, I remember these printed knitting patterns I couldn't yet decipher on the coffee table and the kitchen island, fabric squares for quilts laid out on the dining table, and the hum of my grandmother's sewing machine (I didn't have the dexterity for knitting back then, so she taught me to sew). I spent hundreds of hours in that house with my grandparents, sister, my cousins, parents, aunts and uncles, sometimes working on projects with my grandmother, other times just hanging out with my big family. Crafting practices have always helped me to feel closer to the people in my family, so I wanted to bring them into this project. For the past

couple of months, I've been spending most nights on my couch with my roommates and friends as we work away at our respective fiber arts projects and chat about whatever's on our mind. It reminds me of the time spent on my grandmother's couch watching her do the same. It's become my favorite part of each day, a ritual of unwinding, disconnecting from the day and reconnecting with one another while we do an activity that we really enjoy. With my family far away, finding my community in New York has been really important.

This project examines the handwriting of my family members across the country as a way to inform my own hand-knitting practice. I typed all of them, and they each wrote a few letters for me. From the samples they sent over, I selected my favorites - the ones I felt had the most personality - and put them into grid form. There was a long process of making grids by hand, scanning the physical grids into my computer, editing them slightly, printing them again, and then doing that over, and over, and over again until I was left with my favorite 26 letterforms which I felt created a visual language representative of my family. From there, I began to actually knit the letters,



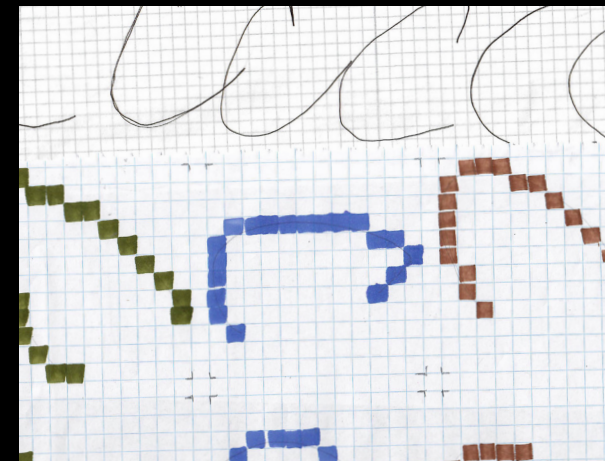
My sisters' "A".

Cast on 12 sts.  
Row 1: p2 with color A, join and p1 with color B, p6 color A, p1 color B, p2 color A. Turn work.  
Row 2: k2 color A, k1 color B, k6 color A, k1 color B, k2 color A. Turn work.  
Row 3: p3 color A, p1 color B, p5 color A, p1 color B, p3 color A. Turn work.  
Row 4: k2 color A, k1 color B, k2 color A, k4 color B, k3 color A. Turn work.  
Row 5: p3 color A, p1 color B, p3 color A, p2 color B, p3 color A. Turn work.  
Row 6: k3 color A, k1 color B, k3 color A, k1 color B, k4 color A. Turn work.  
Row 7: p4 color A, p1 color B, p3 color A, p3 color B, p3 color A. Turn work.  
Row 8: k4 color A, k1 color B, k1 color A, k1 color B, k5 color A. Turn work.  
Row 9: p5 color A, p1 color B, p1 color A, p1 color B, p4 color A. Turn work.  
Row 10: k4 color A, k1 color B, k1 color A, k1 color B, k5 color A. Turn work.  
Row 11: p5 color A, p1 color B, p1 color A, p1 color B, p4 color A. Turn work.  
Row 12: k5 color A, k1 color B, k6 color A. Cast off.

12 → P  
10 → P  
8 → P  
6 → P  
4 → PURL  
2 → PURL

7  
11  
9  
7  
5  
3

← K  
← K  
← K  
← K  
← KNIT



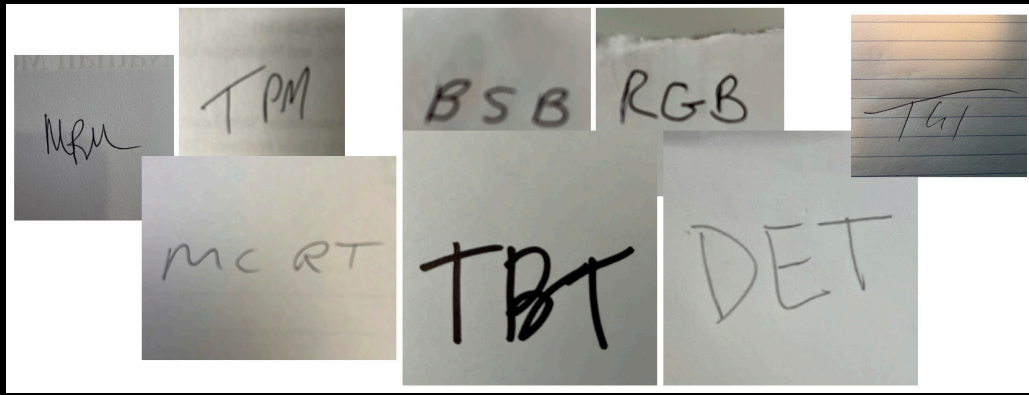
My aunt's "T".

