

Portfolio



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Metalling with Fibers Series

Sanders, E. (November 15, 2014). *Metallics Bride*. Private Collection. Manual machine knitted halter gown with 526 tack button backs inserted into the skirt of the dress and an additional 220 hand crocheted with a single crocheted into the looped fringe collar. Design Exhibition, International Textile and Apparel Association. Charlotte, North Carolina.

- Level: International
- Retrievability: [ITAA 2014 Design Catalog](#), 57
- Number of Entries Submitted: 313
- Number of Entries Selected: 105
- Acceptance Rate: 34%
- Jurors/Judges: Katien Cootsona, Geraldine Flamment, Julie Kontos, Tsvety McAuliffe, Jen Muggee, Morgan Peterson Powell, Jolina Roberson, Paul Sisti, Mary Tuma

Design Concept/Statement:

The goal set forth was to design a wedding gown for a non-traditional bride who desires distinct aesthetics and comfort for the special day through the use of fiber art techniques. A secondary goal for the designer was to reuse metal findings from the manufacture of jeans for the bridal market. To achieve the second goal surplus nickel backs of tack buttons for jeans were knit and crocheted into the gown.

The halter gown was knit on a manual knitting machine (with full fashion shaping) from two white yarns (a 45% cotton/30% linen/25% rayon yarn and a 50% cotton/50% rayon yarn) to create a subtle horizontal stripe pattern. The layout for the placement of button backs and the shaping of the garment were completed in DesignKnit 8, a computer program, using body measurements, stitch gauge information from a test swatch and pattern making knowledge. Each button back (526 total) was manually inserted from the hemline up into the skirt of the gown during the knitting process. An additional 220 button backs were hand crocheted with a single crochet stitch into a looped fringe. The halter edges of the gown were finished with three rows of single crochet with a size “h” hook. The gown is lined with a 100% rayon double knit to provide modesty and comfort to the wearer. The gown closes at the center back neck with two white covered snaps.

The completed gown, demonstrates the reuse of non-traditional materials and the implementation of under-utilized traditional structural textile techniques such as knitting and crocheting for bridal wear.





Metalling with Fibers Series

Sanders, E. (October 17, 2013). *Byzantine Muse*. Private Collection. Strapless and bustled evening gown draped from a single piece of silk shantung embellished with recycled metal buckles, glass beads and fabric paint. Design Exhibition, International Textile and Apparel Association. New Orleans, Louisiana.

- Level: International
- Retrievability: [ITAA 2013 Design Catalog](#), 12
- Number of Entries Submitted: 364
- Number of Entries Selected: 36 mounted exhibit and 104 live gallery
- Acceptance Rate: 38.5%
- Jurors/Judges: Ali Eagen, Joan Fedyszyn, Ginny O'Brien, Elaine Polvinen, Carol Ann Rice Rafferty, Sandra Tullio-Pow



Design Concept/Statement:

Colors, such as gold, turquoise, brass and black, found in Byzantine art were the inspiration for *Byzantine Muse*. The primary goal was to design an evening gown that exuded the aesthetics, color wise of the time period. An additional goal was to reuse metal findings from the manufacture of western jeans in a special occasion dress. To achieve the second goal surplus brass colored buckles intended for embellishing women's jeans were stitched onto the strapless neckline of the dresses bodice.

The gown was draped on a dress form from a single piece of 100% silk shantung. The various darts (French and release) used to shape the gown and were hand stitched with a prick stitch on the outside of the garment while on the dress form. The neckline of the gown was hand-painted with fabric paints, and then two types of glass beads and the metal buckles were hand stitched over the painted area. The gown has a removable net back bustle and a corset to support the bodice of the dress.



Metalling with Fibers Series

Sanders, E. (Accepted). *Metalling with Fibers: Ode to Tina Turner*. Private Collection. Dress created from fifty-five hand knit square with a central cable twist, crocheted collar and fringe; embellished with metal tack button washers and two dye baths. Design Exhibition, International Textile and Apparel Association, Philadelphia, Pennsylvania.

- Level: International
- Retrievability: ITAA 2011 Design Catalog
- Number of Entries Submitted: 251
- Number of Artist Selected: 32 (mounted exhibit) and 66 (live gallery)
- Acceptance Rate: 39%
- Juror: N/A



Design Concept/Statement:

Metalling with Fibers Ode to Tina Turner is a tribute to the entertainer. The designer was inspired by her performance dress for the song “Proud Mary.” For several years, the designer worked for an apparel manufacturer that primarily focused on jeans in which there was an abundance of surplus findings purchased or provided by vendors that were not used in production. This dress is an example of finding a socially responsible means to deal with surplus supplies used to create apparel garments.

The body of the dress was hand knit on size 9 needles. Fifty-five, 4” squares were knit with a cable twist in the center in four colors of 100% cotton yarn. The collar was hand crocheted with size f hook 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 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 dye baths with fiber reactive dyes.



Metalling with Fibers Series

Sanders, E. (June 11, 2011). *Metalling with Fibers: Draping versus Structure I*. Private Collection. One-shoulder hand-dyed silk shantung dress with ruffle created from nylon netting and metal rivets. Body of Waters: Runway Fashion Show. Minneapolis, Minnesota.

- Level: International
- Retrievability: Exhibit catalog/dvd and <http://www surfacedesign.org/subpage/fashion-show-images-confluence-2011>
- Number of Entries Submitted: N/A
- Number of Artist Selected: 62
- Acceptance Rate: N/A
- Award Judges: Leesa Hubbell & Lynn Pollard



Design Concept/Statement:

Exploring the balance between creating a garment that exhibits the properties of a bias draped dress and the structure as a result of embellishing a garment with metal rivets was the impetus for this project. The dress belongs in the designer's *Metalling with Fibers Series*, in which she explores the reuse of surplus findings from the production of jeans to create fiber and wearable art. The tops of metal rivets were used as embellishment.

100% gold silk shantung was resist dyed with black fiber reactive dyes. The body of the dress was created from the fabric using traditional draping methods. The goal was to create an asymmetrical garment. Traditional flat pattern techniques were used create the ruffled neckline made from the silk shantung and nylon netting. 196 – 3/8” wide channels were sewn on the ruffle to hold the two fabrics together and create a means for inserting the metal rivets. The dress closes with an invisible zipper in the side seam.



Metalling with Fibers Series

Sanders, E. (June 11, 2011). *Metalling with Fibers: Draping versus Structure II*. Private Collection. High neck bodice hand-dyed silk shantung with collar created from nylon netting and nylon pleated asymmetrical skirt. Body of Waters: Runway Fashion Show. Minneapolis, Minnesota.

- Level: International
- Retrievability: Exhibit catalog/dvd and <http://www surfacedesign.org/subpage/fashion-show-images-confluence-2011>
- Number of Entries Submitted: N/A
- Number of Artist Selected: 62
- Acceptance Rate: N/A
- Award Judges: Leesa Hubbell & Lynn Pollard



Design Concept/Statement:

This ensemble belongs to the designer's *Metalling with Fibers Series* in which surplus findings from the production of jeans are reused in fiber and wearable art. The designer's challenge was to use traditional draping and flat pattern methods to create the forms of the garments, along with silver metal rivets.

The bodice was created from a silver shantung fabric that was resist dyed with acid dyes, then flat pattern methods were used to create the form. The post-modern neck ruff is comprised of 16 rectangles of varying lengths made from the silk shantung and nylon netting. 9 channels were sewn on each rectangle (for a total of 144 channels) to create a means to insert the metal rivets.

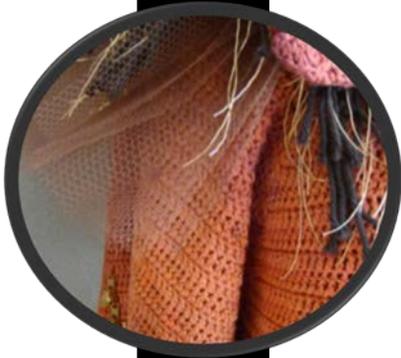
The bubble skirt was draped from a pre-pleated nylon fabric. The asymmetry of the skirt is kept in place by the rib knit tube underskirt with elastic waistband. The overskirt closes with covered snaps.



Metalling with Fibers Series

Sanders, E. (February 20, 2011). *Metalling with Fibers: Ode to Hillestad*. Private Collection. Knitted and crocheted hand dyed cotton bed jacket and pencil skirt with tulle underskirt, embellished with handmade fringe and tulle flounces, and metal zipper pulls. Wearable Art Awards, Port Moody Arts Centre. Port Moody BC, Canada.

- Level: International
- Retrievability: <http://www.wearableartawards.com/> , <http://www.youtube.com/watch?v=4Ea5ImhUW9Q> , and <http://www.youtube.com/watch?v=v51F3jFyy2I>
- Number of Entries Submitted: 70
- Number of Artist Selected: 53
- Acceptance Rate: 75%
- Jurors: Natalie Purschwitz, Gerry Nuttall, Helen Daniels, and Gayle Ramsden



Design Concept/Statement:

The designer's goal was to create a fantasy ensemble using a variety of fiber art techniques such as crocheting, knitting, fringing, and dyeing for inclusion in her *Metalling with Fibers Series*. The impetus for this series is to reuse surplus metal findings in fiber and wearable art.

