

THESIS

ERTÉ-STYLE WEARABLE ART EVENINGWEAR
CREATED FOR A SPECIFIED TARGET MARKET

Submitted by

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In partial fulfillment of the requirements

For the Degree of Master of Science

Colorado State University

Fort Collins, Colorado

Summer 2010

COLORADO STATE UNIVERSITY

June 21, 2010

WE HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER OUR SUPERVISION BY KATRINA LOVING ENTITLED ERTÉ-STYLE WEARABLE ART EVENINGWEAR CREATED FOR A SPECIFIED TARGET MARKET BE ACCEPTED AS FULFILLING IN PART REQUIREMENTS FOR THE DEGREE OF MASTER OF SCIENCE.

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ABSTRACT OF THESIS

ERTÉ-STYLE WEARABLE ART EVENINGWEAR

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Wearable art is a wondrous form of self-expression for both the creator and the wearer, but it also offers the viewer a remarkable experience. The “wearable” aspect of wearable art makes it uniquely relatable to a viewer. Most people engage in the act of wearing clothing every day. Therefore, a piece of art that is also wearable allows the viewer or viewers the opportunity to relate to an art object as a somewhat familiar part of every day life, while also responding to the, perhaps less familiar, yet extraordinary aspects of the object that make it “art”.

This study explores the process of creating wearable art from beginning to end. In addition, the researcher proposed and then modified a new model for creating and viewing wearable art, based upon models proposed in previous studies. Wearable art was created, based on the work of famous fashion designer and illustrator Erté, as well as the wants and needs of a specified target market. First, a content analysis of the work of Erté revealed important elements of the inspiration source. The researcher then gathered target market information by conducting interviews with a sample of five women between the ages of 40 and 70. The information revealed by the content analysis, along with the target market information informed the design of three wearable art garments which were then viewed and assessed by the original target market participants.

The participants gave the garments consistently high scores in response to almost every question included in the post-assessment survey, suggesting a high level of satisfaction.

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Acknowledgments

Thanks to Dr. Diane Sparks and Dr. Mary Littrell for serving as advisors and editors, and for guiding me along the way. Thanks also to my parents, Doug and Kim Vogel, for encouraging me in my education and achievements, and to my husband, Jabari Loving, for figuring out dinner when I was working late. Finally, thank you to photographer Beth Backer for taking the garment photos featured in the text, and to Kyra Boyd for modeling.

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Chapter One

Introduction

Background

In this research a line of wearable art was designed using the work of fashion illustrator and designer Erté as inspiration. A model of the design process was used to guide the research. Wearable art is a unique form of expression, in that it is art, and it is also clothing or adornment. The “wearable” aspect of wearable art classifies it as interactive and also brings it within the dimension of common experience. Wearing clothing is generally an act that people participate in every day, and therefore it is familiar. However, to wear a piece of art is probably very unfamiliar to most. The act of making a piece of art that is wearable merges two seemingly unrelated concepts, creating a new dimension. The works of wearable artists range in form from recognizable types of clothing for every day to the unexpected, fantastic, and theatrical.

Shea (1978) insists that the purpose and manner of creation of wearable art places it within “the tradition of art within our culture” (p. 22). That is to say that a piece of wearable art is, most often, conceived and created by the same person, and is not made to be reproducible or mass-produced, but is, instead, a one-of-a-kind expression of ideas that just happens to be wearable.

With roots in the nineteenth century Arts and Crafts movement, wearable art began to emerge as an art movement in the 1960s and 1970s, when artists began to

experiment with techniques, combined with personal expression when designing costumes (Dale, 1986). According to Julie Dale, owner of a wearable art gallery in Manhattan, and author of *Art to Wear*, the emerging focus on the communication of ideas is what has set wearable art apart from other forms of clothing and adornment. Dale also captures the unique experience of wearable art, saying “The act of physically enveloping ourselves in an artwork joins art and life symbolically and literally” (1986, p. 14).

Fashion illustrator and designer Erté has long been closely associated with the Art Deco style that was so popular in the 1920s. In the book *Icons of Fashion, The Twentieth Century*, Mears (1999, p. 31) writes, “The name Erté evokes the very image of Art Deco opulence. His work as a fashion illustrator and costume designer made him one of the most acclaimed artists of the twentieth century”. The passage reflects both the distinction Erté achieved during his career and his enduring association with Art Deco. The charm and inexhaustible love he exhibited for creating beautiful and gloriously fanciful ensembles for stage, screen, and print led to a successful career spanning almost a century (Erté, 1975, 1989; Estorick, 1990; Spencer, 1970). His two autobiographies chronicle his interactions with a veritable who’s who of Hollywood royalty, legendary stars of the stage, and European high society (Erté, 1975, 1989). As is evidenced by the vast amounts of work he completed during his life, Erté is considered to be a master of the art forms in which he worked (Erté, 1975, 1989; Mears, 1999; Spencer, 1970).

The process of designing and creating apparel has been studied and documented, creating the basis for many different models. These process models often map out the steps that a designer goes through, and even how they move through these steps in order to create a design that meets the desired specifications of a client, target market, or

specific end-use. Other scholars diagram how designers approach problem solving, and still others provide a framework for how people experience the design process or the design itself (Bryant & Hoffman, 1994; Koberg & Bagnall, 1972; Lamb & Kallal, 1992; Regan, Kincade, & Sheldon, 1997; Taura, Yoshimi, & Ikai, 2002; Watkins, 1988).

Purpose

The purpose of this study was to create a wearable art collection based upon the common aesthetic of Erté graphics from the 1980s. The eveningwear garments were created for a target market of 40 to 70-year-old women living in Colorado. This creative scholarship drew upon an integrated form of the apparel design process models proposed by Lamb and Kallal (1992), and Bryant and Hoffman (1994).

Objectives

1. To create a collection of wearable art eveningwear garments that reflect the aesthetic and design elements present in Erté graphics of the 1980s.
2. To modify the essential characteristics of the Erté graphics to fit the target market of 40 to 70-year-old women living in Colorado.
3. To propose and assess a model for creating and viewing wearable art.

Chapter Two

Review of Literature

In order to position the present study within the body of existing academic literature, and also to inform the current research, a review of related literature was completed. First, existing design process models are discussed, and then a new model, derived by the researcher from existing models, is presented. Next, the life and work of fashion illustrator and designer Erté is explored. Erté's own recollections, compiled in his two autobiographies, as well as the biographical works of others provided a rich array of information on the famed artist. Finally, the roots, style, and impact of the Art Deco movement are examined. The popular style, debuting in the early part of the twentieth century, has long been closely associated with the work of Erté.

Design Process Models

Several apparel design models include a similar, linear outline of the stages from design inception through completion. Regan, Kincade, and Sheldon (1997) compare the apparel design process to engineering design process theory, illustrating the parallel specifications for functional designs that meet consumer needs in the two disciplines. Taura, Yoshimi, and Ikai (2002) propose a more general model of problem solving, focusing on how the designer processes information rather than specifically including consumer needs in the process (see Figure A.1 in Appendix A). Their model includes five steps; "awareness of problem, suggestion, development, evaluation, and conclusion", accompanied by the design activities that are being processed by the designer at each

stage of the process (pp. 170, & 183). The authors are specifically interested in studying how the design process is carried out differently by each designer, assuming that no two people will utilize this information in exactly the same way, as they are affected by the information contained in their surroundings, their own past design work, etc. The authors have termed this concept “gazing points” which is described as pieces of information a designer focuses on according to the information and experience they have available to them (p. 170). These “gazing points” will then affect how each designer moves through the design process.

Lamb and Kallal (1992) created another model based upon consumer needs and wants for apparel. The model addresses the functional, expressive, and aesthetic aspects of apparel, while taking into account the filter of the consumer’s culture. Termed the FEA Consumer Needs Model, it is accompanied by a linear model of the design process, therefore creating an inseparable partnership between the design process and considerations for end-use (see Figure A.2 in Appendix A).

By acknowledging the delicate balance between the multiple functions that apparel must serve in order to successfully meet the needs of consumers, the FEA model highlights the necessity of considering the practical application of a design at several points along the continuum, before final production. This model lays out six steps that a designer goes through when creating apparel for a defined target market. The first step is “problem identification”, in which a design problem is identified and analyzed. Lamb and Kallal identify this first step as one that aligns itself with the FEA Consumer Needs Model, as it is necessary to consider the needs of the target market during initial analysis of the design problem. Next is “Preliminary Ideas” which incorporates the production of

ideations, brainstorming, etc. Basically this step is a creative free-for-all with the end goal of generating as many solutions to the design problem as possible. The designer then moves to the “Design Refinement” stage in order to begin the process of comparing the aspects of the FEA model to the ideas that were produced in the previous stage. In this way the designer has a chance to compare his or her ideas to the consumer’s needs before putting time and money into production (Lamb & Kallal, 1992).

Moving beyond the initial stages, the designer next moves to “Prototype Development”, in which a sample is constructed that is then assessed in the “Evaluation” stage. The sample is compared to the FEA model to identify any areas that need work in order to fulfill all of the requirements. Finally, in the “Implementation” stage, the design is produced in its finished form (Lamb & Kallal, 1992). This construct of the design process clearly illustrates the need to assess a design according to the intended end-use at various stages, well before it is finalized. By aligning the FEA model with these stages, the designer ensures that the final product will be functional, while also possessing the intrinsic aesthetic and expressive qualities that consumers desire in their apparel.

Not all design models take on a linear form; in fact, Koberg and Bagnall (1972) have a unique view of the design process, suggesting a seven step model; “accept situation, analyze, define, ideate, select, implement, and evaluate” that can take many forms. They present this model in a linear form, but point out that it could be circular, suggesting that it has no absolute beginning or end (see Figure A.3 in Appendix A). They also re-orient the steps so that they are interactive in any number of ways, where certain steps branch off of each other instead of every step following the last. They also splinter some steps into sub-steps such as “re-analyze” to augment the “analyze” step.

Watkins (1988) uses the model proposed by Koberg and Bagnall as a basis for teaching apparel design to college students. Taking their seven-step model, she delves deeper into the activities encompassed by each step when it is applied to functional apparel design. Watkins explains her approach of basing a class project on the design process itself to teach students how to think through a design problem, rather than jumping straight to the final product.

Another model, proposed by Bryant and Hoffman (1994) addresses the aesthetic experience of wearable art (see Figure A.4 in Appendix A). Although the nature of wearable art means that its creation is not necessarily informed by consumer needs, the experience of the wearer or user of the object is an integral component of this model. The relationships of the creator, wearer, and viewer of a wearable art piece to each other and to the piece itself are examined, making this model an appropriate tool for critiques of wearable art.

There are many aspects of experiencing a piece of wearable art involving several actors that are vital to the complete process. In order to gain a better understanding of the complete experience of wearable art, the following relationships are examined through the Bryant and Hoffman model. First, the relationship between the wearable art object and the creator is considered. The creator has control over the form the object takes on, and often has an intended message in mind. The creator will have to make decisions regarding the best materials and placement of design elements in order to best showcase the work, according to how or where the object will be viewed. If the object is meant to be seen in motion, such as at a runway show, the creator may add elements to the object to enhance the movement. The creator must also consider the object in relation to the

body, and how the expression of the piece will change when the human element of the wearer is introduced (1994).

Next is the relationship between the wearer and the object, which will provide the wearer with a sensory experience, as well as offering possible psychological benefits.

Wearing a piece of wearable art may allow the wearer to live out a fantasy. The wearer also has the benefit of experiencing the tactile, and possibly auditory aspects of a wearable art piece. The feel of the fabric moving across the skin, and the rustle of fabric as the wearer moves may enhance the wearer's pleasure in the piece. In addition, the emotional and expressive aspects of clothing can be a personally satisfying experience for the wearer. These psychological aspects of the experience can also translate to the viewer, as illustrated by the relationship between the viewer and the wearable art object. As Bryant and Hoffman explain, the act of wearing clothing is a commonly understood experience regardless of the fact that viewers will have differing expectations of clothing. Viewers tend to react to wearable art by considering if they would wear the piece themselves because the art is manifested in a form that can be compared to ordinary objects from every day life, even if they are far from ordinary themselves. This aspect of viewing wearable art sets it apart from viewing other art forms that cannot be so easily related to a common experience (Bryant & Hoffman, 1994).

