International Textile and Apparel Association 2006 Juried Design Exhibition
International Textile and Apparel Association

2006 Design Exhibition Catalog

“Confluence of Culture”
Members of the ITAA Design Exhibition Committee:

- **Design and Aesthetics Committee Chair:** Sherry Haar, Kansas State University
- **Curator and ITAA Mounted Exhibit Chair:** J.R. Campbell, Centre for Advanced Textiles, Glasgow School of Art
- **Lectra/ITAA Live Gallery Chair:** Annemarie Walsh, University of the Incarnate Word, Texas
- **Submissions Chair:** Melanie Carrico, University of North Carolina at Greensboro
- **On-site Judging Co-Chairs:** Janet Hethorn, University of Delaware; Sheri Dragoo, Texas Woman’s University
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- **Vice-President for Scholarship:** Nancy Owens, California State University-Northridge
- **Conference Chair:** Beth Wuest, Texas State University - San Marcos
- **ITAA Mounted Exhibit Committee:** Melinda Adams, University of the Incarnate Word; Vince Quevedo, Oklahoma State University
- **Lectra/ITAA Live Gallery Committee:** Teri Lopez, University of the Incarnate Word; Robert Mitchell, Mitchell Productions
- **Standard Sizing Statement for Call:** Kathy Mullet, Oregon State University; Sheri Dragoo, Texas Woman’s University
- **Steven Stipelman Liaison:** Sandra Keiser, Mount Mary College

Target Market Category Jurors:

- **Bibi Okoh** is a senior designer for St.Eve Int’l, and has been designing underwear collections for eight years. Aside from her day job she concentrates her free time creating a line of hand knit and crocheted toys for children. She lives in Brooklyn, New York.

- **Karen Barbieri** is the design manager of RTW for Kohls. She directs three distinct brands including Apartment 9 (contemporary lifestyle), Sonoma (updated weekend), and Croft and Barrow (classic lifestyle). Karen has been designing for over 13 years working in New York City for most of that time for companies which include Saks Department Store Group and Ellen Tracy. Karen has a BA in fashion design with a minor in business management from Kent State University.

- **Karen M. Guthrie** is the Chairperson of the Department of Fashion Design and Merchandising at Virginia Commonwealth University. She has taught retail buying, product development, fashion merchandising, advanced store development, supervision and management, and fashion promotions at VCU since 1984. She is the co-author of *Perry’s Department Store: A Product Development Simulation*.

Fiber/Wearable Art Category Jurors:

- **Dr. Anne Bissonnette** has served as Curator of the Kent State University Museum for the past ten years. She holds degrees from The Union Institute and University (Ph.D. in Museum Studies and History), The Fashion Institute of Technology (M.A. in Museum Studies of Costumes and Textiles), The University of Montreal (B.A. in Art History), and LaSalle College (Diplôme d’Études Collégiales in Fashion Design). Anne has taught fashion design in different countries and created over 30 exhibitions on costume history and fashion design.

- **Gabrielle** was Assistant Curator for Palos Verdes Art Center’s Wearable Expressions Fourth and Fifth Biennial International Juried Wearable Expressions exhibitions of wearable art, will curate the Sixth in February of 2008 and was guest curator of Art 2 Wear for the City of Los Angeles Department of Cultural Affairs in collaboration with Los Angeles World Airport, February through May of 2006. She has organized and presented more than 40 runway shows of wearable art throughout Southern California.

- **Dr. Mee-Sung Choi** is a Fashion/Wearable Artist who has previously won Lectra Premiere Vision first place award in the ITAA Design Exhibition for a piece titled “Beautiful but Strong Message from a Green Butterfly.” She has been a Professor in the Department of Costume Design, Dongshin University for 18 years. Recently, she started to work as a program manager of Korean Research Foundation.

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### Undergraduate Student Fiber/Wearable Art Category

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Designer</th>
<th>Affiliation</th>
<th>Page</th>
</tr>
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<tbody>
<tr>
<td>Artemis Greek Goddess of the Hunt</td>
<td>Brooke N. Gibson</td>
<td>Auburn University</td>
<td>5</td>
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<tr>
<td>Coke Culture</td>
<td>Jennifer Kirk</td>
<td>Oregon State University</td>
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<td>Manipulation of Tyvek® in Texture, Color, &amp; Form:</td>
<td>Jennifer McKelvie</td>
<td>Missouri State University</td>
<td>6</td>
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<td>Full-Length Smolder</td>
<td></td>
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<td>Fuego Rosa</td>
<td>Veronica C. Muniz</td>
<td>Auburn University</td>
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<tr>
<td>The Romanov Collection</td>
<td>Rachel L. Oliver</td>
<td>Dominican University</td>
<td>7</td>
</tr>
<tr>
<td>Ole Glory Derby Dress</td>
<td>Heather Schmidt</td>
<td>Colorado State University</td>
<td>7</td>
</tr>
<tr>
<td>KaiT's Royal Whimsy</td>
<td>Kaitlyn E. Thomas</td>
<td>Colorado State University</td>
<td>8</td>
</tr>
<tr>
<td>If She Sews She Knows</td>
<td>Ashley H. Warren</td>
<td>Auburn University</td>
<td>8</td>
</tr>
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<td>Coat of Many Colors</td>
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<td>9</td>
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### Graduate Student Fiber/Wearable Art Category

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Designer</th>
<th>Affiliation</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
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<td>Paper dress</td>
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<td>Leaves</td>
<td>Ruth E. Huff</td>
<td>Colorado State University</td>
<td>10</td>
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<tr>
<td>Spectacularly Incognito</td>
<td>Adriana G. Petrova</td>
<td>Cornell University</td>
<td>11</td>
</tr>
<tr>
<td>Poetic Confessions</td>
<td>Candace E. Weekley</td>
<td>Auburn University</td>
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### Professional Member Fiber/Wearable Art Category

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Designer</th>
<th>Affiliation</th>
<th>Page</th>
</tr>
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<tbody>
<tr>
<td>Modern Victorian</td>
<td>Catherine M. Black</td>
<td>Florida State University</td>
<td>12</td>
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<td>Pennycircles</td>
<td>Elizabeth K. Bye</td>
<td>University of Minnesota</td>
<td>12</td>
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<td>Moving Through</td>
<td>J.R. Campbell</td>
<td>Centre for Advanced Textiles, Glasgow School of Art</td>
<td>13</td>
</tr>
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<td>Oops, Sorry</td>
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<td>Centre for Advanced Textiles, Glasgow School of Art</td>
<td>13</td>
</tr>
<tr>
<td>Rhapsody for Blue and Red</td>
<td>KyeongSook Cho</td>
<td>Washington State University</td>
<td>14</td>
</tr>
<tr>
<td>Faces of Heart Disease</td>
<td>Sherry J. Haar</td>
<td>Kansas State University</td>
<td>14</td>
</tr>
<tr>
<td>Nomad</td>
<td>Hanna Hall</td>
<td>Kent State University</td>
<td>15</td>
</tr>
<tr>
<td>A Tribute to New Orleans</td>
<td>Janice B. Haynes</td>
<td>Delta State University</td>
<td>15</td>
</tr>
<tr>
<td>Juxtaposing Jacquards</td>
<td>Tracy E. Jennings</td>
<td>Dominican University</td>
<td>16</td>
</tr>
<tr>
<td>A Happy Blending of the Oriental Idea and Western Costume Style: A Top</td>
<td>Youn Soon Lee</td>
<td>Yeungnam University, Daegu, South Korea</td>
<td>16</td>
</tr>
<tr>
<td>with Korean Traditional Game Board(Yutpan) and Skirt with Korean</td>
<td></td>
<td></td>
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</tr>
<tr>
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<td></td>
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<td>Levels of Confession</td>
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<td>Kent State University</td>
<td>17</td>
</tr>
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<td>Camouflaged Confessions</td>
<td>Noel Palomo-Lovinski</td>
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<td>17</td>
</tr>
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<td>Bridezilla</td>
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<td>18</td>
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<td>Ole’i</td>
<td>Vincent G. Quevedo</td>
<td>Oklahoma State University</td>
<td>18</td>
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<td>Autumn Leaves</td>
<td>Carolyn C. Schactler</td>
<td>Central Washington University</td>
<td>19</td>
</tr>
<tr>
<td>Laura’s Bouquet</td>
<td>Janice Stauffer</td>
<td>University of Nebraska-Lincoln</td>
<td>19</td>
</tr>
<tr>
<td>In the Spirit of the Deer Tail Dress</td>
<td>Barbara L. Trout</td>
<td>University of Nebraska</td>
<td>20</td>
</tr>
</tbody>
</table>
## Undergraduate Student Target Market Category

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Designer</th>
<th>Affiliation</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>We're Gonna Party and Have Fun</td>
<td>Quham O. Adeniyi</td>
<td>Cornell University</td>
<td>20</td>
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<td>Lolita</td>
<td>Rebecca J. Batt</td>
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<td>21</td>
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<td>Architettura</td>
<td>Kari P. Christiansen</td>
<td>Iowa State University</td>
<td>21</td>
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<td>22</td>
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<td>Short and Saucy</td>
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<td>22</td>
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<td>Almost Evening</td>
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<td>23</td>
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<td>Laura Domholt</td>
<td>University of Minnesota</td>
<td>23</td>
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<td>Liquid Pewter</td>
<td>Andrea Dotzauer</td>
<td>Mount Mary College</td>
<td>24</td>
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<td>Kristin A. Dudley</td>
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<td>Military Metal</td>
<td>Melissa M. Ebel</td>
<td>Mount Mary College</td>
<td>25</td>
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<td>Pour Renover la Tradition</td>
<td>Sarah French</td>
<td>University of Minnesota</td>
<td>25</td>
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<td>Autumn Crush</td>
<td>Jadelynn J. Gore</td>
<td>Purdue University</td>
<td>26</td>
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<td>Seasonal Adaptation II</td>
<td>Brenda M. Greene</td>
<td>University of Delaware</td>
<td>26</td>
</tr>
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<td>Eveningwear and Organic form: Gowns inspired by</td>
<td>Gretchen Hambke</td>
<td>Kent State University</td>
<td>27</td>
</tr>
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<td>the Palos Verdes Ecological Reserve</td>
<td></td>
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<td>E.J. Harrington</td>
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<td>27</td>
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<td>Poinciana</td>
<td>Hazel J. Herrera</td>
<td>The University of Alabama</td>
<td>28</td>
</tr>
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<td>Industrial Deco</td>
<td>Tara L. Hissam</td>
<td>Virginia Commonwealth University</td>
<td>28</td>
</tr>
<tr>
<td>My Life</td>
<td>Regina D. Hodges</td>
<td>California State University Northridge</td>
<td>29</td>
</tr>
<tr>
<td>Phantasmagoria</td>
<td>Lisa E. Hutchinson</td>
<td>Drexel University</td>
<td>29</td>
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<td>Faith</td>
<td>Erica J. MacCrea</td>
<td>Iowa State University</td>
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<td>Jane Jetson</td>
<td>Cara Miller</td>
<td>Oregon State University</td>
<td>30</td>
</tr>
<tr>
<td>Asymmetrical Caplet and Ruff Suit Jacket</td>
<td>Kristen D. Morris</td>
<td>Colorado State University</td>
<td>31</td>
</tr>
<tr>
<td>Mangrove Extraction</td>
<td>Lindsay L. Moser</td>
<td>University of Nebraska - Lincoln</td>
<td>31</td>
</tr>
<tr>
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<td>Michelle G. Murbach</td>
<td>Purdue University</td>
<td>32</td>
</tr>
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<td>Shelley</td>
<td>Mary Jane Murphy-Bowne</td>
<td>Burlington County College</td>
<td>32</td>
</tr>
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<td>Michelle L. Pendzich</td>
<td>Mount Mary College</td>
<td>33</td>
</tr>
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<td>Aubergine</td>
<td>Alania Shea</td>
<td>Oregon State University</td>
<td>33</td>
</tr>
<tr>
<td>Artemis’ Revenge</td>
<td>Katherine T. Stephens</td>
<td>Mount Mary College</td>
<td>34</td>
</tr>
<tr>
<td>Romance Falls</td>
<td>Katherine T. Stephens</td>
<td>Mount Mary College</td>
<td>34</td>
</tr>
<tr>
<td>Japanese Team Costume</td>
<td>Lindsay Strange</td>
<td>University of Minnesota</td>
<td>35</td>
</tr>
<tr>
<td>Dessert for the Eyes</td>
<td>Katherine R. Tuttle</td>
<td>Florida State University</td>
<td>35</td>
</tr>
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<td>Candy Dots</td>
<td>Courtni E. Tyre</td>
<td>The University of Alabama</td>
<td>36</td>
</tr>
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<td>Cassidy L. Vineyard</td>
<td>University of Nebraska</td>
<td>36</td>
</tr>
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<td>Strut</td>
<td>Cassidy L. Vineyard</td>
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<td>37</td>
</tr>
<tr>
<td>Ride with the Devil</td>
<td>Megan Wannarka</td>
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<td>37</td>
</tr>
</tbody>
</table>
### Graduate Student Target Market Category