Cast on 12 sts.  
Row 1: p2 with color A, join and p2 with color B, p5 color A. Turn work.  
Row 2: k3 color A, k3 color B, k1 color A, k1 color B, k4 color A. Turn work.  
Row 3: p5 color A, p1 color B, p3 color A, p1 color B, p2 color A. Turn work.  
Row 4: k5 color A, k1 color B, k1 color A, k1 color B, k4 color A. Turn work.  
Row 5: p4 color A, p1 color B, p2 color A, p1 color B, p4 color A. Turn work.  
Row 6: k2 color A, k1 color B, k3 color A, k1 color B, k4 color A. Turn work.  
Row 7: p4 color A, p1 color B, p3 color A, p1 color B, p3 color A. Turn work.  
Row 8: k2 color A, k1 color B, k3 color A, k1 color B, k5 color A. Turn work.  
Row 9: p5 color A, p1 color B, p3 color A, p1 color B, p2 color A. Turn work.  
Row 10: k2 color A, k1 color B, k2 color A, k1 color B, k6 color A. Turn work.  
Row 11: p6 color A, p1 color B, p2 color A, p1 color B, p2 color A. Turn work.  
Row 12: k2 color A, k3 color B, k7 color A. Cast off.

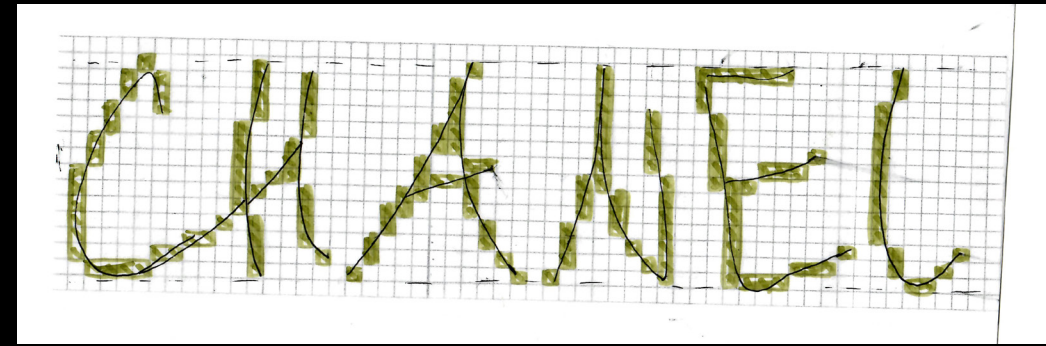




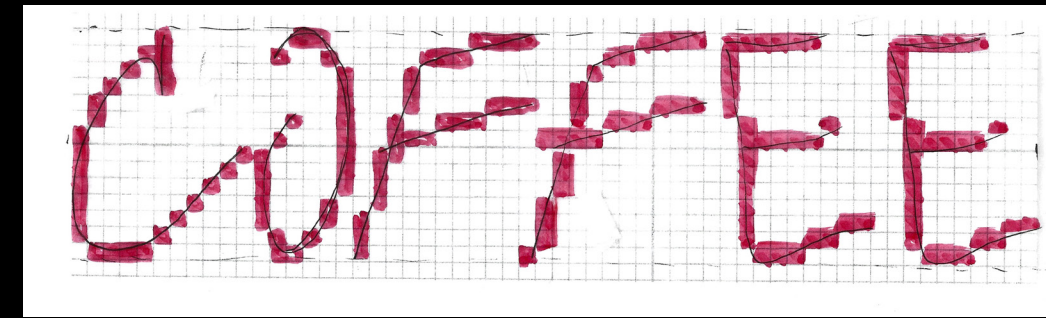
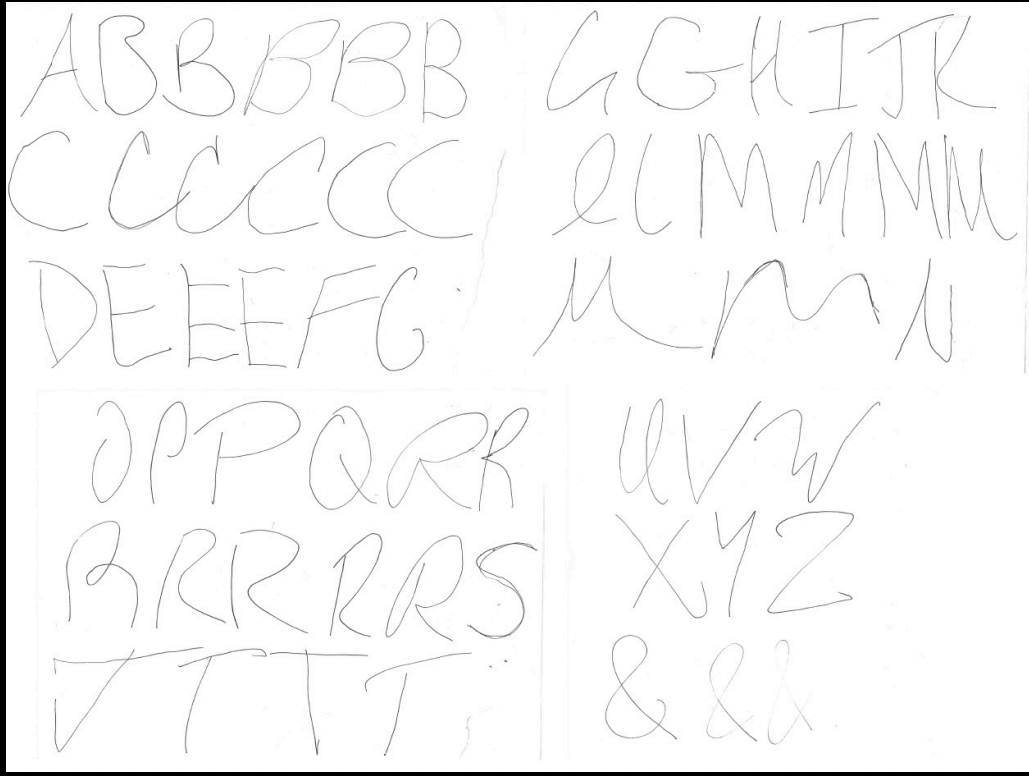
Handwriting samples from my family.



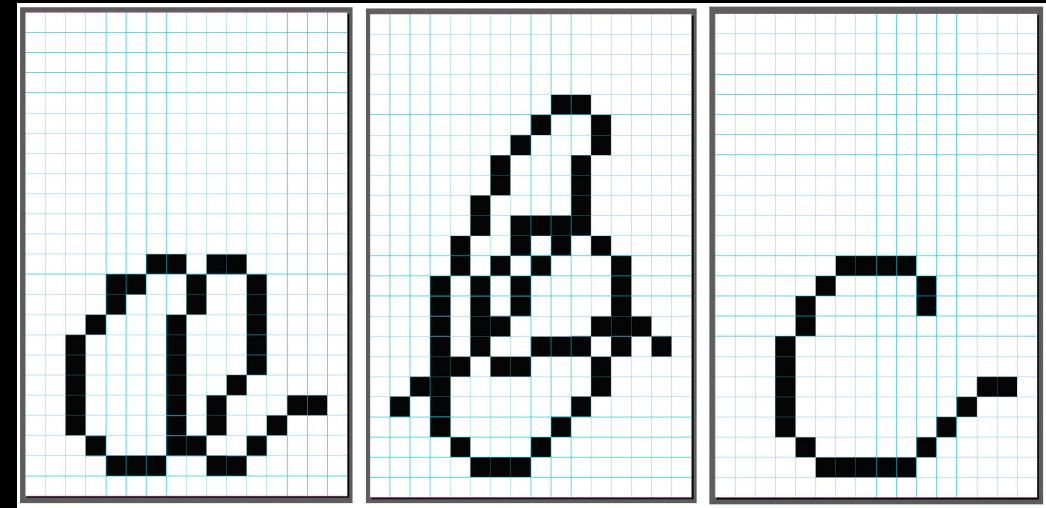
Making words out of the letters.



