

Jan 14th, 12:00 AM

Mosaic Dance

Elizabeth Enoch
University of North Texas

Follow this and additional works at: https://lib.dr.iastate.edu/itaa_proceedings



Part of the [Fiber, Textile, and Weaving Arts Commons](#)

Enoch, Elizabeth, "Mosaic Dance" (2013). *International Textile and Apparel Association (ITAA) Annual Conference Proceedings*. 14.
https://lib.dr.iastate.edu/itaa_proceedings/2013/design/14

This Event is brought to you for free and open access by the Conferences and Symposia at Iowa State University Digital Repository. It has been accepted for inclusion in International Textile and Apparel Association (ITAA) Annual Conference Proceedings by an authorized administrator of Iowa State University Digital Repository. For more information, please contact digirep@iastate.edu.

Mosaic Dance

Elizabeth Enoch, University of North Texas, USA

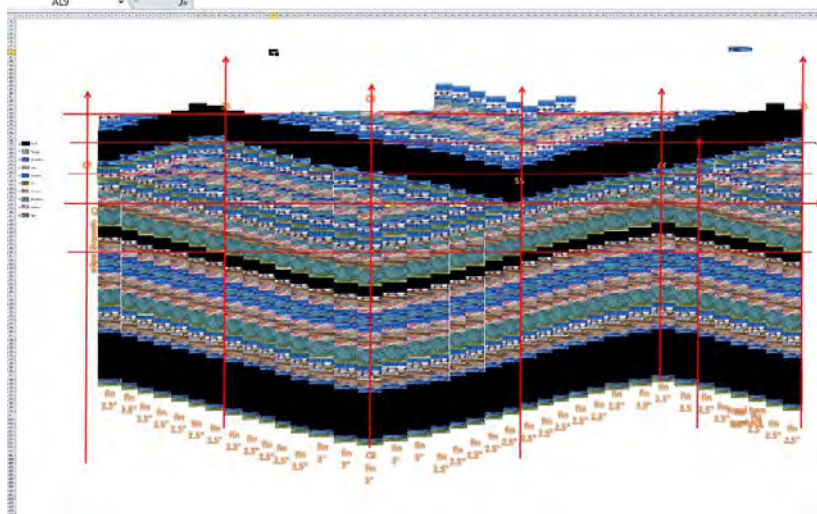
Keywords: Design, Impressionism, Quilt, Gown

Parisian fashions of the Impressionist period are mirrored in this garment's gracious silhouette. The asymmetric dance of color winding around the wearer is comprised of almost 2,000 bits of charmeuse, mimicking the bold brush strokes and color palette of the Impressionist art by which it was inspired.

As an artist, quilter, and Impressionist art admirer, I strove to create sophisticated pieced wearable art with an Impressionist flavor. Like the Impressionists, I needed to create techniques and use the latest technology in order to express my passions. As a result, traditional bargello quilt piecing techniques were modified and computer technology utilized to support garment design and construction.

Eleven print and solid fabrics were selected - each carefully auditioned for beautiful coordination and contrast within the group. Next, small photographed images of the fabrics were manipulated on-screen to create a detailed piecing layout, with careful attention to overall design aesthetic as well as to ultimate placement of color and pattern in the final garment.

The piecing layout was followed for every step as assembly began. All fabrics were cut in crosswise strips and sewn together in sequence to create "strip sets". Strip sets were cut along the lengthwise (opposite) grain, creating strips consisting of many bits of joined fabrics.



These multi-fabric strips were offset and sewn back together, creating a lovely firenze effect. Pleats tipped with contrasting bound edge hems (a nod back to the quilting influence) were placed at the sweep location and tucked asymmetric panels added at the bodice to enhance movement and interest.

The assembled strips resulted in a flat pieced work - like a quilt top without batting and backing. This was handled as a single length of fabric and apparel design draping techniques employed to shape the final garment via strategic manipulation of existing seams. A soft pieced stand collar draws attention to the model's face and causes us to ponder her thoughts, an aspect with which the Impressionist artists would have been pleased.