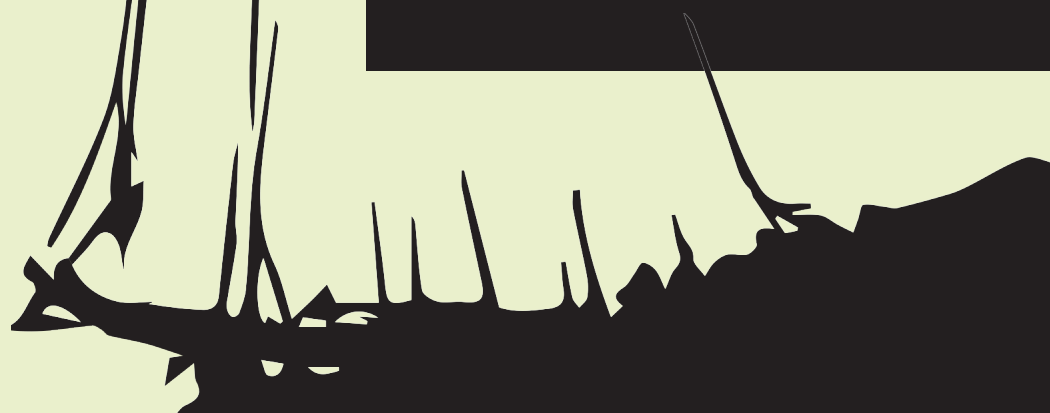




Lynne Quesnel



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Bend before you Break

Outgoing, bilingual, creative person who takes pride in all the work she accomplishes. Passionate, hardworking and takes initiative.

EDUCATION

2014- 2016 Lasalle College Montreal, Qc
Fashion Design/ Costuming DEC
Focuses on the technical and industry standards for creating garments, along with learning how to maintain creativity and work in a group environment.
Going through the steps to bring a character from the concept phase into a fully developed costume head to toe.

2012- 2013 Gordon Robertson Beauty Academy
Beaconsfield, Qc
Diplome D'etude professional
Focuses on the technical and creative process of learning hairstyling, along with learning how to hold onto a professional and safe working environment.

2009 - 2012 Nova Scotia College of Art and Design
Halifax, Ns
Bachelor of Fine Arts – Major Fashion, Minor in Drawing
Goes through the concept being building fashion from the ground up and creating a physical manifestation of a concept through clothing. Focus on technical aspects of the design process, critical thinking and problem solving.

2007 - 2009 Dawson College Montreal , Qc
Fine Arts DEC – Major in Painting and drawing, Minor in computer Arts
Focus on creative process along with the end product results.

WORK EXPERIENCE

September 2013 – present Mobile, Montreal area, Qc
Mobile Seamstress and Hairstylist services
Travel to clients houses for hair services; cut, colour and style.
Travel to client to pick up and fit clothing for alteration or measurements and concept for custom made clothing or costumes.

November 2013 – August 2014 Zig Zag Coiffeure, Pierre-found, Qc
Hairdressing assistant
Cash, key holding responsibilities, customer service, cleanliness of the store, washing clients and applying colour. Preparing customers for colour or cut.

June 2013 John Abbot theater department, St-Anne-de-Bellevue, Qc
Hairdresser and stylist
Cut and styled 4 actors hair for their roles in a hamlet inspired play.

June 2012 – June 2015 Stitch It, Point Claire, QC
Fit Expert
Opening and closing shifts, key holding responsibilities, cashier, customer service, sales.
Focused on Fitting customers, tailoring clothing to their shape or creatively altering a clothing so that they flattered the customer.

September 2009- May 2012
Fashionably Dead, Halifax, Ns
Assistant manager
Opening and closing shifts, key holder responsibilities, cashier, customer service, sales, general tidiness and organization of stock, receiving and placing orders.

SKILLS

Organizational skills – great at planning for long term and short term projects, always keeping notes and creating clear systems for a smooth execution of each task.

Time Management – able to sort through all tasks and prioritize, divide work accordingly and plan the entire day or project in advance.