The relationship between the wearer and the creator is an important one to consider, whether or not the creator has a specific viewer in mind. The creator must take certain things into account such as fit and gender of the wearer (unless the piece is not gender-specific). In addition, the creator may also need to consider any physical factors of the wearer that may change garment dimensions or closures. If the piece is being

created for a customer, or as a gift, the creator will also need to take the expressive and emotional needs of the wearer into account. These considerations may also be important in the relationship between the creator and the viewer, as the viewer response may be an important aspect of the wearable art piece. When the creator is concerned about viewer response, the way in which the piece will be shown becomes important. Another aspect of this relationship is when a creator becomes the viewer of his or her own work. This can change the creator's perceptions and assessments of the success of his or her own work. By stepping away from something with which they have been so intimately involved, the dynamic is suddenly changed, and may therefore lead to design changes (Bryant & Hoffman, 1994).

Finally, the relationship between the wearer and the viewer is examined. Although the wearer and viewer may be sharing certain aspects of a common experience, they “do not share the same sensory experiences” (Bryant & Hoffman, 1994, p. 94). While the viewer enjoys the ability to see the entire piece, perhaps in motion, the wearer is, in a sense, the performer who must showcase the piece to its best advantage for the viewer. The wearer may exaggerate movements or employ appropriate expressive gestures to enhance the viewing experience. While being unable to view the whole piece, the wearer has the advantage of being able to experience the piece on the body (Bryant & Hoffman, 1994).

Using the models proposed by Bryant and Hoffman (1994), and Lamb and Kallal (1992), the researcher derived a new combined and modified design process model for the creation and analysis of wearable art created for a target market (see Figure A.5 in Appendix B). The model places wearable art for a target market within the context of the

essential characteristics of expressive, aesthetic, and functional aspects of clothing. Next, the model provides a framework for examining the relationships that are created during the process of designing wearable art for a specific group of consumers. The relationships between the creator and the wearable art, the target market as viewer and the wearable art, and the target market as viewer and the creator are considered. The model also outlines the direct path from the design inspiration to the wearable art, through the creator. All of these elements are placed within the filter of the culture in which it takes place, as this is an important aspect of any design scenario. The model also includes the steps of the actual design process; problem identification, preliminary ideations, design refinement, sample development, evaluation, and implementation.

Erté

Erté, the prolific illustrator and designer, was born Romain de Tiroff to an aristocratic family in St. Petersburg, Russia, in 1892. He did not become known as Erté until he was in his twenties when he began to achieve some notoriety for illustrations appearing in women's fashion magazines. The name was derived from the French pronunciation of his initials, R.T. Having been born into a family of high social standing with a long tradition of illustrious naval careers, including that of his father, Erté was expected to pursue a naval career. Erté, however, had entirely different plans for himself, having a life-long aversion to war and violence that became obvious at an early age when he refused to play with a set of toy soldiers given to him as a present (Erté, 1975, 1989; Spencer, 1970).

At the age of 19, after steadily refusing to enter the Navy or work in the Russian government, Erté was finally allowed his wish, to move to Paris. He achieved his parent's permission only by promising to study to become an architect, the only other career considered suitable for a young man of his social stature. Unbeknownst to his parents, Erté had absolutely no intention of becoming an architect, and had already arranged to send sketches of Paris fashions to a Russian fashion magazine (Erté, 1975, 1989; Spencer, 1970).

After arriving in Paris, Erté struggled to make ends meet as he searched for employment as an illustrator. Finally, after a short and disappointing tenure with a lesser-known fashion house that culminated in Erté's dismissal, Paul Poiret, one of the most famous designers of the day, hired him. Working as a sketch artist and designer, he often created theatrical costumes under the name of Poiret. Working for the designer not only gave Erté much needed experience and visibility, it also afforded him a more substantial income that allowed him to indulge in his passion for the theater. Retaining his love of theater throughout his life, Erté often found himself designing costumes and sets for productions in Paris, New York, and London during his career (Erté, 1975, 1989; Spencer, 1970).

After Poiret shut down his fashion house in 1914 due to World War I, Erté, without a job, moved to Monte Carlo for health reasons. It was during his time in Monte Carlo that Erté, needing work, began to contribute illustrations to the American fashion magazine *Harper's Bazar*. Eventually he was designing covers for the magazine as well as writing a regular column (Erté, 1975, 1989). Erté's tenure at *Harper's Bazar* marks some of the most prolific output of his career, as "he contributed over 2,500 drawings for

the interior pages”, in addition to “240 covers” (Spencer, 1970, p. 30). His work for *Harper’s Bazar* was also the beginning of a long professional partnership with wealthy publishing mogul William Randolph Hearst, who commissioned Erté to design costumes for his pursuits in the American film industry (Erté, 1975, 1989; Spencer, 1970).

The 1920s and 1930s were a busy time for Erté, driving him to return to Paris in 1923 (Spencer, 1970). In addition to his work for *Harper’s Bazar*, he was designing costumes and sets for theater productions in Europe and the U.S. He even spent a short time living in Hollywood, while designing for several films. The work continued to pour in until the late 1930s, when conditions began to change for the now famous designer (Erté, 1975; 1989; Spencer, 1970).

In 1937, Erté ended his 22-year association with *Harper’s Bazar*. The year 1940 witnessed the beginning of the German occupation of France, and though many fled, Erté would remain in Paris. Although he continued to work, the war years were difficult, with little food or heat, and theaters struggling to return to business under the watchful eyes of the Nazi regime. During this time all of his work in the U.S. ceased, not to begin again until nearly 20 years later (Erté, 1975; 1989). Throughout the 1940s and 1950s, much of Erté’s work came from designing costumes for the opera and ballet in Paris, and later for the music-hall cabarets (Erté, 1975; 1989; Spencer, 1970).

In the 1960s, Erté enjoyed resurgence in popularity, having been “discovered” by the art world. Several solo exhibitions of his work took place in Paris, London, and New York, following a 1965 Art Deco-themed show, of which he was a part (Erté, 1975; 1989; Spencer, 1970). During this time Erté began to employ different techniques and experimented with new media. Many of his works on display in the exhibitions were

recreated as lithographs so that prints could be made to provide a lower cost option to those who could not afford an Erté original. He had also begun to create sculptures by first building a model in cardboard, and then having the pieces reproduced in metal before hand-painting them (Erté 1989).

The timing of the renewed public interest in Erté may have been a small taste of what was to come; Art Deco was poised to make a comeback. By the early 1970s Art Deco objects had become hot commodities. This may be attributed to the social climate during the late 1960s, the time of Vietnam War protests and “the cult of youth”. Art Deco once again reflected the atmosphere of change, social unrest, and the backlash of war (Benton & Benton, 2003). Erté himself maintains that he made a substantial contribution to Art Deco, and speaks fondly of the style saying that it “influenced the greater part of the twentieth century” (Erté, 1975, p.119).

The 1970s were a busy time for Erté, who was by then in his 80s. He continued to produce designs for the theater, as well as attending openings of new exhibitions of his work and countless parties given in his honor (Erté, 1989). In the mid-1970s he began to use serigraphs or silkscreens, instead of lithographs, to create prints of his work which allowed him more options to achieve subtle details in his work (Erté, 1989: Lee, 1987). The 1970s also saw the creation of two television documentaries about the famed illustrator (Erté, 1989).

Erté’s hectic schedule carried him into the 1980s as he continued to travel, work, and attend parties, as he had done for most of his life. The energetic artist, entering his 90s, still worked tirelessly, producing sets and costumes for the theater, while adding many new endeavors to his already impressive repertoire. During the 1980s, Erté began

to recreate some of his graphics in bronze sculpture, as well as designing jewelry and small household items such as mirrors and vases. This was punctuated periodically by work on commissioned pieces such as a cover for *Playboy* magazine, a series of special bottles for Courvoisier cognac, and publishing books of his past work (Erté, 1989).

In 1987 Erté published a volume of graphics that were produced between 1982 and 1987, titled *Erté at Ninety-Five, the Complete New Graphics*. This collection, which holds nearly two hundred full-color, serigraph prints, is a combination of previous work, reborn as serigraphs, and entirely new works created for the book (Erté, 1987). Because of the fact that Erté recreated some of his older work for the book, from as far back as his association with *Harper's Bazar* in the 1920s and 1930s, it is a rich sampling of his large body of work (Erté, 1987; 1989). The book was also the last collection of his graphic work that Erté published, as he died just three years later, in 1990, at the age of ninety-seven (Estorick, 1990; McDowell, 1990; Mears, 1999; Riding, 1990). Erté's love of the female form can be seen in many of his illustrations, in which he commonly drew upon world cultures and historical eras to create idealized, ultra-feminine, and glamorous women (see Figures 2.1 and 2.2).



Figure 2.1. *Glamour* (Lee, 1987, p.115)



Figure 2.2. *Directoire* (Lee, 1987, p.119)

Art Deco

Around the time that Erté was finding such great success in Paris, in the 1920s, an innovative new style of art and design called Art Deco was emerging in Europe. There is disagreement about exactly when Art Deco began and what can be considered truly Art Deco among other movements in the “decorative arts”. However, most agree that Art Deco was first introduced to the world as a cohesive style in 1925 in Paris (Benton & Benton, 2003; Lowe, 2004; Striner, 1990; Wood, 2003). The Exposition Internationale des Arts Décoratifs et Industriels Modernes was a design show hosted by France, showcasing modern designs from all over the world. This fantastic display had quite an effect on the United States, leading to an American fascination with Art Deco, despite the fact that the U.S. did not officially participate in the Exhibition (Lowe, 2004).

Art Deco, with its geometric shapes and zigzag lines (see Figure 2.3) was a departure from its predecessor, Art Nouveau, which was characterized by curvy lines, and motifs from nature (see Figure 2.4). Art Deco embraced a modern aesthetic, and accepted machine-made and mass-produced objects as legitimate options for quality, stylish goods (Duncan, 1988; Lowe, 2004). Striner (1990) discusses the chaotic post-war social climate in which the value of this new style was hotly debated in art and architectural circles. The “traditionalists” were advocating loyalty to the great traditions of the past, while the “modernists” were straining to break free from the past and capture the essence of the new era of progress and technology. Despite the protests of some, the popularity of Art Deco spread rapidly in the 1920s. The devastation of World War I had left the western world with an impression of death and decay, which gave birth to a need

to move forward, to grasp onto progress, and to avoid remaining stagnant in a past that most would prefer to forget (Striner, 1990; Wood, 2003).



Figure 2.3. Art Deco Style

Enoch Boulton, 'Jazz', ginger jar. Earthenware, painted in enamels and gilt. British, C. 1928-30. 'Carlton Ware' made by Wiltshaw & Robinson Ltd. V&A: Circ. 526-1974. (Graves, 2003, p. 241)

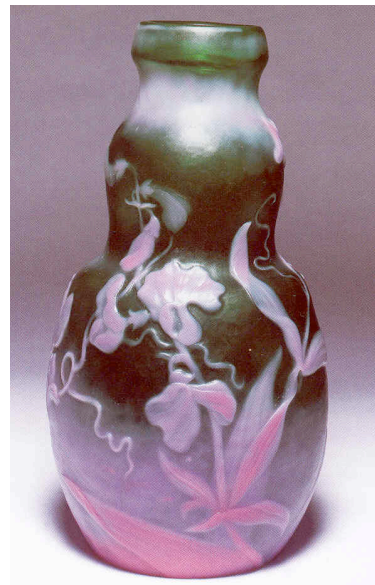


Figure 2.4. Art Nouveau Style

Wheel carved floral cameo glass vase, green glass overlaid with pink. Macklowe Gallery, New York (Arwas, 2002, p. 486)

The design elements of Art Deco were influenced by a myriad of sources including Cubism; the Russian ballet; Mayan, Aztec, and African tribal culture; and what was considered to be the very exotic imagery of the Far East (Baddley, 2003; Duncan, 1988; Jackson, 2003; Lowe, 2004; Wood, 2003). A fusion of old and new, Art Deco

displays evidence of both classical and modern influences, as well as references to world events. The 1922 discovery of King Tut's tomb inspired a craze for ancient Egyptian motifs and symbols that were often applied to purses and other accessories, as well as styles of dress such as the "mummy wrap". The Egyptian images soon became a mainstay of Art Deco in the 1920s, particularly in the U.S. (Benton & Benton, 2003; Frayling, 2003; Lowe, 2004; Mendes, 2003; Wood, 2003).

