Celebrating Inclusivity and Innovation

2011 Design Exhibition Catalog
International Textile and Apparel Association
Exhibit Catalog Organization

Pieces displayed in the 2011 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 index of designers on pages 62 and 63.

Design Exhibition Statistics

A total of 98 pieces were accepted for display in the 2011 ITAA Design Exhibition (live gallery and mounted) with 32 designs accepted for the mounted exhibit and 66 designs accepted for the live gallery exhibit. The total acceptance rate was 39%. All jurying employed a blind process so the jurors had no indication of whose work they were judging. Acceptance into the ITAA Exhibition is based on evaluation of the images and descriptive information submitted by the artist/designer. On-site judging of the accepted work occurred in Philadelphia, Pennsylvania, USA during the 2011 conference.

Members of the ITAA Design Exhibition Committee

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

**Mounted Exhibit Committee Chair:** Sarah Rodowicz, President of Fashion Group International, Philadelphia

**Live Gallery Chair:** Joan Bernard, Barbizon

**Conference Chair:** Joseph H. Hancock, II, Drexel University

**VP Publications:** Nancy J. Miller, Colorado State University

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

Bryant Des-Brisay
Elizabeth Dalton
Elizabeth Hillmann
Jaclyn Santos
Jamey Brittingham
Kierra Lagervall-Adams
Misha Pyle
Thao Do (3)

Sheer Triangulation
Elizabeth Dalton
Undergraduate Student
Fiber Art
University of North Carolina - Greensboro

Soft Glow
Elizabeth Hillmann
Undergraduate Student
Fiber Art
University of Minnesota

Denim O-yoroi
Bryant Des-Brisay
Undergraduate Student
Fiber Art
University of Hawaii

Sponsor: Andy Reilly

Sponsor: Melanie Carrico

Sponsor: Lucy Dunne
Recycled Denim
Jaclyn Santos
Undergraduate Student
Fiber Art
University of Hawaii at Manoa

A Gum Gal
Jamey Brittingham
Undergraduate Student
Fiber Art
Radford University

Refusion
Kiera Lagervall-Adams and Lauren Verrelli
Undergraduate Student
Fiber Art
Washington State University

The Bride
Misha Pyle
Undergraduate Student
Fiber Art
University of Hawaii at Manoa

Sponsor: Andy Reilly
Sponsor: Kathy Mitchell
Sponsors: Bailey Stokes and Karen Leonas
Sponsor: Andy Reilly
The Little Bridal Dress
Thao Do
Undergraduate Student
Fiber Art
University of North Carolina
at Greensboro

Origami Flower Dress
Thao Do
Undergraduate Student
Fiber Art
University of North Carolina
at Greensboro

Christmas Gift
Thao Do
Undergraduate Student
Fiber Art
University of North Carolina
at Greensboro

Sponsor: Melanie Carrico
Sponsor: Ann Ramsey
Sponsor: Melanie Carrico
Undergraduate Student Target Market Category

Economical Bra for Developing Nations
Katherine Henry, Doniece Bolds and Julisha Joyner
Undergraduate Student
Target Market
North Carolina State University

Meil d'Abeille
Rachel Walters
Undergraduate Student
Target Market
Virginia Commonwealth University

Sponsor: Katherine Carroll

Sponsor: Kristin A. Caskey
Gorgonian was inspired by the soft coral structure that grows in a fan-like shape. In water the gorgonian ripples and waves, when removed from water the gorgonian dries rigidly. Gorgonian comes in a variety of colors but often appears neutral because of the depths at which it grows. In order to see its brilliance it is necessary to illuminate them. This dress is an embodiment of gorgonian in and out of water. The bodice is made of soft wool ponté knit while the structured skirt is made from dupioni silk and the belt buckle is made of enameled copper.
Islands and Mountains is a wearable art wrap created through quilting techniques that incorporates 3-dimensional shapes that transform while being worn. The final piece can either be worn or exhibited flat as art with the 3-dimensional fully utilized. The choice of fabrics and the blue/green color scheme choice reinforces the imagery of an aerial view of a chain of islands and each posses their own mountain.

Painting the Roses Red is a silk dupioni art quilt that incorporates digitally printed and hand dyed fabrics and creates the painted rose garden found in Alice in Wonderland. Each of the 28 roses found in the quilt are unique in their own way and Sheryl Bauman, a local long arm quilter, finished the quilt.
Houston to Chicago
J. Anne Porterfield
Graduate Student
Fiber Art
North Carolina State University

This design was created to chronicle a move early in my career from Houston, TX to Chicago, IL. Drawing on 18th century Toiles de Jouyet for inspiration, the images depict street scenes from Chicago and Houston showing the skylines of both cities. To update the style, the dress was created with an engineered print rather than a repeating pattern. The overall effect is designed to embrace the decorative quality of the traditional style while at the same time imbuing the wearer with the power of these two strong cities. The dress is made of 100% linen printed with reactive dyes.