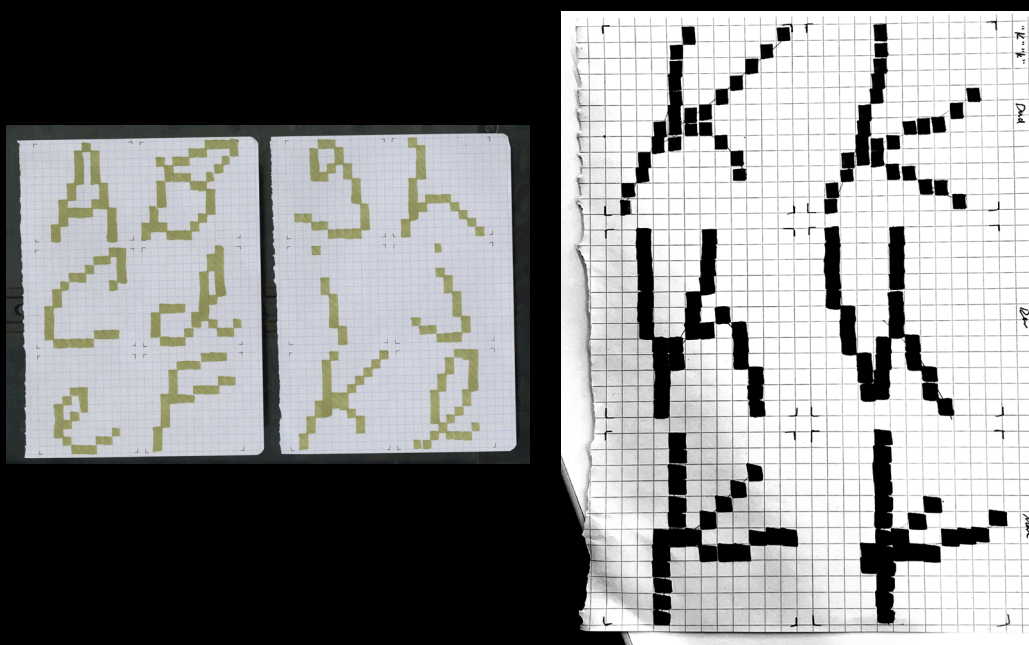
Every letter of the alphabet written by a different family member.



Bringing the grids into the digital space.



Beginning of the analog grid-making process.



Knit samples, following the grids.





# Bright Blue Hair Feathers and Online Icons

*Graphic Design, Photography, Creative Direction*

December 2023

Reflecting on early online identities of my friends and I, Bright Blue Hair Feathers and Online Icons is a project presented as a printed book, a series of large format photographs, and a Tumblr page which begin to look at the personal and collective memories of one generation's interactions with online spaces.





Select digital spreads.

DECEMBER 2023

# Bright Blue Hair Feathers & Online @com

An exploration of the shared social media culture of the early 2010s and the surrounding memories of Gen Z.

OLIVIA THOMAS

# An Intro

Entering my teenage years, I wanted to be part of a really different reality. Online, I found this reality. I made YouTube videos from my modest bedroom, bary lights during the background, and sent them out into the void. Some people knew I was there, through it was cool, others not. Which was fine, I didn't care that much, kind of. I kept my Tumblr a secret from everyone, but I never really thought about it much anyway. I knew more of a website than anything else, getting inspired stylistically and artistically. I found artists and bloggers to look up to, I really wanted to emulate. I feel strongly nostalgic for this time. For my bright blue hair feather and for the first messages exchanged between long-lasting internet friends.

**Artist Statement by Quinn Thomas**

When I was 13 and 14 and 15 years old, I wanted more than anything to live in California. To be part of the saturated, pastel-tinted fantasy world I knew from online. When I finally moved Los Angeles for the first time, I wanted it even more. I listened to The 1975 for the first time bathed in purple LEDs under invisible stars in my Aunt's bedroom. Raindrops on my face by chocolate water was the soundtrack to a summer spent posting photos for people back home. Look where I am! Look what I'm doing.

Somewhere along the line I turned 16 and 17 and 18 and the internet-dictated aesthetics that I obsessed over changed. Los Angeles became New York. Swerving lights, smoke and red neon replaced sun-soaked palm trees and coffee shops. Andrew's in 20, being in the city with a sick ass leather jacket and 17 never got home again. I knew the freedom was always covered in a coat of mystery now, over time music seems changed as the girl who once only existed in my dreams, slip through concrete stairwells, get lost in the corner of a bar, and contrast to the walls of my bedroom in my suburban house where my access to these facts were less closely through the internet.

This book contains accounts of the lived experiences of my friends and I. The rock nostalgia for the time runs deep within all of us. Our scattered memories of objects and people and feelings form a chaotic narrative which charts our online presence in the early 2010s. I had long conversations which were consistently interrupted with collective choruses of "Oh my god" and "that" and "I remember that too".

"In remembering these experiences, both individual and collective, we can begin to pinpoint the ways in which they influence us today."

The bright blue hair feather.

24 25

One of the most vivid memories I have of my own style from that time is the bright blue hair feather I used to wear. I got it put in at the mall and I remember walking around, thinking that was so cool.

I ordered a pack online for this photograph and put the blue one in my hair again, but it only lasted a few days before I got annoyed with it. Honestly though, I did love the cooler older version of my 12 year old self.