In addition to the many rich sources of inspiration from around the world that infused Art Deco designs, the influence of the machine was paramount. Characterized by geometric patterns and clean lines, the style mimicked the streamlined efficiency of the machines that were quickly becoming part of every day life. The style had both glamorous and utilitarian appeal due to a fusion of seemingly unrelated characteristics. Art Deco was the embodiment of machines combined with whimsical references to cultures from across the globe. It referenced ancient images and traditional styles, as well as modern lines and futuristic ideals (Benton & Benton, 2003; Striner 1990; Wood, 2003).

Women's clothing during the Art Deco period was becoming simpler, conforming to a silhouette that was a startling departure from its proper, corseted predecessors. The new ideal was a boyish or androgynous silhouette that was long and slim, without feminine curves and was often joined with a short, cropped haircut. Designers introduced the Art Deco style, often within very simple, straight silhouettes through the use of trims or cuffs with checked or striped patterns (see Figure 2.5). Some designers used boldly patterned fabrics to offset the simpler cuts of the 1920s. Toward the latter part of the decade and into the 1930s the boyish look began to give way to a more sophisticated

feminine silhouette with longer hemlines, flowy fabrics, and an ethereal quality of fantasy (see Figure 2.6). Embroidery, contrasting colors, and design touches such as repeating parallel lines of topstitching or ruching added a subtle allusion to the preference for “streamlined” and geometric patterns. Exotic themes were recreated with embroidery or sequins combined with more complex cuts and body-hugging styles cut on the bias (Mendes, 2003).



Figure 2.5. Day Dress

Paul Poiret, 'Brique', day dress.
Flecked worsted. French, 1924.
V&A: T.339-1974.
© ADAGP, Paris and DACS,
London 2002.
(Mended, 2003, p. 264)



Figure 2.6. Evening Gown

Charles James, evening gown. Black Satin.
British, 1936-7. V&A:
T.290-1978.
(Mendes, 2003, p. 268)

Art Deco entered the scene at a time when war-torn societies were desperate to look forward and embrace a future of technological progress. The essence of the style, which was considered to encompass everything modern, captured the mood of its time perfectly.

This review of literature contains a proposed design process model for creating wearable art for a specified target market, as well as an overview of the existing design process models. As the work of fashion illustrator Erté is the source of inspiration for the wearable art that was created, it was important to review his life and work, and also his dominant style, Art Deco.

Chapter Three

Methods

In order to inform the present study, several forms of data collection were completed. First a content analysis of Erté illustrations was conducted using a coding guide developed by the researcher. Next, a series of interviews was conducted with women who fit the intended target market. Using the data collected, three wearable art eveningwear ensembles were created by following the Design Process Model for Creating Wearable Art for a Specified Target Market, developed by the researcher (see Figure 5 in Appendix A). Finally, the original interview participants were invited to assess the garments according to a set of criteria based upon the design process model mentioned above. The letter used to contact participants and the instruments used for data collection were approved by the Institutional Review Board at Colorado State University.

Content Analysis of Erté Illustrations

To determine the essential characteristics of Erté illustrations, a content analysis was conducted of the images in the book *Erté at Ninety-Five, The Complete New Graphics*. The book was a collection of graphics produced by Erté in the 1980s and published shortly before his death in 1990 (Erté, 1987; McDowell, 1990; Mears, 1999; Riding, 1990). The book contained both new work and previous works that were recreated as serigraph prints (Erté, 1987). Constant comparison was used to analyze the data, as suggested by Glaser and Strauss (1967) and Corbin and Strauss (1990). Open

coding was employed to find and compile a list of recurring elements found in the illustrations.

Because the purpose of the study was to create wearable garments based upon the illustrations, and also because the target market was 40 to 70-year-old women, some of the images were not considered appropriate for inclusion by the researcher. The researcher assessed the images contained in the book. If an image met any of the following criteria, it was eliminated from the sample. Images did not fit the purpose of the project when the main figure or figures were:

1. male.
2. non-human.
3. represented as an object or part of an object (i.e. a woman who is part of a building).
4. dressed in theatrical costume for a known play, opera, ballet or other production.
5. representative of specific historical figures such as a queen or a goddess from Greek mythology.
6. dressed in the traditional costume of ancient cultures.
7. depicting dress of a historical period prior to the early twentieth century when Erté began his career (Erté, 1975; 1989; Spencer, 1970).
8. a multiple of another image in a different color scheme.

Images did not fit the target market when the main figure or figures were:

1. not clothed, or only very minimally clothed (i.e. the figure's entire torso is exposed).

After assessing the images, the researcher was left with a sample of 47 figures. In order to develop a coding guide the researcher selected a sample of the images for initial assessment. With the images placed in the order in which they appear in the book, every eighth figure was selected resulting in a total of five figures for use in initiating the coding guide.

Developing the Coding Guide

The coding guide (see Appendix B) was developed based on the work of DeLong (1968, 1998), Hillstad (1980), and Littrell and Evers (1985), all of which provide a framework for the visual analysis of dress. In addition, the coding guide contained a list of elements that was derived from an initial visual analysis of the five images the researcher pulled from the sample. DeLong suggests that in order to analyze dress visually, it is necessary to observe the whole, and also the separate parts that make up the whole, including all aspects of the physical appearance of the wearer. In addition DeLong insists that the interaction between the dress, the body on which it is displayed, and the surrounding space is another integral dimension to consider in a complete analysis of dress (1968; 1998). In order to maintain the focus of this study, the content analysis of the Erté illustrations did not include observations of the backgrounds of the images, or of non-apparel related elements of appearance such as hairstyle, skin tone, or jewelry.

Within the boundaries of this study, many of the elements suggested by DeLong for the analysis of dress were included in the coding guide. Specifically, concepts relating to silhouette, balance within the ensemble, and surface of the garments define specific elements that guided the content analysis and the subsequent design (1998). The concepts of uni-form, describing dress that is initially perceived as a stable whole, and multi-form,

describing dress that is initially perceived as several parts, were also important (1968). Using these concepts in the coding guide aided in the determination of the common level of complexity that is present in the illustrations, which, in turn, aided in the design process.

The visual analysis of liturgical vestments done by Littrell and Evers (1985), and the taxonomy for identifying different parts of appearance created by Hillestad (1980) were used as models in developing the coding guide for this study. The guide included many separate classifications for specific elements of the garments appearing in the Erté illustrations. Similar approaches were laid out in the Littrell and Evers, and Hillestad articles.

Once the coding guide was created, an initial content analysis session was held with three coders. One coder was a highly accomplished apparel designer; the other had extensive experience with the coding process. The coding guide was supplied to the coders by the researcher during a training session, in which the coding process and guide were explained and any questions the coders had were addressed. The coders were instructed to read through the coding guide prior to beginning the content analysis to ensure that they understood all of the supplied explanations of each element. Then they were instructed to view each image separately, recording their observations while moving through each section of the coding guide. If a certain element was present, the coder noted this in the coding guide, thus creating a list. By employing three coders at this initial stage, triangulation aided in establishing reliability of the data collected by the researcher from the content analysis. The first image was used as an example and then all

three coders coded the next four images, therefore the first five images were removed from the sample.

The data were analyzed to determine if there was sufficient agreement among the coders to establish interrater reliability using the following formula:

$$\frac{\text{number of agreements}}{\text{number of agreements} + \text{disagreements}} \times 100$$

Initially, it was determined that interrater reliability of 90% should be achieved, at which point the researcher would continue to code the rest of the images (Touliatos & Compton, 1988, p. 122). However, unforeseen challenges arose during the initial content analysis session. The coders were instructed not to consider the backgrounds of the images or the accompanying elements but discovered that it was extremely difficult to disregard these things and focus only on the figures. The session revealed the truly complex nature of the Erté illustrations and the difficulty in classifying the different elements. Agreement between the coders ranged from 80%–93%, which averages to an agreement rate of 88%. Due to the difficulties in coding the images, 88% was determined to be sufficient to establish interrater reliability.

The researcher continued with the content analysis of the remaining figures alone. Once this was done, the results for each category were tallied, then those elements that were found to be the most common among the images were recorded in a list of common elements, or the “essential elements”. The list was further organized into categories of similar elements (Corbin & Strauss, 1990).

Background Interviews

The target market for this research was 40 to 70-year-old women living in Colorado. A sample of five women who fit the target market was interviewed in order to collect information about their preferences for wearable art. By contacting a woman known to be a proponent of wearable art in the local community, additional women were identified through snowball sampling (Touliatos, & Compton, 1988). The researcher requested that the participants also take part in the analysis of the garments once they were constructed. Prior to the interviews, participants were asked to select a wearable art ensemble, which they particularly liked, from their own wardrobe. A copy of the letter used to contact participants is included in Appendix C. The following questions were asked during the interview.

1. How do you define wearable art clothing. What makes an ensemble wearable art?
2. What is it about wearable art that appeals to you?
3. What are the occasions when you are likely to wear wearable art?
4. Looking at a favorite wearable art ensemble from your own wardrobe, what is it that appeals to you about the ensemble?
 - a. Do you have preferences for colors or fabrics?
 - b. Do you have preferences for the fit?
 - c. To what types of occasions would you wear this ensemble?
5. What does wearable art allow you to express about yourself?
6. Beyond wearable art, what are your general preferences for evening wear?
 - a. Do you prefer pants or skirts/dresses?

b. Do you prefer any particular fabrics?

7. To what extent are you comfortable being conspicuous in a social situation?

In, other words are you more comfortable blending into the crowd or do you prefer being noticed?

Once the interviews were complete, each interview was transcribed to create a typed text of the recording. The researcher then read the transcripts and took notes to compare the answers given by each interview participant to each interview question.

Design of Wearable Art

The list of “essential elements” the Erté images themselves, and the responses from the five interviews, were used together as design inspiration for the creation of three wearable art, evening wear garments. Those elements that were found to be repeatedly present in the illustrations informed the design of the garments, however the designs were not required to remain strictly within the boundaries of the “essential elements”. The garments were also a product of the researcher’s translation of the Erté design inspiration, as well as a fulfillment of the needs and wants of the target market.

Production Methods

A combination of draping, and flat pattern processes was used for designing the garments. In addition, a variety of surface design techniques, including dyeing, beading, crochet appliqué, and embroidery, were used to enhance the visual appeal of the garments. The surface treatments also served to incorporate the “essential elements” of the Erté illustrations.

Post-Design Assessment

Once the garments were complete, the original five target market participants were invited to view the garments and complete a survey. It was decided that the garments needed to be viewed on a body and in motion. Therefore, it was determined that the garments should be modeled for the participants to view and assess them. A letter was sent to each participant, inviting her to take part in the garment assessment. A copy of the summary of participant responses to the initial interview was included with each letter and the participants were asked to read it, in preparation for the assessment.

The letter sent to participants was followed up with a phone call and subsequent communications to set up meeting times. Despite repeated attempts, one original participant did not respond to the communication. Thus four participants were included in the post-design assessment. An effort was made to have the participants meet as a group, as most of them were open to such a meeting. In the end, however, a group meeting did not work out and the researcher met with each participant individually. During the individual meeting, each participant was asked to rate the garments using 9-point Likert type scales. Garments were evaluated in terms of success, appeal, wearability, and ease of travel (see the survey in Appendix D). Participants were also asked to provide additional comments, if desired.

Design Process Model Assessment

Once the research was complete, the researcher revisited the Design Process Model for Creating Wearable Art for a Specified Target Market. The researcher assessed the effectiveness of the model, and considered changes that could be made to improve the model, based upon the research process.