Captured
Lushan Sun
Graduate Student
Fiber Art
Kansas State University

Art often reflects personal feelings of the artist. Using a sustainable approach in my textile designs not only benefits the environment but also provides another means for self-expression. My work conveys a sense of hope in life. The use of natural dye in Captured communicates a message that is pure and earnest. By providing depth and texture in the work, the reinvented techniques of physical resist allow the message to resonate with viewers, thus, enabling a more interactive piece of art.
Many traditional arts have lost popularity in modern day fashion history compared to ancient historic periods. However, in the world of sustainable fashion, indigo is once again receiving attention. Like indigo, traditional surface design techniques, such as shibori, is also gaining popularity in fashion. Being Chinese, I am often inspired by its rich culture and always attempt to renew its arts by injecting a traditional atmosphere into modern elements. Through use of indigo dye and physical resist techniques, I have created a garment that reflects my Chinese heritage while appearing futuristic.

This design was inspired by the metamorphosis process, in which a caterpillar transforms into a butterfly. This design was developed to express the versatility of the butterfly, which implies a theme of rebirth and renewal. An unattractive caterpillar was expressed by the practical jacket, while a beautiful butterfly was communicated by the dress. Through fastening buttons in the cuffs, the jacket turns into the dress. After the jacket is transformed into the dress, various sheer fabrics, which are concealed inside the jacket, come out to form the bottom part of the dress. The sheer fabrics represent a butterfly's beautiful wings.
The color therapy dress embodies two different concepts: color theory and interaction. This dress is a color-changing party dress, using three touch sensors. Wearers can display RGB (red-green-blue) glowing colors to influence their moods, feelings, and behaviors. Side glow optical fibers are intertwined in the mesh holes to stabilize them and gathered into three bundles to connect with the three LEDs. Three touch sensors are placed on the three points of a little triangle at the torso.
"Fish dress" was inspired by the butterfly fish translated to garment form. The design also integrates elements of the Chinese traditional cheongsam. There are three focal points: the 3D pop-up body structure; the collar inspired by the fish's lip, with "fish eyes" formed by two different sizes of cotton yoyos; and horizontal stripes, created using superimposed and inserted-trim techniques inspired by the fish's stripes. The dress was made with 100% solid and Chinese calligraphy printed cotton fabrics. The result is a mixture of art, fashion, and culture that creates a sense of buoyancy when viewed in motion.
Professional Fiber/Wearable Art Category

Annacleta Chiweshe
Carolyn Schactler
Sherry Haar (3)
Sherry Schofield-Tomschin
Inspired by Earth Day, I made an innovative outfit using cast-off materials from computers that would otherwise end up in landfills. The idea was to inspire an awareness and appreciation for the environment by using technological garbage to create something beautiful. I used discarded mouse pads and computer cables. The mouse pads were used to make a form fitting sheath dress. My challenge was to mold the thick rubbery mouse pads and make them conform to the curves of the body. The cables were used to make accessories.

The pattern for the dress was draped in muslin and then cut out from mouse pads. The entire outfit was handmade using whip stitch to construct seams and darts. The center back closure is fastened with handmade fabric buttons and thread loops. The sun hat, earrings, shoes and bracelet were made by weaving and coiling techniques using computer cables and craft wire.

**Hard Wear II: The Mouse Play**
Annacleta Chiweshe
Professional Fiber Art
SUNY College at Oneonta
This design was inspired by pieced quilts and the engineering process, “tiling,” a branch of mathematics known as “topology” that allows differently shaped pieces to fit together exactly. Small skirt blocks at the top graduate to large ones at the hem, creating the flare of the skirt and train. The resulting diamond-shaped polygons, created from 7 kinds of fabric, became the patterns for the skirt blocks. The skirt and train include 59 block patterns; 328 copies were cut from the various fabrics. The bodice was draped using the front polygon block to provide the fitting seams. The blocks were sewn together diagonally from waist to hem in long curving rows, then the rows sewn together, matching intersections perfectly. The skirt was satin lined, batting interlined, and secured with a pearl through all layers at each intersection. The strings of pearls over each shoulder connect the upper bodice to center back.

Diamonds and Pearls, an Engineering Challenge
Carolyn Schactler
Professional
Fiber Art
Central Washington University
My work explores methods to translate garden plants onto textiles. I create background color variegations by bundling plant matter amongst fabric and extracting the color through solar and decomposition methods. The background of Green Leaf was extracted from hollyhocks and daylilies. Foreground imagery is created by hammering the plant leaves and flowers onto the surface. The foreground prints were created from coleus, Persian shield, impatiens, sweet potato, black pearl pepper, coral bell, rose, pansy, and coreopsis. My garment designs are informed by the textile design often as a draped canvas to showcase the surface design.

Green Leaf
Sherry Haar
Professional
Fiber Art
Kansas State University
Hammered Halter is one of the outcomes of my exploration of methods to create imagery, prints and pattern on fabric with garden plants. A series of dyed and printed fabrics were created and translated into a group of designs entitled, From the Garden. The subtle fabric variegation of the background was created by bundling purple and green basil in fabric and extracting the color from solar and decomposition methods. The foreground prints were made by hammering fresh coreopsis and chamomile plants onto the fabric. The intent of the garment design was to provide a draped canvas to support the surface design and to reduce fabric waste by using the entire piece of printed fabric.