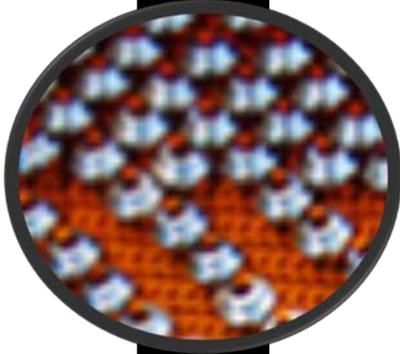
The bed jacket and skirt were originally created from 100% yarns in mint green and peach hues. The bodice of the jacket was created with a double crochet stitch by inserting metal zipper pulls as embellishment. The collar was hand knit in a feather stitch lace pattern and is supported by a brown 100% cotton yarn and metallic thread hand made fringe and nylon tulle ruffle. The pencil skirt was machine knit in a stockinette stitch. Both the jacket and skirt were garment dyed with fiber reactive yarns resulting in the rust color. Then both garments were resist dyed with brown dye. A rayon double knit was used to create an underskirt, with an exaggerated ruffle embellished with long fringe made from 100% cotton yarn and metallic thread.



Metalling with Fibers Series

Sanders, E. (July, 2010). *Metalling with Fibers XIV: Reflection*. Private Collection. Hand crocheted and gradation dyed interpretation of an Eye Dazzler rug with metal snaps used to create the pattern. Handweaver's Guild of America Eye Dazzler Exhibition at Convergence. Albuquerque, New Mexico.

- Level: International.
- Retrievability: Will be published in *Shuttle Spindle & Dyepot*.
- Number of Entries Submitted: N/A
- Number of Artist Selected: N/A
- Juror: Wendy Weiss



Design Concept/Statement:

The goal of this project was to create a fiber art piece reusing parts of metal snaps inspired by traditional Eye Dazzler rugs. The piece was hand crocheted from 100% cotton yarn with metal snaps rings crocheted into the single crochet stitches in a traditional zig-zag pattern. The piece was gradation dyed with orange fiber reactive dye. The 6.5" x 11" piece was hand sewn to a fabric mat and placed in a black wall frame.



Metalling with Fibers Series

Sanders, E. (October 29, 2009). *Metalling with Fibers XXXIV*. Private Collection. Hand and machine knit sleeveless sweater with a hand crocheted collar embellished with metal buckles, accompanied by linen pants. Design Exhibition, International Textile and Apparel Association. Bellevue, Washington.

- Level: International
- Retrievability: *ITAA 2009 Design Exhibition Catalog*, ISBN – 1-885715-07-2
- Number of Entries Submitted: 359
- Number of Artist Selected: 101 Total / 38 Professional
- Acceptance Rate: 28%
- Juror: N/A



Design Concept/Statement:

The purpose was to expand the designer's Metalling with Fibers Series to include ready to wear apparel for women 35 and older, interested in purchasing apparel produced in a socially responsible manner. The goal was to reuse surplus buckle from jean production in a knitted and crocheted sweater. The designer hand knit a basket weave pattern for the bottom of the front and back of the sweater, and then transferred these pieces to a manual knitting machine to complete the body of the garment. The collar was hand crocheted in a single crochet pattern with alternating colors to create a stripe. The metal buckles were inserted into the crocheted stitches as they were being finished. 100% linen pants were created through traditional flat pattern and construction techniques.



Metalling with Fibers Series

Sanders, E. (May 30, 2009). *Metalling with Fibers XXXIII*.

Private Collection. Hand crochet, knit, and dyed shift dress, with a wide diagonal rib knit pattern accented with metal buckles for jeans in the dress and asymmetrical collar. Textile Fusion: An Interactive Fashion Performance. Kansas City, MO.

- Level: International
- Retrievability: Exhibit catalog/dvd
- Number of Entries Submitted: 155
- Number of Artist Selected: 54
- Acceptance Rate: 35%
- Juror: Jessica Hemmings



Design Concept/Statement:

A 100% cotton cream colored yarn was used to hand crochet and knit this shift dress in a diagonal rib knit pattern. Recycled metal buckles for jeans were crocheted and knitted into the body of the dress and the asymmetrical collar. The under-dress is created from a cotton knit jersey to provide modesty for the wearer.

Award:

3rd Place Fashion Show (for a body of work), professional level

Press References:

Acknowledgment - (2009). "The third place award went to work by Eulanda Sanders" *Surface Design Newsletter* (22), 4.



Metalling with Fibers Series

Sanders, E. (May 30, 2009). *Metalling with Fibers XXXII:*

Desert Sunset. Private Collection. A silk habatoi shibori dyed dress with 41 metal tassels made from metal backs to decorative studs for jeans hung from empire waist.

Textile Fusion: An Interactive Fashion Performance.

Kansas City, MO.

- Level: International
- Retrievability: Exhibit catalog/dvd
- Number of Entries Submitted: 155
- Number of Artist Selected: 54
- Acceptance Rate: 35%
- Juror: Jessica Hemmings



Design Concept/Statement:

The purpose was to create a dress using draping and shibori techniques, plus reuse metal backs to decorative studs for jeans. Four rectangles of a cream color silk habatoi fabric were draped on the bias and then machine stitched lines were gathered to create a resist and additional garment shaping. The dress underwent three dye baths to create the combination of colors. Then, 743 one inch metal backs were strung together on embroidery floss to create 41 tassels with a glass bead at the end of each. Pleats along the lower waistline were created with a whip stitch on the outside of the dress so that the texture and the embroidery floss would be visible. Row of seed beads was embroidered along the empire waistline of the dress to emphasize the transition from the shibori to the tassels. The dress was hemmed with a ¼” hand rolled hem.

Award:

3rd Place Fashion Show (for a body of work), professional level

Press References:

Acknowledgment - (2009). “The third place award went to work by Eulanda Sanders” *Surface Design Newsletter* (22), 4.



Metalling with Fibers Series

Sanders, E. (February 27 - March 30, 2009). *Metalling with Fibers XXXI: Exploration in the Process of Crochet*. Private Collection. Hand-crocheted single and double crochet stitch calf length empire waist dress with flared sleeves, embellished with hand painted small metal buckles crocheted into the garment. Little Black Dress on the Red Carpet. Manhattan, Kansas: Marianna Kistler Beach Museum of Art.

- Level: National
- Retrievability: Exhibit catalog
- Number of Entries Submitted: 28
- Number of Artist Selected: 6
- Acceptance Rate: 21%
- Jurors: Charles Kleibacker, Jeigh Singleton, and Linda Lee

Design Concept/Statement:

This empire waist dress is part of a series of works in which the designer is exploring the reuse of discarded metal objects in crocheted and knitted pieces of wearable art. The technique of hand crocheting, with a size f hook and a 50/50 rayon cotton yarn, was the only process used to create this dress. The skirt was created vertically (waist to hemline) with a single crochet stitch consisting of 218 stitches per row and 274 rows encompassing the body; producing a firm and elastic rib pattern in this section of the garment. Decorative nickel metal buckles, intended for jeans, were painted a black metallic color and then were crocheted into the double crochet stitch bodice to contrast with the transparency of the resulting fabric in this area of the garment. The bell sleeves were crocheted from the hemline up and were shaped to the arm through crochet techniques.





Metalling with Fibers Series

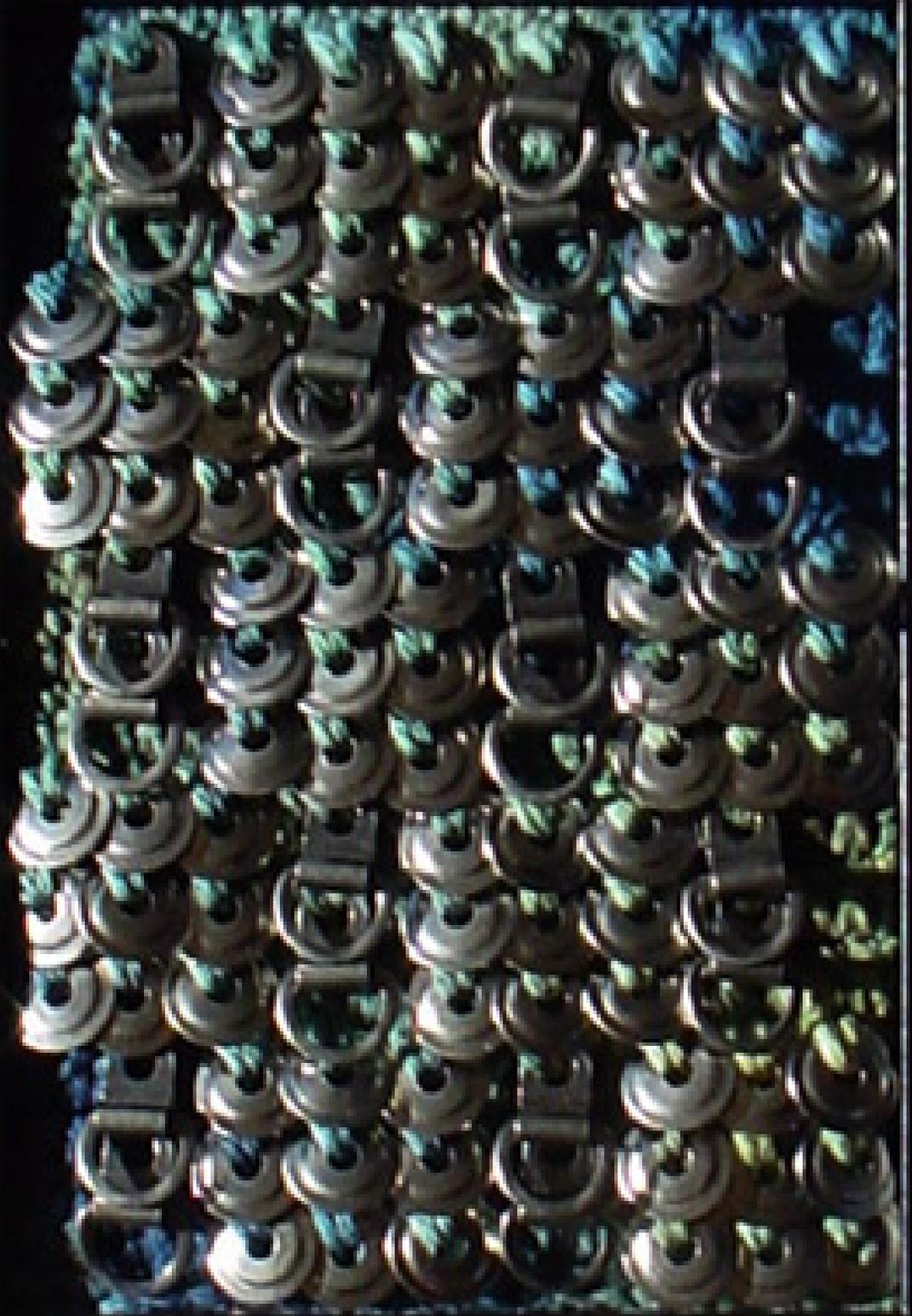
Sanders, E. (February 24 - May 3, 2009 and June 12 - September 6, 2009). *Metalling with Fibers XI*. Private Collection. Hand-crocheted single and double crochet stitch canvas created with metal tack button washers and small metal buckles strung on the yarn then dyed with fiber reactive dyes. Handweaver's Guild of America Small Expressions 2009. Ridgeland, Mississippi: Mississippi Craft Center and Grinnell, Iowa: Falconer Gallery.

- Level: International.
- Retrievability: *Shuttle Spindle & Dyepot*. (Fall 2009). Vol. XL, No. 4. Issue 160, p.20
- Number of Entries Submitted: 94
- Number of Artist Selected: 37
- Acceptance Rate: 39%
- Juror: Arturo Sandoval

Design Concept/Statement:

The goal of this project was to create a fiber art piece reusing surplus metal washers and buckles intended for the production of jeans. The piece was hand crocheted from 100% cotton yarn in a single and double crochet stitch. The washers and buckles were crocheted in a basketweave pattern. The piece was spray dyed with blue and green fiber reactive dyes. The 4.5" x 6.5" piece was hand sewn to a backing fabric and placed in a black wall frame.





Metalling with Fibers Series

Sanders, E. (November 4 - 9, 2008). *Metalling with Fibers XXX: A Study in Geometry*. Private Collection. A hand-knit dress created from thirty-five 4x4 rib knit squares from a rayon/cotton blend yarn, embellished with the metal backs of decorative bar studs knitted into the bodice and hand-dyed in nine 9 dye baths. Design Exhibition, International Textile and Apparel Association. Schaumburg, Illinois.

- Level: International.
- Retrievability: Will be available on the ITAA website
- Number of Entries Submitted: 92 (faculty)
- Number of Artist Selected: 34 (faculty)
- Acceptance Rate: 37%



Design Concept/Statement:

This dress was inspired by the colors of fall in the mid-west. A 50% rayon and 50% mercerized cotton yarn was used to hand knit this garment on size 6 and 8 needles. Thirty-five, 7" squares were knit into a 4 x 4 rib. The bodice was also hand knit with the metal backs of decorative bar studs strung onto the yarn and knitted into the bodice. The squares and the bodice were dyed in 9 dye baths with fiber reactive dyes to create the colors of fall leaves. The squares were pinned onto a dress form to determine color placement and the drape of the dress. The squares were hand sewn together with dyed to match yarn on the diagonal, alternating the direction of the rib knit, then the cowl neck bodice was attached by hand..

Award: ATEXINC Award for Excellence in Marketable Textile Design, faculty level



Metalling with Fibers Series

Sanders, E. (May 23 – August 23, 2008). *Metalling with fibers VIII*. Private Collection. Hand-knitted scarf created with metal tack button backings strung on the yarn and knitted into the scarf, then dyed with fiber reactive dyes. Handweaver's Guild of America The Pearl in the Oyster exhibit. St. Petersburg, Florida: Florida Craftsman Gallery.

- Level: International.
- Retrievability: Image of *Metalling with fibers VIII* used in the article "Convergence 2008 in Tampa Bay," in *Shuttle, Spindle & Dyepot*, Spring 2008, vol. XXXIX, no. 2, p. 6.
- Retrievability: Will be published in *Shuttle Spindle & Dyepot*.
- Number of Entries Submitted: 77
- Number of Artist Selected: 32
- Acceptance Rate: 42%
- Juror: Victoria Z. Rivers

Design Concept/Statement:

The goal of this project was to create a scarf reusing surplus metal washers used in jean production. The scarf was hand knit from 100% cotton yarn in a reverse stockinette stitch. The washers were strung onto the yarn, then knit into the scarf. The scarf was spray dyed with fiber reactive dyes in several colors.





Metalling with Fibers Series

Sanders, E. (April 18 – July 6, 2008). *Metalling with fibers IV*. Private Collection. Hand-knitted canvas created with metal zipper pulls strung on the yarn and knitted into the canvas, then dyed with fiber reactive dyes and painted with acrylic paints. Handweaver's Guild of America Small Expressions 2008. Tampa, Florida: Tampa Museum of Art.

- Level: International.
- Retrievability: *Shuttle Spindle & Dyepot*. Fall 2008). Vol. XXXIX, No. 4. Issue 156, p.19
- Number of Entries Submitted: 159
- Number of Artist Selected: 36
- 23% Acceptance Rate
- Juror: John Marshall



Design Concept/Statement:

The goal of this project was to create a fiber art piece reusing surplus metal zipper pulls. The piece was hand knit from 100% cotton yarn in a reverse stockinette stitch. The zipper pulls were strung onto the yarn, then knit into the canvas in a random pattern. The piece was painted with acrylic paints. The 4.5" x 6.5" piece was hand sewn to a backing fabric and placed in a black wall frame.



Metalling with Fibers Series

Sanders-Okine, E. (October 1, 2005 – November 13, 2005).

Metalling with Fibers I. Private Collections. Hand-knitted canvas created with metal tack button backings strung on the yarn and knitted into the canvas, then dyed with fiber reactive dyes and painted with acrylic paints. Handweaver's Guild of America Small Expressions 2005. Mableton, Georgia: Mable House Cultural Arts Center.

- Level: International.
- Retrievability: Shuttle Spindle & Dyepot. (Fall 2005). Volume XXXVI, No. 4. Issue 144. p. 17.
- Number of Entries Submitted: 136
- Number of Artist Selected: 36
- Acceptance Rate: 26%



Design Concept/Statement:

The goal of this project was to create a fiber art piece reusing surplus metal washers used in jean production. The piece was hand knit from 100% cotton yarn in a reverse stockinette stitch. The washers were strung onto the yarn, then knit into the canvas in a wave pattern. The piece was painted with acrylic paints. The 4.5" x 6.5" piece was hand sewn to a backing fabric and placed in a black wall frame.



Fiber Analysis Series

Sanders, E. (October 28, 2010). *Thinking Outside the Shibori Circle*. Private Collection. Black asymmetrical quilted jacket with lined wool pants, accessorized with 3-strand shibori felt fuchsia scarf. Design Exhibition, International Textile and Apparel Association. Montreal, Canada.

- Level: International
- Retrievability: *ITAA 2010 Design Exhibition Catalog* ISBN – 1-885715-09-9, p. 56.
- Number of Entries Submitted: 292
- Number of Artist Selected: 60 Live Exhibit
- Acceptance Rate: 31%
- Juror: N/A



Design Concept/Statement:

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. 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.



Fiber Analysis Series

Sanders, E. (October 28, 2010). *Fractal Bride*. Private Collection. Cream colored wool knitted tea length dress with vertical runs from the hemline, completed with beaded shibori felt collar and needle felted circle belt. Design Exhibition, International Textile and Apparel Association. Montreal, Canada.

- Level: International
- **Award: Best Fiber Art**
- Retrievability: *ITAA 2010 Design Exhibition Catalog*, ISBN – 1-885715-09-9, p. 46.
- Number of Entries Submitted: 292
- Number of Artist Selected: 60 Live Exhibit
- Acceptance Rate: 31%
- Juror: N/A



Design Concept/Statement:

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. The collar was embellished with dangles of seed beads in three different shades of white. The dress was machine knit from the neckline down, and then stitches were dropped along the hemline to create “runs,” like in stockings, upward. The “runs” were secured with dangles of seed beads. The garment was accessorized with a hand needled felted belt created from merino wool fibers, and then bead embroidered with arcs. 100% merino wool and glass beads were used to create this ensemble.

Award: Best Fiber Art in International Textile and Apparel Design Competition

Press References:

- <http://www.itaaonline.org/>
- http://www.stylemedia.com/Lydias_Style_Magazine/28-LOCAL_DESIGNS.html
- <http://www.today.colostate.edu/story.aspx?id=4829>
- http://www.dm.caahs.colostate.edu/welcome/awards_events_news/newsitem.aspx?ID=790



Fiber Analysis Series

Sanders, E. (September 15, 2010 – December 1, 2010). *Fractal Vase*. Private Collection. Cream colored wool recycled felt vessel embellished with beaded needle felted circles. The DHM Digital Gallery (Online), Oklahoma State University.

- Level: International
- Retrievability:
<http://ches.okstate.edu/dhm/gallery/index.php/component/content/article/22?cat=Fiber&entry=26>
- Number of Entries Submitted: N/A
- Number of Artist Selected: N/A
- Acceptance Rate: N/A
- Juror: June Gilliam Worthington



Design Concept/Statement:

Creating a vessel for inclusion in the designer's Fiber Analysis Series was the goal for this project. This series is based on Chaos Theory and the randomness of fractals. The base of the vessel was created from cream colored recycled wool that originated from a sweater. The wool was slashed, shaped and hand stitched to create the form. Thirteen needle felted circles were created, then hand beaded with clear white seed beads. The circles were hand stitched to outside rim of the vessel for embellishment.



Fiber Analysis Series

Sanders, E. (October 29, 2009). *Fractal Analysis III: Arcs and Circles*. Private Collection. Needle felted dress of 242 circles bead embroidered in arc patterns. Design Exhibition, International Textile and Apparel Association. Bellevue, Washington.

- Level: International
- Retrievability: *ITAA 2009 Design Exhibition Catalog*, ISBN – 1-885715-07-2
- Number of Entries Submitted: 359
- Number of Artist Selected: 101 Total / 38 Professional
- Acceptance Rate: 28%
- Juror: N/A



Design Concept/Statement:

The purpose of this design project was to create a non-woven dress inspired by the geometric forms of arcs and circles through the use of felting and bead embroidery processes. The inspiration was based on the random concepts of fractal analysis in Chaos Theory. The designer needle felted 242 circles from Merion wool fibers in color schemes. The circles were then bead embroidered with a backstitch (for security of each bead) in arc patterns. The arcs on the variegated maroon colored wool were beaded to follow the random color placement of created during the felting process. The three arcs were stitched randomly on the chocolate colored circles to unify the colors and textures of the entire dress. All the circles were arranged on a dress form to determine placement, then each was hand stitched along their tangent edges.



Fiber Analysis Series

Sanders, E. (November 4 - 9, 2008). *Fractal Analysis II: Inspiration Erte*. Private Collection. Hand-knitted mohair and wool floor-length dress with needle felted inset. Design Exhibition, International Textile and Apparel Association. Schaumburg, Illinois.

- Level: International.
- Retrievability: *ITAA 2008 Design Exhibition Catalog "Evolving Patterns"* ISBN – 1-885715-07-4, p. 28.
- Number of Entries Submitted: 92 (faculty)
- Number of Artist Selected: 34 (faculty)
- Acceptance Rate: 37%



Design Concept/Statement:

The purpose was to create an Erte' inspired garment through the use of hand-knitting, needle felting, and hand-beading. Six strips of various lengths were knitted from wool/mohair blend yarn in a garter stitch. The strips were draped on a dress form keeping in mind the structural forms of Erte's illustrations.



Fiber Analysis Series

Sanders, E. (May 23 – August 23, 2008). *How wild is your joker?* Private Collection. Machine-knitted and shibori felted scarf embellished strips cut from a recycled felted sweater, hand embroidery, and glass beads. Handweaver's Guild of America The Pearl in the Oyster exhibit. St. Petersburg, Florida: Florida Craftsman Gallery.

- Level: International.
- Retrievability: Will be published in *Shuttle Spindle & Dyepot*.
- Number of Entries Submitted: 77
- Number of Artist Selected: 32
- Acceptance Rate: 42%
- Juror: Victoria Z. Rivers

Design Concept/Statement:

Exploring the creation of felt was the object of creating this wearable art scarf. A machine knitted scarf was shibori felted, then embellished with leaf shaped forms. The leaf forms were cut from a recycled and felted sweater. Each leaf was hand embroidered with a running stitch. The end of each leaf and the middle of each felted ball were embellished with hand beaded dangles. The scarf closes with silk covered snaps.

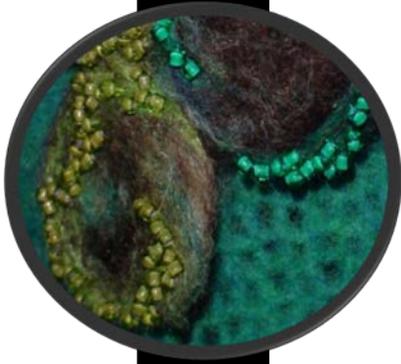




Fiber Analysis Series

Sanders-Okine, E. (December 12, 2005 – present). *Fractal Analysis I*. Private Collection. Two-piece wool felted dress created by both hand-knitting and needle felting, then embellished with hand beading. Design Educator's National Exhibition. Online.

- Level: National
- Retrievability: <http://www.dene.tcu.edu>
- Number of Entries Submitted: 47
- Number of Artist Selected: 24
- Acceptance Rate: 51%



Design Concept/Statement:

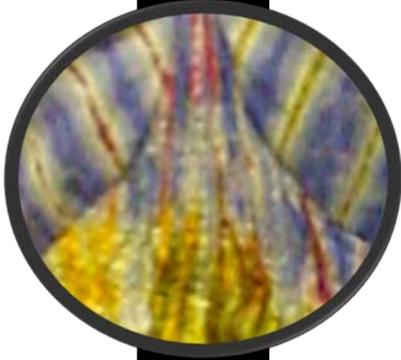
The challenge was to use wool fibers to mold a dress that replicated the spiral aesthetic qualities of fractals in Chaos Theory. Needle felted circles created the bodice, and then it was embellished with glass beads. Hand-knitted trapezoids created the asymmetrical skirt, which was felted in the washing machine.



Ghanaian Textiles Evening Wear

Sanders, E. (January 26, 2007 – present). *Yellow Aofifoi (Yellow Flower)*. Private Collection. An empire waist dress made from Ghana tie & dye cotton damask, embellished with smocking and hand beading. Design Educator's National Exhibition. Online.

- Level: National.
- Retrievability: <http://www.dene.tcu.edu>
- Number of Entries Submitted: 55
- Number of Artist Selected: 23
- Acceptance Rate: 42%



Design Concept/Statement:

The purpose was to create a cocktail dress using Ghanaian hand dyed 100% cotton/linen damask that incorporated hand-smocking. The dress pattern was created through draping and CAD pattern-making techniques. While cutting the fabric, care was taken to utilize the various dye patterns in the fabric.

Award: 3rd Place – 3-D Design Category in the Design Educator's National Exhibition



Ghanaian Textiles Evening Wear

Sanders, E. (November 2 – November 30, 2006). *Seber Blooms (Eggplant Blooms)*. Private Collection. A strapless layered bodice cocktail dress made from Ghana tie & dye cotton damask, embellished with hand beading. Design Exhibition, International Textile and Apparel Association. San Antonio, Texas.

- Level: International.
- Retrievability: *ITAA 2006 Design Exhibition Catalog "Confluence of Culture"* ISBN – 1-885715-06-4
- Number of Entries Submitted: 264
- Number of Artist Selected: 110
- Acceptance Rate: 42%



Design Concept/Statement:

The goal of this particular project was to develop a cocktail dress, using traditional Ghanaian textiles for an African American target market and to test the process against the Function-Expressive-Aesthetic Model developed by Lamb and Kallal (1992). The target market for this project most likely has the following characteristics:

- female
- urban
- age 25 and up
- participates in social events frequently
- income of at least 60K
- has an aesthetic value which can be placed some where on the continuum between Afrocentricity and Black Consumption; or
- at the intersection of Afrocentricity, Black Consumption, and Acculturation.

The fabric chosen was 100% cotton/linen damask hand-dyed in hues of purples, yellows and, and oranges purchased in Accra, Ghana. Care was taken to avoid flaws in the fabrics and ensure that any variations in pattern or color in the textiles were strategically placed on the dress. The dress is fully lined with 100% cotton (which is a typical lining for Ghanaian clothing), then was embellished with glass beads.

The significance of this project is that it explores using non-traditional textiles for evening wear targeted to a western target market. Specifically African American females, who have been targeted in limited amounts in the development of Afrocentric products.

Reference:

Lamb, J. M. & Kallal, M. J. (1992). A conceptual framework for apparel design. *Clothing and Textiles Research Journal*, 10(2), 42-47.



Ghanaian Textiles Evening Wear

Sanders-Okine, E. (June 29, 2006). *La Afofoi (The Flower)*.

Private Collection. A halter bodice with ruffled neckline and floor length bubble skirt made from Ghana tie & dye cotton damask, embellished with machine quilting and hand beading. Handweaver's Guild of America Convergence Conference, Make a Grand Entrance Fashion Show, DeVos Convention Center Grand Rapids. Grand Rapids, Michigan.

- Level: International.
- Retrievability: *Shuttle Spindle & Dyepot*. (Fall 2006). Volume XXXVII, No. 4. Issue 148, p.48.
- Number of Entries Submitted: 135
- Number of Artist Selected: 60
- Acceptance Rate: 44%



Design Concept/Statement:



Ghanaian Textiles Evening Wear

Sanders, E. (November 6, 2004). *Ahine*. Private Collections. A strapless bodice and straight floor length skirt with a godet at the center back were created from 100% cotton damask hand-dyed in hues of blues, greens, and browns purchased in Accra, Ghana. Design Exhibition, International Textile and Apparel Association. Portland, Oregon.

- Level: International.
- Abstract: Will be on www.itaaonline.org
- Number of Entries Submitted: 33 professional
- Number of Artist Selected: 14 professional
- Acceptance Rate: 42%



Design Concept/Statement:

The purpose of this project was to create a prom dress for a sixteen year old Ghanaian student from traditional Ghanaian tie and dye fabric. The goal was to create a unique formal dress utilizing the patterns of the selected tie and dye fabric to accentuate the figure and personality of this student for her high school prom in the United States. The fabric chosen was 100% cotton damask hand-dyed in hues of blues, greens, and browns purchased in Accra, Ghana.

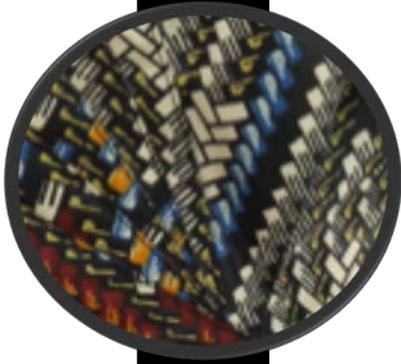
A strapless bodice and straight skirt with a godet at the center back were created from the fabric. Both garments were created through traditional draping techniques and were lined with 100% cotton (which is a typical lining for Ghanaian clothing). Since the boned bodice was adapted from a 1860 corset it had several pattern pieces. It was the challenge of the designer to align the sections of the bodice with fabric to utilize the variety of patterns found in this particular piece of tie and dye. The ensemble was completed April 2004.



Ghanaian Textiles Evening Wear

Sanders, E. (November 10, 2003). *Sankofa (Go Back and Get It)*. Private Collection. Beaded bustier with asymmetrical front and skirt with a chapel length train, made from a traditional Ghanaian wax print. Design Exhibition, International Textile and Apparel Association. Savannah, Georgia.

- Level: International.
- Abstract: Will be on www.itaaonline.org
- Number of Entries Submitted: 256
- Number of Artist Selected: 150
- Acceptance Rate: 59%



Design Concept/Statement:

Sankofa is the first in a series of evening dresses inspired by Ghanaian Adinkra symbols. The Sankofa symbol is a bird, with an egg in her mouth looking back over her shoulder. Sankofa in its literal translation means to “return and get it.” In the Ghanaian culture Sankofa is part of everyday life, in which individuals are expected to look back at their history in order to understand their present and future. Therefore the designer decided to return to traditional textiles of the Ghanaian culture to create a contemporary evening ensemble for the African American target market.

The strapless bodice and a-line skirt were created from a 100% cotton “Dutch wax print,” purchased from a Ghanaian market in London, England, in which there is a large Ghanaian population. Glazed finished cotton fabrics imported from Holland are typical fabrics used by Ghanaian and other West African tailors for both male and female garments.

The bodice pattern was created through traditional draping techniques, and then was digitized into a computer-aided design (CAD) pattern making program to “true” or “clean-up” the pattern. The skirt was entirely drafted in the (CAD) pattern making program.

Particular attention was given to the aligning the fabric patterns when cutting it from the wax print, to ensure that it matched at the seamlines and to have the fabric pattern flow continuously from the bodice to the skirt. The goal was to have the layout/composition of the fabric within the entire ensemble resemble a bird’s feathers, in relation to the Sankofa symbol.

Both garments were lined with a 100% black polished cotton (which is typical of Ghanaian clothing) and the bodice is supported with boning. The bodice has a separating zipper up the back and the skirt has an invisible zipper in the back seam. White and blue bugle beads were applied by hand to various patterns in the fabric to add a subtle sparkle to this evening ensemble.



Mary Seacole Project

Sanders, E., & Carlson, L. (November 12, 2001). *Mary Goes to Panama*. Private Collection. 1850s reproduction of a dress described by Mary Seacole (a Jamaican and Scottish entrepreneur), made from Blue floral and striped calico with smocked bodice and five gathered tiered skirt. Design Exhibition, International Textile and Apparel Association. Kansas City, Missouri.

- Level: International.
- Abstract: Will be on www.itaaonline.org
- Number of Entries Submitted: 27 (professional)
- Number of Artist Selected: 9 professional
- Acceptance Rate: 33%

Design Concept/Statement:

Fashion was of great importance to the mid-19th century Victorian lady who saw her appearance as part of her identity and place in society. Careful reproduction of a toilette for this lady demands an understanding of the time period and the life and roles of women, as well as of the many construction details and limitations. The design of an 1850s nurse's dress includes an analysis of costume during the period, as well as recognition that the sewing machine had only been recently been invented and that the construction of ladies' apparel was done for the individual. Placing this garment on a specific historical figure also demands an understanding of who she was, what her attitudes were, and what her context within society was.

Mary Seacole, author of *Wonderful Adventures of Mrs. Seacole in Many Lands*, provides an opportunity to learn about history and the meanings of appearance for a black woman in the 1800s. By researching the appearance of people in history, one gains insight into human behavior and the development of society.

An educational exhibit was developed that focused on the appearance of Mary Seacole as a representative for black women in the 19th century. She was chosen among other respectable figures because of her revolutionary disregard for stereotypes. As an innovator in medicine, Mary went to great lengths to heal the sick and wounded. She was recognized for her courageous efforts as a battlefield nurse during the Crimean War of 1854-56. After the war, she wrote an autobiography describing her adventures. Along with the background research and content analysis conducted by group study students using secondary sources, a number of primary sources were surveyed.

On the battlefield in the Crimean War, Mary may have worn a dress similar to this reproduction as a battlefield nurse. The fitted bodice is decorated with flat pleats that extend from the shoulder to the center front. The pagoda sleeves are accentuated with white lawn under-sleeves or engagements. The skirt of the dress is cartridge pleated to the bodice and worn over several muslin petticoats.

"I do not think that the surgeons noticed me at first, although, as this was my introduction to Balaclava, I had not neglected my personal appearance, and wore my favorite yellow dress, and blue bonnet, with the red ribbons; but I noticed one coming to me, who, I think, would have laughed very merrily had it not been for the poor fellow at my feet," (Seacole, Mary. *Wonderful Adventures in Many Lands*, 97-98).

Reference

Seacole, M. (1998). *The wonderful adventures of Mary Seacole in many lands*. New York: Oxford University Press.





Mary Seacole Project

Sanders, E., & Carlson, L. (November 12, 2001). *Mary's Crimean War*. Private Collection. 1850s reproduction of a dress described by Mary Seacole (a Jamaican and Scottish entrepreneur), with a fitted bodice decorated with flat pleats that extend from the shoulder to the center front, pagoda sleeves accentuated with white lawn under-sleeves, and cartridge pleated skirt. Design Exhibition, International Textile and Apparel Association. Kansas City, Missouri.

- Level: International.
- Abstract: Will be on www.itaonline.org
- Number of Entries Submitted: 27 (professional)
- Number of Artist Selected: 9 professional
- Acceptance Rate: 33%

Design Concept/Statement:

The fashion design of a classic 1850s day dress requires a number of special considerations beyond the contemporary design process. The reproduction of a period garment demands special attention to the details of the time period. The specific construction techniques and details, including use of the recently invented sewing machine, must be considered. The specific use of closures and fabric fiber content and print design must be included in the decision making. An additional critical consideration is the issue of dressing a historical figure in an appropriate garment.

In *Wonderful Adventures of Mrs. Seacole in Many Lands*, Mary Seacole, a British citizen of Jamaican and Scottish heritage, established herself as a chronicler of the mid-19th century, an adventuress, a doctress, and a unique heroine of the Crimean War. As part of an exhibit exploring 19th-century dress and appearance through the eyes of Mary, group study students conducted background research on travel, politics, and slavery. The group conducted a content analysis of appearance references from Mary's narrative. Students constructed mannequins based on Mary's description of herself and on images made available to us from the National Library of Jamaica. To identify period silhouette, both secondary and primary sources were used, including the department's Historic Costume & Textiles Collection. bodices, one-piece dresses, hats, and petticoats typical of the 1850s. These garments were examined for construction details, such as cording around armholes and in seams and the cartridge pleating of skirts. Fabric print and design, as well as weave structure, were noted.

Mary most likely wore a day dress similar to this blue one on the day she arrived in Panama to help her brother manage his hotel in the town of Cruces. The dress was created from an 1850s reproduction calico. Although this time period saw the introduction of the sewing machine, the gown is made almost entirely by hand. It features a smocked bodice, flounce decorations on the sleeves, and five tiers of corded ruffles on the skirt. The skirt is cartridge pleated and also stitched to the bodice in hand. The dress would typically have been worn over several layers of petticoats.

“And as with that duo regard to personal appearance, which I have always deemed a duty as well as a pleasure to study, I had, before leaving Navy Bay, attired myself in a delicate light blue dress, a white bonnet prettily trimmed, and an equally chaste shawl,” (Seacole, Mary, *Wonderful Adventures in Many Lands*, 13).

Reference

Seacole, M. (1998). *The wonderful adventures of Mary Seacole in many lands*. New York: Oxford University Press.





Chinese Inspiration Series

Sanders, E. (July 1, 2001). *Sun Rei*. Private Collection.

Hand-painted and machine embroidered tam hat, with chopsticks and a tassel inspired by travels in Beijing, China. American Association of Family and Consumer Sciences Design Exhibition. Providence, Rhode Island.

- Level: National.
- Number of Artist Selected: 22 professional



Design Concept/Statement:

The primary objective of creating this tam style hat was to replicate the mood and feelings from friendships that the designer developed during a trip to Beijing, China.

The colors and textures created in this project are reflective of the myriad of images the designer encountered on the trip. The hat was first constructed from triangular pieces of velour. Then was hand-painted with dye in shades of gray, blue, green, and yellow. Afterwards the entire tam was machine embroidered with rayon, cotton, and metallic threads, in a pattern that converged to the center of the hat.

Pleating the center, then topping it with a hand-made chenille tassel and black lacquer hand-painted chopsticks finished off the hat. The finished hat was lined with black polyester fabric.



Chinese Inspiration Series

Sanders, E. (July 1, 2001). *The Empress's New Robe*. Private Collection. Double-breasted machine embroidered robe, with an open v-back and braided ribbon tassels inspired by travels in Beijing, China. American Association of Family and Consumer Sciences Design Exhibition. Providence, Rhode Island.

- Level: National.
- Number of Artist Selected: 22 professional



Design Concept/Statement:

This flamboyant double-breasted robe, with an open v-back, was designed in memory of a trip to Beijing, China. The robe was constructed of texturized rayon plain weave, velour knit, and trimmed with red velvet. The challenge for the designer was to use woven and knit fabrics in a symmetrical garment. Shaping was added to the garment by creating waves of machine embroidery from rayon threads along the waistline and the sleeve cuffs. The thread tails of the machine embroidery were left hanging to lend to the fanciful mood of the garment. The robe was further embellished with the addition of colorful braided ribbon to the sleeve cuffs, hemline points, and the snap closures



Chinese Inspiration Series

Sanders, E., & Hillestad, R. (Sponsor). (October 20, 1995).

Peking Disco Duck. Private Collection. Hand-woven vest with floor length tassels inspired by travels in Beijing, China. Design Exhibition, International Textile and Apparel Association. Pasadena, California.

- Level: International.
- Abstract: Sanders, E. & Hillestad, R. (1995). *Peking Disco Duck. Proceedings from the Fifty-first Annual Conference of the International Textile and Apparel Association*, 175. October, 1995. Pasadena, CA.
- Number of Entries Submitted: 208
- Number of Artists Selected: 83
- Acceptance Rate: 40%



Design Concept/Statement:

A trip to the People's Republic of China was the inspiration for this garment. The spirit and energy of life in this culture was the basis for creating a visual metaphor of the designer's perception of the Chinese culture.

An assortment of cotton, rayon, and man-made fibers in the forms of embroidery floss and novelty yarns were combined with metallic ribbon to create a fringed surplice vest. The piece was warped and hand woven on a dress form to ensure the development of a body conforming garment, then a single crochet collar and edgings were applied. Wrapping techniques were used to create multi-length tassels attached to the bottom edge of the vest, each topped with a bead.

Award: Best Student Technical Merit Award in the Design Competition for the International Textile and Apparel Association



Chinese Inspiration Series

Sanders, E., & Hillestad, R. (Sponsor). (October 20, 1995). *Walls of Beijing*. Private Collection. Rasha Shibori coat inspired by travels in Beijing, China. Design Exhibition, International Textile and Apparel Association. Pasadena, California.

- Level: International.
- Abstract: Sanders, E. & Hillestad, R. (1995). *Walls of Beijing. Proceedings from the Fifty-first Annual Conference of the International Textile and Apparel Association*, 175. October, 1995. Pasadena, CA.
- Number of Entries Submitted: 208
- Number of Artists Selected: 83
- Acceptance Rate: 40%

Design Concept/Statement:

The designer was inspired by the visual textures of the architecture in Beijing, China during a recent trip. This piece was influenced by the soot stained walls of The Forbidden City. An underlying objective of the project was to recapture the aesthetic images, viewed by the designer, of The Forbidden City through fiber.

The resist techniques of tie-dye and shibori were applied to 100% distressed rayon broadcloth in red, magenta, and blue/purple. Rectangles of the dyed fabrics were pieced together to form an exaggerated kimono shape with a v-neck opening in the back. The outer shell of the garment was further embellished with an abstract machine embroidery pattern across the neckline and shoulders.





Sky and Water Series

Sanders, E. (November 10, 2007). *Seaweed*. Private Collection.
An empire waist dress hand-knit from rayon/cotton blend yarn, hand-dyed and hand beaded. Design Exhibition, International Textile and Apparel Association. Los Angeles, California.

- Level: International.
- Retrievability: *ITAA 2007 Design Exhibition Catalog "On the Edge"* ISBN – 978-1-885715-07-4, p. 32.
- Number of Entries Submitted: 95 (faculty)
- Number of Artist Selected: 45 (faculty)
- Acceptance Rate: 47%



Design Concept/Statement:

Inspiration for this dress was green seaweed found in tropical oceans. The challenge was to replicate blue, green, and yellow hues found in green seaweed due to the presence of chlorophyll in this plant substance through the use of yarn, dye, and beads on an empire waist tank dress. Materials used to construct Seaweed were a white 50% rayon and 50% cotton yarn, fiber reactive dyes and a variety of glass seed beads. The dress was machine knit using a garter stitch and a 4 x 4-rib knit, then embellished with fringe, hand-dyeing, and hand-beading.



Sky and Water Series

Sanders, E. (November 12, 1999). *Aurora Borealis*. Private Collection. Hand-knitted empire waist tank dress and jacket with ribbed skirt embellished with dyes and beads. Design Exhibition, International Textile and Apparel Association. Santa Fe, New Mexico.

- Level: International.
- Abstract: *Proceeding from the Fifty-sixth Annual Conference of the International Textile and Apparel Association*, 146. November, 1999.
- Number of Entries Submitted: 85 (professional)
- Number of Artist Selected: 55 professional
- Acceptance Rate: 65%



Design Concept/Statement:

The objective was to explore the visual imagery of the Aurora Borealis through the use of yarn, dyes, and beads. Recreating the colors of ionized nitrogen regions was the challenge. An empire waist tank dress with a bolero jacket was hand-knitted and hand sewn on size six needles from a rayon/cotton yarn. Dyes were sprayed on to create the effect of atmospheric gas glows in an Aurora Borealis. Pink, purple, and red beads were sewn to the garments to match the dyed patterns.



Art Deco Knitwear Thesis Series

Sanders, E. (September 8, 2000). *Chromatic Foliage*. Private Collection. Hand knitted dress with Art Deco tree pattern on the sleeves. ArtWear 2000: Fashion Show and Sale. Fort Collins, Colorado.

- Level: National
- Retrievability: Videotape
- Number of Artists Selected: 191 for fashion show



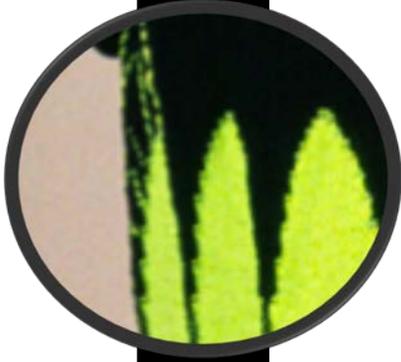
Design Concept/Statement:

The purpose of this project was to use CAD technology designing a sweater dress inspired by organic motifs prominent during the Art Deco Style Period. The research process involved an ideation process on generating a variety of drawings and the placement of on the garment. The raglan sleeved dress was hand-knitted with size six needles from a 50% cotton/50% rayon yarn in black, chartreuse, and coral yarns.



Art Deco Knitwear Thesis Series

- Sanders, E.** (September 8, 2000). *Lotus*. Private Collection.
Hand knitted dress lotus pattern on the border. ArtWear
2000: Fashion Show and Sale. Fort Collins, Colorado.
- Level: National
 - Retrievability: Videotape
 - Number of Artists Selected: 191 for fashion show



Design Concept/Statement:

The purpose of this project was to use CAD technology designing a sweater dress inspired by organic motifs prominent during the Art Deco Style Period. The research process involved an ideation process on generating a variety of drawings and the placement of on the garment. The raglan sleeved dress was hand-knitted with size six needles from a 50% cotton/50% rayon yarn in black and chartreuse yarns.



Art Deco Knitwear Thesis Series

Sanders, E., & Sparks, D. (Sponsor). (September 10, 1999). *Mademoiselle Josephine*. Private Collection. Hand-knitted floor length dress with an image Josephine Baker on the lower right hand front of the dress. ArtWear '99: Fashion Show and Sale. Fort Collins, Colorado.

- Level: National
- Retrievability: Videotape
- Number of Artists Selected: 194 for fashion show



Design Concept/Statement:

The objective of this project was to create a comfortable special occasion ensemble inspired by 1920s entertainer Josephine Baker. The research process involved an ideation process on generating a variety of silhouettes and the placement of Josephine Baker's face on the garment.

The raglan sleeved dress was hand-knitted with size 6 needles from a 50% cotton/50% rayon yarn in white and black.

Josephine Baker's face was knitted into the dress using intarsia techniques, in the stockinette stitch, and details such as eyelashes were couched onto the dress. The neckline of the dress was hand-crocheted with the single crochet stitch and the hemline of the dress and the sleeves were finished with a 2 x 2 ribbing. The production grids for the dress were created using Animator Pro, a computer-aided design software, which allowed the pattern to be created, modified, and printed in color..



Art Deco Knitwear Thesis Series

Sanders, E., & Sparks, D. (Sponsor). (October, 21, 1994).

Erte's Eve. Private Collection. Hand-knitted floor length dress with an image of a woman drawn by Erte. Celebrating 51 Years of ITAA. University of Minnesota Goldstein Gallery - McNeal Hall. Design Exhibition, International Textile and Apparel Association. St. Paul, Minneapolis.

- Level: International.
- Abstract: Sanders, E. & Sparks, D. (1994). *Erte's Eve*. *Proceedings from the Fiftieth Annual Conference of the International Textiles and Apparel Association*, 153. October, 1994. Minneapolis, MN.
- Number of Artists Selected: 105



Design Concept/Statement:

Inspiration for this piece came from a drawing by the 1920s designer Erte. An interpretation of this drawing was created using a CAD system, and elongated to fit into the silhouette of the garment.

The dress was knit by hand using the stockinette stitch, the front opening was crocheted. Color changes were done using the intarsia method. White and black yarns used were a blend of cotton and rayon, the coral novelty yarn was a cotton core wrapped with rayon filament.

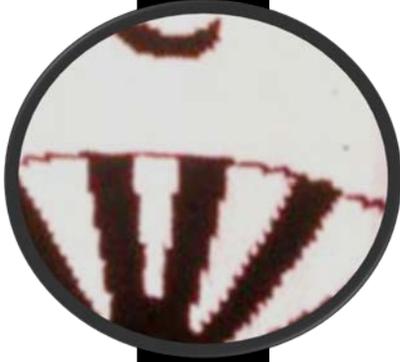


Art Deco Knitwear Thesis Series

Sanders, E., & Sparks, D. (Sponsor). (October, 21, 1994).

Fanfare. Private Collection. Hand-knitted sweater and pants with an image of a fan on the back of the sweater. Celebrating 51 Years of ITAA. University of Minnesota Goldstein Gallery - McNeal Hall. Design Exhibition, International Textile and Apparel Association. St. Paul, Minneapolis.

- Level: International.
- Abstract: Sanders, E. & Sparks, D. (1994). *Fanfare. Proceedings from the Fiftieth Annual Conference of the International Textiles and Apparel Association*, 198. October, 1994. Minneapolis, MN.
- Number of Artists Selected: 105



Design Concept/Statement:

Inspiration for this piece came from a lacquer box from the Art Deco period. The two-piece, hand-knit pants and sweater were sketched using ApparelCAD. In this phase experimentation was done to achieve the appropriate scale/location of the fan motif. The initial pattern for both garments were drawn on engineering graph paper. Later a knitting grid was created in AnimatorPro (a companion to AutoCAD). The yarn used in both pieces was a 50% rayon/cotton blend



Art Deco Knitwear Thesis Series

Sanders, E., & Sparks, D. (Sponsor). (October 21, 1994).

Geometric Garble. Private Collection. Hand-knitted trapeze dress with geometric images on the front.

Celebrating 51 Years of ITAA. University of Minnesota Goldstein Gallery - McNeal Hall. Design Exhibition, International Textile and Apparel Association. St. Paul, Minneapolis.

- Level: International.
- Abstract: Sanders, E. & Sparks, D. (1994). *Geometric Garble*. *Proceedings from the Fiftieth Annual Conference of the International Textiles and Apparel Association*, 178. October, 1994. Minneapolis, MN.
- Number of Artists Selected: 105



Design Concept/Statement:

Inspiration for this piece was geometric motifs on an Art Deco jewelry box. The motifs and silhouette of the dress were drawn using ApparelCAD. The figure-ground relationship in the surface pattern was created using black ovals, semi-circles, arrows, lines, stripes, and large color-blocked areas against a white ground.

The dress was hand-knit using the stockinette stitch. Color changes were made by using Intarsia and Fair Isle methods.



Chenille & Stripes Series

Sanders, E. (November 12, 1999). *Peruvian Pride*. Private Collection. Hand-knitted hooded empire waist dress with front zipper opening and Peruvian inspired motifs. International Textile and Apparel Association. Santa Fe, New Mexico.

- Level: International.
- Abstract: *Proceeding from the Fifty-sixth Annual Conference of the International Textile and Apparel Association*, 159. November, 1999.
- Number of Entries Submitted: 85 (professional)
- Number of Artists Selected: 55 professional
- Acceptance Rate: 65%



Design Concept/Statement:

This computerized machine knitted sleeveless dress was a study in creating garments with engineered front and back double pointed darts by transferring stitches on the bed of needles. An asymmetrical garment, without side seams, with the colors of a silver moon as the source of inspiration was created. A rayon cream colored yarn and a black cotton/rayon yarn were used, then dyed in shades of gray. The neckline was created with single crochet and fringe attached afterwards.



Chenille & Stripes Series

Sanders, E. (1999). *Fuzzle's Fob*. Private Collection.

Machine-knitted vest with fringed collar and knee length skirt. Design Educator's Exhibition at Oklahoma State University.

- Level: National.
- Abstract: Will be published in the exhibition catalog
- Number of Entries Submitted: 35
- Number of Artists Selected: 19
- Acceptance Rate: 54%



Design Concept/Statement:

To create a machine knitted suit with the structure of a tailored garment from red and fuchsia rayon chenille. Computerized knitting was used to create shaping and darts in the garments. Edges were finished with single crochet, fringe was attached to the neckline, and the garment over-dyed with blue dyes

Award: Second Place 3-D Design in the Design Educator's Exhibition



Chenille & Stripes Series

Sanders, E. (September 10, 1999). *Berry Swing*. Private Collection. Machine knitted dress with zipper front opening, empire waist and fringe. Hand dyed after the garment was constructed. ArtWear '99: Fashion Show and Sale. Fort Collins, Colorado.

- Level: National
- Retrievability: Videotape
- Number of Artists Selected: 194 for fashion show



Design Concept/Statement:

The purpose of this project was to use CAD knitting technology to create an ensemble inspired by the 1960s. The garment was machine knitted, then over-dyed..



Chenille & Stripes Series

Sanders, E. (September 10, 1999). *Desert Striations*. Private Collection. Machine knitted tank dress with hand crocheted edgings and fringed hem. Hand dyed after the garment was constructed. ArtWear '99: Fashion Show and Sale. Fort Collins, Colorado.

- Level: National
- Retrievability: Videotape
- Number of Artists Selected: 194 for fashion show



Design Concept/Statement:

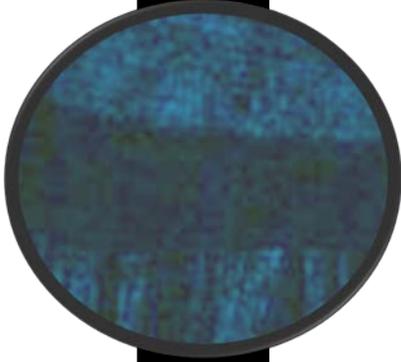
The purpose of this project was to use CAD knitting technology to create an ensemble inspired by the colors of the desert and wearable for a variety of occasions. The garment was machine knitted, then over-dyed.



Chenille & Stripes Series

Sanders, E. (September 10, 1999). *Ocean Jazz*. Private Collection. Machine knitted and over dyed vest with fringe and mini skirt. ArtWear '99: Fashion Show and Sale. Fort Collins, Colorado.

- Level: National
- Retrievability: Videotape
- Number of Artists Selected: 194 for fashion show



Design Concept/Statement:

The purpose of this project was to use CAD knitting technology to create an ensemble inspired by the colors of the ocean. In addition, the designer experimented with the proportions of a mini-skirt and a floor length fringed vest. The garment was machine knitted, then over-dyed.



African Mask Series

Sanders, E., & Sparks, D. (Sponsor). (October 20, 1992).

Masquerade. Private Collection. Hand-knitted sleeveless dress with an image of an African mask on the back. Design Exhibition, International Textile and Apparel Association. Columbus, Ohio.

- Level: International.
- Abstract: Sanders, E. & Sparks, D. (1992). *Masquerade*. *Proceedings from the Forty-ninth Annual Conference of the International Textiles and Apparel Association*, 136. October, 1994. Columbus, OH.
- Number of Accepted Entries: 60



Design Concept/Statement:

An Iгри African mask was the inspiration for this hand-knitted sweater dress. The Iгри is a long thin mask with rectangular eyes and a sharp flat nose. This mask is used by dancers for entertainment.

This garment is a black turtle neck tank dress with a mask motif on the back. The sweater is created with cotton and rayon yarns in black, taupe, cinnamon, and olive. The “V” opening in the back allows the wearer’s skin to provide the fifth color to the mask on the back.

Hand-knitting was completed in a stockinette stitch, a 2x2 rib knit, and a single crochet armhole edging.



Other Juried Design Work

Sanders, E. (March 5, 2010 – April 7, 2010). *Volcanic Terrain*. Private Collection. Volcanic Terrain is a hand-crocheted and hand dyed interpretation of the textural changes that occur on a landscape following volcanic action. Colorado State University 5th annual Art and Science Exhibition. Curfman Gallery. Fort Collins, Colorado.

- Level: Local
- Retrievability: *will be available on the Colorado State University Website*
- Number of Entries Submitted: 175
- Number of Artist Selected: 39
- Acceptance Rate: 22%
- Jurors: Pat Coronel, Janice Nerger, and Gary Voss



Design Concept/Statement:

The designer has been interested in the process of creating dimensional hand crochet in fiber and wearable art, inspired by volcanic action. The canvas for this piece was created with single crochet in the back of each stitch to produce ridges in a white yarn. The ridges were imperative, since they allowed the designer to crochet vertically on the canvas. Single crochet lines were crocheted on the canvas in black, leaving a valley in the center of the piece as an interpretation of the a landscape following a volcano. Small tufted crocheted fringe was attached to the canvas in white. A 50% rayon and 50% cotton yarn was used for the project. The entire project was spray dyed with fiber reactive dyes.



Other Juried Design Work

Sanders, E. (August 5-6 2009). *Square Root*. Owned by the Queen Sirikit Institute of Sericulture Peacock Standard. Three piece suit consisting of two-toned pieced asymmetrical vest and pants, with a hand knitted made from bias cut silk embellished with beads. Queen Sirikit Institute of Sericulture Peacock Standard of Thai Silk Design Competition. Bangkok, Thailand.

- Level: International
- **Award:**
- Retrievability: N/A
- Number of Entries Submitted: 19
- Number of Artist Selected: 10
- Acceptance Rate: 53%
- Juror: N/A

Design Concept/Statement:

This three piece ensemble was inspired by the four sides and the geometric shape of a square; as a result four complimentary Peacock Standard Thai silk fabrics were used in the ensemble. The purpose was to create a women's ensemble that is wearable in a business setting, but also expresses the wearer's sense of aesthetics.

After several sketching sessions and testing of the physical characteristics (stitching, cutting, and knitting) of the fabrics it was decided to create a three piece ensemble. The long vest and stovepipe pants were constructed from two jacquard weave fabrics. The patterns were created through traditional draping techniques, and then further manipulated with a computer-aided pattern making software. Interlocking squares create the closure for the front of the vest and is repeated on the back. The square theme is reflected in the square princess seams, neckline and armholes of the vest. The vest is completed with 12 covered buttons and both garments are fully lined.

The sweater was created with the remaining two solid fabrics. A variegated yarn was created by cutting both fabrics into ½" wide bias strips. The strips were sewn together by hand with seed and bugle beads to create 274 yards of yarn. Bell sleeves and a mock turtle neck were hand knitted with size 15 needles then attached to a fitted shell top constructed from the remaining solid fabric. Due to the large amount of fabric needed to make the yarn and to reduce bulk underneath the vest and shell top was the solution for the body of the sweater.

Award: 2nd Place presented by Her Royal Highness, the Princess of Thailand

Selected Press Reference:

(August 31, 2009). "Eulanda Sanders earns high honors at Thai Peacock Standard," http://www.fibre2fashion.com/news/fashion-news/newsdetails.aspx?news_id=76627





Other Juried Design Work

Sanders, E. (May 23 – August 23, 2008). *Murky meadows*.

Private Collection. Shibori dyed silk scarf, embellished with glass and metal beads. Handweaver's Guild of America The Pearl in the Oyster exhibit. St. Petersburg, Florida: Florida Craftsman Gallery.

- Level: International.
- Retrievability: Will be published in *Shuttle Spindle & Dyepot*.
- Number of Entries Submitted: 77
- Number of Artist Selected: 32
- Acceptance Rate: 42%
- Juror: Victoria Z. Rivers



Design Concept/Statement:

The goal for creating this scarf was to explore shibori and hand beading techniques on a lightweight silk habatoi fabric. The scarf was folded in half, then in thirds prior to machine stitching three rows of gathering lines. The scarf underwent three acid dye baths, then was set and dried before the stitching was removed. Silk dyes were then used to hand paint the scarf to highlight the ridges created from the folding process. Lastly, the scarf was bead embroidered with metal and glass beads to help accentuate the resulting dye pattern.



Other Juried Design Work

Sanders, E., & Caleb, D. (November 10, 2003). *Cara de Picasso*. Private Collection. One shoulder silk shantung dress and caplet with appliquéd abstract face reminiscent of Picasso's paintings. Design Exhibition, International Textile and Apparel Association. Savannah, Georgia.

- Level: International.
- Abstract: <http://www.itaaonline.org/downloads/P2003-Des-SandersE-Cara-Des120.pdf>
- Number of Entries Submitted: 256
- Number of Artist Selected: 150
- Acceptance Rate: 59%



Design Concept/Statement:

The goal when creating *Cara de Picasso* was to create an ensemble from fabrics typically used for home interiors, inspired by a world renowned artist. The inspiration for this dress and cape was Pablo Picasso's paintings from the early 1930s that were portraits of Marie Therese. The dress was created from three types of 100% silk douppioni fabrics (quilted, crushed, and pleated). The one shoulder dress has an empire waist, princess seams and a thigh high split on the left side. The crushed silk had to be underlined to increase its compatibility with the heavier quilted fabric along the princess seams. The dress has an invisible zipper on the left side seam.

Two female faces were machine appliquéd to the back of the cape to resemble Picasso's portraits of Marie Therese. A variety of six silk fabrics were satin stitched to the back of the cape to create the faces. The cape has an asymmetrical collar and curved front openings. The cape has a hook and eye closure and snaps.

Both garments were constructed by traditional garment construction techniques. The pattern work for the dress and cape was completed through computer-aided patternmaking techniques. The dress and cape are fully lined with a dark brown 100% rayon gabardine. The ensemble was completed October 2002.



Other Juried Design Work

Sanders, E. (October 25, 2000 – November 15, 2000). *Siren of the Sudan*. Private Collection. Machine-knitted tube dress & shawl with hand embroidery. Design Educator's Exhibition at Oklahoma State University.

- Level: National.
- Abstract: published in the exhibition catalog
- Number of Entries Submitted: 50
- Number of Artists Selected: 18
- Acceptance Rate: 36%



Design Concept/Statement:

The purpose of this project was to use CAD technology for knitting to create an ensemble that symbolized meanings of themes found in the designer's research on black women's appearance globally. A rayon/linen blend was machine knitted into the dress and shroud, then dyed in shades of grays, purples, reds, and yellows, and then embroidery was added to the under-dress.



Other Juried Design Work

Sanders, E. (November 12, 1999). *Peruvian Pride*. Private Collection. Hand-knitted hooded empire waist dress with front zipper opening and Peruvian inspired motifs. International Textile and Apparel Association. Santa Fe, New Mexico.

- Level: International.
- Abstract: *Proceeding from the Fifty-sixth Annual Conference of the International Textile and Apparel Association*, 159. November, 1999.
- Number of Entries Submitted: 85 (professional)
- Number of Artists Selected: 55 professional
- Acceptance Rate: 65%



Design Concept/Statement:

The purpose was to create a hand-knitted dress, using computer-scanned images of yarn swatches to create illustrations and color production grids. The images were imported into Animator Pro (a computer-aided-design program) to explore knit patterns and garment designs. The scanned yarn was used as a painting tool to create grid patterns of the motifs for knitting. The dress was inspired by Peruvian textiles from the Nazca Period, and yarns were chosen to simulate feathers often used in textiles of the period.



Other Juried Design Work

Sanders, E., & Tondle, R. (Sponsor). (November, 1997).

Puddles of Ice. Private Collection. Hand-knitted sleeveless vest with oversized crocheted collar and ankle-length skirt. Exhibited at the Design Exhibition, International Textile and Apparel Association, Nashville, Tennessee.

- Level: International.
- Abstract: Sanders, E. & Tondle, R. (1997). *Puddles of Ice. Proceeding from the Fifty-fourth Annual Conference of the International Textile and Apparel Association*, 124. November, 1997. Knoxville, TN.
- Number of Entries Submitted: 178
- Number of Artists Selected: 86
- Acceptance Rate: 48%

Design Concept/Statement:

The primary objective of this project was to recapture the visual imagery of a winter excursion to a mountain lake. Cracked frozen pools of ice on the surface of the lake, the darkness of the cold lake, and the reflection of the sunlight against the ice were the designer's aesthetic inspiration for this ensemble.

The second objective was to create a comfortable but sleek ensemble for an active, social metropolitan woman. The research process involved investigating colors, design features, and silhouettes for this type of woman that would facilitate meeting the initial objective of the project.

The skirt and the vest were hand-knitted with size six needles from a 50% cotton/50% black rayon yarn. A metallic and polyester novelty yarn was used to knit the contrasting puddles of ice floating across the vest.

The oversized collar on the vest was hand-crocheted using single crochet stitches and converges into the front zipper opening of the vest. The production grid for the vest was created using Animator Pro, a computer-aided design software





Other Juried Design Work

Sanders, E., & Hillestad, R. (Sponsor). (August, 1996).
Temptations in Texture. Private Collection. Hand-knitted dress, hand-dyed and beaded. Design Exhibition, International Textile and Apparel Association. Banff, Canada.

- Level: International.
- Abstract: Sanders, E. & Hillestad, R. (1996).
Temptations in Texture. Proceeding from the Fifty-third Annual Conference of the International Textile and Apparel Association, 161. August, 1996. Banff, Canada.
- Number of Artists Selected: 54



Design Concept/Statement:

The challenge of this project was to create a garment that explored the use of texture in creating a visual perception of depth. The garment was inspired by the colors, climate, and seasonal changes that occur at the commencement of fall in the mid-western United States.

A 50% rayon/50% cotton yarn and size 6 knitting needles were used to hand-knit this sweater dress. Initially the dress was knitted in white, with various black rectangles knitted into the yoke, each bordered with self-fringe. The bodice and the sleeves of the dress were constructed using an uneven basketweave stitch. The yoke incorporated the stockinette stitch, creating the initial layer of texture. Fiber reactive dyes in yellow, burnt red, green, and plum were used to produce the second layer of texture through tie-dyeing and spraying techniques. The final layer of texture was fabricated by hand beading the garment with a variety of beads in complimentary colors.

Award: Best Student Fiber Art in the Design Competition for the International Textile and Apparel Association



Other Juried Design Work

Sanders, E., & Weiss, W. (Sponsor). (October 20, 1995).

Brides of Bondage II. Private Collection. Polyurethane wedding dress with pieced and machine embroidered bodice and sequined skirt and hat. Exhibited at the Design Exhibition, International Textile and Apparel Association. Pasadena, California.

- Level: International.
- Abstract: Sanders, E. & Weiss, W. (1995). *Brides of Bondage II*. *Proceedings from the Fifty-first Annual Conference of the International Textile and Apparel Association*, 139. October, 1995. Pasadena, CA.
- Number of Entries Submitted: 208
- Number of Artists Selected: 83
- Acceptance Rate: 40%

Design Concept/Statement:

This project was inspired by class readings concerning aesthetics from a feminist perspective. Research involved a study of historical, political, and cultural views of aesthetics in relation to the designer's perspective. *Brides of Bondage II* first represents the American culture's marriage to traditional thoughts concerning human life by the tight strips on the bodice. Secondly, the need for energy gained from innovative thinking is represented by the dangling sequins and the flowing streamers. The dichotomous meanings of the wedding dress eludes to dichotomous thought processes in our culture.

An empire waist wedding dress and head piece were created using only the plastic and cotton covered polyester thread. The bodice was created by draping and machine piecing 1-1/4" stripes of the plastic with a decorative stitch. The skirt and head piece were created from dangling plastic sequins punched from the plastic with an industrial pattern hole punch. The sequins were stranded together by hand to enhance the movement and the texture of the garment. Streamers of plastic were cut and attached to the head piece and skirt to create a visually unified veil and train.