Chapter Four

Results and Discussion

The purpose of this study was to create a wearable art collection based upon the common aesthetic of Erté graphics from the 1980s. The eveningwear garments were created for a target market of 40 to 70-year-old women living in Colorado. The objectives of the study were to:

1. create a collection of wearable art eveningwear garments that reflect the aesthetic and design elements present in Erté graphics of the 1980s.
2. modify the essential characteristics of the Erté graphics to fit the target market of 40 to 70-year-old women living in Colorado.
3. propose and assess a model for creating and viewing wearable art.

Categorization of Erté Design Elements

A content analysis of qualifying Erté images contained in the book *Erté at Ninety-Five, The Complete New Graphics* was conducted, resulting in a list of common or “essential elements” (see Table 4.1). The list of “essential elements” was organized into three categories. The first category of “form and basic silhouette” encompassed the most comprehensive observations of the form and silhouette of a garment, such as a symmetrical silhouette (equal visual weight) and a uni-form garment (perceived as one complete whole). The second category of “silhouettes-garment elements” included the more detailed observations of the garment form and silhouette, such as the sleeve and

hemline lengths, and the depth of the neckline. The third and final category of “surface treatment and structure” incorporated the most finite observations of the surface of the garment, such as a limited color palette and actual line (printed stripes, piped seams, etc...to create linear effect. This list of “essential elements” served as part of the inspiration for the design of the wearable art garments.

Table 4.1. “Essential Elements”

Form and Basic Silhouette:
Uni-form (perceived as one compete whole)
Open silhouette (no hard edge)
Rounded silhouette (directs eye to 3D nature of body)
Silhouettes displaying depth
Symmetrical (equal visual weight creates balance)
Silhouettes-Garment Elements:
Long sleeves (ending just below the elbow or lower)
Large, draped, or cape-like sleeves
High neckline (no lower than just below the collarbone)
Low neckline (shows cleavage in the middle or to the sides of the chest)
Tea-length hemline (falls between mid-calf and ankle)
Surface Treatment and Structure:
Simple surface structure (smooth appearance or regular repetition of elements)
Limited color palette (2 or 3 colors, in addition, may also display several hues of one or more colors)
Visual texture (illusion of texture created by surface treatment rather than 3D applications)
Actual line (printed stripes, piped seams, etc...to create linear effect)

Summary of Interview Responses

Interviews were conducted with five women who met the target demographic of 40 to 70-year-old women living in Colorado. The following is a summary of the answers given to each question asked during the interview.

1. How do you define wearable art clothing? What makes an ensemble wearable art?

Although the interview participants each had their own particular definition for wearable art, they all mentioned very similar elements that qualify something as wearable art. Each participant described it using the word “art” to make the point that wearable art is, more or less, the same thing that one would see on a wall in a gallery. The fact that the art piece is wearable was not considered by any of the participants to diminish the intrinsic value of wearable art as an art piece. One participant did make the distinction that it should be “good art”. Another stressed that the piece must be a good composition, striking a balance using art principles, instead of simply being a repository for any kind of embellishment or technique that could be applied. All of the participants stressed the fact that a wearable art piece should be one-of-a-kind or unique, never mass-produced.

2. What is it about wearable art that appeals to you?

All of the interview participants clearly felt a deep personal connection to their own collection of wearable art, and it seemed important to each that she

convey this to the researcher. One participant eloquently stated, “I like art, in general. I like visual arts, performing arts, they are the things that fill my soul and wearing something that is an art piece is such a delight” (Participant # 1). The reasons that wearable art appealed to the participants were often the uniqueness or individuality of the pieces. They enjoyed the ability to express themselves through the wearable art and the fact that they did not look the same as everyone else when they were wearing the garment. One participant even stated that it was the “rebellion” aspect of it that appealed to her. To her, there was rebelliousness about wearing things that did not look like what others were wearing and did not conform to any current trends or fads. In fact, several of the participants stated that wearable art is not particularly in style, nor out of style, but instead, is elevated beyond considerations of what is “fashionable”.

3. *What are the occasions when you are likely to wear wearable art?*

The interview participants were in agreement on this point; they wear wearable art everywhere. Although several participants discussed the fact that there were different levels of dressiness that would be appropriate for different events, none of them considered wearable art to be something that was saved only for special occasions. Each participant simply considered her collection of wearable art to be an integral part of her wardrobe, and often seemed surprised at the notion of separating her clothing into different categories.

4. *Looking at a favorite wearable art ensemble from your own wardrobe, what is it that appeals to you about the ensemble?*

Although these questions spurred more variety in the answers among the participants, only one seemed able to truly settle on a “favorite”. The women got very excited at the prospect of sharing some of their collection and four out of the five women interviewed gathered multiple garments to show the researcher. Because of this, the specific elements that appealed to them tended to be more general than specific. Two of the participants specifically said that their “favorite” just depended on their mood on a particular day.

- a. *Do you have preferences for colors or fabrics?*

In terms of fabric, three of the five participants mentioned silk as a favorite. There was also some agreement on a preference for other natural fibers, such as wool, and also the synthetic fiber rayon (a silk substitute that displays many similar properties). None of the participants, however, seemed willing to rule out a fabric simply because of the fiber. Four of the five women mentioned the flow of the fabric as being important, and didn’t want anything too stiff. The movement of the fabric with the body was considered to be important.

One of the participants indicated that she was open to a variety of fabrics, but loved lots of rich color and also professed a fondness for fabrics from different ethnic groups due to a love of world cultures. The participants were mostly in agreement on color, in that they all “loved” color. Although some were more partial to muted or softer colors, while others preferred bright colors, every

participant stated that she would wear plainer, often black clothing underneath a more colorful wearable art piece such as a jacket, tunic or kimono-type garment. One woman put this in terms of building an art piece on your body, “It’d be like the blank canvas that you start painting on” (Participant # 3).

b. Do you have preferences for the fit?

The preferences for fit were the same amongst all of the women but one. They preferred to have looser garments that were not too restricting of movement and didn’t hug the body too closely. There was only one participant who indicated that she preferred more fitted garments, as well as something that wasn’t too long, because she was not very tall. Although most felt that the garment should fit well, fit was, overall, less important than the movement of the garment on the body and how the fabric draped.

One woman spoke of her concern about garments not being too revealing, as she would feel uncomfortable in the garment if she were worried about too much exposure. She made the point that “you’re not talking to girls in their thirties here”, illustrating her concern that the fit and cut of the garments be age appropriate (Participant # 5).

c. To what types of occasions would you wear this ensemble?

Because these women did not consider wearable art to be something that was saved for special occasions, the only apparent criterion for deciding to wear a certain piece was how dressy the occasion would be, and comfort of the garment

for the intended activity. Several of the participants also expressed that they mixed and matched garments or used accessories and/or combinations of garments to dress an ensemble up or down.

5. *What does wearable art allow you to express about yourself?*

The answers to this question, although varied, were surprisingly similar among the five participants. There was often mention of how fun it was to wear wearable art. One woman even said that she hoped it expressed “the joy of life” (Personal communication, September 24, 2007). Two of the women talked about the importance of expressing the fact that they are different and unique. One of them put it this way: “I don’t like to fit in a box and I don’t like to just shop at stores where you’re going to see somebody else wearing the same thing...”(Participant # 2).

Another woman wanted to express “an appreciation of the arts in your everyday life” (Participant # 3). She felt that an appreciation of art in general is often lacking and when you actually put art onto your body, it forces others to see it in a new way and sparks curiosity and conversation. Another woman also spoke of the fact that it draws people in, especially young people. As this participant had been a teacher, she felt it was important to engage her students, and one of the ways she could do it was by wearing wearable art.

6. *Beyond wearable art, what are your general preferences for evening wear?*

- a. *Do you prefer pants or skirts/dresses?*
- b. *Do you prefer any particular fabrics?*

The general preferences expressed by the interview participants were very similar to those discussed earlier in the interview. Most were open to either pants or skirts, though one woman tended to wear pants; another loved dresses but also wore pants and skirts often. The women seemed to be more concerned about the flow of the fabric and having a variety of options, rather than the form of the garments. Two women specified that they preferred things that were more casual for evening, simply because they did not attend many events that required black-tie type of dress.

The interview participants did not mention any different fabrics from those they had mentioned previously in the interview. Most preferred fabrics with softer drape to crisper fabrics, and natural fibers (silk and wool) and rayon were popular. Although one woman specifically said that she did not much care for cotton, none of the others expressed similar thoughts and several stressed that they liked variety. Three of the women also mentioned an affinity for traditional fabrics and/or fabric treatments from varying ethnic groups.

- 7. *To what extent are you comfortable blending into the crowd, or do you prefer being noticed?*

All of the women took a practical view of this issue, indicating that they understood that wearing the types of garments they enjoy means that they will be noticed. Although one woman said that she was an introvert at heart, she said that

wearing wearable art had actually helped her to become more comfortable being noticed and that it was something that she grew into over time.

None of the women seemed particularly concerned about the perceptions of others due to their clothing. One of the participants said she just didn't care whether or not she was noticed, but didn't have any problem with it. Another said she liked being noticed and enjoyed being asked about her clothing. Regardless of whether they loved the attention or were indifferent to it, they all discussed the fact that being social was something of a prerequisite to wearing wearable art, and that sparking conversation was inevitable.

Overall Garment Design Process

The researcher approached the design process by using the design inspiration of the Erté images to produce multiple sketches of design possibilities. The researcher then refined the designs using the list of "essential elements" and the summary of participant responses to the interview questions. This process posed a challenge in bringing together three sets of criteria for each design. Each design needed to visually represent the design inspiration, while also incorporating some of the most commonly observed design elements of the Erté images and also addressing the needs and wants of the target market.

The design process resulted in a collection of three garments. The garments were all related to one another with the use of the common theme of crocheted circles in the embellishment. However, each garment was unique in the use of color, silhouette, and the placement of the embellishments. In response to the desires voiced by the target market participants, all three of the designs took the form of a jacket, vest, or tunic-type garment

that could easily be worn over plain clothing. In addition, each garment was very colorful, fulfilling the target market participants' stated preference for colorful wearable art pieces.

The approach to the embellishment of the garments was directly inspired by the Erté images. The researcher observed an oft-recurring theme of circles in the illustrated garments. Combined with the desire to use several different embellishment techniques, the researcher decided to use both crochet and embroidery to create circles. Dyeing and beading were also used to enhance portions of certain garments.

The approach to the colors used in each garment was a result of both the “essential elements” and the participant responses. As stated earlier, the participants all expressed a love of color during the interviews. Therefore, the researcher used both muted and bright colors and eschewed the use of black, grey, or neutral tones, resulting in garments that would stand out when worn over plain black or neutral clothing. In addition, each garment employed the use of only two or three colors, in keeping with the “essential element” of a limited color palette. In this way, each garment had a color story that was simple and elegant, yet visually varied through the use of several hues within the limited color palette.

Individual Garment Design Process

The following is a discussion of the process for the creation of each garment.

Garment #1: Green vest with crochet circle embellishment

For garment #1, the researcher wanted to create a long, lean silhouette with clean lines that would visually slim and lengthen the wearer. The inspiration for the simple column-like shape of the silhouette came from similar long, uni-form silhouettes found in

the sample of Erté images used for the study (see Figure 4.1). One key difference was that the Erté illustrations featured garments that often (although not always) fit more closely to the body. The researcher consciously chose to create a garment that would convey the same quality of simplicity, and a long, lean silhouette without clinging to the body, in order to satisfy the preference of the target market for garments that were not too form-fitting. The garment also fulfilled the “essential element” of having no sleeves, taking the form of a long vest that could be worn over a sleeved garment if the wearer preferred to have the arms covered.

The embellishment of the garment brought an element of asymmetry and an organic appeal to the vest, while the silhouette itself was perfectly symmetrical. This decision was made in order to conform to the “essential element” of symmetry, while allowing the embellishment to bring a gentle softening effect. The embellishments themselves were colorful, featuring varying hues of the chosen colors. The majority of the embellishments were in several green hues, with carefully placed blue pieces to create an eye-catching pop of color and contrast. The inspiration for this use of contrasting colors to draw the eye can be seen in Figure 4.2.