Leadership skills – can effectively coach and train others, lead by example, communicate, listen, given and follow through with direction.

Problem Solving skills – successfully think creatively in order to overcome obstacles, using peers as resources and open mindedly accepting suggestions.,

Communication skills – capable of creating a strong, clear and concise message both verbally and in writing.

SPECIAL SKILLS

Microsoft Office & Microsoft Excel
Driver's License
Bilingual: Fluent in English (spoken and written), fluent in French (spoken).

Availability offered upon request

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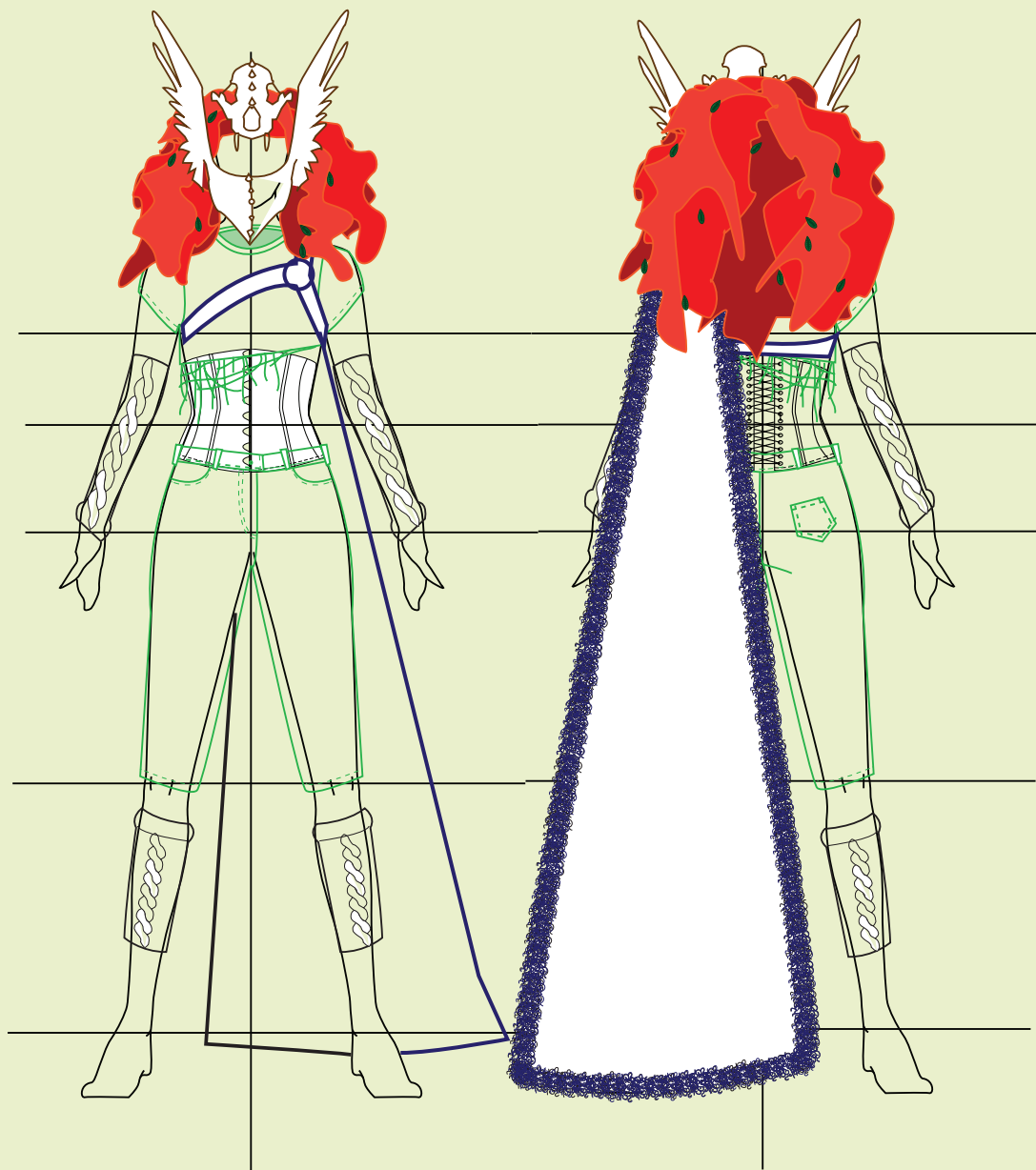
WitchCraft