OUR MEMORIES OF THE

# 02 Habits

Taking "aesthetic" photos. Posting to Tumblr and Instagram. Having a finsta for your closest friends. Making Youtube videos. Staying up late scrolling on Tumblr for hours. Making internet friends and keeping them a secret from our parents. Wanting to be someone new.

26 OF THE ERA



Of all of my memories from this era, the things that I remember the most vividly are the distinct...

# 10 Style

# 26 Habits

# 38 Music

8



# Finding online communities.

"I feel like having internet friends was my way of connecting with other people."

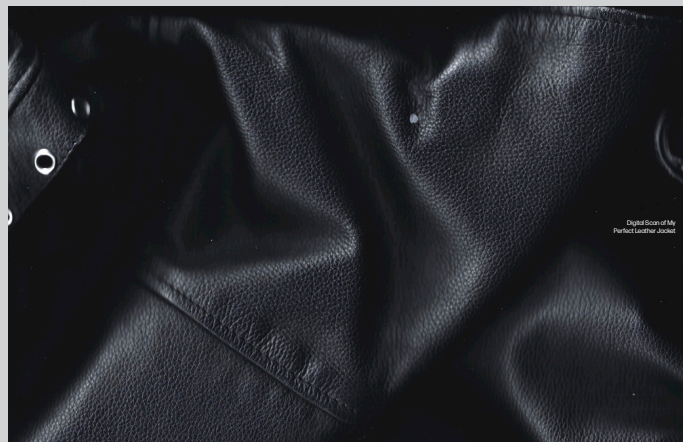
30 31

OUR MEMORIES OF THE

# 01 Style

Hair feathers. Leather jackets. Cheetah print faux fur. Black eyeliner, dark eyeshadow, and a red lip. Pastels. Tennis skirts. Fishnets and knee socks. Doc Martens. Grunge, Pastel Grunge, Indie-sleaze, and Art Hoe aesthetics. Band tees. Galaxy print. Mustaches on everything. That one alien motif. Knee high Converse. Vans. Mom jeans. Flannels. Oversized sweaters. Black and white stripes on everything.

10 OF THE ERA



OUR MEMORIES OF THE

# 03 Music

Pure Heroine by Lorde, Blue Neighborhood by Troye Sivan, The 1975's Self Titled Record, Badlands by Halsey, Born to Die by Lana Del Rey, AM by Arctic Monkeys, I Love You by The Neighbourhood, Marina and The Diamonds, Twenty One Pilots, Cage the Elephant, The xx, Vampire Weekend, GROUPLOVE, MGMT, Broods, 5SOS, Bastille, Phoenix.

38 OF THE ERA

A perfect 2014 playlist, as determined by my friends and I:

The soundtrack to this era of pop-culture featured lots of Lorde, Lana del Rey, Troye Sivan, and Halsey, among others.

Wild  
Troye Sivan  
Bastille  
Halsey  
Fall Out Boy  
The 1975  
Everything at Once  
Sky Ferreira  
Badlands  
Marina and the Diamonds  
Gloria  
The xx  
Vampire Weekend  
Cage the Elephant  
Diplo  
Madeon  
Marina and the Diamonds



Ella on her style inspirations of the era

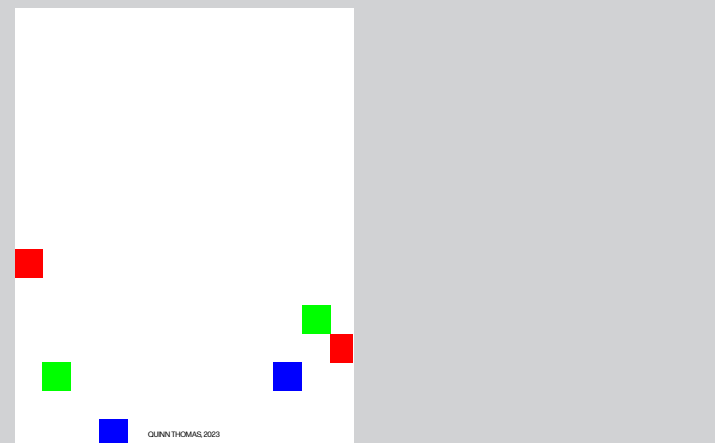
# "Alexa Chung sticks out to me. I loved her. And Lana [Del Rey], Sky Ferreira, too. That grunge kind of aesthetic."

22 23

The contents of this book are a summary of just some of the subjects and memories I've unearthed about this broad topic over the past months. There is so much more to explore, and I plan to continue working on this project.