Hammered Halter
Sherry Haar
Professional Fiber Art
Kansas State University
My scholarship investigates methods in the extraction of color, prints and pattern from garden plants onto fabric. Tri-fold Print is an example of exploring how traditional shibori folding techniques could be modified to include the physical form of a plant in the coloration and patterning process. The fabric was accordion pleated and folded into a traditional triangle; however, instead of clamping the bundle and immersing in dye, flowers were inserted in the folded corners. Flowers included in Tri-fold Print were hollyhock, cosmos and coreopsis. The textile was draped as a bias slip dress to enhance the shape and repetition of the pattern.

**Tri-fold Print**
Sherry Haar
Professional
Fiber Art
Kansas State University
Felt has been my recent design medium, and I love the process of creating my own fabric. However, the nature of the process limits clarity; so I have been working to hone my technique and incorporate more detail and sharper lines into the final felted piece. For this piece, I wanted to create a garment where the technique, which I refer to as a stained glass approach to felting, informs the design; so to felt a piece that looks like a stained glass window and to incorporate that felted piece into a garment. For inspiration, I turned to Frank Lloyd Wright. Specifically, a “stained glass” pattern was designed that was inspired from a Frank Lloyd Wright light screen which included a geometric tulip design. The panels were placed in a garment that incorporated design elements that mirrored the basic tenets of the period; hand craftsmanship, simplicity, and function.

Prairie Tulip
Sherry Schofield-Tomschin
Professional
Fiber Art
Kent State University
Professional Target Market Category
"Wind Chime" is a two piece ensemble inspired by a glass wind chime that hangs in my garden. The vertical panes of colored glass, cut with diagonal edges and connected to each other by thin cords, appear as vertical and diagonal lines and panels on my jacket and represent how the separate pieces of the wind chime connect with each other to create a beautiful effect. My design process began by experimenting with three pieces of iridescent lavender Thai silk, each in a different hue and intensity, and my desire to counterbalance the femininity of the colors with an edgy asymmetric design silhouette. Twenty-one asymmetric pattern pieces are included on the front, back and sleeves of the jacket. Each diagonal line is a unique angle with no two angles repeated.

**Wind Chime**  
Arlene Handschuch  
Professional  
Fiber Art  
Framingham State University
“Lend me a Tenor” is a fantastic farce with clever timing and hilarious misunderstandings and “Build me a Suit” is the challenge to design the leading lady’s opening costume to foreshadow the events that would take place throughout the play.

Looking to the Art Deco influence of the set I designed a two piece ensemble using contrast in value, line, and scale to create illusion, emphasis, and rhythm. From the front the suit appears very traditional in silhouette and detailing however the back expresses an element of surprise with its exaggerated details. The back detail of the jacket features a striped panel that weaves through the oversized bound buttonholes. This panel then spills out from underneath the contoured peplum to visually connect to the striped panel of the dress. The stripes that travel throughout the ensemble also carry the subtle reference to the operatic component to this play.

Lend me a Tenor
and Build Me a Suit

Brianna Plummer
Professional Fiber Art
Framingham State University
On a recent January trip to Paris I was compelled by the question “what could a Parisian wear to stay both warm and chic during daily urban excursions on cold, and often damp, winter days?” With this in mind, I sought to design a versatile coat, very practically inspired by a desire to dress for the winter elements, elegantly. The “wear-with-all” coat that developed meshes utility + style, two factors (determined by personal research and observation) that successful winter street ensembles feature. The concept blends functional needs with street-savvy chic, and the wearer stands out without sticking out. The “wear-with-all” coat is a signature piece, designed for longevity it emphasizes drape, ease in closure and is tailored to place gentle emphasis on the waist. This mesh aesthetic of utility + style is further reflected in the material choice of a boiled wool blend. The fabric offers a luxurious weighted hand, and a clean high-end look. As well, the wool blend handles moisture well and offers the wearer thermal protection in a variety of inclement conditions.

**Wear-with-all Coat**

*Kelly Cobb*

*Professional*

*Fiber Art*

*The University of Delaware*
Breast cancer survivors come in all shapes and sizes, but share one thing in common: the need for functional and attractive sleepwear that reflects their femininity and enhances sleep quality. Our team collaborated to find a solution tailored for the special needs of post mastectomy women: comfortable sleepwear that they would feel beautiful wearing. Focus group participants (n=18) requested garments that considered seam placement - especially near surgery scars, silhouette/neckline shape, and breathable fabrics that compensate for chemotherapy-related hot flashes. Using universal and functional design perspectives, this nightgown incorporates a draped collar to camouflage breast irregularities, an inner lace camisole to conceal cleavage asymmetry, and an armhole shaped for scar coverage. The jacket includes a prosthesis pocket for social occasions when sleepwear is worn as loungewear. Sleepwear was fabricated in TENCELTM jersey for its soft hand, next to skin comfort, superior absorbency and moisture transport properties.