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Designer</th>
<th>Affiliation</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shattered Kaleidoscope</td>
<td>Laurabeth Allyn</td>
<td>Florida State University</td>
<td>38</td>
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<td>Destitute Luxury and the Contemporary Nomad</td>
<td>Ann M. Burton</td>
<td>Drexel University</td>
<td>38</td>
</tr>
<tr>
<td>Laced Back Wedding Dress with Beaded Tails</td>
<td>Ruth E. Huff</td>
<td>Colorado State University</td>
<td>39</td>
</tr>
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<td>Summer Sunset</td>
<td>Marianne T. Krupiczewicz</td>
<td>Florida State University</td>
<td>39</td>
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<td>Pimpawan Kumphai</td>
<td>Oklahoma State University</td>
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<td>Jung Soo Lee</td>
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<td>40</td>
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<td>Ascot Gavotte</td>
<td>Mia T. Murphy</td>
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<td>41</td>
</tr>
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<td>Waterfall</td>
<td>Jinhee Nam</td>
<td>Oklahoma State University</td>
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<tr>
<td>In Bloom</td>
<td>Cora D. Smith</td>
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<td>42</td>
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</table>

### Professional Member Target Market Category

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Designer</th>
<th>Affiliation</th>
<th>Page</th>
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<tr>
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<td>Catherine M. Black</td>
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<td>42</td>
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<td>Dia Jacket</td>
<td>Della Reams/Sally</td>
<td>Michigan State University</td>
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</tr>
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<td>Demouvoir 2</td>
<td>Janet Hethorn</td>
<td>University of Delaware</td>
<td>43</td>
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<td>ReMake 1</td>
<td>Janet Hethorn</td>
<td>University of Delaware</td>
<td>44</td>
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<tr>
<td>Personal Adaptation</td>
<td>M. Jo Kallal</td>
<td>University of Delaware</td>
<td>44</td>
</tr>
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<td>Egyptian Fantasy</td>
<td>Rosetta S. LaFleur</td>
<td>University of Delaware</td>
<td>45</td>
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<td>Yhe-Young Lee</td>
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<td>46</td>
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<td>46</td>
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<td>Nora M. MacDonald</td>
<td>West Virginia University</td>
<td>47</td>
</tr>
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<td>Holy Mola!</td>
<td>Mary Jane Matranga</td>
<td>Purdue University</td>
<td>47</td>
</tr>
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<td>Renae's Aspen Grove</td>
<td>Sonya Meyer</td>
<td>University of Wyoming</td>
<td>48</td>
</tr>
<tr>
<td>Echoes of the East '06</td>
<td>Hyunshin Na</td>
<td>Part-time lecturer, Seoul Women's University</td>
<td>48</td>
</tr>
<tr>
<td>Heart Waves</td>
<td>Linda M. Ohrn</td>
<td>Kent State University</td>
<td>49</td>
</tr>
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<td>inda M. Ohrn</td>
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<td>49</td>
</tr>
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<td>Circular Fit</td>
<td>inda M. Ohrn</td>
<td>Kent State University</td>
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<tr>
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<td>Marian O'Rourke-Kaplan</td>
<td>University of North Texas</td>
<td>50</td>
</tr>
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<td>QuadGard Phase V Body Armor</td>
<td>Semra Peksoz</td>
<td>Oklahoma State University</td>
<td>51</td>
</tr>
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<td>Puzzle Peace</td>
<td>Carla J. Perez</td>
<td>University of the Incarnate Word</td>
<td>51</td>
</tr>
<tr>
<td>Seber Blooms (Eggplant Blooms)</td>
<td>Eulanda A. Sanders</td>
<td>Colorado State University</td>
<td>52</td>
</tr>
<tr>
<td>Flapper Fun</td>
<td>Carolyn C. Schactler</td>
<td>Central Washington University</td>
<td>52</td>
</tr>
<tr>
<td>Sister Nanchita</td>
<td>Sherry A. Schofield-Tomschin</td>
<td>Kent State University</td>
<td>53</td>
</tr>
</tbody>
</table>
Curatorial Statement for the 2006 International Textile and Apparel Association Design Exhibition:

The 2006 ITAA Design Exhibition is a visual reflection of the “Confluence of Culture”. The Exhibition itself demonstrates the coming together of a great variety of creative approaches, manifested in fiber, fabric and garment structures. Functioning like the center point of an hourglass, the Exhibition is a tangible transition point where all of these various paths converge and through the viewing of the work displayed emerge back out into a multitude of new cultures and cultural interpretations.

The action of culture, to cultivate, has significance for this year’s Exhibition as well. As artists and designers, we are giving visible form to our ideas as a means to communicate, to connect, to help our ideas grow and to elicit responses. As an academically-based group, when we submit our strongest ideas for review, and they are shown in a mounted exhibit and live gallery format, we are cultivating our audience, attempting to help them understand not just the individual pieces that are on display, but also the greater role of textiles and clothing art/design scholarship. The academic design culture we are building is communicated to others and viewed through various cultural lenses (both in the sense of the cultures of disciplines and the cultures of ethnicity). As we address all of the other areas of study within ITAA how are we ‘speaking’ as a design community to members of these other groups? How are we speaking to the academic culture at large through our ITAA Design and Aesthetics perspective? How are we perceived by persons from other external domains who have no particular knowledge or interest in textiles? The concept of culture relies on perception.

It has been my goal as the Curator for the 2006 ITAA Design Exhibition to celebrate the individual works that are shown as great representations of the ‘cultural’ understandings from which they are generated. By encouraging and including undergraduate and graduate student work, we are visually demonstrating our respective domains and our influence on the field. I am often extremely gratified in processing and preparing the accepted work for display, as I start to see the patterns and visual cues that emerge from our professional members’ work and express themselves in elements of their students work. The institutional influences are often quite clear. For instance, there is commonly a technologically-driven set of pieces that are included from Cornell University; Spectacularly Incognito by Adriana Petrova is a perfect example. The colorfully rich and sensual hand-knit influences of Vince Quevedo have shown up in his sponsored graduate student Hae Jin Gam. The very carefully draped and constructed gown titled Liquid Pewter by Andrea Dotzauer speaks clearly to her instruction as an undergraduate student at Mount Mary College. As always, the student designs accepted from Drexel University are conceptually rich and structurally complex and precise. The variety of silhouettes, interpretations, materials and methods demonstrated in the Exhibition are impressive, ranging from hand-cut cola cans to computer-driven patternmaking for acrylic mirror panels to couture-draped silk satin.

It is important to also critically reflect and analyze how the works that we accept and display represent our culture. The jurors who have been selected to review the submissions are the first and most important part of this reflection and analysis. The submission and review process is probably the most complex and rigorous of any juried exhibition in the textile and apparel realm. Acceptance rates for work submitted to the ITAA Juried Exhibition are consistently less than 50%, and are often closer to 25% in the professional member submissions. The work shown should be regarded highly, and yet we must consistently be searching for ways to increase our constituency of artists and designers who submit their work to the Exhibition.

As Curator for the Exhibition this year, I was adamant that the ITAA Mounted Exhibit be displayed in a proper gallery format for a period of time that extends beyond the dates of the annual conference. The work displayed in the Lectra/ITAA Live Gallery show will be recorded and displayed on screen in the gallery as well. In this way, all of the work will be accessible to a larger and more public audience. It is my belief that continuing this initiative is crucial if, as a culture, we want to be perceived by an external audience and expand a critical understanding of our community.

We have been fortunate to partner with the Southwest School of Arts and Crafts, in San Antonio, Texas to display the work for this year’s exhibition. Let’s continue to increase this type of partnership with academically and professionally organized gallery/display environments.

J.R. Campbell
Research Fellow
Centre for Advanced Textiles
Glasgow School of Art
Contact: JR.Campbell@gsa.ac.uk
Artemis Greek Goddess of the Hunt
Brooke N. Gibson, Auburn University

Inspired by my husband’s woodworking, I wanted to experiment with relating the structure of wood to bodily curves. My goal was to create a Greek huntress who, because of her closeness to nature, presents the ultimate picture of feminine beauty and strength.

The clear grain of the wood was left unvarnished to provide a natural link to the forest. The grain’s continuous flow around her body presents her rightful place as one of its inhabitants. The tubular shape allows her to move swiftly as a strong huntress and guardian of creatures. Foundation dress draped and sewn; veneer strips ironed onto fabric. Veneer sheet scored with Xacto knife to give shape to front bodice, holes punched for lacing the corset.

Veneer edge banding with adhesive backing, 25” x 90” sheet of veneer with adhesive backing, walnut wood stain; leather string; muslin, interfacing, thread. 35” bust, 28” waist, 38” hip

Coke Culture
Jennifer Kirk, Oregon State University

From the product known around the world, Coke Culture represents the recognizable red and white cans of Coke Cola. The red and white are evident even when they are deconstructed.

Developed for a draping class, this design was constructed on the dress form using individually cut triangles of Coke cans. To complete the outfit, a coordinating purse was made. Though this design is easily worn, a close inspection of the shaping and construction are necessary to appreciate this design.

Each piece is wrapped in a heavy clear tape to make the garment wearable. Pieced together with over 1000 jewelry jump rings. Jewelry clasps were used in the back.

Coke cans, tape, jump ring, jewelry clasps bust: 35”, waist: 26”, hip: 38”
Manipulation of Tyvek(r) in Texture, Color, & Form: Full-Length Smolder
Jennifer McKelvie, Missouri State University

Fed by my addiction to salvage yards, steel manufacturing plants, and demolition sites, I have constructed this collection utilizing industrial materials and imagery. Burning piles of waste motivated the development of the “Full-Length Smolder” design.

I executed this concept by creating asymmetrical lines, fit to flare, and sharp shoulder points. The 9’ width rolls of Tyvek(r) enabled unique pattern cutting techniques, including princess lines that extend the entire length of the jacket from front to back without the use of horizontal seams.

Tyvek’s(r) thermoplastic properties allowed me to manipulate its shape and surface texture with controlled application of heat. Each pattern piece was then painted with acrylic. These techniques provide a sculptural quality that sanctions the structure of designs to be reborn as freestanding forms, each with its own skin and identity.


Fuego Rosa
Veronica C. Muniz, Auburn University

Inspired by Spanish flamenco dancers, Fuego Rosa means fire rose. My design goal was to experiment with subtle color gradation; to assemble skirt pieces that would suggest the fluidity of an ensemble dancing with only gentle movements; and to juxtapose a rigid bodice for an upper body held still.

The skirt pieces’ values of light pink to crimson fade one to the other like petals and contrast the gold bodice; together, their richness suggests the potential for a self-confident, sensual, and romantic performance. The silk charmeuse throughout reflects light, and the layered pieces move softly.

Natural white 100% silk charmeuse and silk/charmeuse spandex blend; five shades of acid dye; buttons to cover; bodice interfacing, stiffening fabric, boning; clear elastic. Skirt foundation and 5” x 7” silk pieces cut then dyed: bodice and bloomer yardage dyed then cut. Depending on hue, silk boiled or machine washed for dyeing. 36” bust, 26” waist, 35” hip Hip 37
The purpose of this piece was to further explore an interesting technique for creating fabric that I learned through my internship with designer Pamela Penney. I had also never created anything as extravagant as a ball gown, and I was interested in working with formal wear.

This textile collage works well with formal designs because the mixing of several fabrics creates a rich, new textile. The best way for the textile to be the focal point was to create a dress with simple lines that didn’t distract the eye from the fabric of the dress.

The dress is gold silk. The textile overlay is scraps of velvet, cotton, stretch polyester blends, cord, and chiffon. The petticoat is cotton and netting.


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Ole Glory Derby Dress
Heather Schmidt, Colorado State University

The inspiration for this ensemble was the Kentucky Derby. I love the thought of women wearing big hats and hoop skirts. I took a trip to the dollar store and discovered a whole end cap full of star and stripe plates. I could see it as I was walking up and down the dollar store isles.

Styrofoam plates, paper bowl, tank top, white raffia, eyelets, hair spray, blue pixie dust, metallic stars, blue swimming noodles, tape, and hot glue.