Any of the topics in this book excite you? Have any strong memories or opinions to share? Get in touch! Message me on Instagram @quinnthomas or email me at quinnthomas@gmail.com.

to be continued...





*A closer  
look.*

Ella on her style  
inspirations of  
the era

**“Alexa Chung  
sticks out to  
me. I loved  
her. And Lana  
[Del Ray], Sky  
Ferriera, too.  
That grunge  
kind of  
aesthetic.”**



Alexa  
Chung



Lana  
Del Ray



Sky  
Ferriera.





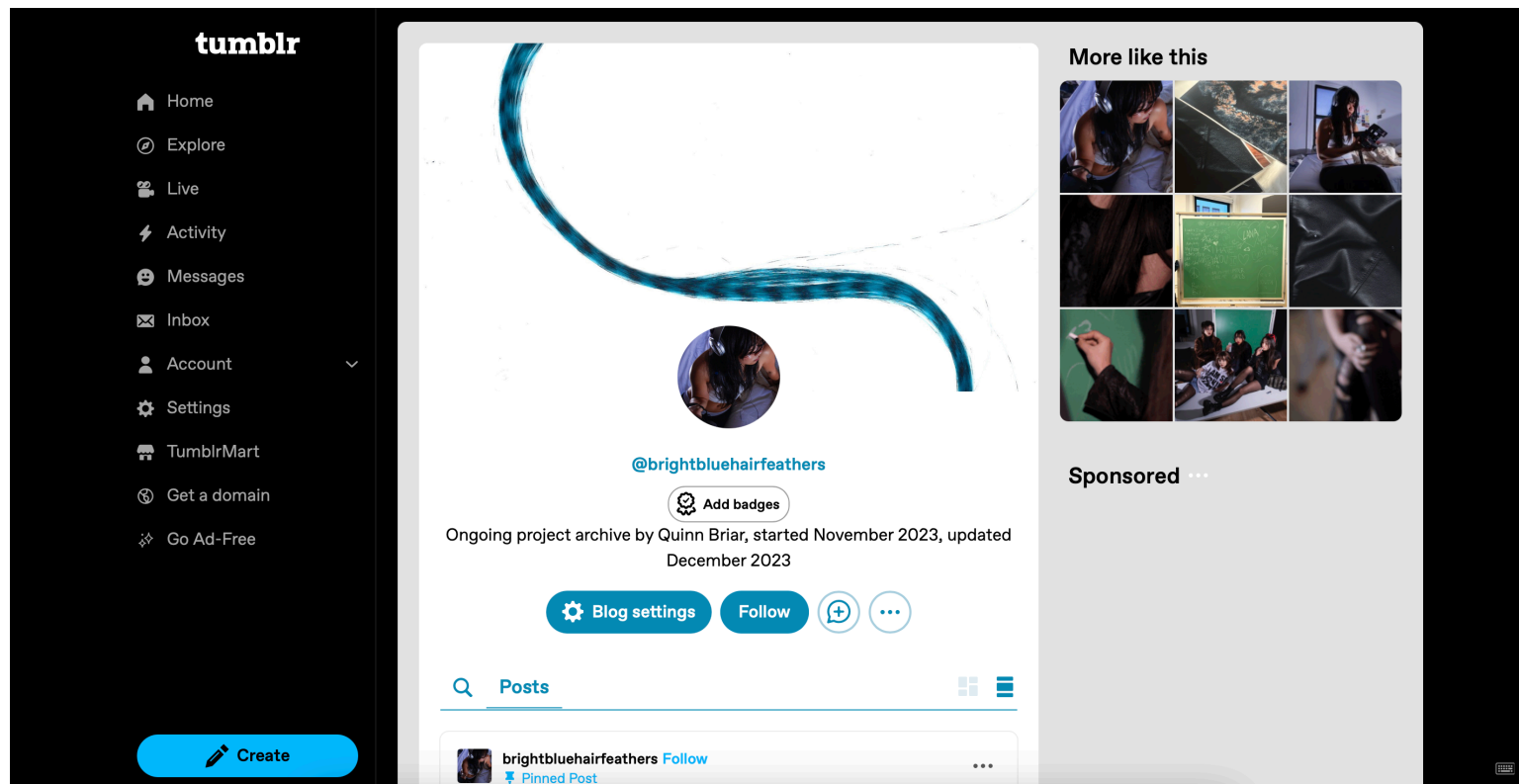


Large format photograph prints, 18x24in

Printed book.



Project Tumblr page.





# For a Better Future

Graphic Design / Photography

May 2023

Cover, select spreads.

Combining interviews, photographs, and research, this magazine focuses on select large-scale issues surrounding climate change and what Gen-Z can do in the face of climate fatigue. Focus on creating simple yet interesting typography layouts, spread designs, and photographing the subjects of my interviews.





