Building Alliances

2010 Design Exhibition Catalog
International Textile and Apparel Association
Exhibit Catalog Organization

Pieces displayed in the 2010 Mounted and Live Gallery Design exhibitions are recorded in the Design Exhibition Catalog. In the catalog, designs are presented in the Mounted Gallery or Live Gallery section according to the means of presentation at the ITAA conference. Within each of the two sections, entries are divided into undergraduate, graduate and professional subsections. Designers are listed alphabetically by first name within each section. There is a complete list of designers (alphabetical by first name) in the back of the book.

Design Exhibition Statistics

A total of 91 pieces were accepted for display in the 2010 ITAA Design Exhibition (live and mounted) with 31 designs were accepted for the mounted exhibit and 60 designs accepted for the live gallery exhibit. The total acceptance rate was 31%.

Members of the ITAA Design Exhibition Committee

Exhibit Catalog Designer and Editor: Traci A.M. Lamar

Mounted Exhibit Committee Chair: Diane Sparks, Colorado State University

Live Gallery Chair: Mary Ruppert-Stroescu, Lasell College

Conference Chair: Sherry Schofield-Tomschin, Kent State University

VP Publications: Nancy Miller, The University of North Carolina at Greensboro

ITAA President: Jana Hawley, University of Missouri
Undergraduate Student
Fiber/Wearable Art Category

Bailey Stokes
Cara Hodge
Eri Takebayashi
Hannah Schmidt and Melody Forehand
Jennifer Fukino
Kristin Geiger and Nicole McIntosh
Mackenzie Schomburg
Yiwei Lu

Granny Squares
Cara Hodge
Undergraduate Student
Fiber Art
Virginia Commonwealth University

Phantasmagoria
Eri Takebayashi
Undergraduate Student
Fiber Art
University of Hawaii, Manoa

Northwest Nature
Bailey Stokes
Undergraduate Student
Fiber Art
Washington State University
The Nature of Love
Yiwei Lu
Undergraduate Student
Fiber Art
California State University Northridge
Undergraduate Student

Target Market

Category

Andrew Crockett
Georgia Trimble
Shannon Kesler

Light up the Night
Andrew Crockett
Undergraduate Student
Target Market
Virginia Commonwealth University

Lemur Dress: Sketch to Garment
Georgia Trimble
Undergraduate Student
Target Market
Stephens College

Urban Camouflage
Shannon Kesler
Undergraduate Student
Target Market
Virginia Commonwealth University
This design was inspired by the sun setting over a body of water. The alternating colors of the blue-green and the orange hues represent the rich tones of a sunset bouncing off of the ripples in the water. A combination of tie-dye and batik was used to create the colors of the sunset. Strips of cotton and satin were also tie-dyed in blue-green hues to represent the color of the water and were rug-hooked into linen fabric to simulate waves. The overall effect is that of a sunset reflecting off of subtle waves on a lake.
Shattered Armor
Wendy Barnes
Graduate Student
Fiber Art
Kansas State University

Shattered Armor is my homage to women who have either survived or lost their lives to domestic violence. I created the gown with specific areas of vulnerability in mind. The open back, machine lace breasts, and chiffon skirt all represent areas of a woman’s body that are most vulnerable to physical abuse from an intimate partner. The leather bodice functions as a protective shield over the woman’s heart; thereby representing the need she has to protect herself both physically and emotionally. The goal of this gown is to encompass the emotions of domestic violence as seen through the timeless allure of the Little Black Dress.

One-of-a-Kind Design by Repurposing of Damaged Garments and Accessories
Nga Vu
Graduate Student
Fiber Art
University of North Texas

Imagine a beautiful, unique dress that is made from a couple of damaged dresses and 4 damaged leather and vinyl purses. The recycling process, also known as repurposing, focused on finding new uses for items that are available but not being used and at risk of being discarded in landfills. Repurposing of garments and accessories opens up a whole new world of creative thinking where new designs and functionality of the intended result are challenged due to the restricted “as is” status of the original materials. Repurposing can be a fun, rewarding, and fulfilling experience.
This design explored the concept of Universal Design (UD) through the creation of a transitional maternity dress. The fabric, a nylon/lycra blend, was chosen to provide the wearer with flexible mobility and ease in care and use. The reversible belt, with a textile print on one side and a color-gradation on the other side, provides slight compression and support for the belly, to help relieve discomforts related to pregnancy. The textile design was inspired by the metamorphosis of the butterfly, a symbolic metaphor of the body changes during pregnancy. This dress allows the wearer to create multiple looks with various combinations.
The creation of the jacket stemmed from a class project and was my first attempt at designing men's wear. Being a man myself I decided to design something that I would wear or buy. My inspiration came from the punk styling seen in Europe and the jacket is designed to be worn in several different ways to suit the needs of the wearer. Utilizing my passion for digitally printed textiles all the graphic imagery is truly one of a kind.
Professional

Fiber/Wearable Art Category

Brianna Plummer
Diane Sparks and Kinor Jiang
Diane Sparks, Kinor Jiang and Rose Chiu
Linda Ohrn-McDaniel
Lucy Dunne (2)
Mary Ruppert-Stroescu
Sherry Haar
Sherry Schofield
Trudy Landgren
Yoo Jin Kwon
The piece, entitled Uniform Exposure, reveals the structure of architectural clothing. By creating garments in sheer fabrics the viewer is allowed to focus on the construction details and supportive devices to understand the garment’s form and how it modifies the body. This military-inspired jacket uses an X-ray technique; however the emphasis is placed on the actual construction details by stressing the style lines and the implied supportive devices, including the feminine accoutrements. Garter straps and bra hooks, typically used on female undergarments, are highlighted as outerwear notions which contradicts the military stereotype.

Uniform Exposure
Brianna Plummer
Professional
Fiber Art
Framingham State College
The purpose in this design was to create a metallic textile sculptural coat and dress ensemble that could be worn to an art event in an urban environment such as Tokyo, New York, Paris, Sydney or Hong Kong. Much like sculpture, depending on the wearer's stance the architectural coat exhibits different folds and shapes creating visual interest from any vantage point. Texture, form and subtle shifts in value are the primary design elements used to achieve visual impact. An additional concern was to create garment shapes that would easily fold and pack for travel without wrinkling. The pleated coat and dress were designed for high dramatic visual impact and to fit multiple body sizes, as both garments have the capacity to expand if necessary. Beyond sculptural aesthetics, the primary concern of the designers was to create garments with minimal seams and maximum flexibility in potential for fitting multiple body types.

_Sculpture to Wear_

Kinor Jiang and Diane Sparks
Professional Fiber Art
The Hong Kong Polytechnic Institute; Colorado State University
Conceptually the intent of this design was to create a textile art piece that expressed the beginning of life from the primordial ooze phase, using Shibori bound-resist to simulate bubbles forming in the sea water. An additional purpose was to create an elegant evening dress suitable for a black tie gala event or a red carpet occasion. Subtle shifts in color and extravagant texture were the main design elements used to create visual interest in this couture wearable art design. To accomplish the illusion of the beginning of life in primordial ooze, a semi-translucent fabric was selected to emulate the sheer film one might see on the surface of water with algae present. In the nylon aluminum fiber content of the selected fabric, the metal content of the fabric was essential in that the metal would help maintain the shape of each Shibori area after it was dyed and untied.

*Growing Breathing Shibori*
*Rose Chiu, Diane Sparks and Kinor Jiang*
*Professional Fiber Art*
*The Hong Kong Polytechnic Institute; Colorado State University; The Hong Kong Polytechnic Institute*
The purpose of this dress was to create a garment that would represent my image of God from the perspective of the trinity. Creating three different surface designs to represent the parts of God the Father, Son, and Holy Spirit. The idea was to engineer the surface design so that the shapes would create the fit of the garment. It was also important that the design continued across the borders, to show unity, while changing to clearly show the difference in the 3 parts that make the whole. In the first stripe the sheer organza layer represents the Holy Spirit. In the second stripe, different silk fabrics are held together by the embroidered heart pattern, representing Jesus, who put on the clothes of man. Third is the stripe representing God. Here the conversation between him and the wearer is found reflected in the inward and outward direction of the text.

Trinity
Linda Ohrn-McDaniel
Professional Fiber Art
Kent State University
Shiver 1 and 2 are an exploration of subtle haptic and kinetic effects in two responsive garments. Each garment responds to touch by reacting with a visible and perceptible tactile vibration response. The objective of these designs is to explore interactive, responsive aesthetic technologies in a subtle way, as a medium or element of the design rather than the feature attraction. The effects can be almost imperceptible, meant to add a layer of richness to the garment interaction (as would a luxurious texture or unusual color.)

Shiver 1 is embellished with an array of responsive flowers. The stamen of each flower is a whisker-type touch sensor. When touched, the flowers respond with a light buzzing vibration that causes the stamens and petals to quiver. The electronic component is a simple circuit in which the touch sensor serves as a switch, controlling power to a small vibrating motor.

Shiver 1
Lucy Dunne
Professional Fiber Art
University of Minnesota
Shiver 2 features a skirt of ostrich feather fringe. Embedded in the fringe is an array of suspended vibrating pager motors, and embedded in the left sleeve is an array of light-sensitive resistors. These sensors are embedded and connected using conductive thread traces, and provide input to an Arduino Pro Mini microcontroller board hidden in the waistband that regulates the vibrating response. When the sleeve is stroked, the garment responds with a subtle shiver that propagates diagonally down the front of the skirt.

**Shiver 2**  
*Lucy Dunne*  
Professional Fiber Art  
University of Minnesota
This piece was created for a goddess figure in a dance performance. My personal purpose was to draw upon draping techniques I learned in Paris, taught to me by women who had worked for the house of Grès. I researched goddess gowns in Harold Koda’s book, Goddess: The Classical Mode. Conceptual draping accompanied by research sketches confirmed to the creative director that the direction was in accord with her vision for the piece. This gown was draped on the mannequin using three types of silk: habotai, chiffon, and gauze. Habotai forms the main body, while chiffon falls in pleats from the neck to the bust and under the arm to the wrist, cupping the habotai sleeve to provide a dramatic effect. Gauze covers the upper arm and creates volume. I draped the dress by folding the fashion fabric in half and marking everything with a basting technique learned in Paris.
The inspiration for this mini-quilt was my dye garden and the vivacious colors that are derived from the plants. I keep a photo journal of the life cycle of the dye plants and created custom patterns using Adobe software. Each dye plant pattern is printed on and surrounded by fabric dyed from that particular plant. Fabrics were pre-mordanted and dyed from plants grown in my dye garden, including marigolds, purple basil, indigo, cosmos, coreopsis, rudbeckia, weld, and black hollyhock. Dyeing methods included simmering, solar and decomposition dyeing. The fabric prints were embellished with free-motion stitching and the quilt layers were free-motion quilted with straight and stippling stitches. Fabrics used were 100% cotton print cloth, 100% organic cotton sueded muslin, and 60% hemp/40% silk faille. Finished dimensions are 12” x 12”.

*Fresh Picked and into the Dye Pot*

*Sherry Haar*

*Professional Fiber Art*

*Kansas State University*
Recently, I was teaching in Florence in a beautifully renovated 13th century building. In a corner of one of the rooms was a partially intact fresco; a circle motif with intertwining lilies and vines. The lily, or giglio in Italian, is the symbol of Florence, Italy. So the concept for this design was 1) to translate this design to fabric, and then 2) use the fabric in a garment inspired by the lily. I choose batik to create the fabric; the crackling and veining appearance typical of batik has qualities similar to the aging fresco. In addition, I felt like I was paying homage to the fresco and those who created it, by using processes with similar time and energy requirements.

Giglio
Sherry Schofield
Professional
Fiber Art
Kent State
The capelet is a reinterpretation of an 18th Century garment seen from a distance at Old Sturbridge Village in Massachusetts. The recreation process was undertaken in an attempt to understand how early settlers creatively used common, local plants to provide warm yet fashionable attire.

Historically, milkweed floss has been used as a replacement for goose down due to its buoyancy and ability to trap air. An enterprising early settler must have been able to see past enclosing silky fibers between fabric layers to applying them as surface embellishment to imitate fur. Whether out of necessity for a warm outer covering, or as an expression of animal rights, this project is one example of how we can look to our past to receive inspiration for creating new sustainable fashion for the future.

Local Vegetable Fur
Trudy Landgren
Professional
Fiber Art
Professional
This design is to embody the beauty of layering and Ghit, which corresponds to collar in Korean traditional dress. The V-shaped neckline is both sharp and calm. Ghit, along with cuffs and straps, is decorated by contrasting or often unusual colors. Layering encompasses two perspectives: stacking and emptying out. In traditional architecture, the center is emptied by layering one wall after another as in residential design. Likewise, a formal outfit includes multiple tops, which results in several Ghits stacked, and numerous undergarments for the ensemble bottom. Layers of Ghit and under garments create a voluminous silhouette and empty out a central space for the body. The double-breasted empire line dress is based on the proportions of 18th century dress. The top is cut in one piece on the cross-grain and the skirt is pleated with reference to a traditional look, and tapers at the bottom incorporating a modern flavor.

*Layering Empty*
Yoo Jin Kwon
Professional Fiber Art
Washington State University
Henry Navarro
Kristin Caskey
Sandra Tullio-Pow
Yoshiko Odamaki

Professional
Target Market
Category
As an artist-in-residence at Can Serrat Arts Center outside Barcelona, I created a mini-collection exemplifying the aesthetic and conceptual intersections between fashion and fine arts. “Serrat Est Chic” was inspired by the deceptive simplicity of rural Spanish architecture.

The dresses, blouses, and pants acquired a double purpose: as sculptural forms when hanging, or modern silhouettes when worn. The forms of the garments show an interaction between clothing as architecture—as mimicking the centuries-old columns and stone walls still standing strong in rural Spain—and clothing as movement and human expression. The silhouettes of the garments both complement the shape of the human figure, and also create a dialogue with the idea of the body as a type of architecture in and of itself.

Serrat Est Chic 2
Henry Navarro
Professional
Target Market
University of Cincinnati
The proliferation of digital textile printing has resulted in an explosion of small makers who offer unique, personal, and innovative design products. Digital textile printing enables designers and artists to create new products in local markets which by-pass the conventional marketplace. A New Suit of Clothes brings together digital textile printing, my husband’s sketches, my daughters energy, Little House on the Prairie books, and an interest in small scale design initiatives.

As a designer, parent and artist, well designed, conceptually interesting, non-commercial garments are rarely found for children or adults. It is my intention to create new clothes each year for my family. These garments become autobiographical, family heirlooms and potentially, marketable designs.
This contemporary gown was designed for a non-traditional, outdoor wedding, situated within a vineyard in Niagara on the Lake, a small historic town in Ontario, Canada.

Design inspiration was taken from the overt simplicity and exquisite proportions of Dior’s gowns. Silk organza was the primary fabric with shade matched georgette shirred along the front bodice, adorned with a family heirloom rhinestone pin. A senior seamstress tutor taught me how to create Dior inspired roses from bias strips of fabric having perfected the technique creating her own daughter’s wedding gown. Delicate beading enhanced rose petals and blossom centers, each hand tacked in an asymmetric cascade following the deep curve of the back neckline. Small, self covered buttons covered the lap zipper to complete the detail cluster on the back of the dress, which, when covered by the veil, provided a subtle, yet elegant focal point for guests viewing the ceremony.

**Vineyard Vows**  
*Sandra Tullio-Pow*  
Professional  
Target Market  
Ryerson University
Japanese traditional wrapping is not only aimed at decorating the gift beautifully, but also is intended to express a sincere celebration. When I found the crepe Lame cloth of this dress, it fascinated me with its brightness and beauty. The material was lighter and stronger than I anticipated, and immediately this fascinating cloth inspired a dress design based on Japanese traditional wrapping.

The frill of the collar is suggestive of the brilliant sky at dawn. To maximize the texture and shine, seams and darts are used as minimally as possible. As a result, the dress design featuring an asymmetrically lapped straight silhouette has been completed. Further reflecting the style of Japanese traditional wrapping, a brooch-like accessory made of braid and a hair grip is placed on the left side front.
Lacey Night
Arielle Flenniken
Fiber Art
Undergraduate Student
Central Washington University

Tree Dress
Andrea Haynes
Undergraduate Student
Fiber Art
Delta State University

Luminosity
Cac Lam
Undergraduate Student
Fiber Art
Art Institute of Dallas

Undergraduate Student Fiber/Wearable Art Category

Andrea Haynes
Arielle Flenniken
Cac Lam (2)
Calli Roche (2)
Cassandra Clayton (2)

Jovita Lektzian
Katey Kaiser
Kathryn Alms
Megan Carey
Melissa Caldwell
Siren of the Modern Day
Cac Lam
Undergraduate Student
Fiber Art
Art Institute of Dallas

Cardboard Countess
Calli Roche
Undergraduate Student
Fiber Art
Colorado State University

Laundry Room Luxury
Calli Roche
Undergraduate Student
Fiber Art
Colorado State University

Transparent Allusions
Cassandra Clayton
Undergraduate Student
Fiber Art
University of Nebraska-Lincoln
**Caged Femininity**  
Cassandra Clayton  
Undergraduate Student  
Fiber Art  
University of Nebraska-Lincoln

**Flared Dress With Zipper Flowers**  
Jovita Lektzian  
Undergraduate Student  
Fiber Art  
Texas Tech University

**Railways**  
Katey Kaiser  
Undergraduate Student  
Fiber Art  
University of Nebraska-Lincoln

**Roundels**  
Kathryn Alms  
Undergraduate Student  
Fiber Art  
University of Nebraska-Lincoln
Lacy Dame
Megan Carey
Undergraduate Student
Fiber Art
Virginia Polytechnic Institute and State University

Capricious Pojagi
Melissa Caldwell
Undergraduate Student
Fiber Art
University of Nebraska
Undergraduate Student

Target Market Category

Amelia Brown
Andy Morales
Carlee Fowler
Dongeun Lee (2)
Elizabeth Esponnette
Elizabeth Geisler
Jenna Shaw; Jo Kallal
Kate VanAsten
Katherine Elks

Kira Grebel
Lindsay Manzari
Mary Rossetti
Morgan McAllister
Paivy Pedersen
Pei-Hua Hsiao
Rachelle Husch
Tamara Hall (2)

1987

Andy Morales
Undergraduate Student
Target Market
Georgia Southern University

A Circular Sensation
Carlee Fowler
Undergraduate Student
Target Market
North Carolina State University

Guardian
Amelia Brown
Undergraduate Student
Target Market
Cornell University
Le Sacre du Printemps
Lindsay Manzari
Undergraduate Student
Target Market
University of Alabama

The Influence of Japan
Mary Rossetti
Undergraduate Student
Target Market
Virginia Commonwealth University

Black Widow
Morgan McAllister
Undergraduate Student
Target Market
Auburn University

Tale of Two Towers
Paivy Pedersen
Undergraduate Student
Target Market
Undergraduate Student
Il Tondo was inspired by the circle and its significance in science and myth. The circle connects and creates time and space, form and substance. In crochet, the circle is a repetition of sequence and movement. I approach the act of crocheting a circular form as a meditative, repetitive process. This design originally began as a small doily form that continued to grow and evolve. The final form took shape as a shawl or wrap, symbolizing the human connection to cloth. The shawl grew outward from the center, formed by alternating bands of blue and black color.
**Hi Fi Flora**  
*Sarah Bennett*  
Graduate Student  
Fiber Art  
Iowa State University

Hi-Fi Flora was created as an attempt to integrate traditional, manual surface design techniques with the relatively new technology of digital printing on fabric. This allows the photographic precision and broad color range of digital printing to be combined with the tactile richness inherent in hand dyeing fabric. Experimentation showed that the most interesting results kept the two types of surface designs separate, allowing both to maintain their respective benefits. The digitally altered images were printed with the Mimaki fabric printer, covered with beeswax, and over dyed with Procion fiber reactive dyes.

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**In Knots**  
*Rachel Eike*  
Graduate Student  
Fiber Art  
Oklahoma State University

The inspiration for In Knots was macramé knots. Macramé knot styles were incorporated into the batik surface design of the fabric and the physical structure connecting parts of the dress. Using cording of four different textures and colors to create the macramé decoration allows the eye to identify and appreciate the fine twisting and knotting detail used to create the patterns. Macramé twisting and spacing can be seen in the leather painted bodice and belt along with cut-out accents that allow the under-dress to show through. In Knots is a unique garment that displays fiber art craftsmanship with apparel design expertise.
I find great joy and challenge in creating multiple garments from the same pattern. This is an exercise that I indulge in when creating things for myself. I use a simple pattern and figure out ways to make the garments distinctively different. It is an exercise that is surprisingly challenging. I started with a basic shirtdress pattern that I had created. I challenged myself to create a new shirtdress, for daytime wear, by manipulating the pattern I had already made. I wanted the garment to still be identifiable as a shirtdress but different from the original dress.

Graduate Student
Target Market
Category

Chelsea Creech
Debbie Christel and Kathy Mullet
Sandra Starkey
Tacia Booton
Zigwai Odukomaiya

Bubbling Spring
Chelsea Creech Bell
Graduate Student
Target Market
University of North Texas
Designing a sustainable garment with a couture look was my objective. The unknown biodegradable process of dryer sheets is what sparked my curiosity and interest. I knew they were the perfect medium once I discovered dryer sheets took over 40 years to break down in a landfill. I was also inspired by the texture of the dryer sheet. Creating a simple silhouette with texture and depth was my main goal. Using origami and ruching techniques with the dryer sheets, I was able to achieve that. I enjoyed creating a balance between texture and shape with a truly unique material. I was able to achieve that. I enjoyed creating a balance between texture and shape with a truly unique material.
D.R.E.M Connections
Zigwai Odukomaiya
Graduate Student
University of North Texas

The concept of D.R.E.M Connections was born as a result of my personal experiences and interests in economic and cultural sustenance. Designers have important roles to play in the effective change of perceptions and behaviors. Design decisions made from concept sketching to consumption create chain reactions that may result in positive or negative practices. The inter-relationships in the apparel sector inspired the title and modular garment. The acronym means, Designer, Retail, Environmental and Economic, Manufacturing and Consumer.

‘Carry your heart on your sleeves and your sleeves in your purse…….’Zigwai.