Cut the edges off plates, then taped them together using a circle skirt flat pattern and a tank top as bases. Metallic stars connected the seams of both. A paper bowl was covered plate.

Bust: 38” Waist: 26” Hip: 38”
**KaiT’s Royal Whimsy**  
Kaitlyn E. Thomas, Colorado State University

I was inspired to utilize surplus industrial findings in a nontraditional way. Heavy-duty, metal zippers create the bodice of an evening gown through exploration of contrast in design; the contrast was further investigated with the use of chiffon as a fashion fabric, and surface techniques such as painting and beading.

The objective was implemented by creating a structured, corset-like bodice from industrial zippers, while a skirt and partial bodice lining was created from pleated chiffon. Contrast was apparent between the weights and properties of the findings and textiles, as well as the surface effects, detailing, and embellishments utilized.

Materials included zipper-by-the-yard (tape, metal zipper teeth, pulls, and stops), 100% polyester pleated chiffon and satin; acrylic paint and glass beads served as embellishment.

The zipper bodice was created using draping, hand basting, and a machine embroidery stitch with a zigzag stitch. Bust: 36” Waist: 24” Hip: 36”

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**If She Sews She Knows**  
Ashley H. Warren, Auburn University

My design was launched by using fabric I owned – a retro Michael Miller fabric featuring sewing tools, women at sewing machines and dress forms. Inspired by the thought that many sewing techniques and the people using them are fading away, I paired the fabric with a 1950’s silhouette.

I embellished the dress with appliqués of sewing implements- tape measure, scissors, pin cushion- and embroidered details. A fitted bodice and 8-gore skirt supported by a built-in crinoline completed the ‘50’s look. Flat patternmaking was used to create the dress patterns; appliqué pieces were designed and cut, then appliquéd by machine; silk ribbon embroidery was completed by hand.

Silk shantung; silk, black satin, and tape measure ribbon, lamé, satin, buttons, broadcloth, glass beads, metallic embroidery floss, netting, thread, interfacing, zipper, fusible web.

37” bust, 31” waist, 41” hip.
Coat of Many Colors
Ashley H. Warren, Auburn University

The women of Gee’s Bend saw beauty in everyday objects and used whatever was available to envision and complete “everyday” quilts that all came to see as beautiful. They inspired me because I grew up learning to make and treasuring the special place quilts had in my family.

Except for thread, zipper, and batting, all materials used were recycled, well used objects including, e.g., grandpa’s overalls; dad’s jeans, work shirts and handkerchiefs; flour and feed sacks; and mattress ticking. Uneven pieces, frayed, unfinished edges and irregular quilt stitching mimic the Gee’s Bend look. Flat patternmaking was used to create dress and jacket patterns; fabric strips of random widths and lengths were cut and then pieced to make 12”x12” squares.

Used denim work shirts; overalls and jeans; handkerchiefs; flour/feed sacks; mattress ticking; polyester batting; white thread; dress zipper. 36” bust, 34” waist, 41” hip.

Autumn
HaeJin Gam, Oklahoma State University

The objective of this project was to emphasize color mixing by using yarn combinations.

Several different denier of 100% cotton yarn were used. For the bodice, one ply of 4 and one ply of 8 were mixed. For the sleeves, one ply of 4 yarn was used. The fabric of the bodice and sleeves was knitted with a four-gauge hand knitting machine.

All of the yarn used in this project was dyed from 100% cotton yarn. Four and eight plies yarn were used to knit the garment.

This knit jacket particularly emphasizes a collar design which was crocheted with knitted yarn. The yarn was created by knitting four plies of cotton yarn in a six-gauge hand knitting machine.
Paper dress
HaeJin Gam, Oklahoma State University

The objective of creating this dress was to create an original design utilizing the production of fabric, draped/flat patterned design, dyeing, quilting and clothing construction. Created in a fiber arts class, this dress made of paper was fashioned to use all these techniques.

Tissue paper was dyed in several shades of pink to emulate the color of flowers. The amount of dye as well as the amount of time the paper was dipped in dye resulted in the many shades of pinks and purples.

The dress foundation was the end result of layering paper overlapping each other over a layer of cotton batting then with tulle on top of it. Machine quilting techniques were used.

Tissue paper, net, cotton batting

Leaves
Ruth E. Huff, Colorado State University

Leaves comes from a line of five wedding dresses where each dress represents a stage in the development of a berry. Leaves is the second representative dress in the line; therefore, the inspiration was the second stage in the development of a berry, the first sign of plant life, leaves.

It was determined that machine embroidered fabric leaves would be created to embellish this wedding dress to represent leaves as the second stage in the development of a berry. Ideation sketches helped to determine the design of the leaves and dress and placement of the leaves. The pattern for this dress was drafted in Lectra's patternmaking software, Modaris. The dress was constructed using both machine and hand stitching techniques. Machine embroidery and fabric manipulation techniques were used in creating the leaves to embellish this wedding dress.

Peau de soie satin, coupe de ville lining, tear-away backing, polyester embroidery thread, fabric stiffener, rigilene boning, and horsehair braid. Bust: 34” Waist: 24” Hip: 34”
Spectacularly Incognito
Adriana G. Petrova, Cornell University

The theme of this theory grounded exercise in creating a fashion object is Debord's Spectacle – defined as an array of unusual and unexpected images that attract attention and invoke contemplation; a building block of modern society destined by the nature of its social organization to alienate its members.

The multiple reflective surfaces of the mirror dress randomly fragment the observer's surroundings forming unexpected connections between images. The impenetrable shell of the outfit breaks the bond between the viewer and the “anonymous” wearer whose identity could be revealed only by certain minor asymmetries of the dress. The base pattern was digitized and mirror patterns were derived from it electronically. All acrylic mirrors were hand-cut.

1/8” acrylic sheets, silver lamé, polished cotton print, handmade plastic beading, silver trim with rhinestones; Jewelry clasps 7mm spring rings. Bust: 35.5” Waist: 25.5” Hips: 41” Height: 69”

Poetic Confessions
Candace E. Weekley, Auburn University

My grandparents’ 52-year romance inspired a design infused with a vision, scent, and feel of love. The lilting expressiveness of Francis Michael’s poetic words to Betty Louise is presented in the letters themselves and symbolized through the randomized flow of fabric and falling rose petals.

Deep shades of amethyst to raspberry in fabrics were chosen to link to rose petals and provide a soft touch. Potpourri provides the hint of scent. “Aged” love letters and envelopes, cascading fabric layers, and scattered petals create the look of deeply embedded love.

Burgundy cotton foundation; tulle and antique satin rectangles and strips; spray-painted artificial rose petal potpourri, paper, envelopes, replicated vintage stamps.

Draped foundation dress; pinked fabric pieces gathered, layered and hand sewn to base with rose petals; letters tea-stained and burned for “aging” before attachment. 35” bust, 28” waist, 38” hip.
Modern Victorian
Catherine M. Black, Florida State University
Modern Victorian was created for the sophisticated, dynamic woman who likes a touch of fun when out for the evening. Traditional Victorian crazy quilts, hand embroidery, and beading were sources of inspiration. This design is a modern interpretation of the traditional Victorian crazy quilt into a 3-dimensional form.

Victorian crazy quilts were reviewed in museums, historical books, and private collections to identify and categorize embroidery stitches, colors, and fabrics. While the Victorian crazy quilts had a common theme, the embroidery stitches varied greatly. Thirty embroidery stitches were translated from the quilts to bead-embroidery stitches to emphasis seaming. After flat pattern and draping, 104-pattern pieces were cut, interfaced, and seamed. Seams were then hand-beaded with stitching designed to replicate traditional embroidery stitches. To accentuate the 8-skirt layers, fishing line was fed through the serger while finishing with metallic yarns. The dress is fully lined and boned.

100% silk shantung patches with 100% silk organza and 100% silk shantung for the skirt and bodice ruffle, lined in satin. Bust:36”, Waist: 26”, Hip: 37”

Pennycircles
Elizabeth K. Bye, University of Minnesota
Pennycircles was inspired by the folk-art of crafting penny rugs. These table rugs use wool shapes appliquéd on a felted wool base. The purpose was to preserve the traditional quality of the hand appliqués but make a wearable, contemporary garment by using a mesh base. Circles cut from recycled wool.

The concept for this piece was researched over a period of time from Lancaster, PA to London to Portland, OR. Experimentation with fabrics to support the appliqués and mold to the body lead to the wrapped/exposed apron skirt and the wrapped/exposed placement of circles on the bodice.

Hand appliqué using buttonhole stitch on mesh; draped wool and tulle skirt. Top: polyester stretch mesh, wool felt, cotton floss Skirt: wool twill, nylon tulle, rayon faille, cotton floss.

Misses size 12. 40”x30”x40”
"Moving Through" is part of a series exploring digitally printed structures that can be displayed in both 2- and 3-dimensions. The tube connecting the two squares functions as the vessel that the body can enter. When this is done, the corners of the squares drape down like a flounced hem.

The imagery for "Moving Through" was developed by overlaying and offsetting approximately nine different repeating images that had been developed for use with the digital printing of textiles using Adobe Photoshop®. The different repeat images fade into and out of each other to create a complex visual composition.

The imagery was captured using multiple photographic techniques and then manipulated in Adobe Photoshop® to create the final composition. It was then digitally printed onto the viscose rayon knit fabric. 150cm x 150cm
**Rhapsody for Blue and Red**  
KyeongSook Cho/Mary Pedersen, Washington State University

The design inspiration originated from one-of-a-kind crafted fabrics developed by a textile artist who was inspired by the natural, organic environment. The fashion designer focused on featuring a design that could enhance the unique qualities of the fabrics in a three-dimensional form of special occasion wear.

The design situation to blend the aesthetic of the fabrics into the fashion designer’s ideas provided with a creative challenge and opportunity. The creative effort of each artist coexists into a mutual vivification in the final outcome.

Surface design was applied on the vat-dyed and paint-dyed fabrics treated with chemical and fabric manipulation technique of pleating, using water-soluble stabilizer and free-motion stitches.

Pleated organza silk underwent various dyes and chemical and fabric manipulation including pleating. Habotai silk (100%) was vat-dyed in red and blue. 35” x 27” x 38”

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**Faces of Heart Disease**  
Sherry Haar, Kansas State University

“The Dress is to Die For, the Cause is to Live For” is the American Heart Association’s (AHA) slogan for their red dress campaign to promote awareness of heart disease amongst women. The piece served as the artist’s contribution to promote awareness about heart disease, the leading cause of death amongst women.

Research was conducted about heart disease and the AHA campaign. Local survivor volunteers were recruited, interviewed and photographed. Twelve portraits representing the diversity of women survivors were sketched and painted onto silk. Their images serve as a reminder that women of all ages and race are vulnerable to heart disease.

100% silk habotai 12 mm; protein dye; polyester satin ribbon, plastic beads. Bust 36”; Waist 26”; Hip 37
After working for so long with digital and computerized aids for wearable art I wanted to steer away from any help of technology. I wanted to create a coat that is comfortable and has a strong visual impact and is totally made by hand. Inspiration for this enormous coat came from a keen interest in traditional needlework and surface texture.

Nomad started as a curious exploration with ivory colored monk's cloth. I was fascinated with the loose weave and the fact that the fabric raveled easily. The base of the garment is monks-cloth and raveled into pattern pieces. The pattern pieces are then knotted together in the seams. Due to the fact that the garment does not have any machine stitching I had to keep the garment shape straightforward and simple. After the monks-cloth coat was knotted together as a garment I knew I did not want that to be the final garment.

The weave of the cloth reminded me of fabric traditionally used in needlework, but much bigger. This led me to research a variety of traditional stitches used in needlework. Bust: 70” Hip: 70” (one size fits all)

A Tribute to New Orleans
Janice B. Haynes, Delta State University

The purpose was to design a wearable art piece to make tribute to the city of New Orleans after the 2005 devastation of Hurricane Katrina. Specific objectives were to (a) honor the city of New Orleans, and (b) utilize bead necklaces as embellishment on an overdress made from macramé curtains.

The need to honor the culture of New Orleans provided the inspiration. Mardi Gras parades and beads are used in the city for celebration. Strands of beads were thrown onto the skirt, as if at a parade. The result was randomly placed bead strands for embellishment. A tan macramé curtain panel and valance comprised the overdress. The halter neck underdress was made of bronze colored satin. Costume bead jewelry provided embellishment.