*A closer look.*



## Olive Eng-Canty

ON SUSTAINABILITY  
IN HER FASHION  
DESIGN PRACTICE

Quinn: I know that in your practice as a fashion designer, you try to be as sustainable as possible. Can you tell me a bit about your process?

Olive: Yeah! Right now I'm working on a zero waste circular system where I design clothing entirely from textile waste. My goal is to have a partnership with a textile waste collection facility and source materials from them but also give back any textile scraps that are unusable in my practice for them to recycle it into insulation so that it's absolutely zero waste. All of my designs are modular which allows me to use as much of the textile waste as possible because instead of having like a big square of fabric that I can fit the pattern on, I can just cut out little squares of smaller pieces of textile waste, sew them together because it's all modular, and then create the piece out of that. The process allows for a lot of normally unusable textile waste to then be upcycled into new garments. I just really don't want to create new materials or make things out of new materials because that creates a lot of

waste in general. I want to use all of the materials that already exist on the planet that would otherwise go to the landfill. Having a completely circular system where every single part of the design process, every bit of material is considered is cared for is what I really want to do.

Q: Have you done anything - or do you plan to do anything - with dying with food scraps or other natural materials?

O: I did it in my Sustainable Systems class last year at Parsons and it turned out really bad, but that's definitely something I'm interested in. I actually just learned from this short film about different sustainable fashion practices that there's a way to dye fabric without using any water. It's very experimental now, there's only a few machines in the world that can do it, but that is really exciting to me. Obviously natural dye is better for the environment because it doesn't pollute any of our water sources, but at the same time it's still using a lot of water to dye the garment. It's like growing cotton - on one side designing with cotton is great for the environment because it doesn't contain microplastics or oils but the cotton growing process also uses so much water. So is it really that sustainable? What's more interesting to me is water-less dying. But I'm not opposed to the idea of dying with food scraps. It's a cool idea.

Q: Okay, do you think that all designers should be designing with sustainable practices in mind?

O: Yes!!! I literally don't understand how people aren't. I mean, it should just be the standard because the environment is fucked.

We're all doomed if we don't make change and the change isn't just in the designer. There's a lot of designers designing sustainable clothing, but fast fashion is still dominating the fashion industry which is due in part to the customer. But also it's a lot easier said than done, to design sustainably, because there's a lot of other factors. But I'm hopeful that my generation, this next generation of designers, actually have morals and don't just care about money. One of my final projects at Parsons right now is all about circularity and sustainability and I'm hoping that people aren't just like "ugh, okay, I'll try and make a sustainable system" but that they're actually really excited about it and want to incorporate this into their design practices.

Q: Fast fashion is crazy. I feel like people who aren't thinking about these things tend to just forget about, or, purposefully not think about the impact that buying new clothing from fast fashion brands has on the environment.

O: I mean, I was talking with my boss at my internship (sustainable clothing brand, The Series), and she was describing that she feels like "everyone forgets that clothes are made by people, even the fast fashion Shein clothes, there's someone running the fabric through the machine - nothing is completely machine made". It's grossly unrealistic to be charging little to nothing for clothes and when they're as cheap as they are it makes people forget that there are people who hand make the garments who are probably being treated horribly.

Q: Going off of that, why do you think so many brands don't design with sustainability in mind?

O: At the end of the day it's capitalism. Like the way that our economic system is created, money is the ultimate goal for everyone who creates a business. Money is more often than not valued higher than other aspects of the business, like your morals or your mission because unfortunately, you have to make money to keep running your business. And it's just this awkward dynamic between customer and designer where designers want to design sustainably, customers want to buy sustainable clothes, some of them don't, I guess but fast fashion has ruined people's perception of how much clothes should actually cost. And customers are demanding cheap clothes, and the businesses want to stay in business. It's this never ending cycle of getting stuck in fast fashion. Eliminating capitalism is obviously an unrealistic goal, but if people can look beyond monetary values but place their morals above the idea of making more money from their business. I think that's where we'll see real change.