**Inclusive Post-Mastectomy Sleepwear: Toward Sweet Dreams for All**

Sandra Tullio-Pow, Kirsten Schaefer, Joyce Nyhof-Young
Professional Fiber Art
Ryerson University, Toronto General Hospital
This dress was designed with the image of Crane bird. In a pleating laboratory, I found the outstanding beauty of the organdy cloth, suggesting a feather of Crane bird. Using thin wool and the pleating organdy, I designed a simple pants suit with the image. The blouse was constructed by draping. Fitting the diagonal of the triangle cloth to the chest, the two tucks were made in the bust points and sewed up together in the low waist. The cloth was wrapped around the body without underarm seam, and joined at the back center with the button. This design idea came from Origami, folding a plane paper into three-dimensional. The fabric loop made with the 3 strings was put on the shoulder and sewed on the front neck. The organdy pleats shawl was added like a feather. The same pattern cloth as the blouse could be used for a shawl.

*Image of Crane Bird*
Yoshiko Odamaki
Professional
Fiber Art
Tokyo Kasei University
Live Gallery
Undergraduate Student 
Fiber/Wearable Art Category

Andrea Haynes  
Brittany Healy  
Donna Ford  
Dziyana Zhyhar, Allison  
Danzi, Silvia Guttmann, and Sara Lopez  
Dziyana Zhyhar  
Emily Turner and Kieran Donelson  
Jamey Brittingham  
Jenna Mayers  
Katherine Sharp and Andrea Clay

Little Red Dress  
Andrea Haynes  
Undergraduate Student  
Fiber Art  
Delta State University

Kristin Kathol  
Laura Jennings  
Megan Jones and Andrea Eckland  
Nancy Todd  
Renee Baker  
Sara Lopez (2)  
Shannon Seegers  
Silvia Guttmann and Dziyana Zhyhar  
Stacy Solo  
Wallis Smith-Owens

Sponsor: Janice B. Haynes

Distracted Playsuit  
Brittany Healy  
Fiber Art  
Undergraduate Student  
Colorado State University

Rust Dyed Silk Coat  
Donna Ford  
Undergraduate Student  
Fiber Art  
University of Wisconsin

Sponsor: Eulanda Sanders  
Sponsor: Maria Kurutz
Solar Family Child
Dziyana Zhyhar, Allison Danzl, Silvia Guttmann, and Sara Lopez
Undergraduate Student
Fiber Art
University of Minnesota

Combining the Opposites
Dziyana Zhyhar
Undergraduate Student
Fiber Art
University of Minnesota

Playing in the Rain
Emily Turner
Undergraduate Student
Fiber Art
Radford University

Key to the Cage
Jamey Brittingham
Undergraduate Student
Fiber Art
Radford University

Sponsor: Lucy Dunne
Sponsor: Lucy Dunne
Sponsor: Kathy Mitchell
Sponsor: Kathy Mitchell
X-Ray
Jenna Mayers
Undergraduate Student
Fiber Art
University of Wisconsin

Sponsor: Maria Kurutz

Juicy Couture
Katherine Sharp and Andrea Clay
Undergraduate Student
Fiber Art
Delta State University

Sponsor: Janice B. Haynes

Elytra Soaring
Kristin Kathol
Undergraduate Student
Fiber Art
Washington State University

Sponsor: Catherine Black

Ship Wrecked
Laura Jennings
Undergraduate Student
Fiber Art
Auburn University

Sponsor: Linda Jo Connell
Eos
Megan Jones and Andrea Eklund
Undergraduate Student
Fiber Art
Central Washington University

Amalgamate
Nancy Todd
Undergraduate Student
Fiber Art
University of Cincinnati

Sponsor: Andrea Eklund
Sponsor: Henry Navarro

Heart-to-Heart
Renee Baker
Undergraduate Student
Fiber Art
Illinois State University

Mod.rian
Sara Lopez
Undergraduate Student
Fiber Art
University of Minnesota - Twin Cities

Sponsor: Hae Jin Gam
Sponsor: Elizabeth Bye
Distorted by Modern
Sara Lopez
Undergraduate Student
Target Market
University of Minnesota-Twin Cities

Sponsor: Elizabeth Bye

The Proximal Stimuli
Of Attribution Theory
Shannon Seegers
Undergraduate Student
Target Market
Dominican University

Sponsor: Tracy Jennings

Solar Family Dad
Silvia Guttmann and Dziyana Zhyhar
Undergraduate Student
Target Market
University of Minnesota

Sponsor: Hae Jin Gam

Strength and Femininity
Stacy Solo
Undergraduate Student
Target Market
University of Wisconsin

Sponsor: Maria Kurutz
From Retail to Cocktail
Wallis Smith-Owens
Undergraduate Student
Target Market
Auburn University

Sponsor: Lenda Jo Connell
Undergraduate Student Target Market Category

Fashionably Folded
Anna Mittelstadt
Undergraduate Student Target Market Auburn University