Organic shapes of beads were tied onto the back of the skirt with hemp twine. Multiple strands of bead necklaces were draped around the cowl neckline. Several multi-strand bead belts encircled the waistline. Bust 35” Waist 27” Hip 38”
Juxtaposing Jacquards
Tracy E. Jennings, Dominican University

Confluence of Cultures was the inspiration for Juxtaposing Jacquards. The purpose of the design is to communicate that even though there is uniqueness, beauty, and complexity in individual cultures there is also common ground between them. Cultures can come together harmoniously while maintaining their individuality.

The rich and distinctive juxtaposed jacquard ribbons symbolize the complexity of various cultures. The gold that runs through all of the ribbons unifies the design and demonstrates the common bond or thread that brings together all cultures and makes a confluence of cultures possible. Vintage and designer jacquard ribbons comprise the textile design of the dress. An antique gold metallic lame' is used as a background for the ribbons. One wide ribbon finishes the empire bodice and several various-widthed ribbons are placed on knife pleats around the torso. At the hem, each ribbon is mitered and embellished. 36”x 26”x 37”

A Happy Blending of the Oriental Idea and Western Costume Style: A Top With Korean Traditional Game Board(Yutpan) and Skirt with Korean Traditional Wrapping Cloths(Hambok)
Youn Soon Lee, Yeungnam University, Daegu, South Korea

This work is expressing oriental idea by adopting the western costume style and trying to broaden the understanding of the Orient and the West.

The oriental dyeing and embroidery techniques have been used. Skirt with Korean traditional wrapping cloths and Korean traditional game board as a top are chosen as a theme of the design as the oriental fact. Also, a top and skirt of the western style of female dress has been adopted.

Materials Used
Sappanwood was used as a dyeing material for silk presenting the oriental textured. A variety of Mordant such as Al, Fe, Cu etc. were used.

Size: 6 (Bust: 85cm Waist: 64cm Hip: 88cm)
Levels of Confession
Noel Palomo-Lovinski/Christine LaPerna, Kent State University

This dress was designed to examine the dichotomy between how much of the self is exposed or revealed in confessions based on the severity or complexity of the confession as seen by the general public. I am interested in exploring how confessions affect an individual's psyche or soul.

Quotes were taken from confessional web sites and placed into Illustrator to form a repeat. The dress has three layers that signify levels of severity in confession. The dark layer has severely castigated confessions, the gray disapproved but not punished and the white ground with common confessions with no extreme consequence. The construction features are to reinforce the affect that these confessions might have on the conscience.

The fabric was printed on 8 mm chiffon using a Mimaki TX1600S Ink Jet digital printer with fiber reactive dye.

Size 6

Camouflaged Confessions
Noel Palomo-Lovinski/Christine LaPerna, Kent State University

This dress is part of a continuing series of pieces that examines the importance of confessions in contemporary society. I am interested in the dynamic of how confessions affect an individual's sense of privacy or exposure and the results that such a revelation may bring.

The dress was inspired by images of military surveillance costumes and traditional camouflage. The deep armholes express a type of vulnerability without a heightened sense of sexuality. The organza was chosen for the transparent and structural qualities of the fabric. The confessions that make up the print were taken from confessional web sites. The print was created by creating a four-tone camouflage print in Illustrator and combining it with a repeat created in U4ia on silk organza.

The silk organza was printed using a Mimaki TX 1600S Ink Jet digital printer with fiber reactive dye. Size 6
**Bridezilla**  
Noel Palomo-Lovinski/Christine LaPerna, Kent State University

This wedding dress is inspired by the pop culture phenomenon referred to as “Bridezilla.” Engaged women place undue importance on the materialistic and social importance of their weddings to become incorrigible, self-absorbed and pushy while missing the point of what it actually means to be part of a wedding ceremony.

After researching the concept, I created a print based on quotes from confessional websites. The dress was designed to reflect an exaggerated idea of a romantic wedding and was inspired by Lady Diana Spencer’s wedding to Prince Charles.

The print was created in U4ia then printed on Duchess Satin using a Mimaki TX1600S Digital Ink Jet Printer with fiber reactive dye. Size 6

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**Ole’!**  
Vincent G. Quevedo, Oklahoma State University

The purpose of this project was to create a garment with many and different couture sewing techniques to show to the students. From concept through to production, the design process was evaluated and shown to the class. Architectural elements were used to help design the garment as well as the Spanish bullfighting costume.

Close fitting quilted and lined dress with a coordinating lined bolero jacket and detachable collar that can be worn in different ways. Layers of many and varied fabrics and lace were used to create the chevron pattern.

Techniques used varied from couture to ready-to-wear were used to show students the various ways clothing construction techniques are used in putting together a garment.

Materials used were: silk, cotton, nylon, polyester blends, acetate, satins and broadcloth. Size 8.
Autumn Leaves
Carolyn C. Schactler, Central Washington University

The purpose of this research was to make a gown that glorifies the colors and shapes of fall leaves by creating a composite fabric of satin and tulle with leaves sandwiched between the layers. Inspiration came from the leaves themselves that displayed brilliant autumn colors, from dark red to bright red and from gold to brown. Leaves were gathered, pressed, machine-copied, cut out, and used as patterns for cutting 240 fabric leaves in autumn colors. The fabric leaves were arranged on the bodice and 6-gore flared skirt (underlined with organdy) in designs that simulate falling leaves. All was covered with tulle and stitched together. A purchased hoop helps support the shape. The antique-white satin gown is organdy underlined and satin lined. Tulle covers all. Leaves are from many colors of fabrics that simulate real leaves. Beads make the stems.

Stems of color-coordinating beads were sewn to each leaf. All points of each leaf were tacked through all layers, creating a composite leaf fabric. Waist seam and zipper were hand sewn. Bust 38”, waist 28½”, hip 38”.

Laura’s Bouquet
Janice Stauffer, University of Nebraska-Lincoln

The garment was created for a gallery exhibit called “Manipulation: Play It Forward.” Period clothing featuring high craft techniques of embellishments and fabric manipulation was displayed juxtaposed with contemporary parallel creations by today’s students and faculty. A 1920’s dress with shaded ribbon work served as the catalyst for Laura’s Bouquet.

While researching ribbon flowers, I learned many ways of creating roses in particular. Yet I wanted the project to be a contemporary look. Using a strapless dress to create a wearable bouquet intrigued me. The image of a bouquet of blue roses comes from the play THE GLASS MENAGERIE.

In the Spirit of the Deer Tail Dress
Barbara L. Trout, University of Nebraska

This garment is a contemporary interpretation of a traditional form of Native American Plains dress, the deer tail dress. Experimentation occurred in developing the structure of the garment as well as in identifying the dressmaker craft techniques to render the embellishments on the garment. Silk organza has replaced deer hide while buttons take the place of elk teeth, pony beads or other materials used for adornment.

Various examples of Native American dress were examined to develop the structural prototype for this dress. Then a muslin was draped and finally a variety of fabric manipulations such as pin tucking, braiding and button work were used to create focus in the tradition of Native American dress.

Materials Used

Draping technique was used to form the structure. Among the techniques for embellishments were buttonwork, braiding, pin tucking and the development of fabric yo-yos.

Silk organza, buttons, ostrich feathers, ribbons. Size 8

We’re Gonna Party And Have Fun
Quham O. Adeniyi, Cornell University

The inspiration for my pieces is the juxtaposition of the archetypical pinup of the 1950’s sweater girl with the blatant ostentatious sexuality and glitz of the blitz kid scene in London and the related 80’s to mid 90’s club scene in the US. The design process included a rapid generation of sketches inspired by everything from cheesecake photos of 1950’s starlets to more graphic photos detailing the subculture of “Blitz Kids” in Britain and New York during the 1980’s. From sketches patterns for the shorts were drafted while the sweater was created through a draping process.

For the sweater I used two second hand sweaters, a larger one for the bodice and sleeves and a smaller rib knit for the cuffs and collars. For the shorts I used mercerized cotton, wool pinstripe crepe, faux snakeskin, white bias binding and black sateen lining. I deconstructed several other sweaters bought from secondhand stores, and re-cut them into a new pattern.

Bust 36: Hips:38
Lolita
Rebecca J. Batt, Drexel University

The inspiration for this piece is the Japanese Gothic Lolita street culture and Victorian undergarments. As a subculture of the Goth youth culture, Lolita is a childlike look that represents a costume such as a party dress representing the innocence of childhood. The Goth Lolita is spawned from childhood that is fetish-inspired.

This silhouette defines gothic Lolita by the use of ruffles, bows and the deconstructed finish of the tattered ruffle and hand dyed hose. The dress is fitted and flared by the volume that is created by the hoop skirt. The fit of the jacket and the hoop skirt is Victorian inspired. The hat uses layers of torn lace adorned with a broken wristwatch for a deconstructed look.

100% wool suiting lined in black cotton. The white ruffle is made from an interfacing fabric. The hoop skirt is made of wire and wood and covered in cotton Lycra.

Architettura
Kari P. Christiansen, Iowa State University

My piece was inspired by Italian architecture, especially the Basilica di San Marco. The brocade fabric parallels the ornamental detail of the interiors. The gold arches follow the curvilinear forms of the arches and domes. The exaggerated hips again symbolize the domes if Italian architecture.

In my design process I tried to merge the inspirational architecture with the form of the dress. To do this I manipulated the curves into the dart points and thereby eliminated the traditional dart or princess seams. I began with preliminary sketches but developed final proportion and contours through draping.

The bodice is a cotton/polyester brocade. The skirt is brocade with a silk chiffon overlay and cotton batiste lining. The gold accents are silk dupioni.

30” bust, 25.5” waist and 33.5” hip.
**Tuscan Glow**  
*Daron A. Deonier, Washington State University*

The purpose of this design was to flatter the model's long, lean body while adding an aura of boisterousness and confidence to a rather shy person. The visual feeling was inspired by memories of sitting on my porch and watching the rich glow and amazing textures of a Tuscan sunset.

Draping directly on the body allowed experimenting with rouching the golden, lightweight dobby check design upholstery fabric. The asymmetrical and variant directions of the rouching expressed the radiating angles of the sun's rays. The scarf neckline emphasized the rich color and irregular form contrasts typical of emerging sunsets. The dobby weave fabric was rouched within the draping process across the width of both front pieces and the back. Rouching was organic and done with a series 1/4 inch stitches.

Cotton/polyester dobby weave upholstery fabric with a high thread count and medium body was selected. 100% polyester crepe lining. 37" bust, 29" waist, 34" hip.

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**Short And Saucy**  
*Daron A. Deonier, Washington State University*

This design was intended to soften a muscular model yet honor her youthful, vivacious and active personality. Clouds ready to rain were the visual inspiration. A textured upholstery fabric reinforced this energy for the skirt while a sparkly top expressed the shadow and contrast often present just before it rains.

The top and skirt were draped directly on the model. Diagonal irregular tucks fitted the waistline area while expanding the bodice to flatter her large bustline. The shoulder details were created to soften the shoulder area. The skirt surface texture and silhouette were exaggerated to emulate a bursting cloud. The skirt was entirely sewn by hand in order to focus on exaggerating the existing texture on the fabric.

The skirt fabric is iridescent brown textured polyester taffeta upholstery with polyester broadcloth lining. The top fabric is a watermelon embossed polyester satin with self-lining. 38" bust, 30" waist, 35" hip.
Almost Evening  
Daron A. Deonier, Washington State University

The purpose of this design was to honor the femininity and youthful personality of the model who was vivacious and sensual and a little playful. The inspiration for visual expression was the varied colors, irregular textures, organic forms and controlled chaos of clouds at sunset.

Design began with draping the red brocade fabrics to create an all-encompassing bustle effect in the hip that added both feminine curves and controlled chaos. The rib cage was fitted tightly with diagonal tucks to support and enhance the bustline without stiffness and highlighted with contrasting edging and shoulder strap. Draping with tuck and bustle effects allowed achieving the intended silhouette and using the back and front of the fabric color contrasts to create depth, volume and dimension.

The main design featured both face and back of a carmine red brocade fabric. The contrasting strap and neckline were cream brocade. 34” bust, 27” waist, and 32” hip.

Fjords Of Norway  
Laura Domholt, University Of Minnesota

This design is a costume for the Norwegian team placard-bearer for the Winter Olympics opening/closing ceremony. The purpose of the piece is to convey an image of Norway and provide thermal comfort for the wearer. My inspiration was Norwegian folk costume, sweaters, the flag, and the fjords of Norway.

I researched Norwegian images collecting them in a research book. I sourced Nordic themed fabrics and trims. I used the visual images, fabrics and trims as inspiration for ideation. I selected an idea that convey the theme of Norway while considering fabrics and garment structures that provide thermal comfort. I used flat pattern techniques to develop the garment patterns and experimented with best techniques for constructing pile fabrics. The design includes a princess-seamed dress with short jacket.