OLIVE ENG-CANTY INTERVIEWED BY QUINN THOMAS, FRANCIE COHEN AND ALEXIS WILLIAMS PHOTOGRAPHED BY QUINN THOMAS

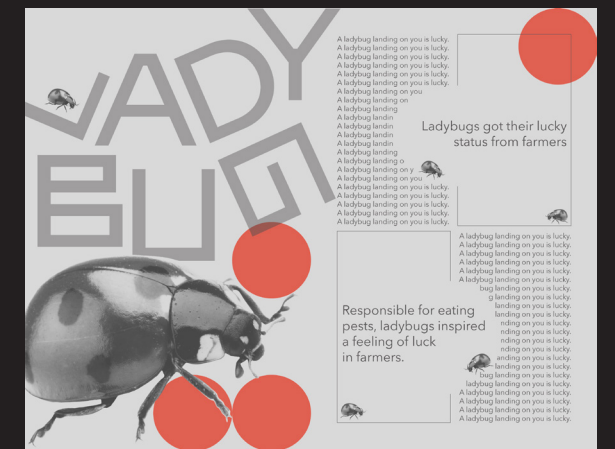
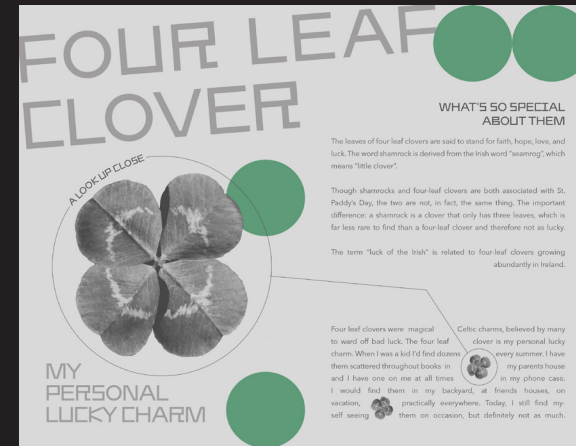
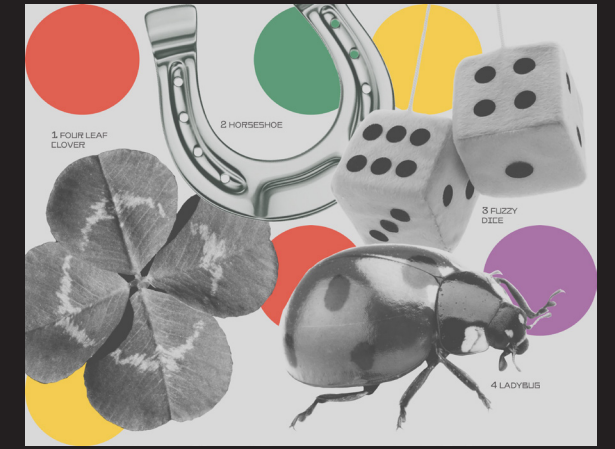


# Lucky Charms Graphic Design

May 2023

*Front and back covers,  
select spreads.*

This typographic zine explores the origins of different iconic symbols of luck, with main focus on typography and layout.



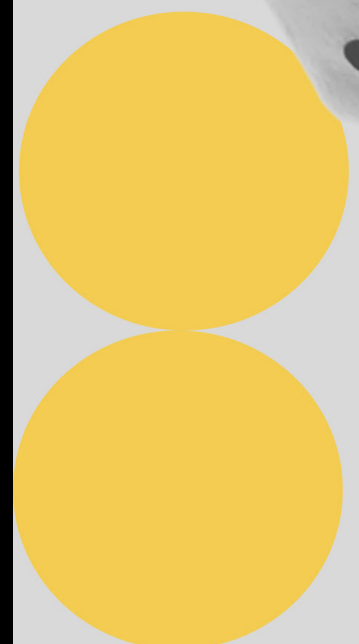


*A closer  
look.*

# FUZZY DICE



WWII



OW - FAD TO KITSCH - WWII TO NOW - FAD

During World War II, fighter pilots would fly missions with terrible odds of coming home again. They'd bring lucky charms with them in the hopes of tipping the odds in their favor. Gambling items like cards and dice were popular charms to bring aboard the fighter planes.

Knowing the WWII tradition, Deccofelt Corp started marketing fuzzy dice to hang on the rearview mirrors of cars in 1959, and a fad was born.

The original fuzzy dice, first used in the 1950s, were white and approximately 3 inches, or 8 centimeters, across. Nowadays, fuzzy dice come in many colors and various sizes.

While the trend of hanging fuzzy dice from your mirror has faded, there are some people who still enjoy the kitschy aspect of this decoration. Nowadays, fuzzy dice for cars come in a range of colors and add a fun pop of color to your vehicle's interior.



# Treasures From the Apartment Where We'll All Turn Twenty

*Photography Book*

November 2023

*Scanned images of  
physical book.*

Printed photo book filled with digital scans of objects found around my first apartment and portraits of the people who inhabit it. Celebrating change and acting as a time capsule of the first year in a new space.





*A closer  
look.*





Treasures From the Apartment  
Where We'll All Turn Twenty  
*Continued*

*Digital spreads.*





*Thank you!*

Quinn Thomas  
Portfolio, 9.24

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