Anna Mittelstadt
Anna Tornita
Arielle Flenniken
Caitlin Giroux
Carrie Roberston
Elizabeth Hillmann and Silvia Guttmann
Elizabeth Hillmann and Sara Lopez
Grant Miller
Heather Hall
Holly Corey
Jenny Onisk

Jennifer Sonner and Carl Scott Johnson
Joelle Perry (3)
Kabrina Felickert (2)
Kate Bruce
Dirsten Schaefer
Margaret Campbell
Martha Eloise Faber
Mayra Maravilla
Melissa Wasserman
Rachel Walters
Shelley Wei
Will Hoopes

More di Fuoco
Anna Tomita
Undergraduate Student Target Market University of Hawaii - Manoa

The Missing Piece
Arielle Flenniken
Undergraduate Student Target Market

Sponsor: Lenda Jo Connell
Sponsor: Shu-Hwa Lin
Sponsor: Andrea Eklund
Spirited Away
Caitlin Giroux
Undergraduate Student
Target Market
University of Delaware

Sponsor: Jo Kallal

Geometric Tennis Wear
Carrie Robertson
Undergraduate Student
Target Market
Marymount University

Sponsor: Myung Hee Chae

Blaze
Elizabeth Hillman
and Silvia Guttmann
Undergraduate Student
Target Market
University of Minnesota

Sponsor: Lucy Dunne

Cool Rider Mountainbiking Jacket
Elizabeth Hillmann
and Sara Lopez
Undergraduate Student
Target Market
University of Minnesota

Sponsor: Lucy Dunne
**Duds**
Grant Miller
Undergraduate Student
Target Market
Central Washington University

**Ribbons and Romance: The Dance of the Bride**
Heather Hall
Undergraduate Student
Target Market
Auburn University

**Unzipped Carnivale**
Holly Corey
Undergraduate Student
Target Market
West Virginia University

**Cloud Warrior**
Jennie Onisk
Undergraduate Student
Target Market
Virginia Commonwealth University

Sponsor: Andrea Eklund

Sponsor: Lenda Jo Connell

Sponsor: Nora McDonald

Sponsor: Kristin A. Caskey
Keep It French
Jennifer Sonner and Carli Scott Johnson
Undergraduate Student
Target Market
Iowa State University

Sponsor: Jean Parsons

Ammany
Joelle Perry
Undergraduate Student
Target Market
University of Hawaii-Manoa

Sponsor: Shu-Hwa Lin

ModDenim
Joelle Perry
Undergraduate Student
Target Market
University of Hawaii-Manoa

Sponsor: Shu-Hwa Lin

Sable
Joelle Perry
Undergraduate Student
Target Market
University of Hawaii-Manoa

Sponsor: Shu-Hwa Lin
Chiffon Trapeze Dress with Short Stay Vest and Microfiber Coat Featuring Double Cascade Collar and Cowl Sleeves
Kabrina Feickert
Undergraduate Student
Target Market: California State University Northridge

Sustainable Cotton Design: Corset Ensemble with Asymmetrical and Notched Cowl Collar Blouse
Kabrina Feickert
Undergraduate Student
Target Market: California State University Northridge

Tribal Domination
Kate Bruce
Undergraduate Student
Target Market: Virginia Commonwealth University

Unveiled - Modular, Sustainable Bridal Design
Kirsten Schaefer
Undergraduate Student
Target Market: Ryerson University

Sponsor: Jongeun Kim
Sponsor: Kristin Caskey
Sponsor: Sandra Tullio-Pow
1950s Berries Dress
Margaret Campbell
Undergraduate Student
Target Market
Kansas State University

Sponsor: Sherry Haar

Weightless Strength - A Dedication to a Trapeze Artist
Martha Eloise Faber
Undergraduate Student
Target Market
Auburn University

Sponsor: Lenda Jo Connell

Romantic Bride Dress Rocking Elegant Dress
Mayra Maravilla
Undergraduate Student
Target Market
California State University Northridge

Sponsor: Jongeun Kim

Life's Colors
Melissa Wasserman
Undergraduate Student
Target Market
Iowa State University

Sponsor: Jean Parsons
Pyat That
Rachel Walters
Undergraduate Student
Target Market
Virginia Commonwealth University

Daphne: Lingerie as Outerwear
Shelley Wei
Undergraduate Student
Target Market
North Carolina State University

Sponsor: Kristin A. Caskey
Sponsor: Katherine Carroll

Armored Modernism
Will Hoopes
Undergraduate Student
Target Market
University of Wisconsin

Sponsor: Maria Kurutz
Indications is wearable art from a designer’s perspective that is chiefly concerned with the actual wearable and functional nature of the garments. Fabric, silhouette, and texture are vital components within the work. Textural elements were highlighted with layering, using machine stitching, felting, and knitting to emphasize the beauty of the incorporated materials. This piece utilized the fossil record, specifically the interaction between past organisms and the Earth’s geologic processes for inspiration. Aspects of Chaos Theory were considered during the initial design process and incorporated to increase the theoretical depth of the work.
Mine Bending began as a response to an environment that was bending and manipulating the designers' perspective of self worth. The pleats and tucks represent being pressed and disciplined to fit a specific mold. The overlaps represent the areas in which this mold does not meet the needs and beliefs of the individual. Therefore; the overlaps form shapes (diamonds) that come out from the surface creating patterns that express the outcome of the experience for the designer.