Garment #1 (see the design sketch in figure 4.3 and a photo of the finished garment in figure 4.4) was first draped on a dress form to create a pattern and then a muslin sample was made. The researcher then assessed the design, worked out issues with fit, length, etc...and modified the pattern accordingly. Once the shell (deep green polyester home decorator fabric) and lining (lime green polyester fabric) of the final garment were made, but not yet sewn together, the researcher crocheted the circles for the embellishment. The circles were then appropriately blocked to set the shape and then

each circle was hand-sewn to the garment shell, with handstitches that were neatly hidden from view. Once the circles were all attached, the researcher proceeded to add beading in several different patterns, scattered among the crocheted circles.

Finally, the garment lining was set into the garment shell. Unfortunately, this caused some unsightly puckering and pulling of the shell fabric around the hem and at the armholes. The researcher reassessed the garment, and eventually took the lining out. The lining was then re-set into the shell, using a different technique; the garment shell was hung on the dress form and the lining was pinned into place. The lining was then basted to the shell, allowing the researcher to identify any problem areas that were then re-pinned and basted. This technique, combined with the addition of armhole facings, resulted in the elimination of any puckering or pulling of the fabric when the lining was finally set in by hand.



Figure 4.1. *Fox Fur* (Lee, 1987, p. 131)



Figure 4.2. *Feather Gown* (Lee, 1987, p. 35)



Figure 4.3. Garment #1 Sketch



Figure 4.4. Garment #1 Photo

Garment #2: Pale purple asymmetrical tunic with removable crochet circle neckpiece

Garment #2 was the result of the target market's preference for a garment that moved and flowed along with the movement of the body. This type of draped garment, which has a long, dramatic, cape-like sleeve at one side and is sleeveless on the other side, accomplishes a combination of "essential elements"; long sleeves, large cape-like sleeves, and also having no sleeves (see Figures 4.5 and 4.6 for examples of the inspiration). The garment features a high neckline; therefore fulfilling another of the "essential elements", as well as the preference of the target market for a garment that is "not too revealing".

The soft silhouette of the garment satisfies the "essential elements" of both a rounded and open silhouette. One side of the garment opens out into a fluttery "sleeve", while the other side of the garment gently skims along the body, making it flattering to the figure without being too tight or restrictive. The tunic features the "essential element" of a simple surface structure with visual texture added by the embroidery and actual line created by bound seams. Both visual texture and actual line are also "essential elements".

Concentric circles were embroidered on the tunic, using running stitch, to create the circle-motif embellishment in which the circle sets appear to be overlapping (for an example of the inspiration, see Figure 4.7). Several different hues of purple embroidery floss were used for the majority of the embroidered circles. However, several hues of blue embroidery floss were used for a few of the circle sets in order to create some subtle contrast, as well as mimicking the blue color featured in the neckpiece.

The detachable neckpiece was made up of crocheted circles that were blocked and then sewn together into a double-sided, inverted triangle formation with a side button closure. The whole piece was then dyed to achieve the deep purple color of the border around the blue core of each crocheted circle. Finally, the purple seed bead-“tassels” were sewn to the each level of the neckpiece, along the edge. The beaded “tassels” were inspired by a common element seen in the Erté images of multiple strands of beads (for an example of this, see Figure 4.6). The “tassels” brought a similar element to this neckpiece that was more practical for actual wear, as the “tassels” were very lightweight, not large enough to hamper movement, and were placed such that breakage from normal wear would be unlikely.

Garment #2 (see Figure 4.8 for the design sketch and Figure 4.9 for a photo of the finished garment) was draped on a dress form to create a pattern and then a muslin sample was made. The design was then assessed and issues with fit and length were addressed and the pattern was modified to correct the issues. The fabric (silk jersey knit) was dyed and then the shell and lining were constructed and sewn together. Once this was done, the garment was reassessed, and the decision was made that the “tie-dye”-like effect that resulted from the first dyeing was not appropriate for the target market. Due to the nature of the jersey fabric, ripping out the stitches was not a viable option, so the garment was, instead, cut along the side seam to create a large, flat piece. This piece was then re-dyed, resulting in the final pale purple color. The garment was reconstructed along the original seam line.

The garment was finished with binding along the side seam, which created a visual anchor along the side of the body. The neck and armholes were also bound to

neatly finish the edges. The embroidery and neckpiece were completed, as stated earlier. The neckpiece is worn across the shoulders, with the button closure sitting on top of one shoulder.



Figure 4.5. *Opening Night*
(Lee, 1987, p. 105)



Figure 4.6. *Moonlight*
(Lee, 1987, p. 103)



Figure 4.7. *Freedom and Captivity*
(Lee, 1987, p. 184)



Figure 4.8. Garment #2 Sketch



Figure 4.9. Garment #2 Photo

Garment #3: Orange jacket with front pockets and crochet embellishment

Garment #3 featured the soft drape preferred by the target market as well as highlighting the “essential elements” of long sleeves and large, cape-like sleeves (for an example of the inspiration, see Figure 4.5). Additionally, the garment featured a rounded silhouette as well as being visually uni-form and completely symmetrical, fulfilling three more of the “essential elements”. The bold, saturated colors were chosen to satisfy the target market’s oft-expressed love of color. Similarly, the drape and length of the jacket were aimed at creating a garment that had a looser fit, as per the target market’s preference, yet did not envelop too much of the body, which could be unflattering. The drape also served to create the “essential element” of depth, particularly evident in the inverted box pleat at center back.

The embellishment of the jacket was achieved through both crocheted circles and embroidery. Embroidery was used to create three small sets of concentric circles along each pocket. Several hues of orange embroidery floss were used, creating a subtle, visual texture (an “essential element”) that appears more textural from far away and becomes increasingly defined as the viewer draws closer. The crocheted circles were all blocked to set the shapes and then the smaller circles were hand-stitched around the neckline on the front of the jacket, while the larger circles were stitched to the back of the jacket to create a strong visual anchor (for an example of the inspiration, see Figure 4.10). Once the circles were attached, each circle was beaded to add subtle sparkle.

Garment #3 (see the design sketch in Figure 4.11 and a photo of the finished garment in Figure 4.12) was draped on a dress form to create a pattern and a muslin sample was made. The sample was assessed for fit, which resulted in the creation of the

inverted box pleat at the back, which served to cinch the jacket closer to the body, without becoming tight. The closures and form of the jacket were also reassessed at this point and the front of the jacket was modified from the original design to include pockets. The pockets were included to add visual interest to the front of the jacket, as well as providing convenience to the wearer. The shape of the pockets also mimics the circular shape of the embellishments in a looser form.

The pattern was modified according to the changes made to the sample and then the shell (deep orange polyester satin) and lining (pale orange polyester satin) were created. Before the shell and lining were sewn together, the embroidery was completed on the lining (which was eventually folded to the front of the garment to form the pockets) and the circles were attached and beaded, as stated earlier. The front of the jacket was finished with a set of three crocheted frog-like button closures. These were created in the same way as the other crochet embellishments and were also beaded.

After the jacket was complete, the researcher noticed that it hung differently on the body than it had on the dress form. Seeing the garment worn by a live model, the researcher noticed that the hem bubbled unattractively. To correct this, the researcher folded under a portion of the hem at the front of the garment and stitched it in place. The modification not only eliminated the bubbling at the hem, but it also created a more aesthetically pleasing shape at the bottom of the center front/pocket area.



Figure 4.10. *Monaco*
(Lee, 1987, p. 93)



Figure 4.11. Garment #3 Sketch



Figure 4.12. Garment #3 Photo

Post-Design Assessment

Four of the five original target market participants responded to the request to take part in the post-design assessment. At the meeting with each participant, the researcher modeled each garment in turn and the participant was able to inspect and touch each garment and discuss aspects of the garments with the researcher, if she so desired. The participant was then given a packet, which included the list of “essential elements”, several examples of the Erté images used as inspiration, and another copy of the summary of participant interview responses. The participant was also given a post-assessment survey (see Appendix D), which she was asked to complete. The participant was invited to include any further comments she may have about any of the garments; some of the participants also made comments directly to the researcher during the meeting. The completed surveys were each assigned a number, corresponding to the numbers assigned to the interviews.

Survey Results

Once the surveys were completed, the researcher found the mean value of the responses to each question and recorded them in Table 4.2. Underneath each mean value is the range of the participant responses to that question. The means recorded in the table range only from 7.5 at the lowest to 8.75 at the highest on a 9-point Likert type scale, illustrating that the participants rated the garments quite highly and consistently across survey questions measuring success, appeal, wearability, and ease of travel.

Questions 1 and 2 of the survey asked participants about the success of the translation of the “essential elements” and the overall Erté design inspiration to the garments. The scores given to both questions were consistently high, with one woman

commenting “Good inspiration, but not simply a copy of his work” (Participant #3). However, the same participant also pointed out that “The green tunic succeeded somewhat less on a drape scale but great on surface embellishment” (Participant #3), illustrating that she felt that the green vest (garment #1) was perhaps less successful than the other garments in terms of the soft drape that is so often seen in the Erté images.

Questions 3 through 5 and 8 through 10 of the survey deal with aspects of the designs that specifically relate to the needs and/or the expressed preferences of the target market. The scores for questions 3 and 4 were, again, consistently high. One participant wrote, “These are garments I would enjoy wearing” (Participant #1). This would seem to indicate that the garments were indeed successful in terms of fulfilling the preferences of the target market. The participants also rated the garments highly in question 5, which asks about the appeal of the garments when worn over plain clothing. One woman explained the appeal, saying “Would be great self-expression with plain clothes underneath. Good investment” (Participant #4).

Table 4.2 Mean scores of participants' responses to garment designs.

Question	Mean response
Level of Success	
1. You were given a list of the "essential elements". How successful is the translation of those elements to the wearable art ensemble?	8 (8)
2. How obvious is the overall Erté design inspiration in the wearable art ensembles?	8.25 (8–9)
3. How successfully were the "essential elements" translated to fit the target market (see included summary of target market participant responses)?	8.75 (8–9)
Level of Appeal	
4. How appealing is the silhouette of the garment?	8.75 (8–9)
5. How appealing are the garments when viewed as an ensemble over plain clothing?	8.5 (8–9)
6. How appealing are the surface treatments?	7.5 (7–8)
7. How appropriate is the amount of surface treatment?	8 (8)
8. How appealing are these garments for potential wear?	8.5 (8–9)
9. How appealing are the closures for potential wear?	7.75 (5–9)
10. How appealing is the fit for potential wear?	8.75 (8–9)
Level of Wearability	
11. Do the surface treatments of the garments lend themselves to being easily wearable?	8 (6–9)
Level of Ease for Travel	
12. How easily could you travel with the garments?	8.25 (7–9)

The women often commented to the researcher that they felt that the fit of the garments (see question 10 of the survey) was appropriate for a variety of body types and also expressed pleasure in the fact that the garments were not too tight, and yet were still flattering. One of the participants commented to the researcher specifically about the green vest (garment #1) having a desirable lengthening and slimming effect. Another participant remarked that the purple tunic (garment #2) worked well because it skims the

body on one side and that it would not have been as successful if it did not have the asymmetrical form. The responses to question 9 about garment closures were more varied, with one woman rating the garments at a 5, while the others rated them at an 8 or 9. One comment related to this question reads “Certainly adequate, although not focused on” (Participant #3); while another participant offered “Buttons are a fun statement from that era-look. Could have added that extra dimension” (Participant #4). Both statements seem to suggest that the closures may have been more appealing to these participants if different or more conspicuous closures had been used.

Questions 6, 7, and 11 of the survey asked about the surface treatments, in terms of the overall appeal, the amount of surface treatment, and how well the surface treatments lend themselves to potential wear of the garments. As in the case of the previous groupings, the scores for these questions were mostly consistent and high, although there was more variety in the scores in this case than in previous groupings.