This very odd looking house, with its green rolling hills, gave me the impression of an old highland backdrop. The doors leading to a magical place, each one a different experience to be had. The doors are a symbol of choice, and how every choice leads us in a different direction in life, be it good or bad. The tranquility of this image leads me to link it to a Celtic druid. A woman who knows the world has moved passed Mother Nature, and longs for nature to be embraced once more. This image felt very moody to me. The stronger the emotion in the image, the more visual concepts comes to mind. There feels like a story is hidden behind each door, and we have only to push it open to explore. But along with this feeling of adventure and the unknown is the feeling of loss. It's as if these doors will lead to the past, when Mother Nature ruled and those that spoke and worshipped her were powerful. Our sorceress is the keeper of those doors. She looks after the portals, existing in tangent with this power. The Celts built structures of wood, and lived in the rolling hills and forests so as to stay in touch with the mother goddess. This character is like the doors, she is a reincarnation of her past self, growing and then returning. She remembers each life, memories that are doors to the past. Which is why she lives in isolation out among the plains, she feels the most comfortable here. The house is also firmly connected to the ground, which allows this nature sorceress to be in constant contact with the earth.

This sorceress is a priestess of the old religion, a religion that believed the power came from the earth, that there is the circle of life. First you are born, you take from the earth to live and then you die and given back to the earth so that it may live. a never ending cycle of birth and rebirth, reincarnation, again the balance of nature. However, because she has this power, every time she gets reincarnated, she remembers her passed lives, which gives her wisdom long beyond her years. She has power given from the mother goddess to guard the portals of time. This means she is static in the flux of time. She remembers what once was even as the present evolves; she walks the rolling hills and wanders in mother earth's great playground. This eternity is lonely, while she is not alone; she is the only one that remembers. While her and Mother Nature. She does not shun the progress of time, but she does not embrace it with open arms. She is a tranquil person, soft spoken, but not meek. She breaths nature, and reacts violently to its corruption or destruction. She guards the portals, hoping to show the future the error of their ways, in hopes of a return to perhaps a bit more appreciation to the mother goddess. She pulls energy from the ground to cast her spells. She pulls the warmth from the ground to create, and cold from the water to destroy. She uses the bounty of nature.

Celtic background means historically druids in Gaul. They worshipped the mother goddess. And while the most known figures historically associated with druids are priests, they were also law keepers, doctors and poets. This translates into the sorceress in that she is the keeper of knowledge, of the ways to the past. The druids were seen during the Iron Age, mostly in Gaul, Ireland and Britain. Leaders of their communities. The Iron Age was around 500 BC. Most notable clothing from that time is the long sweeping dress with little structure, and the Celtic knot intricacies. Because they favored the goddess so much, they are really earth sorceress. Though it is known that they performed both human and animal sacrifices. The symbolism of the skull headpiece or the antlers is strong iconic druid imagery. This will be seen in the headdress she wears. The climate historically has not changed too much, which is why they are often seen wearing cloaks or ponchos. The morning fog and the chill night air is a strong fashion influence. Another iconic imagery is the raven. This pagan religion, like others of its time, believed ravens to be the carriers of both knowledge and memory. Using this as a pattern, tattoo or embroidery on her dress would allow this symbolism to come through in her character without being so literal in concept. Because they never had any written recording of their history, the druids ceremony and entire culture is not well known. There is documented cases from romans, and other written societies, but mostly they are a mystery, which allows a great deal of freedom in the creation of this character.





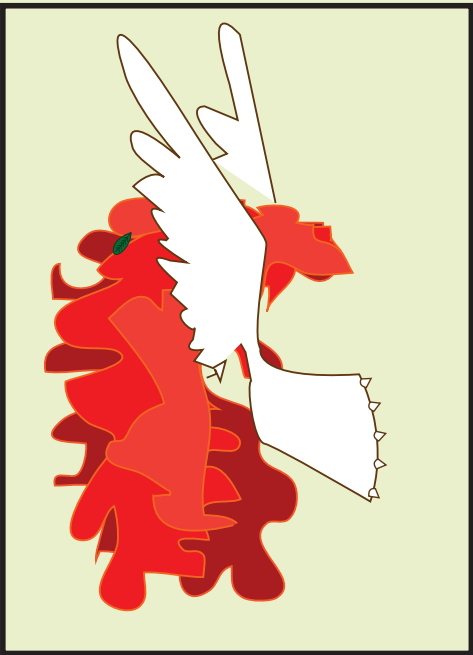
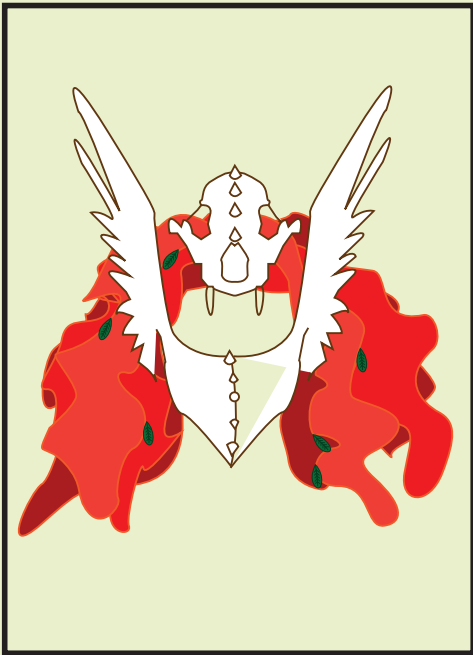


Before
Distressing
&
Patina



Beginnig of
Distressing
&
Patina

Description: Bear skull headress. Attached onto a band that has hair sitched into it in layers. Creates silhouette through teasing and textured hair. Lower face mask constructed to lay on ears with wings coming through behind. wings peak out over mass of hair.



Historical



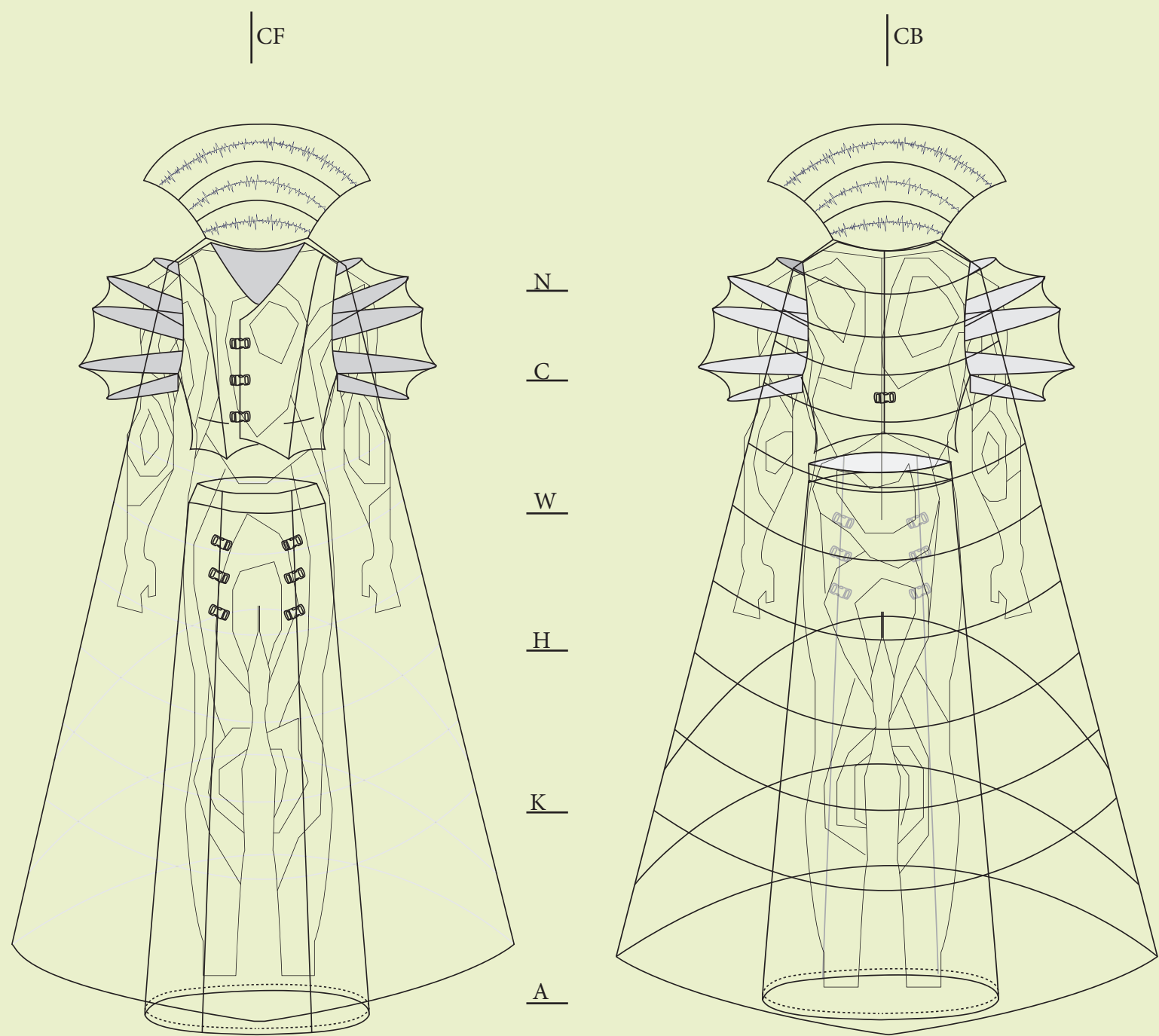


The project allowed for a lot of technique and historical research. The sleeve length and shape were a factor when creating the look, along with the correct bustle shape for that era. Creating a bustle petticoat was the most challenging aspect of this project. After trying less sturdy options for wiring, Hoop wire was suggested. Having never worked with this material, there was some trial and error, but working with it turned out to be simple and an excellent choice.



The year is 1875, Paris. The lady of Artois, a tenacious active woman of the day, is looking for a day dress that will allow her to stroll the grand promenade on a warm summer afternoon. She does not like all the frill and layered monstrosities that are in fashion at the moment. Not a boorish amount, but a simple day dress with enough trims to be fashionable. Lightweight linen and pale pastels are the order of the day. d

Humanity 2,0



Description: ankle length A-line skirt. Waistband with 2 openings along front style lines with 3 clips on each side. Vest style jacket with left side overlap, accordian sleeves. 3 clip front closure system. Opera cape with high structured collar ties at the throat . Stread bodysuit as under-layer, with sturups for feet. Spray paint tie dye heat vision effect.

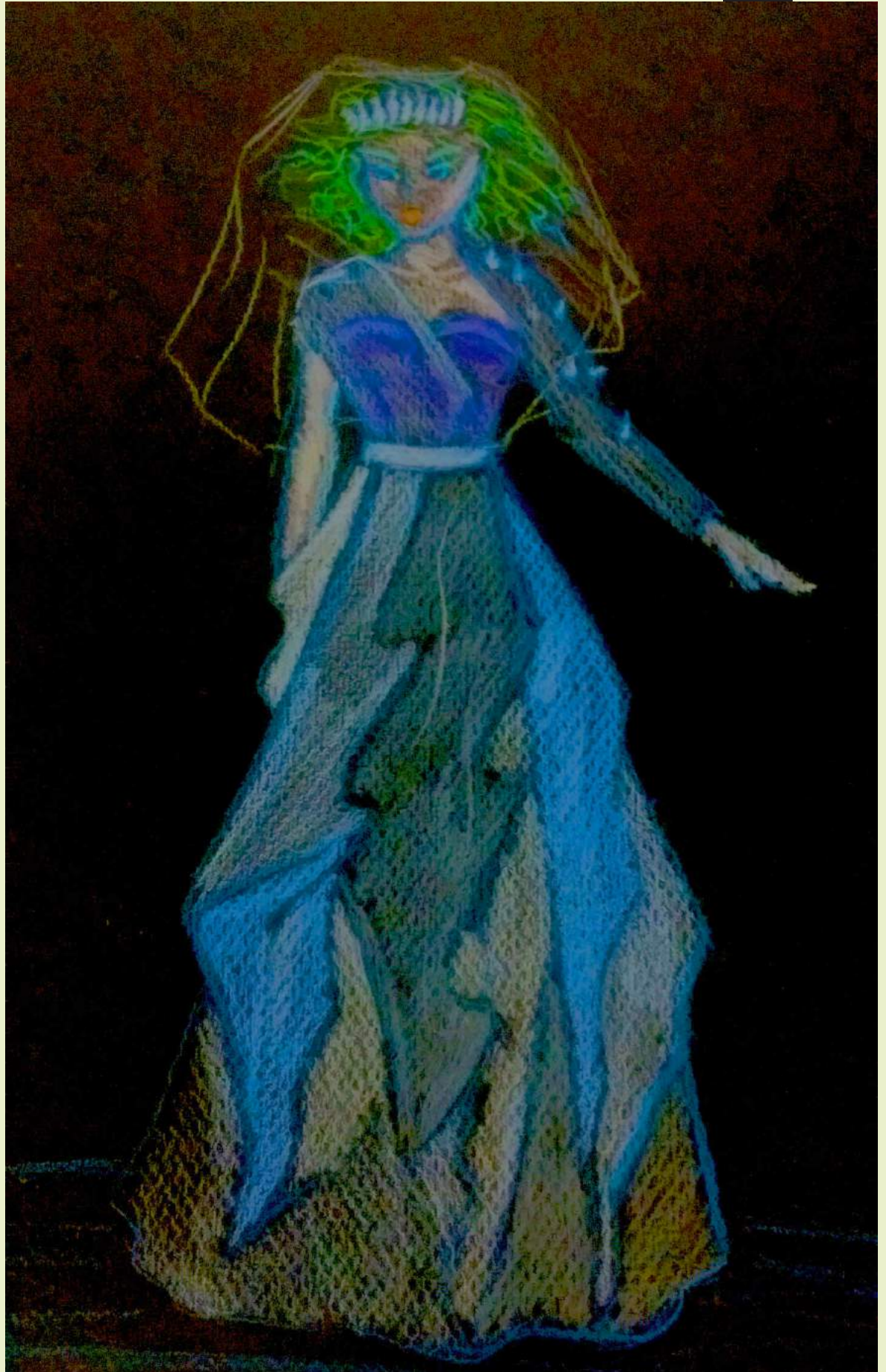




Goblin Queen

The Ecosystem this costume is based around is Cavern, and the type of costume is a spectacular prototype, an outfit for the operatic stage. Requirements being something that can be seen clearly from afar, as well as something that clearly defines the character. After determining the direction in which the project was heading, I thought in terms of theater production, what type of character would be living or found in a cavern environment? That was the constant question I had in mind while researching plays and past productions. The enchanted forest play was a big inspiration with their fantastical costumes. It became apparent that the only type of character that would live in a cave would be a fantastical character, and from there I determined that I wanted a very strong dramatic type of character, which led me to the final concept of Goblin Queen.

The Goblin queen, Honesta Antro, is a strong woman that looks to be in her early 30s or late 20s, though she is much older. She is wiry and tall. Stubborn like the rocks she lives around, she doesn't leave her caves for anything. She is content when alone, and aggravated when bothered by the outside world. She is the type of character the heroes go to at the end of the second act to make a deal that will help them win the day. But things never go as planned. She has magic, and can grant wishes, but be careful with your words, because you may not be saying what you mean.



Bust

Waist

Hips

Knees

Ankles





Summer Wedding







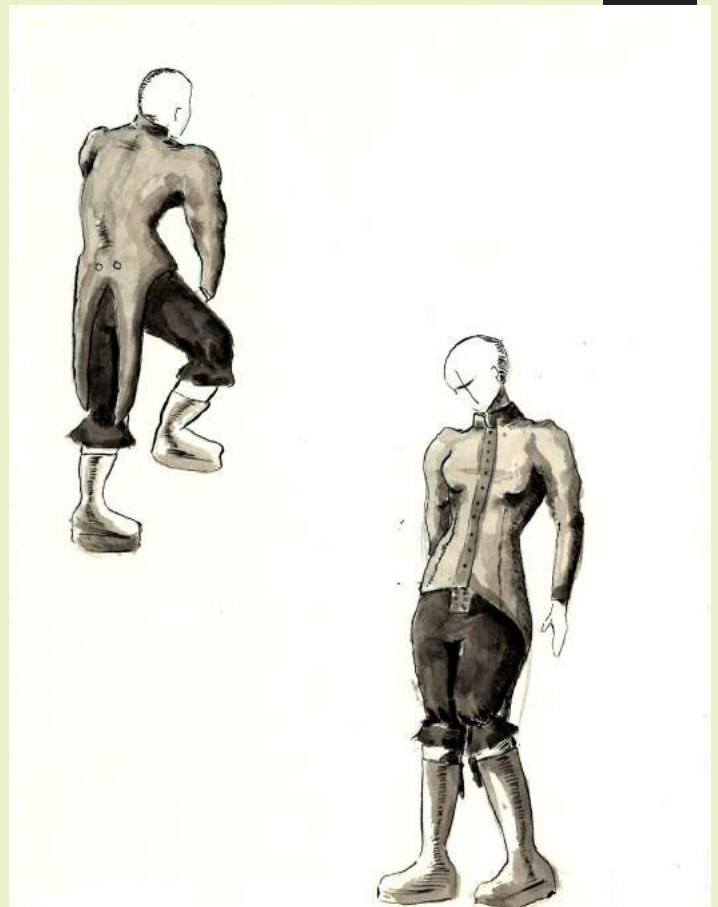
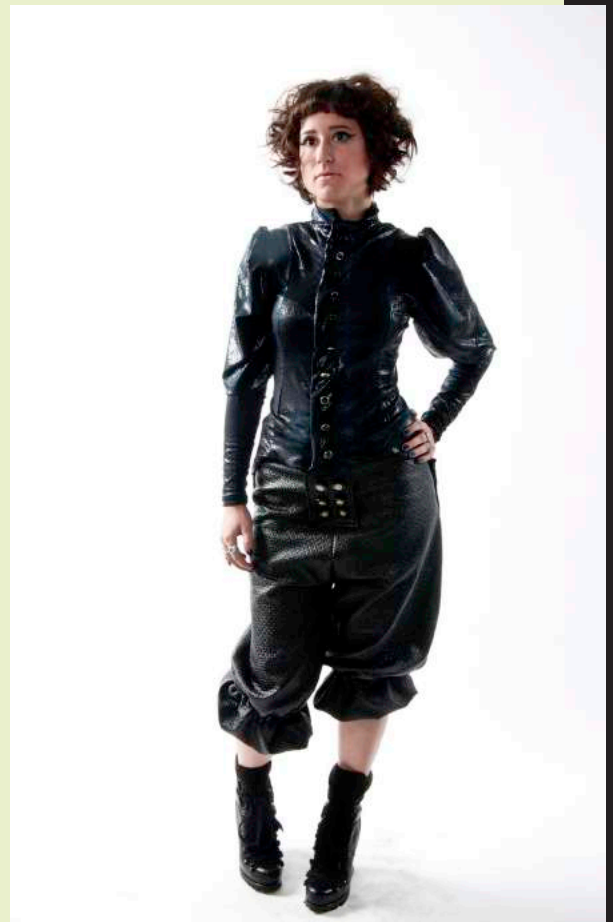
The Sovereign



The Heir



The Page



Bend Before



You Break