Dress is a wool-blend with silk lining. Godets are synthetic, textured velvet. Jacket is polyester pile with silk lining. The Nordic fasteners are pewter. bust 38”, waist 30”, hips 46”
Liquid Pewter  
**Andrea Dotzauer, Mount Mary College**

My inspiration for this couture gown was the silhouette of the renaissance. I wanted to make a garment with deceptively simple lines that would flawlessly hang from the figure while accentuating the femininity and curves of the female form. Silk jersey was chosen for its beautiful drape.

Twenty-five croquis figures were presented to design critic, Charles Kleibacker. The design chosen has renaissance references and a minimum of carefully conceived seams. The skirt was draped with only a center front and back seam; the contour seams of the empire bodice create the impression of femininity. Couture construction techniques were used. The dress was draped on the bias. The seams were hand basted and then machine stitched. Narrow bias tubes were used to construct the back button loops. Hand shirring was carefully placed to control the fullness. The hem is hand rolled.

The fabric used for the dress is a pewter colored silk jersey. I used silk and mercerized cotton threads, and hand covered buttons. Bust-34”; waist-27”; hips-36”; height- 5’3”

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The Luminescence Of Transparencies  
**Kristin A. Dudley, Drexel University**

My inspiration for this piece comes from fashion designer Coco Chanel and nature artist Andy Goldsworthy’s sculptures. Chanel created a shingle skirt that is rich in texture, form and flow. I began with this inspiration and combined it with design elements, and the primitiveness of Andy Goldsworthy’s work.

With the female figure as my canvas and inspiration, I cut the body into 4 sections, each section complimenting the next. I approached the garment with the intentions of a painter and sculptor. I work with balance, harmony, line, and tone as my priority elements. Beginning with a base skirt I then applied silk chiffon and organza pieces ranging in tones throughout the grey scale. The pieces when layered created new tones.

The fabrics used are as follows: silk organza, silk chiffon, shantung silk, leather, wool yarn and a cotton woven. Bust= 34” Waist= 26” Hip=36”
Military Metal  
Melissa M. Ebel, Mount Mary College

I was inspired by a dramatic high collar treatment I saw at a fashion show in London. Further research of 18th century military uniforms resulted in a suit that incorporates the collar and formal military details including detachable tails, a double cuff treatment, and metallic hardware.

A croquis sketch of the collar led to the development of a series of sketches that explored military detailing. As I designed, I attempted to modernize these historic details. The discovery of the hardware at a military surplus store and a hardware store helped me to edit my ideas.

The jacket was draped and the shorts were flat patterned. I used traditional tailoring techniques, including hand pad stitching to achieve the shape.

Bust-36; waist-30; hips-40; height-5’6” to 5’8”

Pour Renover La Tradition  
Sarah French, University Of Minnesota

This outfit is part of a line that explored gender stereotypes and gender-based garments. The purpose was to use gender-based garments and design them for the opposite sex without cross-dressing. The masculine template for this piece was a 17th century man's frock coat.

The design process for this piece required a large amount of historical research including the psychology of gender and wearing clothing, cross-dressing, historical examples of garments that did not conform to gender bias such as clerical robes, kilts and bloomer outfits, and visual research from the modern runway. This garment started as a personal sloper made from the models measurements. The pattern was created, mock-ups were made and fitted, and the final garment was cut and pieced.

The trousers are a wool blend. The corset was made from embroidered drapery material with steel boning and busk. The wool jacket has crepe lining. Bust - 35, Waist - 28, Hip - 39
Autumn Crush
Jadelynn J. Gore, Purdue University

The idea for my gown came from research of the Bustle Era. My challenge was to create a modern twist on the bustle in a contemporary evening gown for young women and develop the design by sculpting fabrics by hand.

I began by producing color renderings of designs that incorporated several fabrics and autumn color schemes. While sourcing fabrics, I looked for fabrics that would be appropriate for producing the desired sculpted effect for my overskirt and have the desired weight and drape for the underskirt, halter, and straps. To interpret and transform the bustle, I chose to hand stitch my iridescent fabric into place on a model form, selectively sculpting it into the final design.

The overskirt is made of burnt orange/lavender iridescent silk dupioni. The halter and underskirt are burgundy satin, and the straps and sash are burgundy velvet. Bust: 34, Waist: 25, Hip: 34

Seasonal Adaptation II
Brenda M. Greene, University Of Delaware

This ensemble illustrates the concepts of sustainable fashion and transformation. The purpose of constructing these garments was to make something that would be longer lasting, easier to use, and more appealing, so the consumer would feel it was worth keeping in the future.

Seasonal adaptation embodies the idea of sustainability through its versatility and fabrics. This ensemble is adaptable to be worn in both the winter and summer months. Consumers will gain maximum wear-ability due to its many detachable pieces that can be added or removed based upon the time of the year. The jacket and pants were created using flat pattern and are highlighted with the random tucking technique seen on the lapel and inserts. Multi-colored threads were pulled right out of the sheer fabric and used for embroidery as well as braided to make cording for the button loops.

33% hemp/19% flax/21% ramie/27% cotton cream textured weave 60% hemp/40% silk cream satin 100% sheer rose silk 100% cream polyester lining Orange shell buttons. bust – 34”, drop waist – 27”, hip – 36”
Eveningwear And Organic Form: Gowns Inspired By The Palos Verdes Ecological Reserve  
Gretchen Hambke, Kent State University

The purpose of the piece is to capture the essence of Pacific coastal ecology – barnacle encrusted rocks, shimmering fish scales, the overlapping of life forms, the inherent mystery of the ocean – in a sleek, formal manner.

The design process involved image and concept research for the inspiration, development of a small collection of garments, and selection by a critic of the most applicable. Then, several patterns and muslins were made until the garment was deemed acceptable/show quality. The garment was then created in final fabrics. Techniques involved creating a stable bodice and skirt base, over which layers or bias tiers of fabrics were added. Hem edges were frayed or finished on a picot machine.

Materials used included ivory silk charmeuse, striped organza and a double-layer cotton novelty fabric with metallic threads. Bust: 34 Waist: 27 Hip: 37

Jessica Dress  
E J Harrington, Colorado State University

The purpose of this project was to design an elegant evening wear for women in their mid 20s to early 30s.

Target market research was conducted on women of this age group and sketches were created. Patterns were developed through flat pattern techniques, draping and computer aided pattern making.

Materials included silk charmeuse and chiffon, metal broaches, covered buttons, an invisible zipper, and hooks & eyes.

Bust: 36” Waist: 24” Hip: 36”
Poinciana
Hazel J. Herrera, The University Of Alabama

The garment was made for a class project, which required the interaction of two different weights of fabric. Couture techniques, which were taught as in-class demonstration class by fellow students, were encouraged to be used as part of the design.

I chose to challenge myself by attempting cutwork for the first time. I had a difficult time settling on a design motif until I came across a photo in a travel magazine of an unusual looking flower. The flower is from a tree, called a royal poinciana, from Nassau, Bahamas. I draped the pattern pieces for the dress; and made a flower template and transferred the design onto sheer drapery fabric. I pinned the drapery onto the linen and used zigzag machine stitches to outline the flower. Finally, I cut away the linen in the petals, leaving sheer drapery to show through.

The dress is linen-look fabric of 50% cotton/50% polyester, the lining is challis, 50% rayon/50% polyester, and the cutwork is sheer shadow stripe drapery of 100% polyester. Bust-36” Waist-27”

Industrial Deco
Tara L. Hissam, Virginia Commonwealth University

The purpose of the dress was to invoke interest in architecture and industrial design as a tool of inspiration in clothing design. Several architectural buildings as well as the Art Deco movement were researched. The Chrysler Building, The Empire State Building, and the structures of Frank Lloyd Wright, particularly his stained glass windows, were a source of inspiration. I created a 8 panel bodice and 16 panel circle skirt with alternating hem. “Windows” were placed on each panel of the bodice, and alternate with the skyscrapers panels on the panels of the skirt. To add a linear structure to the dress, a pleated organza underskirt was added. Techniques: 1. Hand made cording 2. Machine embroidery for all windows 3. Leather application 4. Hand beading 5. Hand pleating of metallic organza 6. Patterning, boning, backing, and sewing of garment.

My Life
Regina D. Hodges, California State University Northridge

This piece was created as part of a four-piece collection for a class project. My goal was to attempt to create a line that only used one color but my different types of fabrics. This is a three-piece garment that consists of a t-shirt, torso corset, and a skirt.

I began the development of this design over a two-month period. I really wanted to create some things that expressed my inner emotions. During the two months, I was collecting fabric swatches, capturing images, to create an inspiration board.

I used a combination of knit, knit pile, silk dupioni, eyelash fabric, charmeuse, and chiffon.

Bust: 32” Under bust: 29” Waist: 27” Hip: 36”

Phantasmagoria
Lisa E. Hutchinson, Drexel University

Alice in Wonderland is the inspiration for my dress. I wanted to reflect the free spirited feeling and attitude of this movie. The color palette I chose is reflective of the brilliant colors from the film. The exaggerated silhouette represents the extreme mood of fantasy portrayed by Alice’s character. You don’t have to be a child to enjoy bright, outrageous fashion. Eye catching colors directed my choice of fabrics. The scale of the dress and apron combination with larger-than-life skirt and bow creates the element of fantasy I sought to capture in this piece. The contrasting fabric and ruffles were used to create an “apron-like” look in the front of the dress. There is multiple seaming and multi-layers of tulle for the underskirt to add spatial dimension to the circle skirt. Applique and pom-poms are used to embellish the dress.

The fabrics used are polyester vintage fabric and pleather. The hem is detailed with pom-poms and the underskirt is made of multicolor tulle.
Faith
Erica J. Maccrea, Iowa State University

This dress was one in a collection of three designed as a creative tribute to my faith. The verse, “… three things will endure – faith hope and love…” inspired the images on the digitally printed fabric. The tumbling block idea came from a piece I painted in an art class.

The dress silhouette was kept simple to set off the printed fabric blocks. I wanted the blocks to look like they were “falling” down the dress, so I randomly placed them on the upper dress to give the appearance of combining at the hem to form words and images. The dress was initially draped on a form and then fit directly to a model. The images for the digitally printed fabric were created on Photoshop then digitally printed.

The dress is made from a black four-ply silk crepe with a rayon lining. Imagery was digitally printed onto fuji silk broadcloth. Bust – 34.5”, Waist – 26”, Hip – 37.5”

Jane Jetson
Cara Miller, Oregon State University

This futuristic dress design looks very similar to the dress worn by Jane Jetson in the popular cartoon. However, this design was developed by the use of a non-traditional and recyclable material.

Various 3-D shapes and manipulation were tried to give interest to the design. The rings and futuristic look of the design were found the most pleasing. The foam provide a design element which can not be achieved easily with a fabric. Using draping techniques, a base garment was constructed and placed on the dress form. The foam strips were then draped and glued.

Various colors of foam packing strips over a 100% cotton broadcloth sheath dress.

36”x 26”x 37”
Asymmetrical Caplet And Ruff Suit Jacket  
Kristen D. Morris, Colorado State University

To design non-traditional women’s business wear using Lamb and Kallal’s Functional, Expressive, and Aesthetic Consumer Needs Model. The designer explored silhouettes and CAD software and embroidery. Market research on females 30 – 52 years old who desired more variety in business wear than currently available in the market was inspiration.

The FEA Consumer Needs Model was the foundation for the design process. First the target consumer was defined. During the sketching process cultural limitations were considered, the design criteria (needs and wants) of the target consumer were defined, and the multiple concerns of the functional, expressive, aesthetic aspects were considered. From rough sketches, a muslin was draped on a dress form. Pattern pieces were digitized into Modaris (patternmaking software), to make adjustments. CAD embroidery was digitized from sketches.

A combination of 100% wool suiting and 100% wool heavyweight for the shell, plus 100% polyester lining, embroidery thread and sewing thread. Bust: 36"; Waist: 27"; Hip: 28"

Mangrove Extraction  
Lindsay L. Moser, University Of Nebraska – Lincoln

The purpose of this garment is to take the essence of a tree and incorporate it into clothing using nontraditional materials.

This garment was designed by studying given, non-conventional materials and gaining inspiration from them, then studying the mangrove tree to adapt it to a fashion garment. This garment was patterned using the flat pattern method and was sewn together using a sewing machine while leaving the seam allowance on the outside. Bias strips of material were then cut and tied as well as crocheted to the dress shell to create volume and texture.