For question 6 (type of surface treatments), two participants rated the garments at a 7, while the other two rated them at an 8. This question elicited several comments, with three of the four participants commenting that they would have preferred to see a lighter visual weight in the crocheted circles on the green vest (garment #1) and one participant including the orange jacket (garment #3) in that recommendation as well. One participant felt that there was not enough variety in the embellishment, remarking “Could add a little variety to one so they aren’t all only crochet circles” (Participant #4). For question 11, concerning the ease of wear for the surface embellishments, one participant rated the garments at 6, while the other three participants rated them at 8 or 9, indicating that

perhaps this participant was not as confident as the others about the surface treatments being easily wearable.

Finally, question 12 asked about the ease of traveling with the garments. Although the participants rated the garments somewhat consistently in this case, there were varying opinions expressed by the participants regarding the ease of travel. One participant expressed that she felt all three would be quite easy to travel with. Another participant wrote “Orange less practical, other 2 excellent” (Participant #4), referring to the orange jacket (garment #3) as less practical for travel. Yet another participant added “Very easy to travel with the purple, perhaps less so with the other 2 garment” (Participant #3), indicating that she felt the purple tunic (garment #2) would be the easiest garment of the three with which to travel.

To summarize, although each participant expressed different levels of satisfaction with various aspects of the garments, as well as voicing some personal preferences, there was relatively consistent satisfaction with some elements of the designs. The participants expressed a high level of satisfaction with the translation of the “essential elements” and the Erté inspiration to the garments, as well as the appeal of the fit and the silhouette. Participants also seemed pleased with the form of the garments (jacket-type garments that can be worn over plain clothing).

Participants expressed differing and sometimes lower levels of satisfaction with the surface treatments (embellishments) of the garments. Some of the participants responded very positively, such as one participant who wrote “Love the color contrasts, stitching, textures” (Participant #2), while others voiced a desire to change or tweak certain embellishment details or specific colors. There were several comments made

about the green vest (garment #1) in particular, in which participants expressed a desire for a lighter visual weight in the crochet embellishment.

Chapter Five

Conclusions and Recommendations

The purpose of this study was to create wearable art eveningwear for a target market of 40 to 70-year-old women living in Colorado, based upon the “essential elements” and aesthetic found in Erté graphics from the 1980s. The objectives included creating garments that reflected the aesthetic and design elements present in the Erté graphics and also modifying those elements to fit the specified target market. The final objective was to propose and assess a model for creating and viewing wearable art.

Completed Designs and Target Market Assessment

A content analysis of Erté images was completed, which resulted in the compilation of a list of common elements or the “essential elements”. In addition, five women were individually interviewed to obtain target market information. The information gleaned from the interviews, along with the list of “essential elements”, and the Erté design inspiration were used to inform the design of three wearable art eveningwear garments.

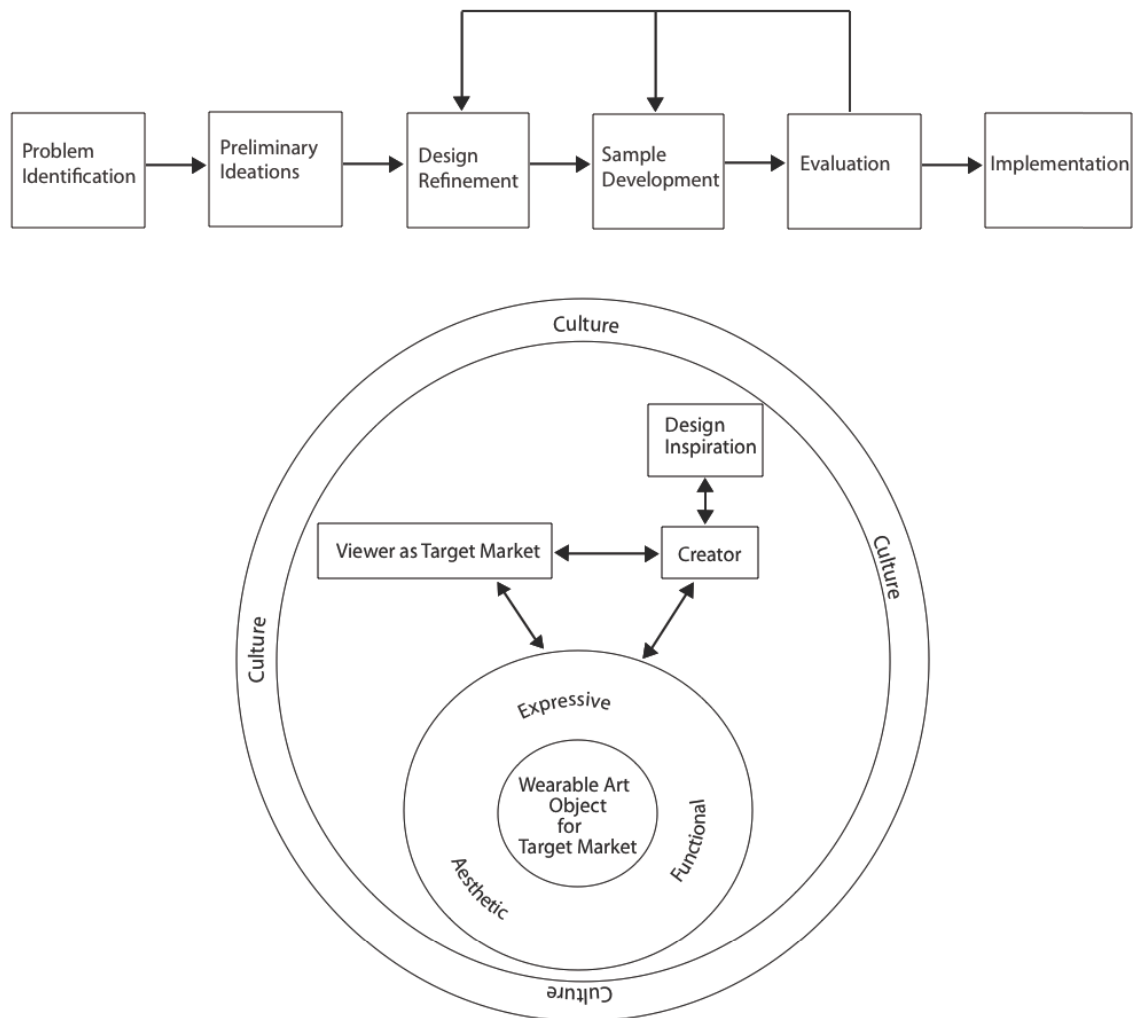
Once the garments were complete, the original interview participants were invited to view and assess the garments. The researcher met with the participants individually and briefly modeled each garment for the participant to view that garment on the body and in motion. In addition, the participant was able to touch each garment and discuss it with the researcher if they so desired. The participant was then given a packet, which

included the summary of participant interview responses, the list of “essential elements”, and several examples of the Erté images used for design inspiration. Each participant was then asked to fill out a post-assessment survey (see Appendix D), rating the garments on a 9-point Likert type scale measuring success, appeal, wearability, and ease of travel.

Design Process Model

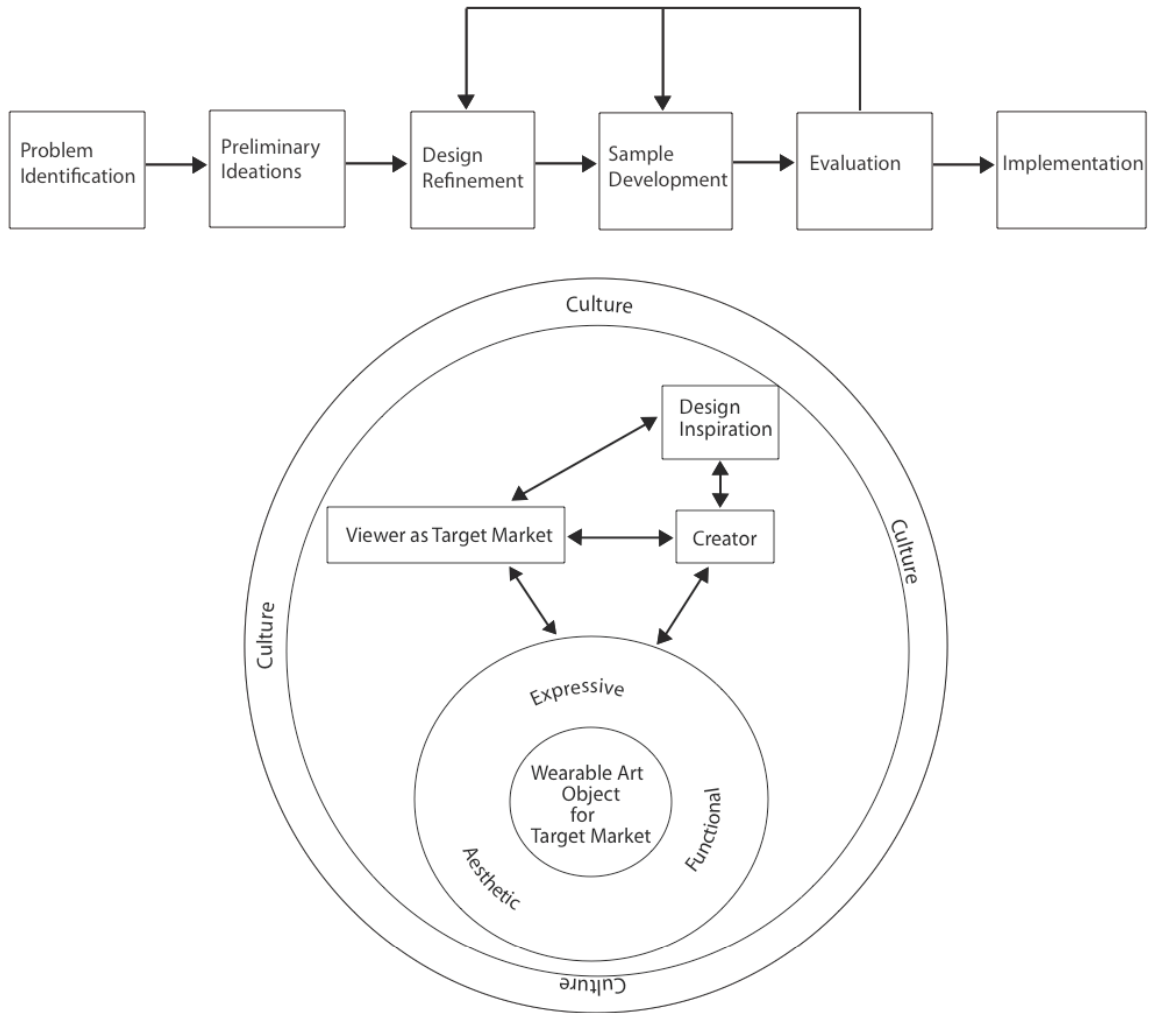
After reviewing and assessing existing design process models, the researcher proposed a new combined and modified model (see Figure 5.1), based upon the models previously proposed by Bryant and Hoffman (1994), and Lamb and Kallal (1992). The proposed model places wearable art for a target market within the context of the expressive, aesthetic, and functional aspects of clothing. The model also provides a framework to examine the relationships between the wearable art object and the creator, the relationship between the wearable art object and the target market as viewer, and the relationship between the target market as viewer and the creator. In addition, there is a direct line from the design inspiration, through the creator, to the wearable art object. Finally, all elements are placed within the filter of the culture in which the design scenario takes place, as this is an important aspect that will significantly impact the design scenario. The design process is also featured, including several steps; problem identification, preliminary ideations, design refinement, sample development, evaluation, and implementation.

Figure 5.1. Design Process Model for Creating Wearable Art for a Specified Target Market



After completing the other portions of the study, the researcher re-evaluated the new model within the context of the study. It was decided that one change to make was to add a line directly connecting the viewer as target market to the design inspiration (see Figure 5.2 for the revised model). The added connection made sense for the scenario created by this study because the target market participants were asked to respond to the designs within the context of the design inspiration. Therefore, the viewer as target market was assessing the wearable art object, in part, through the added filter of the design inspiration.

Figure 5.2. Design Process Model for Creating Wearable Art for a Specified Target Market (revised)



Limitations

This study was based on creating wearable art eveningwear for 40 to 70-year-old women living in Colorado, so the research may not be applicable to other target markets. The inclusion of Erté illustrations as the inspiration source created an even more specific focus for the study.