"The Secret Garden"
Kristie J. Smith
Graduate Student
Fiber Art
Auburn University

Organic freemotion quilting inspired the creation of "The Secret Garden". I experimented with over 40 different types of threads examining the texture and design created using various types and weights of fibers. A silk dupioni foundation was used to showcase the appliqué and quilting. The cape was constructed and freehand quilted intensely by machine. Appliqué motifs were drafted, hand-cut, and hand-turned before stitching onto black silk. The cape was cut with an inverted hemline to add interest. The oversized collar was constructed to give the cape balance. Piping helped frame and define the quilting.
This up-cycled design was inspired by the prominent similarities between the economic downfall in the 1980's and today. My mother’s discarded cocktail dress was used to symbolize the paradoxical recontextualization of 80's design elements in today’s fashion trends. I reinvented this dress, transforming the predictable look into a more dynamic one by hand stitching various remnant pieces of spray painted tulle to accentuate the existing waistline, representative of that era. The black salvaged belt helps to facilitate the dramatic shaping at the waistline of the dress, giving it a blossoming effect – with the goal in mind being fashion, up-cycled.
The purpose of this work was to create a mix-and-match style of romantic and sporty look. The mix-and-match style of romantic dress and sporty jacket may be subtly unbalanced but powerful. The inspiration for the jacket was a motorcycle rider’s look. I created a new silhouette and details for a woman’s sporty leather jacket such as a form of leaf for the front collar and an extremely big back collar. As a mixed style with a sporty jacket, I created a romantic sexy dress by using full drapes, darts, and flower details. The jacket and dress were designed as a fashionable as well as functional style.
Professional
Fiber/Wearable Art Category

Catherine Black
Eulanda Sanders
Eunyoun Yang
Linda Ohm-McDaniel
M. Jo Kallal
Young Min Lee
The design challenge was to create an elegant evening ensemble using couture techniques while incorporating a product that is not normally employed in apparel. My desire was to create a beautiful ensemble that if seen by the viewer, the viewer would not recognize that a sustainable product had been incorporated as part of the design. The "hidden" sustainable product is the black disks found inside floppy disks, creating the black petal layers of the flowers. To create the soft petal shapes, the black disks were placed in a cupcake pan then heated with boiling water, cooled, reheated, and cool. The flower inside the black petal is created with two-satin fabric petal layers, Swarovski crystal balls are sewn in the center, and black outer petal. The flowers were individually sewn onto the design.

Hidden Sustainability
Catherine Black
Professional Fiber Art
Washington State University
Metalling with Fibers: Ode to Tina Turner is a tribute to the entertainer and her legendary performances of the song “Proud Mary.” The designer once worked for an apparel manufacturer that primarily focused on jeans in which there was an abundance of surplus findings. The body of the dress was hand knit into fifty-five, 4” squares with a cable twist in the center in four colors of 100% cotton yarn. The collar was hand crocheted and metal washers inserted. The squares were pinned onto a dress form to determine color placement and the drape of the dress. The squares were hand sewn on the diagonal, alternating the direction of the cable twist, then the collar was attached by hand. Fringe was created by attaching the metal washers to the yarn tails used to sew the squares together. The dress was dyed in two baths of fiber reactive dyes.

Metalling with Fibers Ode to Tina Turner
Eulanda Sanders
Professional
Fiber Art
Colorado State University
The design inspiration was a cumulus of creamy white and dark gray clouds with lightening piercing through a stormy sky. The purpose was to explore fabric manipulation and surface design to create the visual depth. This dress portrayed the form and feel of storm clouds using different textures of fabric. To simulate the visual depth of cloud texture, fabric was manipulated by ruching in a specific ratio of self and backing fabrics. Swirl-shaped machine embroidery was added on the midriff panels to symbolize the wind. Random assortments of silver and crystal bead strands were applied around the shirt hem area to characterize raindrops.

Water in Sky
Eunyoung Yang
Professional Fiber Art
Meredith College
The inspiration for this piece came from the shape of the fabric leftover after another dress was cut out. In this world of waste and environmental consciousness it is important not to throw away fabric that is left after another garment is cut out. Using the odd shape of the fabric was a challenge but through the combination of techniques new possibilities opened up. Starting from a triangular shaped fabric with one side of the triangle following the lengthwise grain the top part was slashed on the bias creating strips. These strips stayed attached to the bottom skirt pieces as they were turned into spaghetti's and then knitted to form the bodice. Each chiffon panel has 7 spaghetti’s each spaghetti adds one row in the knit. Charmeuse sections with 4 spaghetti’s at the top, were added in to emphasize the connection from skirt to bodice and create a subtle stripe.

Knit vs. Woven
Linda Ohnm-McDaniel
Professional
Fiber Art
Kent State University
The inspiration for this piece came from the shape of the fabric leftover after another dress was cut out. In this world of waste and environmental consciousness it is important not to throw away fabric that is left after another garment is cut out. Using the odd shape of the fabric was a challenge but through the combination of techniques new possibilities opened up. Starting from a triangular shaped fabric with one side of the triangle following the lengthwise grain the top part was slashed on the bias creating strips. These strips stayed attached to the bottom skirt pieces as they were turned into spaghetti's and then knitted to form the bodice. Each chiffon panel has 7 spaghetti's each spaghetti adds one row in the knit. Charmeuse sections with 4 spaghetti's at the top, were added in to emphasize the connection from skirt to bodice and create a subtle stripe.

**Rolling Waters**  
M. Jo Kallal  
Professional  
Fiber Art  
University of Delaware
This work of design reflects the trend of efforts made by fashion companies that has become visible recently in the modern society. I have attempted to create a sexy dress that is comfortable to wear for women by using the nature-friendly materials and by adopting the manufacturing method that does not damage the natural environment. I have used organic cotton as the main material and adopted the simple knotting technique instead of the weaving or knitting techniques. I have also achieved a special effect of see-through look by creating holes naturally as a result of the knotting technique.

Evolution of Knot: A Case Study of Environment-friendly Fashion
Young-min Lee
Professional Fiber Art
Hanyang University
Professional Target Market Category
Tea Party with Madison began with the challenge to create a unique prom dress inspired by the trendy accessory my client had already purchased for this event. The design process began with the inspiration; a unique young lady with a small black top hat embellished with a cluster of net and pearls affixed to a headband. The one piece dress is designed to look as though the halter vest is a separate piece however it is constructed as a combined bustier using a complicated sequence of facings, partial linings, finished edges, and layering. The illusion is emphasized with the vest’s real button closure and the back closure camouflaged with the tails. The use of masculine fabrics, pinstripe and paisley, and details, shoe spats and wrist cuffs, add to the contemporary Victorian steampunk look.

Tea party with Madison
Brianna Plummer
Professional
Target Market
Framingham State University
Designed for highly competitive high school volleyball players to look unique, fashionable and tough, this versatile design manages moisture and heat transport while playing or sitting on the bench. A knit pant pattern developed in research to model natural contours was used for both the short and sweat pants. Draping on the fit model helped with fit and positioning the appliques to create reoccurring V shapes to highlight imagery of V stands for the Victory you visualize and go for! The gold sailcloth covering the body core is absorbent and ventilates. Removable sleeves with open armpits in blue cotton ribbing ventilates, prevents chilling and avoiding stickiness of sweatshirts. They give visual punch as leg warmers when playing. Using the stretch stitch to applique was bubble free. Waistlines adjust by tightening hidden wide shoelaces attached to back waist elastic. Hidden mesh pockets hang from the waistline to secure keys, money, and tissues.

Visualize Victory!
Carol Salusso
Professional
Target market
Washington State University
Snow Day was inspired by the work of photographer Yann Arthus-Bertrand. In his image "Trees Amid the Waters" he captures the abstract beauty in the reflections of the dormant winter trees against a body of water in France. During the period in which I was developing this piece we were having a highly unusual snow storm in our part of the country and the abundant winter tree branches were particularly profuse against the brilliant winter white snow. The purpose for this piece was to express a similar aesthetic through embroidery and fashion. The symmetrical silhouette of the jacket was developed to best compliment the idea of reflection expressed in the hand embroidery and bead work. The soft, bubble effect at the bottom edge of the white linen jacket was intended to communicate the soft, buoyancy of winter snow.

Snow Day
Janie Stidham
Professional
Target Market
University of North Texas
Inspired by nature, fairies and homemade patchwork dresses, this daisy apron was created for a young girl to wear for pretend play or helping mommy in the kitchen. Seven unique printed textile patterns were designed for the apron; each petal features its own unique print design. The lining and ties share a print, and the fairy panel comprises the seventh. The print patterns were created from original motifs, some drawn by hand and others on the computer, used in various combinations, colors, and scales. The pattern for the apron itself was drafted on the computer, each piece was filled with a textile print, and then the apron pieces were digitally printed on fabric. The fairy motif printed on the bodice front was embellished with hand embroidery to add a touch of whimsy and texture.

*Patchwork Daisy*
*Kelly Ross and Traci A.M. Lamar*
*Professional*
*Target Market: North Carolina State University*
The handmade yellow and blue reversible Thai silk with a striped and flowered motif inspired the designer to create the outfit for the target market of women's career wear. The ensemble was intended to make wearers seem adept and reliable, yet stylish. The yellow sleeveless blouse features a tie collar and stripes at the midriff and the peplum, and the pegged skirt features a pleated panel at the hem. The blue bolero jacket features raglan sleeves with gussets, ½” wide bound seams, and insert pockets. The three-piece ensemble was completely lined with additional ease for movement. The design can be worn with or without the jacket to accommodate the weather, personal preference, or professional need.

Color Me Successful
Li-Fen Chang
Professional
Target Market
University of North Texas
The purpose was to design a hand-knitted coat inspired by paintings on ancient Egyptian tomb ceilings, which mimicked the fabrics that adorned the ceilings of Egyptian homes. The designer researched Egyptian tomb paintings and architecture to develop the color palette and design. She used acid dyes to var-dye the DK-weight, merino wool yarn. After developing the gauge and developing knitting techniques, knitting charts were designed using AutoCAD software. Fibonacci numbers were used to determine stripe widths. The design employs intarsia, domino, multi-directional, and polychrome knitting. The coat fronts and back were knitted from the bottom up with a ripple-type, garter stitch with domino and intarsia insertions and were sewn together. Stitches were then picked up from the bottom edge to form continuous, lower bands. Stitches were picked up around the front and neck edges to form the mitered edging. Stitches were also picked up around the armholes to form the sleeve bands.

**Egyptian Ceiling Coat**

Phyllis Miller  
Professional  
Target Market  
Mississippi State University
The purpose was to interpret traditional, woven Ghanaian Kente cloth using knitting techniques to create a garment with fasteners that depict Ghanaian Adinkra symbols. Because of Kente and Adinkra symbolism, the garment tells a story (raps). The designer studied Kente cloth to identify weaving techniques, color usage, and symbolism. Hence, the wrap contains knitted strips composed of squares. The 72 squares alternate between plaid patterns and motifs, which have such meanings as efficiency, love, justice, and prudence. The designer used AutoCAD to create a stitch chart for each motif and plaid and the zigzag patterns on the yoke and back panel. Techniques include intarsia, fisherman’s knit, and cabling. The DK-weight, merino wool yarn was dyed with acid dyes to match typical Kente-cloth colors. The sides of the flat, open garment fasten with original, interchangeable, screw-together bronze buttons which depict Adinkra symbols. A jeweler made the buttons from the designer’s AutoCAD drawings.

Kente Rap with Bronze, Adinkra Fastners
Phyllis Miller
Professional
Target Market
Mississippi State University
The purpose was to create a sweater that could be worn right-side up or upside down. All stitches had to be reversible inside-out and upside-down. The designer selected a six-ply, cabled, merino wool yarn for its stitch definition, texture, and resiliency. She used CAD to draft and dimension the sweater, calculate yarn requirements, and create a proportional stitch graph. She then created a table that served as a knitting guide. The reversible cables appear in single, double, and triple renditions and are flanked by lacy faggoting. Double Moss Stitch provides additional texture. The jacket is knitted in one piece up to the armholes and then divided into front and back sections. Armhole stitches were picked up for the sleeves, which have a reversible, I-cord finish. The collar was knitted separately and sewn on. When the jacket is reversed, the collar becomes a peplum; the jacket bottom becomes the collar.

**Cabled Confection**  
**Vertically Reversible Jacket**

*Phyllis Miller*  
Professional  
Target Market  
Mississippi State University
No one is victorious in battles where lives are lost. Freedom is almost always protected from war with war. And confrontation between good and bad is determining which one is which. Creating "War" and "Peace" from a foundation denigrated from its' original form best describes the results of war on people. The ashes from combat can life begin anew from those that survived the ravages of warfare. History has claimed events that scarred the landscape of its riches, the soul from its people and the blood from countless innocent people who witnessed untold battles kept secret by the casualty of a crusade for freedom and the pursuit of happiness. Where war is concerned, peace stands at bay...waiting to take its turn.

Peace
Vincent Quevedo
Professional
Target Market
Kent State University
Live Gallery/Design Exhibition Jurors

Abigail Lorick, Women's Contemporary Fashion Designer
Abigail Lorick is a graduate of FIT. She started in the industry as a Model in 1998. She then worked at a small house designing T.S. Dixin and overseeing sales for 2 years. Abigail launched LORICK in May 2007. Abigail is now collaborating under her name for H + M special project.

Jaeyoon Jeong, Men & Women’s Fashion Designer
The Jaeyoon Jeong Collection “Buy Your Pride” has defined men and women’s tailored, luxurious style since 2009. While studying at Drexel University, Jaeyoon was awarded the “Jean Charles de Castelbajac Award,” from Arts of Fashion International Design Competition in 2006. The award took him to Paris where he worked directly with Jean Charles de Castelbajac as his right hand man. After a year in Paris, Jaeyoon moved back to the United States, this time to New York City, and the Jaeyoon Jeong Collection was born. Siki Im, International Menswear Designer

Siki Im, International Menswear Designer
Born in Cologne, Germany. He moved to the UK and studied architecture at the Oxford School Of Architecture. After working as an architect in various cities around the world, he started his career in fashion in New York City and was Senior Designer for both Karl Lagerfeld and Helmut Lang. In September 2009, in New York City, Siki Im introduced his first solo collection which won him the prestigious Ecco Domani award for Best Men’s Wear in 2010. In 2011, Siki Im was awarded with the Samsung Design & Fashion Fund. Currently, he is also the Senior Concept Teacher at Parsons School of Design and his collection is sold worldwide.
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