The materials used in this garment include an old shower curtain and strips of bias cut chiffon and organza.

Bust 35"; Waist 26 1/2"; Hip –37"
Golden Elegance
Michelle G. Murbach, Purdue University

Inspiration came from a Halston gown made in the 1970s and work of Madame Gres. Halston created a line of gowns inspired by Roman and Greek dress; Madame Gres created dresses resembling ancient Greek style. For my design, I incorporated Greek dress in a gown to be worn today.

After studying garments created by Halston and Madame Gres, my design had a similar silhouette. To create a modern feel, I decided to create a scarf to come from the bodice and wrap behind the neck instead of using straps or a strapless design. The gown was developed through draping in the fabric to capture the intended effect. The chiffon bodice and skirt were draped on model form and the pleats were sewn by hand.

Gold polyester is the lining fabric and is supported by boning and crinoline. Polyester chiffon with a gradient finish is the outer layer. Bust: 34 3/4", Waist: 27 1/2", Hip: 41"

Shelley
Mary Jane Murphy-Bowne, Burlington County College

I designed this ensemble to appeal to an educated, fashion-aware customer who requires clothing that is sportswear related but is still sophisticated enough to allow the wearer to look elegant into the evening. I see it as part of a bridtge collection.

Casper David Friedrich’s “Wanderer Above the Snow,” a painting from the Romantic era, was the creative inspiration that guided my choice of silhouette. I modernized it and concieved of it as the most important element of an ensemble with contrasting textures and shapes. Traditional tailoring construction techniques are used for the jacket, including pleating, princess seaming, set in sleeves, and full lining. The blouse is beaded.

The fabric story for this ensemble includes the following: brushed cotton in a maroon paisley print, matching polyester lining, iridescent chiffon, cotton brocade, and rayon. Jacket bust 38", waist 34", hip 40"; Vest bust 39", waist 31"; blouse bust 41", waist 42"; slack waist 29", hip 37"
Celtic Trinity
Michelle L. Pendzich, Mount Mary College

Celtic Trinity is based on the Celtic knot which represents the Holy Trinity. The number three is repeated throughout the design—a trapunto Trinity knot embellishes one of three bands of leather in the bodice which exposes three bands of skin. Three flounces at the hem complete the theme. Numerous croquis sketches enabled me to explore the theme and construction challenges. The class worked with a leather consultant who critiqued my designs and helped to recommend and source appropriate leather. I designed two skirts; the long skirt resulted in a more striking silhouette and best embodied my theme. Each section of the bodice was draped, fully lined, and joined at the back zipper. The narrow strap used to support the bodice is repeated as a tie on the contour belt of the skirt.

High quality lambskin was used for the bodice and wide belt; moleskin mimics suede in the skirt; and the silk organza flounce provides contrast. Bust-31”; waist-25”; hip-34”; height-5’9”

Aubergine
Alania Shea, Oregon State University

From a brainstorming activity in which we drew a fruit or vegetable from a hat, this design was developed from an eggplant or aubergine. The eggplant color and cap/stem became the focus of various design variations.

Upon finding the perfect fabric, a sophisticated and creative garment was developed. The yoke area and collar become the focal point of the design following the inspiration of the eggplant but maintaining a tailored look.

100 % purple wool Melton with polyester chenille yoke area, 100% polyester lining.

Wolf form size 8, garment specs 38-29-40
Artemis’ Revenge  
Katherine T. Stephens, Mount Mary College

The Grecian goddess Artemis was the virgin goddess of the hunt. She fiercely guarded her own chastity and that of her companions. Many of the ancient myths illustrate her wrath against the mortals who desired her. Although a deadly huntress, she was the divine protector of young creatures. This design expresses the juxtaposition between the huntress and the divine and feminine goddess. The concept was to elongate and narrow the upper torso while dramatizing the curves of the hip accomplished by the elongated neck, the negation of the bust, the cinched waist, and the flare from the hips. The bustier was constructed with heavy boning in order to manipulate the curves of the feminine form. The upper bodice is box pleated; the pleats have been pinched and stitched to form a honeycomb pattern. The wide leg pants are designed for movement and comfort to offset the rigid bustier.

The bustier is made of polyester brocade, silk shantung, and silk organza. The pants are constructed in two weights of silk shantung. Bust-34; waist 28; hips-38; height-5’8”

Romance Falls  
Katherine T. Stephens, Mount Mary College

Several years ago I shared a dance in a mountain ravine under a waterfall. As the water fell, it twisted and turned almost rhythmically as it pooled and bubbled around our arms and waists. It was a perfect moment full of adventure, romance, and inspiration. This design represents a synergy of equals and captures the dramatic forces of nature. The opposition of black and white symbolizes the attraction between a man and a woman. The tumbling cascades represent the movement of the water and the seductive energy of the moment. The blouse contains 40 individual pattern pieces in each sleeve. Each cascade was patterned from carefully calculated circles and methodically sewn by charting and numbering each fabric piece. The fitted bodice anchors the voluminous sleeves. The pants have a high waist, straight leg, detailed in sterling and onyx.

Stretch silk crepe de chine allows for fluidity of movement. The pinstripe pants are a blend of polyester and metallic accented with a novelty brocade. Bust-34; waist-28; hips-38; height-5’8”
Japanese Team Costume
Lindsay Strange, University Of Minnesota

The purpose was to create a thermal outfit for the opening ceremony of the Olympics for the team members from Japan. I pulled inspiration from the costume history of the working class of Japan.

Research on thermal balance, using the concept of dead air space, research on Japanese culture, ideas, final sketches, technicals, patterning, test garments, and final garment made up the development process. I used the concept of trapping dead air for warmth with layers; thermal under layer, coat, pants, legwarmers, hood and mitten. I constructed the jacket, hood, and shirt.


Bust: 36” Waist: 32.5” Hip: 40” Jacket loose fitting. Hood: one size fits all

Dessert For The Eyes
Katherine R. Tuttle, Florida State University

I created a beautiful, feminine jacket that could be worn by every woman. It accentuates and flattens the curves of the female body while portraying textural richness in a visual experience. The inspiration came from styles of the 1820s and the colors of a red velvet cake.

The luxurious textures of the jacket add to the pleasurable wearing experience. The style lines of the jacket were inspired by the curves of a woman’s body by accentuating and flattering them. The 18 buttons down the front and style of the wide lapels give the jacket a military feel. The fully lined and interlined jacket was constructed in the traditional bagged method. Special techniques include the twenty-eight velvet bound buttonholes on the lapels and each cuff as well as the two velvet welt pockets with flaps.

Cream merino wool and red velvet for the exterior of jacket, silk rose print lining, muslin interlining, and eighteen 1” and ten 3/4” silver buttons. Bust: 36” Waist: 27” Hips: 36”
Candy Dots
Courtni E. Tyre, The University Of Alabama

The purpose was to design for a size group unlike my own body type. I decided to design children’s wear and to take the bubble style popular for adults this season into a child’s scale. I wanted a design that would allow for easy dressing and easy cleaning.

Since children don’t like to have their heads caught in a garment, I used a bateau neckline with the shoulder opening by buttons on each side. For ironing, the bubble lining comes lose from the waistline. To keep the sash in place, there are thread belt-loops on each side. The pattern pieces were developed by the draping method on a size 4 dressform. The bubble lining was developed first and the outer layer draped at a 2:1 ratio. Bodice is self-lined.

The dress fabric is plain weave cotton with a printed polka-dot pattern. For contrast the sash is satin weave cotton with a multi-colored stripe print. Bust: 24”; Waist: 28”; Hips: 28”; Shoulder to Waist 24”

 Shirred Elegance
Cassidy L. Vineyard, University Of Nebraska

The purpose of Shirred Elegance was to structurally integrate a high craft technique. I wanted the shirred portions to be essential to the wear-ability. Along with total integration for my flat pattern class, the purpose was to select a precise target market group, 25 to 30 years.

During my ideation process, several sketches emerged with a sectioned bodice starting with a medallion or inverted triangle shape at the center front. In order to maintain continuity throughout the gown, the shirring effect was placed between the princess and sides seams vertically down the hip. The medallion shape at center front is composed of strips placed in a basket weave. The shirring was achieved by doubling width or length of pattern pieces.

Shirred Elegance consists of 100% polyester. The shirring effect was created with a sheer chiffon and the foundation pieces were constructed with lining material. Bust 34”; Waist 30”; Hips 36”
The purpose of Strut was to find an inventive way of integrating shag into a garment based on inspiration other than clothing. Along with the task of shag and outside inspiration, I was given a bag of materials to be used in the creation of this piece.

Drawing inspiration from a peacock, I created a fan shape in order to portray the idea of seduction. Ideation led to several interpretations of the fan from stiff shapes to fluid and move-able shapes such as a cape. The color palette was influenced by the colors of a peacock. The aqua portion of the gown was constructed from the bag of materials given to me and composes the shirred section. The pattern piece was doubled and basting stitches were used.

The entire ensemble is 100% polyester. The gown consists of purple satin. The cape is composed of a latch hook grid system and crochet ribbons. Bust 34", Waist 30", Hips 38"

Inspiration for this piece is from the traditional biker black leather jacket and over pants with a contemporary and organic twist. Using art deco and organic flora and fauna the pattern work was conceived. The piece's overall pleasing aesthetic was the goal but with the feel of motorcycle clothing.

After researching historic and contemporary motorcycle culture and clothing I found there was a lack of women's gear on the market. I wanted to create pieces that were original in concept and yet have immediately recognized as motorcycle gear. Flat pattern techniques were used for overall garment. The cutwork was free hand drawn and sewn through two layers, with sections cut away to leave the desired pattern.

Red goat leather and black cow leather. Bodice: Bust 36", Natural waist 29", Height from shoulder 22"; Pant: Waist 32", Hip 38", Inseam 34"
Shattered Kaleidoscope
Laurabeth Allyn, Florida State University

Shattered Kaleidoscope developed from the notion of creating an elegant gown reminiscent of a work of art. The vibrant and sporadic colors emulate a Jackson Pollack painting. Shattered Kaleidoscope paints a daring yet elegant silhouette embossed with the fabrication to create an opulent garment for the vivacious and confident woman.

Shattered Kaleidoscope originates and revolves around the hand-dyed fabric. The shape and cut evolved through draping and the overall feel and appearance of the specially-made fabric. Soft folds cascade down the garment in order to soften the vivacity of the fabric's visual tone and add dimension to the feminine silhouette. The rayon/silk satin was dyed in numerous colors using splatter and scrunching techniques. The fabric was then treated with a devore paste that disintegrates certain fibers, resulting in an opaque fabric with sheer streaks. The simplistic design showcases the hand-dyed fabric through use of hairline seams, pleats, and hand-gathering techniques.

White rayon/silk satin; Procion MX dyes in Robin's Egg, Lemon Yellow, Baby Pink, Fire Red, Emerald, Turquoise, Cerulean Blue, and Marigold; devore paste; clear bra-straps. Bust: 34” Waist: 24” Hip: 34”

Destitute Luxury And The Contemporary Nomad
Ann M. Burton, Drexel University

Each and every day our visual landscape is saturated with newspaper images of people forced to flee their homes, to evacuate their known land, to recreate some semblance of quotidian normalcy. There is resilience at the core, an unfatiguable backbone of perseverance and the desire, not just to live, but also to thrive. The images of the recent Diasporas of humanity have inspired the creation of this piece. The rugged twill jacket with gusseted three piece sleeves, the long sleeve cashmere tee with cross grain strips, and the asymmetrical wool skirt are worn together as a statement of impact which describes contemporary femininity in a transitory world. Given the unstable political climate and recent environmental disasters, the modern woman is dressing with strength as the status of survival. The jacket is bleached, dyed and painted twill with leather strips and rusted nuts as fasteners. All edges are whip stitched and the interior seams are finished with Hong Kong piping.

Fabrics used are a double-sided wool, cashmere jersey, cotton jersey, cotton twill, leather, rusted nuts, rusted washers, and course cotton thread. bust 34”, waist 26”; hip 36”
Laced Back Wedding Dress With Beaded Tails
Ruth E. Huff, Colorado State University

This wedding dress is included in a line of five wedding dresses that were designed based on the religious guidelines of a group of participants and the results of a focus group. The results from the participants’ preferences inspired this wedding dress. The first step in the design process was to meet with participants and inquire of their style preferences for each component of wedding dress. The second step was to analyze the collected data. The third step was to design and construct dresses based on the participants’ combined preferences. The designer drafted the pattern for this dress using Lectra’s patternmaking software, Modaris. During the construction of this dress, both machine and hand stitching techniques were implemented. Hand beading techniques were used to embellish this wedding dress with seed beads at the neckline and end of each tail.

Materials used in the construction of this dress include: peau de soie satin, coupe de’ville lining, seed beads, and horsehair braid. Bust: 34” Waist: 24” Hip: 34”

Summer Sunset
Marianne T. Krupiczewicz, Florida State University

Inspiration for this garment came from the color gradation of red, yellow and pink that is observable in a late summer sunset. This nature inspired dress allows the wearer to express her personality and femininity through wearing this dress that is colorful, playful, and full of vibrancy.

The garment design was inspired by my longing for a getaway to a Tropical Island away from the cold and chilly days of a Florida Winter. The garment was patterned using the Lectra Systems computer applications for Apparel Design and then draped to get the desired fit and look of the bodice and skirts.

The bodice is constructed from Nylon Mesh Knit and Polyester Spandex Tricot. The skirts are four layers of Nylon Mesh Knit.

Bust 35 1/2”; Waist 26 1/2”; Hip 36 1/2”
Shredded Elegance  
Pimpawan Kumphai, Oklahoma State University

The inspiration came from learning a discharge technique in class. I attempted to make the garment constructed from fabric strips look elegant and as if it had been shredded. Color combination, nature of the fabric, and construction techniques were the main foci of the design.

Research and practice on various construction techniques were employed. A testing process using various discharge agents and fabrics was used to seek a desirable result. The combination of contrasting colors, orange and black, was selected and crochet technique was used to construct the coat. Fabric was cut, join to make one long yarn that was crocheted to form the coat shapes. Discharge was done by pouring selected agent on the coat surface at desired areas.

Black acetate satin fabric was cut into 5/8” strips. Household cleaning bleach was used as a discharging agent. The coat is one size fits all.

Fashion Is The Technology Of Appearance  
Jung Soo Lee, Drexel University

Technology is paramount to our everyday. My design aspires to express the relationship between fashion and technology. The use of the clear plastic vinyl communicates the body as our human form and all information sources are carried in small compact devices.

Fiber optics are used to generate an individual light source. I created 3-d pockets and used textured vinyl to show form and function. The pockets enable one to carry a power source that enables the wearer to carry gadgets necessary for the life in the information age. In order to handle all of the technical issues I designed a trench-coat made of a double layer of vinyl to provide support for the fiber optics which were added to the top of the garment.

Grommets, 2 battery packs 4 AA size batteries each with a positive and negative electrical charge and electrical wires, Fiber optics, LED lamp, Magnetic snaps, Shower curtain. Bust: 35”, Waist: 26”, Hip: 36”
Ascot Gavotte
Mia T. Murphy, Drexel University

Cecil Beaton, the costume designer for the Broadway musical “My Fair Lady”, specifically the scene of “The Ascot Opening Day” is the inspiration for this piece. The poise and attitude of the men and women attending the day at the horse races is the focus of inspiration for the ensemble. The sharp contrast of the black and white dresses worn by the women in this scene creates a sense of drama through the clothing worn by them. To recreate the bold contrast of the black and white theme by the apparel in this scene, I combined these colors and added texture to achieve the desired visual impact. My pieces have been exaggerated in scale, such as the size of the bow on the blouse and by the size of the headpiece. This artistic enhancement denotes the need of this particular set of high society dilettantes to be seen in the “right places”.

Fabric: The jacket is constructed of a rayon plisse that is overstitched with black and cream wool yarns creating a vertical striping across the fabric. It is fully lined with rayon Bemberg lining. The pink blouse is made of silk organza. The skirt is a fabric of synthetic blend that is black with a cream mini pin stripe.

Waterfall
Jinhee Nam, Oklahoma State University

A women’s special-occasion dress was custom-designed and handmade inspired by the beauty of nature, especially the waterfall. The entire piece was designed by focusing on achieving balance and harmony through irregularity and asymmetry. Unique textile techniques, dress designs, and color expression were integrated for this piece. The dress pattern was developed by draping. The bodice represented the waves and streams of the waterfall and the skirt represented the bubbles created from the falling streams. The irregular and asymmetric design and garment pattern was created by draping. The primary element of the dress was the fringed fabric strips, which were cut into long pieces, folded vertically in half and sewn, cut into fringes, and tumble dried for organic look. Multiple layers of nylon mesh were heat-melted for the dress skirt area.

Raw silk and nylon mesh were selected for the torso and skirt respectively. Clear tubing was used for the shoulder and waist strings.
In Bloom  
Cora D. Smith, North Carolina State University  

The purpose of the piece is to express the elegance of the first springs bloom of flora and nature.  

The pattern was made directly from measurements of the model in Gerber Pattern Making. It is comprised of 14 yards of two shades of blue satin fabric that was gathered to create the bloom. The garment is laced up similar to a corset. The major technique used in this piece was gathers. There are roughly 120 strips that were gathered to create the bloosom effect.  

The dress is made out of blue sating and silver graments and zipper are used for the closure.  

Bust 30", waist 26", and hip 34"  

Champagne And Lace  
Catherine M. Black, Florida State University  

The concept behind Champagne and Lace was to answer the question: What would a thoroughly modern southern belle wear to the ball? Champagne and Lace was inspired by the romance of the old south. My goal was to design a modern evening dress for the belle of the ball.  

The process of creating Champagne and Lace started by reviewing historical garment from the south, their silhouettes, colors, and fabrics. The historical romance associated with lace set the stage. The Champagne color of the dress is delicately shaded to complement rather than contrast. Flat-pattern manipulation was used to develop the dress corset midriff and bra. Bias cut pleats and skirt were then draped. The lace hem was finished by cutting around the motifs. The strapless dress is supported by a boned foundation that is lined in silk.  

100% silk shantung torso. 100% cotton lace skirt and bra overlay. 37”-26”-37”
Dia Jacket
Della Reams/Sally Helvenston Gray, Michigan State University

Chinese medicine packaging influenced this jacquard design, representing healing apparel. A full spectrum of colors was used for its reputed healing properties. The face of my dog represents the well-documented healing effects of domestic animals on humans and the Reiki symbol of white light is for protection. Pill boxes and bottles at hand, I designed an abstract version of Chinese medicine packaging for an engineered polychrome stripe. A dog’s face supplanting that of a man, geometric shapes substituted for Chinese characters, decorative lines were simplified, colors were condensed. Weave trials were made with numerous yarns and colors. Packaging was photographed, scanned into Photoshop, abstracted, imported into Design and Repeat Pro, and condensed into 14 colors; the repeat was engineered to occur only at center front.

Background: twill-woven teal matte cotton yarn; the pattern is woven of fine, shiny rayon yarns. Also used are a zipper and standard sewing thread. bust 38”, waist 32”

Demouvoir 2
Janet Hethorn, University Of Delaware

With historic influence and in tribute to Paul Poiret, and his focus on freedom of movement, textural combinations, and elegant proportions, this coat and vest were designed to meet the aesthetic and fit needs of the modern woman – looking great while moving and keeping warm.

Researched Poiret’s designs, focusing on fabrics, fit, movement, and proportion. Explored technical outerwear for further features. Designed coat and vest to include layers for warmth, articulated shapes (darts and seam shaping at elbow and sleeve join), and purposefully placed zippers and pockets all allowing for freedom in fit and movement. Flat pattern and draping, top stitched seams and trim, covered and exposed zippers. Sleeve shape is articulated, layers are secured, with top layer loose at lower edge to drape over lower. Vest is close to body, exposed zipper.

Outer coat – polyester microfiber, wool, and polyester quilting; vest – polyester quilting; Lining – rayon. bust 35”, waist 28”, hip 38”
**Remake 1**  
*Janet Hethorn, University Of Delaware*

Focused on the sustainable concept of re-use, the design intention was to develop a new, wearable garment from thrift store items, for the fashion forward consumer who is confident and passionate about sustainable design. Additionally, the design highlights the ‘making’ of garment assembly, exposing the label and hand stitching.

Thrift stores yielded garments with pattern shape potential and great fabric and superior construction details. The coat was built to expose the quality made concept and design potential in the existing garments by optimizing placement of structures (pant legs as sleeves) and details (hidden usable pockets in new locations). Re-use of existing used garments by saving the best parts and using them in new ways. The coat was built by piecing together, layering, bound buttonholes, and hand embroidery.

Zip-out liner, cotton jacket, men’s suit coat, detachable collar, pants, pajama top (lining), purse strap. bust 35”, waist 28”, hip 38”

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**Personal Adaptation**  
*M. Jo Kallal, University Of Delaware*

The designer initiates a process that is realized each time a customer dons their garment. In this open-ended design, options exist for wearer experimentation and participation in the design process. As context changes, the creative wearer fine-tunes until the design becomes “hers”. This form of co-design fosters a dynamic that emotionally connects the user with the product. In this daptable garment for multifarious lifestyles the buoyant, wide-striped fabrication required a geometric pattern to protect the large-scale pattern. Insertion and interweaving of the design pieces through an elliptical cutout result in off-balance fit with variable draping. Personalized designs are created each time the wearer tunnels through the ellipse and passages. Methods for intersecting rectangular shapes were tested on an artist’s model before translating them to human-scale and modified to coordinate with the broad stripes of the fabrication. Fabric waste was minimized and fosters reuse. Reversible construction and narrow hems were applied to the pre-pleated polyester. Embellished self-cording and assorted beading also control garment fit.

Pre-pleated polyester. Power net. Assorted variegated and plain threads, silk cord, leather cord, wooly nylon. Assorted beads. Buttons. Size 10; neckline - stretches to 24”; waist/hip opening stretches to 37”+
Egyptian Fantasy  
Rosetta S. Lafleur, University Of Delaware

Design inspiration was derived from the broad collar (weskhet) depicted in many ancient Egyptian art and artifacts. Design goals were to: (a) develop an apparel design from hand woven fabric, (b) develop a structural pattern in the weave and (c) create pattern and texture variations in dress design with ribbon.

The design incorporates the simplicity of black and white from satin ribbons hand woven in a checkerboard pattern. For pattern/texture variation, straight grain is used for the bodice, the bias direction for the broad collar, and looped fringe for collar edges. Black ribbon is layered over a tulle skirt. Flat pattern techniques were used. Bodice fabric is hand woven from 128yds of 1/4" black/white ribbon. Fringe is made by wrapping and stitching 1/8" black/white ribbon around rectangular 3.5” x 14” paper sheets. Black/white 1/8-inch ribbon is layered over tulle and underskirt and gathered to fit a satin waistband.

1/4 and 1/8 inch black and white polyester double face satin ribbon Fusible non-woven interfacing White nylon tulle White satin White polyester lining Button/snap Bust 33”, Waist 24”, Hips 34”, Skirt Length 42”

Caged Birds  
Rosetta S. Lafleur, University Of Delaware

Design goals were to (a) introduce color and texture onto the surface of plain sheer fabric (b) create multiple color combinations that compliment the color of sheer fabric and (c) use yarn to create structural design detail. Inspiration was derived from images of Russian Imperial Easter Eggs created by Faberge.

Tulle and yarn are used in design of bodice and peplum. Multiple pin tucks create tulle’s surface texture. Tucks are threaded with variegated yarn, creating a multi-colored fabric. An attached peplum is embellished with design detail made from variegated yarn tubing, beads and cording. Layers of tulle form the skirt. Multiple 1/4” tucks stitched with gold thread created fabric texture. Tucks were threaded with variegated yarn. A bodice, designed using flat pattern, was cut from textured tulle. The peplum, cut from un-tucked tulle, was embellished with variegated yarn tubing, gold beads and cording. Layers of gathered tulle formed the skirt.

Grape color tulle, 100% Nylon Grape color lining, 100% Polyester Variegated Eyelash Yarn, 100% Polyester Gold Thread 6mm Gold Beads. Bust 33” Waist 24” Hips 34” Skirt Length 42”
Illusion
Yhe-Young Lee, Sangmyung University

Inspired by an 18th century robe that did not meet in front and showed a stomacher and the underskirt, to create an illusion that a separate dress is worn beneath the outer garment. 18c skirts, which were wide on both sides, also inspired the shape of this dress.

As an alternative to the stomacher and the underskirt, a separate white panel was inserted on the front. A similar panel is inserted on the back to provide onlookers with the surprise of discovering that the dress is in one piece. The lacing on the back is inspired by corsets. The halter is designed as a shawl collar. Pleated tulle pieces are inserted to support the peg-top. There are buttons on these tulle pieces, which are attached to the buttonholed elastic band.

Wool plaid, white cotton and polyurethane blend, lace frill trimming, rayon string, polyester lining, tulle, button-holed elastic bands and buttons to attach tulle pieces. bust: 33.5”; waist: 24”; hips: 34.5”

Legally Blonde I-2
Yhe-Young Lee, Sangmyung University

Inspired by the movie, Legally Blonde I. Throughout the movie, the heroine, Elle Woods, dons colorful, brilliant products including clothes that remind the audience of a Barbie doll. Pink is the dominant color throughout the movie. Elle’s clothes often employ sequins, beads and feather trimmings to create a luxurious image. I used three different types of pink cotton yarns and pink trimmings to pay homage to the movie. All panels and pieces are knitted with a hand knitting machine to create a feminine dress revealing women’s body contour. Bust and scalloped hem areas are adorned with trimmings. Knitted stockinet pieces tend to roll up at both ends. This effect is utilized to create strap-like pieces for swirling look of the bust area. Skirt consists of 12 jersey-sided panels.

3 types of pink yarns, 2 colors of pink sequins, heart shaped crystals beads, pearl beads, feather trimmings, brassiere pads, and transparent shoulder straps. bust: 33.5”; waist: 24”; hips: 33.5”
Royal Flush
Nora M. Macdonald, West Virginia University

Royal Flush is a contemporary ball gown that was inspired by the puffed skirt drapery, referred to as polonaise, and low, square-cut necklines that were popular prior to the French Revolution, c. 1775-1789. It is intended for an upper income, married, baby boomer woman who attends fund-raising events.

The flat pattern design process was used to develop patterns for the bodice, over-bodice, and skirt. Use of a two-piece ensemble allowed for the development of a complex three-layer skirt. Draping was used for shirring lace on the bodice below the bust and creating the skirt waist pleating and drapery. The bodice is constructed in two layers and invisibly hand stitched along the vertical seamlines. All three flared skirt layers are suspended from separate yokes attached at the waist. The plaid overskirt features knife pleats, a lace hem, and side drapery controlled by twill tape on the inside.

Black bodice: 58% nylon/42% rayon lace over 97% cotton/3% spandex twill. Red/black plaid skirt: 100% linen over 95% polyester/5% nylon net, 100% polyester organdy lining. bust 35” waist 27” and hips 38”

Holy Mola!
Mary Jane Matranga, Purdue University

Inspiration came from interest in molas and the native dress of the Kuna women of Panama. Molas are reverse appliques using layers of colored fabrics which create images depicting natural, geometric, and man-made forms. My challenge was to interpret the mola-based costume into an ensemble of contemporary American sportswear. An examination of Kuna women's dress, adornment, color preferences, and mola-making techniques provided information for creating the ensemble. To interpret the Kuna costume for a young American market, I substituted pants for the traditional skirt and created the mola blouse from recycled T-shirts. Both garments were developed through flat pattern. The pants' striped fabric was bias cut for a lengthening effect. T-shirts were cut for the blouse body, ruffle, and the reverse appliqued.

The blouse was constructed from recycled cotton T-shirts. The pants were made from woven striped polychrome cotton with cotton print facing and red rayon lining. Bust, 32", expanding to 36", waist, 31-34". Pant's waist, 28"; hip, 38"; inseam 26 1/2"; side seam, 37"
Renae’s Aspen Grove  
Sonya, Meyer, University Of Wyoming

This bridal gown was designed for an outdoor wedding in a somewhat rustic setting in the Rocky Mountains in September of 2005. The gown needed to be free flowing for easy movement and the design and color could not follow traditional bridal styles. The autumn aspen leaf provided the design motif for the gown. Both the bride and groom are employed by the U.S. Forest Service in the Rocky Mountain Region. The gown needed to convey the image of a free moving forest spirit while maintaining an air of elegance. Soft autumn thread colors were selected for embellishment to echo an early Rocky Mountain autumn. Flat pattern techniques were used to create the princess line dress with an asymmetrical center front bodice panel. Draping was also utilized to create the overdress pleating at the left side front. Machine embroidery was used to embellish the center front bodice panel, the center back godet inset, and the free hanging leaves at left side front.

The overdress is natural white silk chiffon. The dress is dusty rose silk charmeuse and is lined in a cream China silk. Rayon embroidery thread was used for the machine embroidery embellishments. Bust 35.75, Waist 28.25”, and Hips 38.5”

Echoes Of The East ’06  
Hyunshin Na, Seoul Women’s University

Destroy and re-define the boundaries, the expression of a culture and history by breaking the walls of the past and embracing both innovation and tradition. This is neither “Eastern nor Western”; Past nor future since it is a modern fashion design rooted in Korean culture.

The shape of the front decorative piece is influenced from Dang-ui(traditional woman’s waist coat), the patchwork is from traditional patchwork wrapping clothes, jogakbo. The colors and shapes out of traditional Korean cultures have been reinterpreted in modern style. Layering and slashing knit fabrics to give a textured, decorative effect. Stitch several layers of fabric together in rows and slash the midway between the rows, causing the fabric to curl.

Single jersey was used. Bust; 33-1/2” Waist; 26” Hip; 36”
Heart Waves
Linda M. Ohrn, Kent State University

The waves of the heart in their different forms, were the inspirations for this dress. I used more symbolic and emotional waves of the heart as well as more literal translations of heart waves and tried to illustrate them through this dress.

From the source of inspiration I tried to see what different kinds of heart waves there was, and how to illustrate them in a garment. I started playing with the silhouette and the shapes in the garment, then went into the details, the embroidery on the ruffles and the beading. The pattern was made through flat pattern. The stitching on the ruffles is free motion machine embroidery, I also used beading in some sections of the dress.

Materials used in this dress are silk organza with freemotion machine embroidery, silk dupioni, and silk satin and some embroidery of seed beads. bust 36”, waist 28”, hip 38”

The Power Of The Heart
Linda M. Ohrn, Kent State University

The purpose of this dress was to make garment that could illustrate the power of the heart in a strong yet subtle manner. Using the power of the color black along with the crispness of the material and the silhouette I feel that was accomplished.

The process of design started with a silhouette and trying to use that silhouette, yet keep it light and powerful. Therefore the material played a very important role in the design process. Once the fabric was established the form made sense and the garment and its details came through. The pattern was created through flat pattern and then due to the material and the idea to keep the shape, French seams were chosen.

The material used in this dress is silk organza and for the closure different vintage shank buttons. bust: 36”, waist 100” Hip: 120”
Circular Fit
Linda M. Ohrn, Kent State University

Our life is full of circles, circles of friends, life cycles etc. all circles of our life are important in their own way. The can all blend or pop out in different lights. This dress is a play on those circles and how they fit together.

The process of designing this dress started a long time ago, and it has been with me developing for a long time. The actual decisions on where to place the circles what size to make them etc, came during the draping process, where most of the dress and details evolved. Starting with a half circle skirt on a dress form, as a base for the flare of the skirt, a bodice part was draped.

The material used in this dress is plaid silk dupioni.

Bust: 36”, waist 27”, hip 40”

Classic Elegance: The Little Black Dress
Marian O’Rourke-Kaplan, University Of North Texas

The “Little Black Dress” Audrey Hepburn wore in “Breakfast at Tiffany’s” was the birth of a fashion icon. Today most women own one that indeed can be dressed up or down and suit any occasion. There is nothing more classic or elegant; the challenge is to make it unique.

Designing a classic started with soft wool twill that draped and molded to the figure. The luster contrast of silk taffeta was chosen for accents to highlight the features. The princess line chemise’s demure boat neck has a notch at the throat and supports the plunging cowl back. The chemise was draped in muslin and converted to a flat pattern. The lining pattern was drafted. The garment was sewn with a closed lining and the exposed edges.

Pendleton Wool twill, Silk Crepe de Chine lining and Silk Taffeta trim and binding.

Bust - 36” Waist – 33” and Hip 40”
Quadgard Phase V Body Armor
Semra Peksoz/Donna Branson/Cheryl Farr/Diane Ricord/Pim Kumpai/Jinhee Nam
Oklahoma State University

With over 2,400 US troops killed in the Iraq war and many more seriously injured, the US Marine Corps requested redesign of the limb armor being field-tested in Iraq, to be modularized for soldier customization by mission and provided with quick release features for rapid doffing in emergencies. The armor, designed using the functional design process, included two 2-piece leg guards joined by a horizontal zipper and three vertical zippers, and two 3-piece arm guards joined by snaps and zippers. Wearability was assessed by soldiers completing a timed simulated obstacle course at Aberdeen Proving Grounds. Flat pattern techniques were used to derive the first pattern which was digitized for subsequent manipulation using Gerber software. A prototype was built and tested on a ROTC cadet.

Outer shell was Cordura lined with Ripstop, Dyneema ballistic inserts encased in Ripstop with nylon webbing, hook and loop tape, suspenders, buckles, zippers and snaps.

Waist 45", hip 46", leg length 341/2", bicep circumference 18"

Puzzle Peace
Carla J. Perez, University Of The Incarnate Word

This piece is based upon children toys and represents the difference between tolerance (blocks which only stand side-by-side, do not interact, and may tumble down) and peace (which requires interaction, interdependence, and commitment).

Puzzle pieces were scaled up 6 times on a photocopier. The jumper was built atop a paper cone (26" chest, 28" tall). Because a puzzle is flat this method allowed it to become 3-dimensional. Pieces were adapted to the cone’s shape. Armhole and neck edges were defined. The shapes were traced onto the face fabrics which had been pre-fused. Black piping was stitched along design lines.

Cotton broadcloth (11 colors face and black lining) Fusible web (white underlining) Black piping 1” 4-hole plastic buttons (2 units)

Girl’s size 6: chest 25”, waist 23”, hip 25”
Seber Blooms (Eggplant Blooms)
Eulanda A. Sanders, Colorado State University

The goal was to develop a cocktail dress, using traditional Ghanaian textiles for an urban female African American target market ages 25 and up, who participates in social events, has an income of at least 60K, and an aesthetic value at the intersection of Afrocentricity, Black Consumption, and Acculturation.

The project was initiated through the purchase of textiles on a trip to Ghana West Africa September 2003. Upon selection of the textile to use it was machine washed, ironed, inspected for flaws. Ideation sketches were created by hand along with creating the garment pattern through draping techniques. The draped patterns were digitized into a pattern making software to refine. Care was taken to avoid flaws in the fabrics and ensure that variations in pattern or color were hidden on the dress during the cutting process. Each section of the dress is lined then embellished with glass beads.

Materials included 100% cotton/linen damask hand-dyed in hues of purples, yellows and, and oranges purchased in Accra, Ghana, cotton broadcloth and glass beads. Bust: 36" Waist: 25" Hip: 36"

Flapper Fun
Carolyn C. Schactler, Central Washington University

The fringed lace was an inspiring and exciting find. Recalling the era of the 1920s flapper, a design might include fringe, tassels, beads and a small, cloche-type hat. The research goal was to use the above features to create a ‘20s-inspired, contemporary design for the current teen market.

The currently popular fashion of bare torso and short skirt is covered with the fringed lace to create a flapper-style dress. The small cloche hat was made with glass beads and has its own beaded bangs. The fringe and 10-inch beaded back tassels create the Roaring ‘20s look, perfect for dancing either the Charleston or to Hip-Hop music. The scoop-neck, sleeveless, empire-waist bodice and short-skirt patterns were draped. The invisible zipper was inverted to open the bodice at the empire line.

The lined, mauve-pink top and skirt are silk charmeuse. The skirt lining is cotton twill. The crocheted fringed lace is rayon. The hat and back tassels are glass beads. bust 34”; waist 24”; hip 35”
My sister is a paradox; structured, organized, and controlling, but at the same time fun, flirty, and exuberant. The goal was to create a garment to imitate Nancy, whom I affectionately refer to as Sister Nanchita. As such, Flamenco dance and its costume became the inspiration for this piece.

Much like my sister, Flamenco dance is emotive, with the dancer clapping hands, kicking feet, and snapping castanets, while maintaining high levels of control, grace, and movement. Similarly, Flamenco costume is structured and form fitting, yet ruffled, and emotive. Thus, a Flamencoesque garment became the tool for mirroring my sister. The one-shouldered torso portion of the garment was created using flat pattern techniques, featuring multiple gored and shaped pieces, each seam highlighted with white piping. The full circle skirt was created from three layers of fabric, with the torso opening placed off center in the circle, creating an asymmetrical hemline.

Bust: 34” Waist: 26” Hips: 34”

A very special thanks to Southwest School of Art and Craft, especially Robert Hils, Fibers Department Chair for hosting the 2006 ITAA Design Exhibition and assisting in coordinating shipping and logistics.