The design process model that was created for the study combined the creation of wearable art, with a specified target market. This particular model, therefore, would not be appropriate in any design scenario that does not meet these criteria.

Research Challenges

There were several unforeseen challenges related to the study that made certain processes difficult. For example, the interviews with the target market participants were recorded with a small handheld tape recorder, but it was difficult for some participants to remember to stay close enough to the recording device to be recorded clearly. Furthermore, the need to record the interview made it more difficult for the participants and the researcher to move freely while inspecting wearable art ensembles from the participant's own wardrobe. In addition, one of the tapes used for recording was so compromised, that portions of the interview could not be transcribed and so were not usable to inform the study. These problems could perhaps be solved or at least somewhat alleviated by the use of more sophisticated recording equipment. It would have been very helpful to have a detached microphone that the participant could hold or wear during the interview so that her answers were more clearly recorded. Another possibility may be videotaping the interviews, however, the researcher would first need to ascertain whether all participants were comfortable appearing on camera.

Another set of challenges arose during the design process. It was, at times, difficult to properly assess the fit of the garments without a live model. Although all of the garments were draped on a dress form, garments obviously fit differently on a live model. It may have been helpful for the researcher to work with a live model or models during the sample development, evaluation, and implementation processes.

Toward the end of the study, some complications arose as the researcher attempted to set final meetings with the participants for the garment viewing and assessment survey. The interest in participating seemed to have waned somewhat among the participants since the interview meetings. A possible factor in the waning interest of the participants may have been the length of time that had elapsed (about two years) between the first and second meetings. If the time span between meetings had been shorter, perhaps greater interest among the participants would have been retained. Busy schedules were also a factor. Although the researcher was eventually able to meet with four of the original five participants, the researcher was unable to set a meeting with the final participant. This unfortunately caused the group of participants involved in the assessment to be smaller than originally intended.

Because the original group of participants was relatively small, the loss of one participant may have caused distortion in the survey results. One possible option to mitigate the effect of losing participants would be to use a larger sample of women. Having a larger group of participants could have diminished the possible impact of participant loss on the results of the study.

The survey results, discussed in Chapter Four, resulted in relatively consistent high means. There are several possibilities to explain why the means were so high, one of

which was that the participants felt that the designs were very successful. Another possibility is that the participants may not have felt entirely free to be completely honest in their assessment, because they did not feel anonymous due to the fact that they met with the researcher/designer personally to view and assess the garments. Yet another possibility for the high means may have been that the sample of participants was quite small. If the group of participants had been larger, the range of scores may well have broadened, causing lower means.

Recommendations for Future Research

The basis for this study offers many possibilities for expansion and future research. One area that could be modified in future research studies of this kind is that of the assessment of the final garments. If the survey were structured such that the participants are able to respond to each garment individually, rather than responding to the collection as a whole, there would be more opportunity for more distinct feedback on each garment. This approach to the assessment of design work would allow the researcher to gather more specific information on the success of certain design elements and would perhaps provide improved direction for future design work. The challenge to structuring a survey for this type of feedback is that it would add significantly to the length of the survey.

Another possible direction for future research of this kind is structuring the design process as a more personal and integrated experience for the target market participants. Collaborating with target market participants as clients of the finished products would allow the researcher to obtain information that directly relates to the target market in a tangible way. This could also contribute to a richer experience for the participants and

also a richer source of data for the researcher. This approach would require scheduling more meeting time with participants, and therefore require more juggling of schedules, as well as a higher level of cooperation between the researcher and the participants. This approach could, however, be made more manageable by including a larger group of target market participants for the first interviews, and choosing a smaller focus group of “clients” from among the larger group, based upon interest and/or ability to commit to further meetings.

Additional research in this area might focus on different target market groups, such as a group with special needs or specific experiences that might bring a unique perspective to drive the creation of the wearable art garments. Women with some form of physical impairment or breast-cancer survivors are just a few examples of target markets that may require specific considerations to inform the design process.

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Appendix A: Design Process Models

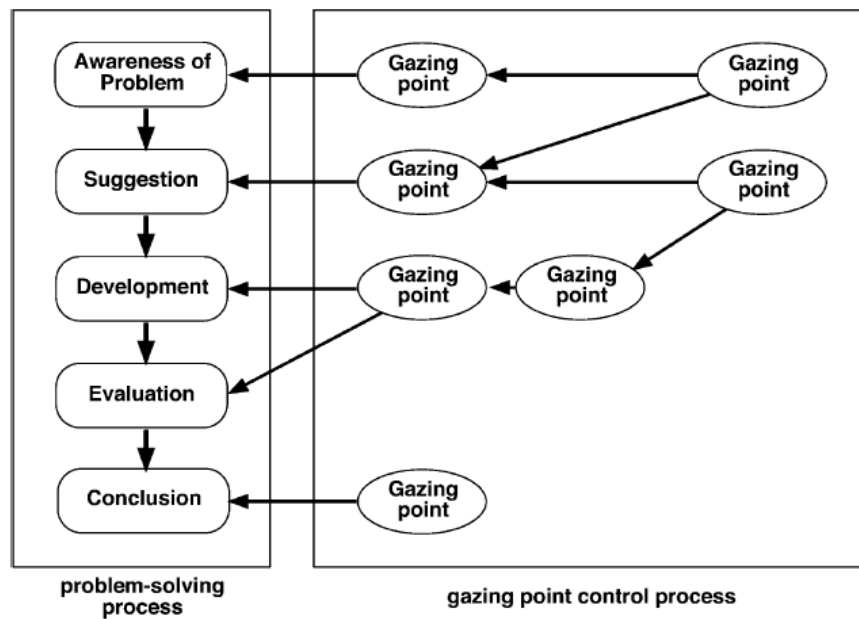


Figure A.1. Gazing Points in Design Situation
(Taura, Yoshimi, & Ikai, 2002, p. 170)

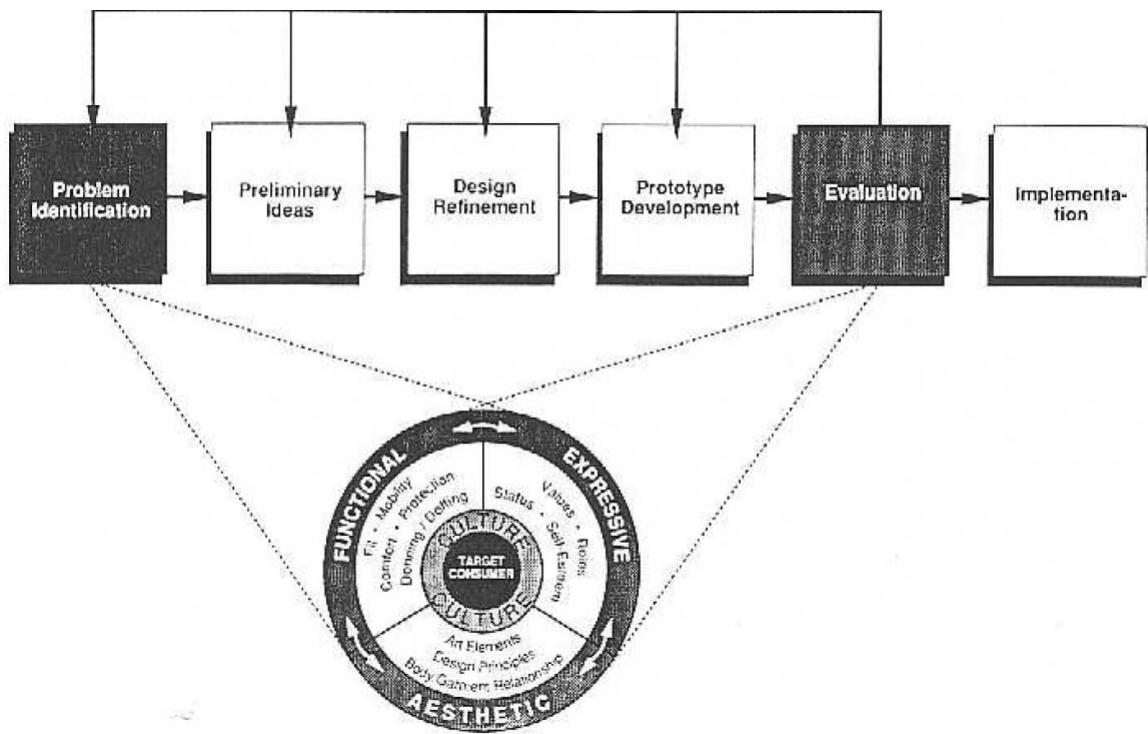


Figure A.2. FEA Consumer Needs Model
(Lamb & Kallal, 1992, p. 44)

linear

Where one thing follows another in a straight line.



circular

Where there is continuity, but never a beginning and end. As one problem situation appears to be resolved, another one appears to begin.

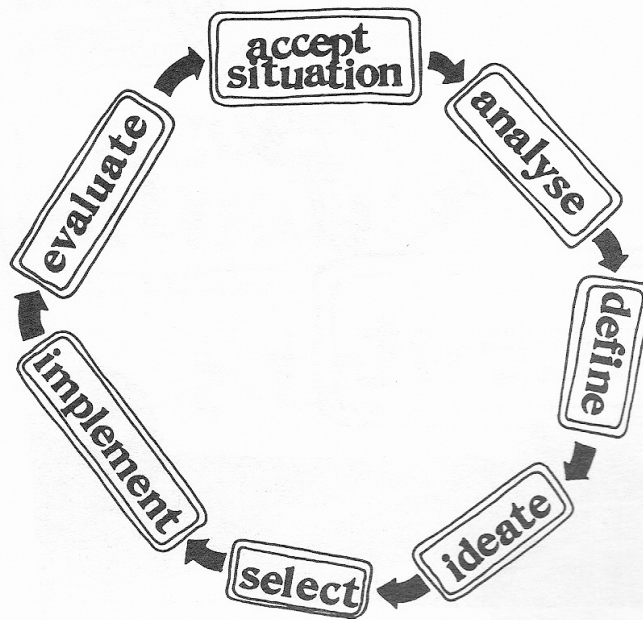


Figure A.3. Linear and Circular Models of the Design Process
(Koberg & Bagnall, 1972, p. 20)

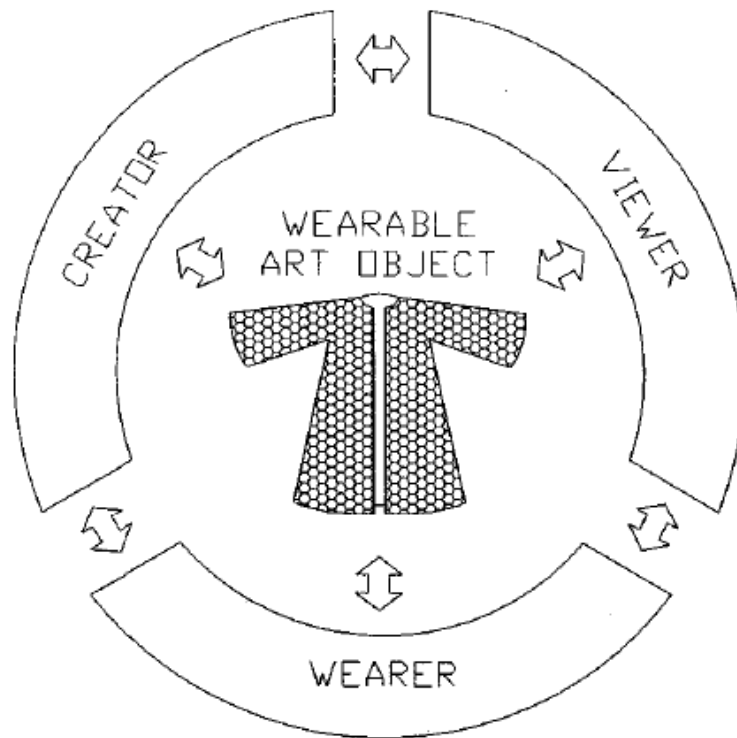


Figure A.4 Model of Critical Framework for Exploring the Aesthetic Dimension of Wearable Art
(Bryant & Hoffman, 1994, p.90)