Ode to Roy
Tacia Booton
Graduate Student
University of Nebraska-Lincoln

‘Ode to Roy’ captures the aesthetics of lucid drape, minimal seam lines, geometric fabric panels, luxurious materials, layering of garment components and effortless glamour indicative of the sportswear of American designer Halston. A dichotomy between lucid drape and tailored pieces is found within this ensemble. Warm olive stretch silk charmeuse, developed from a square, is draped from the neckline into a racer back tank-top which flows around the body. A rectangle of jersey is twisted and turned upon itself, creating a lucid vest warm over the tank. A sustainable ultra-suede safari short finishes this ensemble with a structured foundation.
Professional Fiber/Wearable Art Category

Audrean Been
Belinda Orzada
Eulanda Sanders
Jing Liu; Wei cao; Zhao Lv
Juyeon Park; Wildrose Hamilton
Kim Hahn
Kyoung-Hee Cho
Sherry Haar
Theresa Alexander
Inspiration for this design came from the actual textile selected to create it – cotton monk’s cloth. Using needle weaving – a type of drawn thread work that is created by weaving yarn into existing warp or weft threads, resulting in new thread patterns – I designed this off-the-shoulder, shawl-style top. I feel this fringed circular fashion piece presents a contemporary western usage for monk’s cloth, which is traditionally used as home decor fabric. The texture of the material is enhanced by the additional embellishments. Seen in the photo, I matched it with a pair of 100% cotton blue denim shorts to present a casual summer outfit, however, it can be used and worn for many occasions, including as a bathing suit cover-up.

The “circle” continues to intrigue me. This shape is continuous...never ending in my thoughts...offering me the challenge to design fashion for any occasion and taste.

**Geometric series circle**
Audrean Been
Professional
Fiber Art
Columbia College Chicago
A lichen covered white birch tree observed during a hike in Maine inspired this design. My goals were to imitate the silhouette and textural details of the white birch tree and to utilize natural dyes as a color source while making a statement about environmental sustainability and the fragility of nature.

Silk douppioni was hand dyed with a small amount of lichen dye to achieve an off-white shade. Parallel lines of stitching on the douppioni represent the bark of the white birch tree. To develop the pale green shade of the lichen, silk organza was dyed in juniper berry dye, then immersed and instantaneously removed from an indigo dye vat. To manipulate the organza into lichen shapes, small curved shapes were cut out. A serger was used to roll hem the organza edges. The shapes were then scrunched to replicate curly edged lichen and hand sewn to the dress structure.
Fractal Bride belongs to a series the designer has created to explore the chaotic process of felting. This ensemble employs both wet and dry felting methods: shibori felting and needle felting. Although the process of felting is systematic the results may be inconsistent and dependent on the fibers, heat, pressure and friction, which are often chaotic. The collar of the dress was machine knitted into three strips then felted through a resist method to prevent areas from felting, then embellished with dangles of seed beads in three shades of white. The dress was machine knit from the neckline down, and then stitches were dropped along the hemline to create “runs,” upward. The “runs” were secured with dangles of seed beads. The garment was accessorized with a hand needle felted belt created from merino wool fibers, and then bead embroidered with arcs. 100% merino wool and glass beads were used.

**Fractal Bride**

*Eulanda Sanders*

Professional Fiber Art

*Colorado State University*
The design was inspired by an Asian Poem, ‘Peacock flies to the Southeast’. The three-dimensional crystal flower petals were constructed along the side, expressing layers of peacock feathers. Through the gradual change in color and shape of each unit, the graceful curve of the oriental lady was decorated. The expansion of color and shape started from the center point to the surface. Thousands of pleats full of crystals in the hem of the dress resemble moving waves. The overall design simulates a beautiful bird flying over the sea, across time and space. The work indicates the endless brilliant Chinese civilization as well as reflects a harmonious integration of human being and nature.

*Colored crystal*
Jing Liu, Wei Cao and Zhao Lv
Professional Fiber Art
California State University Northridge
Xi’an Polytechnic University
This design delineates creative exploration of digital printing technology as an expressive medium of hand artistry. An original oil painting on a 3’ x 5’ canvas provided visual imagery for textile design on digital surface. High-resolution photographs of the painting that maintained oil painting details such as brush strokes, water drips, and the texture of the canvas were transformed into an e-image file. Numerous color combinations and repeat effects were explored in Adobe Photoshop CS4 and a textile design was finalized. The final textile design was printed using a Mimaki digital textile printer (TX2-1600). The digitally printed textile was presented on a Vionette-inspired silk chiffon dress that consisted of a high-waist dress and a scarf (40” x 130”). French seam and hand-stitch techniques were used for a couture look in the finished dress.

**Inkjet Paint Brush**  
Juyeon Park and Wildrose Hamilton  
Professional  
Fiber Art  
Colorado State University
The main purpose of this design is to explore sustainability through the re-purposing of post-consumer materials. Recycled denim jeans were used in this design to explore an innovative and modern way of prolonging the life of post consumer recycled clothing. Six pairs of post consumers’ jeans were cut every ½” into thin strips, so they could be woven together. The pattern pieces for the jacket and skirt were mainly rectangular in shape and then arranged to best emphasize the design of the woven patterns. The ‘Hanbok, a traditional Korean dress, provided the inspiration for the structure of the jacket and skirt. The designer tried to create a sustainable designed garment inspired by traditional Korean dress while producing an innovative and contemporary outfit for the modern woman.
The purpose of this project was to create a dress that symbolically signified an expression of biorhythm. With an emphasis on environmental image of the 21st century, the rhythmical movements and flows of regular and irregular biorhythm were explored on the dress. Microscopic photos of biorhythm inspired the design idea. Qualities of the design concept include vigorous, flexible, voluminous and dynamic elements, which have involved the unlimited potential energy for human life with the varied life style of the 21st century. The irregular white winding lines spread across the surface signify the core flow of biorhythm. To implement the wrinkled texture on the dress surface, the fabric was produced by making smocking shaped squares with elastic thread. In particular, for creating the contrasting navy and white winding lines, patch-working across the body-suit and interlocking piece to piece were used to control how it flows, crumples, and catches highlights.
Organic Series No 4 supports environmental goals of sustainability by harvesting and solar dyeing with natural dyestuffs and designing with efficient use of fabric. Flowers from my dye garden were grouped by color onto pre-mordanted silk crepe de chine: orange from orange cosmos; violet from black hollyhock, wine day lilies, and red hibiscus; yellow from yellow cosmos; and blue from black pansy and blue lobelia. The fabric was loosely twisted and secured in sections with rubber bands. The bundle was wetted, placed in opaque plastic and placed in a sunny location for solar dyeing. The striated surface design influenced the bias drape and fabric movement around the body. Fabric efficiency was achieved by utilizing the full piece of fabric.

Organic Series No. 4
Sherry Haar
Professional
Fiber Art
Kansas State University
Sunset Jungle I is an experiment in non-traditional patternmaking melded with an embroidery challenge. The embroidery, all hand-done and incorporating both needle and tambour techniques, is meant to evoke images of a lush tropical jungle in a very colorful and textural way. Rather than follow traditional embroidery design and application methods of superimposing the motifs over a garment with little regard to the seams and shaping, this garment uses the curved seams to guide the direction and flow of the embroidery. With very few typical straight seams, and much emphasis on the fall of the curved seams, it was logical to curve, twist and curl the embroidered vines along the seams, allowing the embroidery and the seams to accentuate each other and the unusual pockets.

**Sunset Jungle I: An Exploration in Embroidery and Patternmaking**
Theresa Alexander
Professional Fiber Art
University of the Incarnate Word
Necessity is the mother of invention. I quickly realized during my first winter in Edmonton, Alberta, that I needed a better coat. Faced with occasional Arctic temperatures, I turned to Inuit culture to find out what had been perfected over 4,000 years of extreme conditions. The knowledge I gained became pivotal to the design of “Canadian Greatcoat: Variable Winter Wear for Mild to Subarctic Temperatures.” In addition to tackling a system of layers and creating a reversible coat where the fur could face in or out depending on the weather, I aimed to produce a piece that would combine practical considerations and sustainability as well as traditional and contemporary aesthetics. This recycled garment addresses my needs from trouble-free bus pass access and quick heat release needed in public transportation to easy backpack straps glide. It is an ideal coat for an urban dweller, an environmentalist, a historian and a designer.
Clothing has throughout time played a pivotal role in the expression of an individual’s self identity which in turn reflects the social, cultural and political dynamics of the society. The current design intends to express the duality of masculine and feminine identities by exploring the transformation of traditional male and female boundaries in today’s world. Masculine components of dress are expressed through the use of leather (cow hide), metallic materials (zippers) and quilting methods which serve as a metaphor for armor, and feminine components of dress are exhibited through the use of corset bustier, princess line, side cowl and contoured leg armor to accentuate the female figure. This juxtaposition of the masculine and feminine represents the theme of the “woman warrior” which symbolizes the power, independence and confidence of women who live in today’s competitive world while maintaining the ability to simultaneously preserve their feminine traits.
Thinking Outside the Shibori Circle is the designer’s attempt to transfer her wearable art felting into marketable ready to wear garments. This ensemble is for a metropolitan female target market ages 35 and older that mainly purchases separates. The target consumer likes business wear inspired by trendy and outdoor sports inspired garments. The asymmetrical jacket has a stove pipe collar, bell sleeves, bound edges (often found in technical outwear garments) and is created from a quilted water-proof nylon, a non-traditional material for a business setting. The fully lined wool pants have a stovepipe silhouette and side zipper. The ensemble is accessorized with an exaggerated three strand fuchsia shibori felted scarf. Traditional flat pattern and computer-aided design techniques were used to create the jacket and pant pattern; while wet felting was used for the scarf.
The problem was to produce a garment based on architectural suspension that also allows the garment to be portable and collapsible. It was to touch only the shoulders and be assembled without sewing, using an alternate joining method. This dress is made from a stretch mesh that is coated with metallic foil. The seam edge of the fabric has been slashed to provide strips of fabric that are used for crocheting one panel to the next. Colored wire is woven in and out in a circular direction to expand the shape away from the body. Twisted knots in the wire keep the spindly frame from collapsing, and provide a hanging point for decorative metal jump rings.

Infrared
Jo Dean Tipton
Professional
Target Market
The Art Institute of Indianapolis
The purpose of the work was to create a dress that symbolized the image of a sunflower through visual impression. It was inspired by the TV documentary "Flowers", which presented many flowers and their meanings including the sunflower that has yellow petals, orange pistils and stamens and brown seeds. ‘Sunflower’ came from ‘flower towards sun’, which has meanings of ‘longing for’ and ‘yearning for’. Those meanings are also involved with the lovely and sensuous moods of romance. With a focus on this image, the fabric was printed with patterns of sunflowers and diamond shaped seeds. The rounded shape was made for the dress. Layered and draped sides and hip were symbolize the sunflower petals. The stones represent the distinctive image of the sunflower seeds. Specifically, the gradation of color from red to yellow has been done to emphasize the sunflower’s color with images of sun and flower and to invoke a romantic image.

Romantic sunflower
Kyoung-Hee Cho
Professional
Target Market
The Art Deco movement inspired an assembly of draping, tailoring and hand embroidery for this contemporary ensemble. Designed for the mature career woman out on the town, the luxurious blend of stately wool outside and the treat of sleek silk inside create the image of a modern goddess. The hand beading and embroidery add to the tailored details expected of a designer garment. Grandiose sweeping movements compliment the minute geometrics for a majestic effect. High definition and superior quality are the keys to success of this woman’s lifestyle, and her wardrobe won’t let her down.

High Definition
Lalon Alexander
Professional
Target Market
University of the Incarnate Word
For the creation of “Thai Orchid”, I was inspired by soft feminine shades of the silk dupioni fabric and also by its’ crisp texture and hand. I combined floral motifs, from a wide variety of wood block prints, embroidery and glass beads with a modern, simple geometric silhouette. I was influenced early in the design process by the beauty of the one-of-a-kind hand-made wooden and metal blocks and decided to incorporate as much hand sewing into the finished design as possible. All of the hand work, whether used for beading, or back stitching in metallic silver thread, enhanced the design process. Although currently it may be limited, there is a growing place in the world of global design for “slow fashion”. In the name of sustainability, it is a concept that is growing: a concept which provides pleasure for both the maker and the consumer.

**Thai Orchid**

*Lisa Hayes*

Professional
Target Market
Drexel University
The purpose of this design was to create a cocktail ensemble using three variations of fabric (amount, width and use of motif). The fabric motif and colors suggested an Asian inspired design: purple and red symbolize wealth and happiness respectively in eastern cultures. The structure reflected Asia as well with standing collar, diagonal design lines, collarless jacket, and cap-sleeve as seen in traditional dress. The design features diagonal lines in the dress neckline, raglan seams and the bands in the cuff and peplum. Texture is both tactile and visual with the sheen of the satin, and the embroidered motifs. The saturated colors are an important aspect of the design. The proportion of the solid red and patterned fabric was carefully considered, as was the proportion found between the two garments and the peplum to the other elements. The alternation of the two colors created a pleasing rhythm throughout the design.
Release fibers and yarns from woven constraint and "Reduce, Recycle, Rethink, Reuse". Fabrication for this design was inspired by colors and textures in two discarded floor pillows. The pillows were deconstructed. The smallest units of the pillows’ fabric—fibers in staple and filament lengths and complex and novelty yarns were extracted and combined into new arrangements. Beneath sheer tulle the shortest yarns and fibers are captured and arranged individually to expose vibrant details that were less evident while woven in fabric. Simplicity of the bodice silhouette emphasizes these arrays of spiral details on its surface. Long yarns are allowed to flow unencumbered and move freely over and through a full tulle skirt to reveal random and fluid configurations of variegated textures and colors.
The exploration of curvilinear seams was the impetus for the design. Curved lines were placed on a dress form to create complexity and simultaneously emphasize the curved female body. Muslin patterns were draped directly on the form. Another goal was to construct high quality curved seams without using an applied seam method; all seams were superimposed.

The garment was originally designed for a stiffer fabric. Instead, a printed silk charmeuse with a soft hand was used. Therefore, in order to support the curved seams, the torso was underlined to the hip with a silk gazar. Bias-cut silk chiffon piping was used to emphasize seam lines. Godets were inserted to create walking ease and show off the soft hand of the unlined, lower portion of the gown. Antique glass buttons and an invisible zipper were used in the asymmetrical opening.
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