JURIED CREATIVE WORK
Strata

Lisa Parrillo Chapman, John Knox, North Carolina State, University, USA

Keywords: engineered design, jacquard knitting, color theory

The objective when designing this cut and sewn garment, titled Strata, was to use a visual color mixing process to expand the color palette of a three, four, or six color jacquard configuration. For this coloration research, a gradient was developed in Lectra Kaledo Print and color reduced to create smooth bands of color. Spectrometric measurements were taken of the four yarn colors (light purple, teal, red, and bright green) and input into the Lectra Color Library. Small repeat patterns, derived from weave drafts, were created in Lectra Kaledo Weave and brought into the Lectra Kaledo Print motif library. The yarn colors were filled into the weave drafts to achieve various percentage mixtures of the four colors. The visually mixed colors were filled into the bands of color to achieve a complex gradient that transitioned from green to magenta to gold to blue. The design was knit on a Mayer CIE OVJA 1.6E 3wt 18 gauge, 30 inch diameter electronic cylinder Jacquard machine with 30/1 Ne 10.
Dear Lisa,

Congratulations! Your design, Strata, has been accepted for inclusion in the Live Gallery for the 2014 Design Exhibition. There was a very enthusiastic response to the Call for Design Entries with 313 valid design submissions; 29 designs were accepted for the mounted exhibit and 105 designs were accepted for the live gallery exhibit, with a total acceptance rate of 43%. If reviewers provided comments, they are included below for your information.

Each abstract with associated images was reviewed by a double-blind jury and was evaluated on: (1) aesthetics and visual impact; (2) implementation of purpose or process; (3) quality of technique and execution; (4) innovation of design; and (5) quality of abstract. Acceptance or rejection for the ITAA Design Exhibition was based on the jury’s scores. Undergraduate and graduate student designs were juried by ITAA professional members, while designs submitted by professional members were juried by professionals within the field. Final award recipients will be determined on-site by a separate set of judges. The final evaluation will include inspection of the physical piece as well as the written abstract.

Guidelines for delivery of your design to Charlotte, North Carolina will be sent to you in a separate email and will be available on the ITAA website (www.itaaonline.org) in due time. Designs must be checked in at the conference hotel by 12:30 pm, Thursday, November 13 and be picked up following the design exhibitions and award ceremony (rooms TBD) which are scheduled for Saturday, November 15. Sponsors must be able to retrieve garments, if the designer does not attend the conference.

Please note that your design may be disqualified from exhibition for any of the following reasons:

- If your design is not checked in by 12:30 pm on Thursday, November 13.
- If you (or your sponsor) have not registered for the conference on or before September 30, 2014.
- Custom fees or shipment charges are left unpaid.
- Poor construction.
- If item is not easily donned or doffed. The minimum openings in non-stretchable fabrics are: neckline 22”; waistline 37”; and pant hem circumference 12”. Knee-length or longer slim-fit skirts must have a slit, slit, or flare to allow adequate runway walking ease.

We are also in need of volunteers to help with the exhibitions (unpacking, ironing, display, mounting, etc.). To volunteer for the mounted exhibition please contact, Charles Freeman at cfreeman@humansci.msstate.edu. To volunteer for the live exhibition please contact, Colleen Moretz at comoretz@gmail.com.

Thank you again for submitting your design for consideration. I look forward to seeing you and your design in Charlotte.

Sincerely,

Andy Reilly

Andy Reilly, Ph.D.
Vice President of Scholarship
areilly@hawaii.edu
Pixie Flower

Lisa Parrillo-Chapman, Ph.D.
Department of Textile and Apparel Technology and Management, North Carolina State University, Raleigh, NC

Keyword: Integral Knitting, Digital Design, Jacquard

The objective when designing this fully-fashioned garment, titled Pixie Flower, was to explore visual color mixing in electronic jacquard knitting. The visual color mixing method consists of juxtaposing pure colors in a dot formation to produce the appearance of a new color. From a distance the dots are mixed into a single color. The advantage of visual mixing in jacquard knitting is the ability to optimize the amount of colors that can be achieved with a four yarn color machine set up.

For this digital color design exploration 90 repeat patterns were created and stored in the Lectra Kaledo Print motif library. Each pattern repeat used varying percentages of the four yarn colors - light purple, orange, red, and bright green. Eight colors were chosen for the jacquard design; four pure yarn colors and four visually mixed colors. The design motifs were engineered within the shape of the knit garment so that the design flowed seamlessly from the front to back of the dress. The pure colors and visual colors were filled into the motif shapes and sized so that one pixel equaled one knit stitch.

The design was knit on a Shima Seiki SES 7 gauge fully fashioned knitting machine using four ends each of 50/2 100% mercerized cotton yarn. In fully fashioned sweater production shaping of the garment silhouette occurs on the knitting machine by narrowing or widening at the garment edge, and garments shaped by this manner are referred to as fully-fashioned. The shapes of the pieces are generated by movement of loops at the edges to diminish or enlarge the width of the fabric” (Brackenbury 1992). Fully fashioned knitting is closer in technology to integral knitting because, unlike cut and sew and garment knitted lengths, all shaping occurs during fabric formation.

The front and back of panels of the knit garment were linked together to provide a highly extensible, flat seam.

Garment: Bust 35.5” Waist 29” Low hips 36” Overall CF length 36
Congratulations. This application has been accepted into the show.

Dear Lisa Parrillo Chapman,

Thank you for submitting your design for the 2013 ITAA Annual Conference. Congratulations, your design: Pixie Flower was selected for inclusion in the Design Exhibition this year! There was a very enthusiastic response to the Call for Design Entries with 364 valid design submissions. Because of size limitations for the Design Exhibit, the selection was extremely competitive. Only the designs ranked the highest by 2 (for the UGS and GRS) or 3 (PRO category) independent reviewers were selected: 36 designs for the mounted exhibit and 104 designs for the live gallery exhibit, with a total acceptance rate of 38.5%.

Each abstract with associated images was reviewed by a double-blind jury and was evaluated on: (1) Aesthetics and visual impact; (2) Implementation of purpose or process; (3) Quality of Technique and execution; (4) Innovation of design; (5) Quality of abstract; and (6) Images showing detail against a plain background. Acceptance or rejection for the ITAA Design Exhibition was based on the jury’s scores. Undergraduate and graduate student designs were juried by ITAA professional members, while designs submitted by professional members were juried by professionals within the field. Final award recipients will be determined on-site by a separate set of judges. The final evaluation will include inspection of the physical piece as well as the written abstract.

Each design included into the 2013 Design Exhibition must have a corresponding Proceedings Article file for inclusion in the Proceedings of the ITAA 2013 Annual Conference. The 2013 proceedings file template, instructions for preparing the file, and link to upload the file to the ITAA website can be found on the Creative Design Scholarship page of the ITAA website.

Thank you again for submitting your design for consideration. On behalf of ITAA, I encourage your continued participation in the design competition in the future. You should feel free to contact me if you have questions.

Sincerely,

Ginger Woodard

Ginger Woodard, Ph.D.

Vice-President of Scholarship

woodardg@ecu.edu
Striped Robe

Lisa Parrillo Chapman, Ph.D., Assistant Professor & Kate Carroll, Ph.D., Assistant Professor
Department of Textile and Apparel Technology and Management, North Carolina State University, Raleigh, NC

Keywords: Matisse, Digital, Printing, Pleating

The idea for the kaftan-like garment, titled Striped Robe, is the result of a presentation given by the designers at Duke University’s Nasher Museum in Durham NC, in conjunction with “Collecting Matisse and Modern Masters: The Cone sisters of Baltimore”. In fall of 2012, the co-designers were invited to give a presentation on the relationship between textile heiresses Claribel and Etta Cone, and the sisters’ patronage of Matisse and other emerging artists during the first half of the twentieth century. One particular exhibit masterpiece by Matisse, entitled “Striped Robe, Fruit and Anemones” (1940), inspired the designers to develop a modern interpretation of the garment depicted in the painting. The designers’ objective was to interpret the garment using digital techniques for the both the textile and garment designs. Due to the collaborative nature of the research, a detailed timeline was created for historical research, material and process research, production, and knowledge dissemination.

The designers took artistic license when imagining the parts of the robe not depicted in the painting. Historical research, related to the styles of garments and fabrics to which Matisse had been exposed before 1940, assisted the designers when creating the unseen garment details. Matisse grew up surrounded by the textile industry in France and many of his paintings show an appreciation for fine woven fabric. In addition, beginning in 1906, the artist made many trips to North Africa and would have seen a variety of kaftans worn by indigenous people. Many of these kaftans and other Islamic styles of dress made their way into Matisse’s work, such as his Odalisque-themed paintings carried out in the 1920s and 30s. The designers’ decisions for motif placement and addition of the long side and sleeve slits with scalloped edges were based on this research.

To create the engineered textile design, the textile designer painted several floral and stripe motifs using a similar color palette as the Matisse painting. Care was taken to use the painting as solely as an inspiration and not copy the brushstrokes or composition exactly. The series of paintings were scanned into a CAD program and stored in a motif library within Lectra Kaledo Print. The repeat pattern of the painted stripe was also created in Lectra Kaledo print. The kaftan silhouette was developed using flat pattern software. A digital marker was brought into the CAD program so that textures and motifs, chosen from the digital motif library, could be digitally manipulated and in some instance, re-painted within the marker shape.

To ensure correct color reproduction of the digital print to the painted standard, and to maintain line quality and painting detail, a design of experiment was established to determine the optimum
colorant and substrate combination. The variables tested in each of the experiments were, substrate, file format, and colorant. The three substrates used for printing were treated (for reactive printing) and untreated cotton sateen, and treated and untreated 30% silk 70% rayon satin, and untreated 100% silk habotai 5mm. The two sets of colorants used were: 1) an eight color reactive ink set of NOVACRON MI consisting of Turquoise MI-700, Red MI-500, Yellow MI-100, Black MI-900, Blue MI-600, Orange MI-300, and a 75/25% concentration of dye/diluent for Red MI- 500 and Turquoise MI-700; and 2) an eight color set of Yuhan Kimberley Nano Colorants consisting of cyan, magenta, yellow, black, blue, orange, grey and violet. CAD files were printed in LAB and RGB format. A printing process workflow was developed and adhered to, and the printed fabric samples were visually assessed for color by the designers using AATCC Evaluation Procedure 9-2010. In addition, the designers evaluated the print fabric based on, scale, line quality, visual texture, and overall appearance. Based on assessment the designers determined that the 30% Silk and 70% Rayon satin substrate printed with nano-pigments yielded the best results due to the fact the nano-pigments had little to no dithering, and effectively reproduced the fine line detail and gradient values of the painted motifs. Although nano-pigments are typically not as saturated as reactive inks, the high sheen of the satin substrate produced a print that appeared to have high saturation. The textile design, engineered within the product shape, was then ink-jet printed onto the 30% Silk and 70% Rayon satin substrate with nano-pigments.

The strapless empire-style undergarment was bamboo-style pleated with industrial equipment. A thermoplastic fabric (100% polyester) was used for pleating to ensure a heat set finish. All seams were clean-finished, and the top of the undergarment was finished with a small zigzag stitch to produce a lettuce-edge effect. The dimensions of the undergarment are: Bust 36.5”, Waist 30”, Low hips 38”, Overall CF length 57”. Kaftan dimensions (closed) are: Bust 40”, Overall CB length 55”.

References:


Congratulations. This application has been accepted into the show.

Dear Katherine Carroll,

Thank you for submitting your design for the 2013 ITAA Annual Conference. Congratulations, your design: Striped Robe

was selected for inclusion in the Design Exhibition this year! There was a very enthusiastic response to the Call for Design Entries with 364 valid design submissions. Because of size limitations for the Design Exhibit, the selection was extremely competitive. Only the designs ranked the highest by 2 (for the UGS and GRS) or 3 (PRO category) independent reviewers were selected: 36 designs for the mounted exhibit and 104 designs for the live gallery exhibit, with a total acceptance rate of 38.5%.

Each abstract with associated images was reviewed by a double-blind jury and was evaluated on: (1) Aesthetics and visual impact; (2) Implementation of purpose or process; (3) Quality of Technique and execution; (4) Innovation of design; (5) Quality of abstract; and (6) Images showing detail against a plain background. Acceptance or rejection for the ITAA Design Exhibition was based on the jury’s scores. Undergraduate and graduate student designs were juried by ITAA professional members, while designs submitted by professional members were juried by professionals within the field. Final award recipients will be determined on-site by a separate set of judges. The final evaluation will include inspection of the physical piece as well as the written abstract.

Each design included into the 2013 Design Exhibition must have a corresponding Proceedings Article file for inclusion in the Proceedings of the ITAA 2013 Annual Conference. The 2013 proceedings file template, instructions for preparing the file, and link to upload the file to the ITAA website can be found on the Creative Design Scholarship page of the ITAA website.

Thank you again for submitting your design for consideration. On behalf of ITAA, I encourage your continued participation in the design competition in the future. You should feel free to contact me if you have questions.

Sincerely,

Ginger Woodard

Ginger Woodard, Ph.D.

Vice-President of Scholarship

woodardg@ecu.edu
Beggar’s Purse

Beggar’s Purse was constructed to explore the relationship between structure and cloth. Cloth a linear, flexible, substrate takes form when draped on or held by a structure. We most often associate cloth with garments, which take on three dimensional shape and form when worn on the body. The sculpture, Beggar’s Purse, defines a relationship between the underlining structure and the fabric encasing it.

For this piece, seven silk panels were sewn together with a hidden inside casing. Thin, wooden dowels were inserted into the casing and held in place by sewn tack bars. On the bottom of the sculpture a wooden hoop was also encased. The shape of the silk panels forced the dowels to bend which in turn give shape to the silk fabric. The silk and wood formed a relationship, each one relaying on the other for form.

The 8mm silk haboti was digitally printed with reactive dyes. The shapes of the panels were created in Adobe Photoshop, utilizing vector functions. Once the pattern shape was determined the panels were filled in with a gradient and texture. The texture and colorant were digitally “painted” to achieve a hand resist effect. This texture was then warped to follow the contours of the panel, a process that could not be achieved by hand dyeing. This piece, though appearing voluminous, is very light weight - less than a pound.

Figure 1. Panel of digital print
Dear Lisa Chapman:

Congratulations! I am pleased to inform you that your entry, FAME1181, entitled Beggars Purse, has been evaluated through blind jury review and accepted for exhibition. We invite you to exhibit your design at the 2004 International Textile and Apparel Association’s Annual Conference in Portland, OR.

In the Fiber/Wearable Art category, there were a total of 40 ITAA member entries, of which 18 were accepted. The jury process was conducted by apparel industry professionals and was rigorous. Jurors with target market design expertise evaluated entries submitted in this category, while jurors representing fiber/wearable art backgrounds, reviewed entries in their corresponding category. The jurying procedure was a blind process, so the jurors had no indication of whose work they were judging. In addition, the jury review was conducted online. Slides were carefully scanned and individually color corrected to match the images and swatches you provided. Each juror received a binder with the abstract and swatches. Acceptance into the juried exhibition is based on evaluation of the images and abstract you submitted. As in the past, scores were determined by averaging the totals from each juror rating form. Because the jury process was conducted online, jurors had more time to evaluate each entry and were able to submit a few comments. Members of the first jury were:

<table>
<thead>
<tr>
<th>Fiber/Wearable Art Jury</th>
<th>Target Market Jury</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maude Andrade, Artist, wearable designer, New Mexico</td>
<td>Injoo Kim, 10 years International design experience; educator, University of Cincinnati, Ohio</td>
</tr>
<tr>
<td>Cynthia Lockhart, Wearable Artist, educator, Ohio</td>
<td>Pamed La Resche, Vice President for Design, Jones Apparel Group, New York</td>
</tr>
<tr>
<td>JoAnn Stabb, Artist/designer, curator, educator; California</td>
<td>Nga Nguyen, Design, Federated Merchandising Group, New York</td>
</tr>
<tr>
<td></td>
<td>Cynthia Steffe, Chairman/Designer, Cynthia Steffe, New York</td>
</tr>
</tbody>
</table>

A final round of jurying will occur in Portland prior to the exhibitions to determine awards. The 2004 Mounted Design Exhibition will be on display from November 5th through November 7th. The live gallery exhibition will take place Saturday November 6th.

Please review carefully the enclosed instructions that include deadlines and instructions for delivery. You or your sponsor, Traci May-Plumlee, must deliver your piece to the Washington Room at the Doubletree Hotel Portland - Lloyd Center. There are important due dates and several forms that need to be completed and returned by specified deadlines in order for your design to be included in the exhibition. Your slides are enclosed in this packet.

Thank you for participating in the 2004 ITAA Design Competition. I look forward to seeing you in November.

Sincerely,

M. Jo Kallal
Professor
ITAA Design Submissions Chair
Design and Aesthetics Committee
University of Delaware
jkallal@udel.edu
Sorrow of the Great Wall

For this two piece garment with detachable train the artists wished to explore a cultural myth and interpret it, through movement, into a wearable art form. The Chinese myth Meng Jiangnu’s Bitter Weeping was the inspiration for our piece. Meng Jiangnu is said to have traveled to the Great Wall in search of her husband who had been taken from her on her wedding night and ordered to work building the wall. Upon learning of her husband’s death Ming Jiangnu sat down and cried for many days and nights. Her tears made the wall crumble. This well known myth has been retold for years in traditional Chinese dance, opera, storytelling and art. We wished to reinterpret this myth into a modern form by creating a garment for our fictional Meng Jiangnu.

This piece consists of a wrap around, darted skirt with a kimono type top. When the top is worn with the woman’s arms outstretched she seems to blend into the landscape of the Great Wall. From the back one can view a continuous picture of the imposing Great Wall. Her skirt, constructed of the bricks of the wall, fall to the floor. When she moves the bricks tumble down and the Wall appears to fall apart.

A digital picture of the Great Wall of China was the starting point for the design process. The bricks were worked into a repeat pattern while the overall landscape was re-colored and assembled so that it would appear to curve down the center of the body. Both the brick repeat and the landscape were then direct printed onto cloth, with reactive dyes, via an ink jet printer. The printed cloth, a 10 mm silk haboti, was then fused onto a non-woven interfacing. A heavy interfacing was used for the bricks and a lighter one for the top and skirt. The bricks were folded into a three dimensional form and laced together with monofilament. They are stacked one beneath each other until the wearer moves and releases the tension of the filament. Once loosened the bricks tumble down to form a cascading train.
2003 Design Competition/Exhibition

Dear Jan Run Jan:

Congratulations! We are pleased to inform you that your entry entitled, “Sorrow of the Great Wall”, has been evaluated and selected for exhibition at the 2003 International Textile and Apparel Association’s Annual Conference in Savannah, Georgia. There was a very enthusiastic response to the call for the Design Competition/Exhibition. A total of 256 entries were received, of which 150 were selected for the exhibition. Jurors had an extremely challenging task, since so many of the entries were outstanding.

The jury process was conducted by apparel industry and fiber art professionals, and was quite rigorous. The jurying was a blind process, so the jurors had no indication of whose work they were judging. Acceptance into the juried exhibition was based on the slides and abstract you submitted. For your information, the score sheets are enclosed. Scores were determined by averaging the totals from each juror rating form. Due to the large number of entries, jurors had very little time to write comments on entry sheets. Your slides will be returned at Savannah.

A second round of jurying will occur in Savannah prior to the exhibition. You or your sponsor must deliver your piece for judging at the conference, prior to the show. Exact instructions will follow via email. In the mean time, be sure that you get your design abstract mailed to Nancy Owens before September 1, according to the directions available at: http://www.itaaonline.org/ITAAnew/pdfs/2003/DesignAbstract.pdf. You must also send an additional release form to Nancy Owens, along with your abstract (http://www.itaaonline.org/ITAAnew/pdfs/2003/Copyright03.pdf). These two pieces of information are very important for your continued involvement in the design competition and must be mailed by September 1, 2003.

Please be watching your email for important information and dates. We’ll need your responses quickly, when the time comes. If you’d like for me to have a different email than the one you originally submitted, please send that to my email address below. We look forward to seeing you in November!

Sincerely,

Cynthia L. Istook, Ph.D.
Associate Professor
Textile & Apparel, Technology & Management
College of Textiles
North Carolina State University
Raleigh, NC 27695

cistook@tx.ncsu.edu
(919) 515-6584
Koiquetry

In creating “Koiquetry” a floor length dress with train, the artists hoped to exploit the advantages of printing directly onto fabric, via an inkjet printer, for new, product development. Once recognized only for sampling, ink jet printing onto textiles is rapidly developing into a viable method of printing for specialty and customized fabrics as well as for smaller run productions. Besides allowing for more flexibility in the printing process, ink jet printing onto fabric allows for; fine line detail, near infinite number of colors, freedom from repeats and the ability to engineer a print design within a garment or furniture marker. The fine line detail and increased number of colors produce a near photographic image on the textile substrate. But it is the freedom from repeat and print engineering ability that allows for the most improvement in print design.

In an engineered a print, a pattern or image is able to be carried seamlessly across a dart, seam or closure. This is accomplished by bringing the garment or furniture marker into a photo editing software program and drawing or painting the textile design directly into the marker. This allows for better product design in two ways. First, the textile pattern, created specifically for that particular product, is more appropriate to the end product and therefore a better marriage of shape and pattern design. Secondly, there is the ability to have a panoramic scene continuing across the product. This process permits the designers to better create for a three dimensional form. The textile design once created on a two dimensional surface, now is manipulated across the shape of the body or furniture piece so that it becomes a three dimensional design.

For “Koiquetry”, an apparel and textile designer worked as a team to create the garment. One goal was to keep as much as the process as possible in digital format to facilitate exchanges between the software and the designers. The textile designer created a virtual picture of what the finished garment would look like and this was used as a template for the apparel and textile design. This picture was e-mailed to the apparel designer for creation of the pattern marker. At this point it became necessary to create a physical prototype because of limitations in both the textile and apparel design processes. Some of the limitations were:
The apparel marker, laid for fabric utilization, was not the optimal line-up for the textile design. The width of the printer did not allow the garment pattern to be printed on the bias. Skewing and shrinkage of the fabric, which occurs during the printing and fixation process, had to be calculated and the apparel and textile designs had to be altered. The computer generated prototype did not adequately simulate drape

Inspiration for this dress came from Japanese textile designs, hence the koi water garden theme. In studying these textile designs the artist noticed much layering of patterns. This quality was emulated in the water garden dress by creating multiple transparent layers in Adobe PhotoShop. These patterned layers were then modeled onto leaves, water and flowers. The complex effects, once only achieved by multiple dying or hand painting were a one step print process on a digital printer.
2002 Design Competition/Exhibition

Dear Lisa Parrillo Chapman and Cynthia Istook,

Congratulations! We are pleased to inform you that your entry entitled, "Kioquetry" has been evaluated by juried review and found to be of high quality. We would like to invite you to exhibit your design at the 2002 International Textile and Apparel Association's Annual Conference in New York City.

In the Fiber/Wearable Art category, there were a total of 68 ITAA member entries, of which 21 were accepted. The jury process was conducted by apparel industry professionals, and was rigorous. The jurying was a blind process, so the jurors had no indication of whose work they were judging. Acceptance into the juried exhibition is based on evaluation of the slides and abstract you submitted. For your information, the jurors' score sheets are enclosed. Scores were determined by averaging the totals from each juror rating form. Due to the large number of entries, jurors had very little time to write comments on entry sheets.

A second round of jurying will occur in New York prior to the exhibition. Design Perspectives, the 2002 Design Exhibition, will be held in conjunction with the opening reception for the Conference. You must deliver your piece to Ballroom A at the Grand Hyatt Hotel between 7:30 and 9:00 am on Wednesday, August 7th for final judging. Options for delivery ahead of time are described in the enclosed information. Please read all of the enclosed information carefully. There are important due dates and several forms that need to be completed and returned. Your slides will be returned to you at the conference in New York City.

Thank you for participating in the 2002 ITAA Design Competition. We look forward to seeing you in August.

Sincerely,

Belinda T. Orzada
Orzada@udel.edu
302-831-8709
Department of Consumer Studies
University of Delaware
Newark, DE 19716
Butterfly Garden

The Butterfly Garden dress was created as an exploration and an illustration of digital printing. Direct inkjet printing on cloth is a relatively new media that combines aspects of photography, painting, silk screening and graphic design. Ink jet printing is precise and allows effects such as fine line detail and gradations that are not possible with hand painting or silk screening. Designs, created in a virtual environment, do not become tangible until the designer decides to print them onto cloth, so changes can be made often and different versions can exist. The virtual canvas can be manipulated, and simulation can occur that enables the artist to “paint” or “draw” onto a three dimensional form. For this garment the artist hoped to create an allover, continuous pattern that flowed across the dimensional form of the body and maintained a hand painted and crafted aesthetic.

Inspiration for this garment came from a butterfly garden. Freshly picked flowers were digitized by scanning into Adobe Photoshop, a photo editing, software program. The butterflies were captured with a digital camera. The background texture, made to resemble hand dyed cloth, was made by scanning in crinkled cellophane, which was then colored in a painting program. Care was taken to achieve the subtle nuances of hand painted silk. Textures and images were then archived in a digital library. A pattern design was created for the designer and the marker was then scanned into the photo editing software. Images, chosen from the digital library, are manipulated across seams and closures so that these once two-dimensional shapes must take on a more three dimensional form. Once the marker is filled in with the textile design, reactive ink is printed onto the silk fabric using a large format inkjet printer. Stork Amber was used for this project. The finished garment is princess seamed, ankle length of silk georgette. Garden roses and butterflies float on top of a blue-purple, watery pattern.
Dear ITAA Member or Design Competitor:

Thank you for participating in this year’s ITAA Design Competition. I am pleased to inform you that your entry, entitled “Butterfly Garden,” was accepted by the jurors for this year’s design competition. Congratulations! Scores were determined by adding the totals for each juror rating form. In the fiber arts live gallery category, there were a total of 176 entries, of which 59 were accepted.

The jurying process was done by apparel industry professionals and was rigorous. The jurying was a blind process; i.e., the jurors had no indication of whose work they were judging. Acceptance into the competition is based on what the jurors were able to see from your slides and from reviewing your abstract. For your information, the jurors’ sheets are enclosed. Due to the large number of entries, jurors had very little time to write comments on entry sheets.

A second round of jurying for awards will occur in Kansas City. You or your sponsor must deliver your piece to the Shawnee Mission Room in the Westin Crown Center Hotel between 5:30 p.m. and 7:00 p.m. on Saturday, November 10 for final jurying. Please read all of the enclosed information very carefully. There are important due dates and several forms that need to be completed and returned. Your slides will be returned to you at the conference in Kansas City.

Once again, congratulations. We’ll look forward to seeing you in November.

Sincerely,

Janice Huck  
785.532.1310  
huck@humec.ksu.edu

Sherry Haar  
785.532.1309  
haar@humec.ksu.edu

Apparel, Textiles & Interior Design  
Kansas State University  
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Manhattan, KS 66506-1405
STUDENT MENTORING:
JURIED CREATIVE WORK
Linville, Sara, [Parrillo Chapman, L. directed] (2010, December) Reflections
Gignac, Stormi, [Parrillo Chapman, L. directed] (2010, December) *Egyptian Ease*
Smith, Sara, [Parrillo Chapman, L. directed] (2010, December) *The Age of Pixies and Princes*
Mason, Lindsay, [Parrillo Chapman, L. directed] (2009, December) Globe Art, Beginner 1st Place Award ($1,000) 2009 Fabric for Life Student Design Challenge, Raleigh, North Carolina, Exhibited at The NCSU Craft Center Gallery
Mason, Lindsay, [Parrillo Chapman, L. directed] (2009, December) *Globe Art*
Nature’s Endurance

Jasmine Flood

Urban Nature

Keani Boyle

Rebecca Mcgee

Hoffman, E. [Parrillo Chapman, L. directed] (2009, May) *Patterns in Architecture* 2nd Place Award ($500)
International AATCC C2C and CITDA Design Competition: Interior Design Category, Cary, North Carolina
GLOBAL GRAFFITI: ACTIVWEAR COLLECTION

Carter Jones
cajone13@ncsu.edu
Mesh was used at the top of the chest and under the arms to increase breathability in high moisture areas. This is a more closed knit mesh so it will not be too transparent.

A cable detail was used on the front of the garment to create structure, but serve mainly a visual purpose. A center placement was used to accentuate the curves of the body and draw the viewer's eye around the piece.

A 1x1 rib was used on the sides to allow for stretch but also to hug the body in order to create stability.

The word graffiti is derived from the Italian language meaning “scratched.” Today, graffiti is known as “the scratching, scribbling, or painting of walls or other surfaces in public places.” When studying abroad in Shanghai, I frequently explored outer-lying towns and found many pieces of beautiful graffiti art. The inspiration pictured is a photo that I took during these travels. From this photo, I created the leggings in the center as the main statement piece. The leggings on the left features a complimentary pattern that can also be found in the zip-up jacket. The color palette reflects the Active Colour A/W 17/18 trend but also mimics the icy feeling of societies view towards graffiti as vandalism. Not only can these pieces be worn in the way displayed, but they also can be mixed, matched, and layered. Since this knit collection is so versatile, it can be suitable for multiple seasons.
Dew Drops

Dew Drops is an athleisure top that is derived from the concept of incongruent water droplet shapes. Using mesh and links links, this top curves to the body and drapes beautifully to both sides. Shown above are different color ways that can be used. Pattern can also be added for additional visual interest such as the pattern I created above.

Mach 2x
8 Gauge
100% Cotton
16/2 cc
Reactive Dyed
LEFT IMAGE: PROGRAMMED WITH SHIMA SEIKI APEX ONE. KNIT ON SHIMA SEIKI MACH2X 8GG WITH 10/2 100% COTTON. DISCHARGED AND REACTIVE DYED.

RIGHT IMAGE: PROGRAMMED WITH SHIMA SEIKI APEX ONE. KNIT ON SHIMA SEIKI MACH2X 8GG WITH 10/2 100% COTTON. DIGITALLY PRINTED WITH SHIMA SEIKI SIP-160F2L WITH REACTIVE DYE.
CREATED FOR APPALATCH OUTDOOR APPAREL COMPANY

LEFT IMAGE: PROGRAMMED USING STOLL M1. KNIT ON STOLL CMS502 6.2 MULTI GAUGE WITH 30/2 MERINO WOOL.

RIGHT IMAGE: PROGRAMMED USING STOLL M1. KNIT ON STOLL CMS502 6.2 MULTI GAUGE WITH 30/2 MERINO WOOL AND 20/2 TENCEL.
CLOCKWISE FROM TOP LEFT
1. PROGRAMMED WITH SHIMA SEIKI APEX ONE. KNIT ON SHIMA SEIKI SES122FF 12GG.
2. PROGRAMMED WITH STOLL M1. KNIT ON STOLL CMS502 6.2 MULTI GAUGE.
3. PROGRAMMED WITH SHIMA SEIKI APEX ONE. KNIT ON SHIMA SEIKI SES122FF 12GG.
4. HAND KNIT WITH DUBIED V-BED 7GG.
Copper bodice, acid etched pendant, digitally printed pants and shawl

Jackie Almeter
jralmete@ncsu.edu
3-D simulations using the Shima Seiki APEX 3 software, metallic silver nylon wrapped cotton yarn

Jackie Almeter
jralmete@ncsu.edu
Domestic knitting machine 4.5mm gauge
Contour & Cable – Women’s Chic Sweater

This sweater was part of several concepts created and inspired by contour line drawings which emphasize different visual highs and lows through line, guiding the eye around the body. Classic cables are incorporated into a modern design with contrasting textures created by juxtaposed knit structures. Features a modified 2x2 rib turtle neck with raglan sleeve, cables, links-links drawn-in and a basket weave texture throughout the body and on the sleeve.

Simulated Yarn: 4x 20/1 viscose
Simulated using Shima Seiki APEX System
Machine: Shima Seiki Mach-2X (8 gauge)

Rachel H Relyea
rhrelyea@ncsu.edu
Above left: Gold design variation (front)
Above right: Charcoal design variation (back detail)
Right: Model fit simulation with first design

Simulations made in Shima Seiki APEX System

Rachel H Relyea
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Chic Watercolor—Slim Sweater Dress

This sweater dress was inspired by the simple and sophisticated slim sweater dress trend and a soft vintage-feel color palette. Applying wholegarment digital printing technology, a handpainted watercolor painting was printed onto the plain ecru knit dress using reactive dye printing. Gold detail was handpainted with Jacquard metallic paints for textiles. Features a 2x2 Rib turtle neck, set in sleeve with 1x1 6” rib cuff. Hem is 1: simple links-links horizontal.

Yarn: 100% Cotton 2x 16/2
Simulated using Shima Seiki APEX System
Machine: Shima Seiki Mach-2X (8 gauge)

Rachel H Relyea
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INSPIRATION
SIMULATION

Designed with Shima Seiki Apex One System
MACH2x 8 gauge
2 end of 100% cotton 16/2
Stitch length: 10
Wales: 64 stitches/4 in
Courses: 96 stitches/4 in
ACTUALIZATION
ACTUALIZATION
INSPIRATION

LOVE

SPEED

Target Market
Young Lovers 18 – 25

Features
Modular Structure
On-Skin Comfort
Quick Drying
ACTUALIZATION

- Integral Knitting
- Programmed with Shima Seiki Apex One System
- Knitted on MACH2X-173 15 gg
- Stitch length: 7.5
- Yarn Information:
  - 20 D Span AC 1/150/96 Black & White
  - Trilobal Shaped Fiber
  - Cool Wick
- Wale Size: 80 stitches/4 in
- Course Size: 112 stitches/4 in
ACTUALIZATION