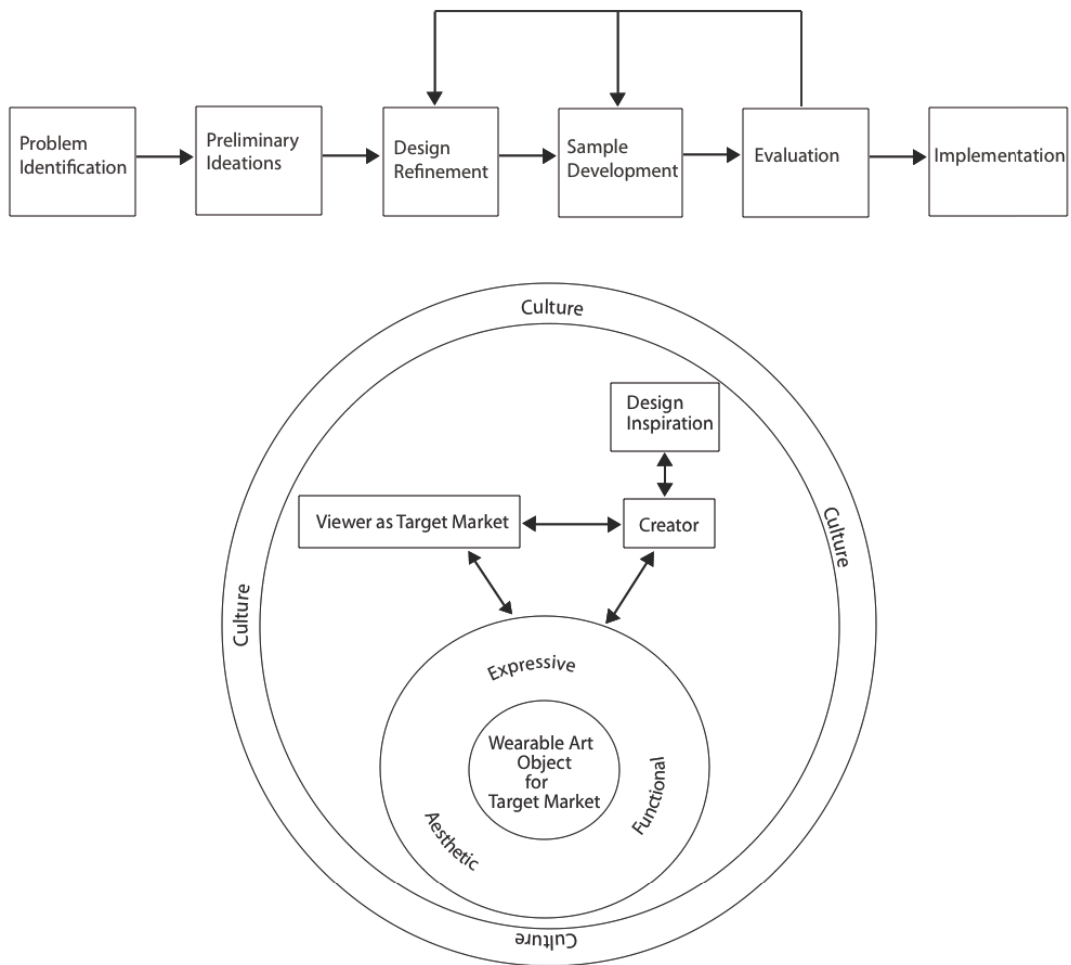


Figure A.5. Design Process Model for Creating Wearable Art for a Specified Target Market

Appendix B: Coding Guide

Instructions: Read through each element on the left. For each section, indicate which of the given elements is present in the image and mark it in the corresponding box on the right (in the Response column). If you feel that a short comment is necessary to clarify your answer, please write the comment in same box that you marked on the right.

Element	Response
<p>Form: For this section, classify the image according to your first impression upon seeing the image.</p>	
<p>Uni-form: The form is perceived as one complete whole. Grouping of similar elements, or one continuous surface pattern or simple structure cause the eye to naturally perceive this as a stable unit.</p>	
<p>Multi-form: The form is perceived as several parts. Dissimilar elements, several surface patterns, large irregular pattern, or contrasting layout, shape, color, etc...cause the eye to naturally several parts before perceiving the whole they create.</p>	

<p><u>Silhouette:</u></p> <p>Flat: Smooth, non-reflective. Does not emphasize body contours. Does not appear to have much interaction with the body.</p> <p>Rounded: May be reflective, emphasizes body contours or directs eye to the 3D nature of the body or body parts (i.e. the curvature of the leg or the contours of the hips)</p> <p>Combination: If the garment displays both of the previous elements, please check this box and give a short explanation. (Example: A dress that emphasizes body contours to the knee, then flares out into a wide, rounded skirt)</p>	
<p><u>Silhouette:</u></p> <p>Closed: Clearly defined boundary between garment edge and surrounding space Hard-edged</p> <p>Open: No hard edge, garment and surrounding space appear to interact. Garment may appear to flow or flutter, with softer contours</p>	

<p><u>Silhouette:</u></p> <p>Planar: Silhouette or interior elements appear flat. Attention is called away from body contours by elements such as a large print or a structured silhouette with more rigid edges that visually flattens the image</p> <p>Depth: Silhouette emphasizes three-dimensional nature of body contours. The garments may contain gathers or folds, with less rigid edges. A small even print may cause added focus on the body contours.</p>	
<p><u>Silhouette Sleeves:</u></p> <p>None: Sleeveless (with or without straps)</p> <p>Short: Ending just above the elbow or higher</p> <p>Long: Ending just below the elbow or lower</p>	
<p><u>Silhouette: Sleeves</u></p> <p>Tight: Fitted to the arm</p> <p>Loose: Large, draped or cape-like</p> <p>Combination: Display both tight (fitted) and looser portions</p>	

<p><u>Silhouette: Neckline</u> High: Anything between a turtleneck and one that comes to just below the collarbone.</p> <p>Mid: Anything that comes to a point above the breasts without revealing cleavage.</p> <p>Low: Anything that shows cleavage (in the middle or to the sides of the chest)</p> <p>Combination: If the garment displays a combination of the previous elements, please check this box and give a short explanation. (Example: asymmetrical neckline)</p>	
<p><u>Silhouette: Hemline</u> Short: Falls above the knee</p> <p>Knee-length: Falls right at the knee</p> <p>Tea-length: Falls between mid-calf and ankle</p> <p>Long: Floor length</p>	
<p><u>Balance:</u> Symmetrical: Equal visual weight created by identical treatment of the right and left sides of the body</p> <p>Asymmetrical: Unequal visual weight created by non-identical treatment of the right and left sides of the body. Size, shape, length, or placement of elements differs from the right to left sides</p>	

<p><u>Surface Structure:</u></p> <p>Simple: Smooth surface appearance or regular repetition of small or large shapes (print) or elements (pleats, pintucks, etc...)</p>	
	<p>Complex: Irregular repetition of large shapes. Combination of several contrasting or competing elements within one structure</p>
<p><u>Color:</u></p> <p>Monochromatic: The garment(s) is (are) all one color or include hues of only one color (Example: The garment displays 2 or 3 shades of gray but no additional color)</p>	
	<p>Limited Palette: The garment(s) display(s) 2 or 3 colors (Remember not to count 2 hues of one color as 2 colors)</p>
	<p>Extensive Palette: The garment(s) display(s) multiple colors</p>
<p><u>Texture:</u></p> <p>Actual: Use of surface irregularity to create an impression of textural difference (For instance, pleated or ruched fabric in adjoining areas). Or use of beading or fur to create texture.</p>	
	<p>Visual: Use of surface printing to give the illusion of texture but not actually creating a physical 3-D relief.</p>

<p><u>Line:</u></p> <p>Actual: Use of printed stripes in fabric and/or piped seams to create a linear effect.</p> <p>Implied: Use of draped folds, pleats, and/or buttons positioned in an arrangement to create a linear effect.</p>	

Appendix C: Invitation Letter Sent to Potential Interview Participants

Date

Name

Dear (Name):

As a graduate student and a professor in the Department of Design and Merchandising at Colorado State University, we invite you to participate in a research study that we are conducting. The purpose of the study is to create a line of wearable art eveningwear for women ages forty to seventy, who are living in Colorado. Your name was provided to us by faculty in the department as someone in the Fort Collins community who wears wearable art clothing.

If you decide to participate in the study, you will meet with Katrina Vogel in a face-to-face interview. The interview questions will be focused on your preferences for eveningwear and wearable art, as well as the expressive value of wearing wearable art. Interviews will be conducted in your home or, if you prefer, at another location of your choosing. You will be asked to select a wearable art ensemble from your own wardrobe to discuss during the interview.

Once the line of wearable art eveningwear has been completed the garments will be put on display. You will be invited to attend the display and judge the garments based upon a set of predetermined criteria. You will be asked to fill out a survey, rating the success of the eveningwear on a scale of one to ten.

If you agree to participate in this study you will be one of five women interviewed for the research. Katrina will call you in the next week to answer any questions you may have and to ascertain your interest in participating in the study. An interview can be scheduled at your convenience, and will last approximately 30 to 45 minutes. In the meantime, if you would like more information about the research please call Katrina Vogel at 303 503-13670, or email her at Katrina.vogel@colostate.edu. You can also contact Mary Littrell via phone at 970 491-5811, or email at mary.littrell@colostate.edu.

If you decide that you would like to participate in this study, be assured that your answers to interview questions will not be shared with anyone else, and any information you share during your involvement will be strictly confidential. Your responses will be anonymous, and the audio-tapes and transcripts of your interview will be assigned a numeric code to maintain confidentiality. Only the researchers will have access to the information you provide, and the key to the numeric codes. All participants will be sent a summary of the collective findings.

Thank you for your consideration of participating in this research, and please do not hesitate to contact the researchers with any questions you may have.

If you have questions about the rights of human research participants, please contact Janell Barker at 970 491-1655 or janell.barker@research.colostate.edu
Sincerely,

Katrina Vogel
Master's Degree Student

Mary A. Littrell, Ph.D
Professor and Chair

Appendix D: Survey

Survey Questions

Erté-Style Wearable Art: Wearable Art Eveningwear Created for a Specified Market

Please rate the garments on each of the following criteria using the scale that appears below each one.

1. You were given a list of the “essential elements”. How successful is the translation of those elements to the wearable art ensembles?

Of limited or no success					Highly successful			
1	2	3	4	5	6	7	8	9

2. How obvious is the overall Erté design inspiration in the wearable art ensembles?

Of limited or no success					Highly successful			
1	2	3	4	5	6	7	8	9

3. How successfully were the “essential elements” translated to fit the target market (see included summary of target market participant responses)?

Of limited or no success					Highly successful			
1	2	3	4	5	6	7	8	9

4. How appealing is the silhouette of the garment?

Of limited or no success					Highly successful			
1	2	3	4	5	6	7	8	9

5. How appealing are the garments when viewed as an ensemble over plain clothing?

Very unappealing					Very Appealing			
1	2	3	4	5	6	7	8	9

6. How appealing are the surface treatments?

Very unappealing							Very Appealing	
1	2	3	4	5	6	7	8	9

7. How appropriate is the amount of surface treatment?

Very unappealing							Very Appealing	
1	2	3	4	5	6	7	8	9

8. How appealing are these garments for potential wear?

Very unappealing							Very Appealing	
1	2	3	4	5	6	7	8	9

9. How appealing are the closures for potential wear?

Very unappealing							Very Appealing	
1	2	3	4	5	6	7	8	9

10. How appealing is the fit for potential wear?

Very unappealing							Very Appealing	
1	2	3	4	5	6	7	8	9

11. Do the surface treatments of the garments lend themselves to being easily wearable?

Not easily wearable						Very easily wearable		
1	2	3	4	5	6	7	8	9

12. How easily could you travel with the garments?

Not easy for travel							Very easy for travel	
1	2	3	4	5	6	7	8	9

Please add any additional comments, if desired: