

Jan 4th, 12:00 AM

## Flower Power

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Aultman, Jody, "Flower Power" (2013). *International Textile and Apparel Association (ITAA) Annual Conference Proceedings*. 4.  
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## Flower Power

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Key words: Digital, Texture, Design, Trim

Traditional quilting has been a large influence most of my life. In the past few years, contemporary quilting and art quilting has become a large part of my work. Analyzing the hippy generation of the late 1960s inspired the quilted coat “Flower Power.” The coat that was created serves a dual purpose; it is wearable art as well as wall art.

The coat was flat patterned to create a short bodice with princess seams and a circle skirt. The skirt pattern was designed using Adobe Creative Suite’s 6 Illustrator as a geometric circle with twelve wedges at the top of the skirt, a three-inch border, and forty-eight wedges at the bottom. The twelve wedges are each a different textile pattern alternating digitally printed wool and a solid commercial fabric. Creative Suite 6 Illustrator was used to design the 6 different textile patterns and the Mimaki TX2-1600 digital printer was used to print the textile designs.

A combination of materials was used to create the coat. The coat was fabricated from 100% wool digitally printed, 100% Kona cotton in six different solid colors and batting comprised of 80% cotton and 20% polyester. Nylon tulle in red, yellow, orange, blue, purple and green were used as an overlay to match the cotton fabric and to keep the flowers and trim in place. The garment was stitched together with cotton covered polyester thread and was quilted with purple variegated 100% polyester thread. Commercially purchased silk flowers were removed from their stems and used in this project between the layers of cotton and nylon tulle as



embellishment. A variety of yarns and decorative trims with various fiber contents were added. Swarovski crystals with glue backing were added on top of the tulle using a hot fix tool, and four wooden buttons added to the bodice of the garment for decoration.

The entire garment was quilted in separate pieces, and sewn together with traditional garment

construction techniques. The skirt top was sandwiched with a batting and backing and straight lines were quilted from the center to the outer edge of each wedge. A straight line was cut up the center of a wedge, and a circle fitting the waist size of the bodice was cut from the center of the piece. The bodice



was created using a “quilt as you go” method. The backing and batting pieces were cut, and different width strips were randomly added to the top piece and stitched through all layers at the same time. The bodice was stitched to the skirt and then a binding was added around the entire piece.

I think that this project was very successful in capturing the spirit of the 1960s with the wild flowers and bright colors. This piece can easily be categorized as wearable art and wall art at the same time.