



## Red Death

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### Design mentor statement

This garment was created in a Junior-level fashion draping course. To introduce students to new technology that is being used in the fashion design industry, fashion sketching in virtual reality was required for this project. Students were encouraged to expand their creativity and sketch their designs in the 3D VR environment, and then conceptualize their sketches through draping. The goal of this project was to think in 3D throughout the entire design process, instead of traditional 2D flat sketching or patternmaking. I support this design because the student demonstrated their creativity in trying the VR sketching, and expanded on their VR sketch with original design construction. The student showed a high level of dedication and improvement throughout the execution of this project. Additionally, this design has high visual impact and quality of construction.

### Statements of Purpose

This dress was an experiment with virtual reality (VR) sketching technology. The purpose was to explore the limits of this technology as well as test if the sketches could be translated into fabric. I chose to theme my sketches around Edgar Allen Poe's *Masque of the Red Death*, as well as historical influences- primarily Elizabethan collars, and Victorian bodice style lines. This is where the name for this dress was derived, *Red Death*.

### Aesthetic Properties, and Visual Impact

The dress from the start was always intended to be red with vertical markings of some kind. I chose a crinkled taffeta in a deep shade of red, and found matching feathers for the collar. The skirt was based on an 1895 walking skirt, with additional fullness at center back, pleated into the waist. The front bodice is princess seamed with a deep, wavy v-shaped neckline that reaches near

the bellybutton. The bodice comes to a point in the front, and laces together straight across in the back with a brighter shade of red ribbon. The collar is a short, standing base of the same taffeta, with feathers stitched between the layers to extend the height up and out from the head.

### Process, technique, and execution

The sketches were made in a virtual reality program. I was able to draw the dress on a 3D form with the program (Figure 1) and saved images which were then translated into pencil flats. I draped my bodice on the dress form, creating my princess panels and refining my neckline. The skirt was pattern drafted. The bodice comprises three layers, lining, structure, and outer fabric. The structure layer had boning added for additional support. The skirt is two layers, outer fabric and lining and sewn to the bodice. The lining layer has gathered tulle sewn about a third of the way down from the waist for volume and support. The skirt lining was flat felled for a clean finish. Stretch mesh netting was added to the center front of the bodice to stabilize the deep neckline. The collar is a wire and buckram base, wrapped in the dress fabric, with feathers sandwiched into the seam along the top.

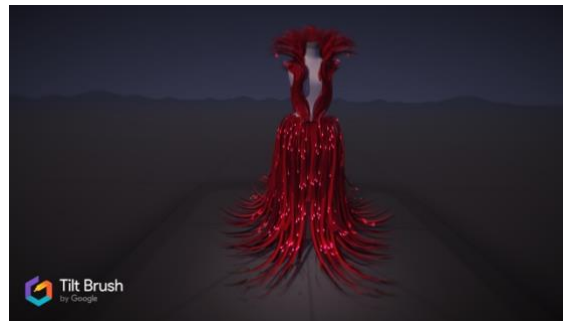


Figure 1- Virtual reality sketch

### Cohesion

The VR program allowed me to sketch my design in a 3D space and see the fit as I worked. This is something I had never experienced before. My sketch was also life sized in the program, and allowed for better understanding of measurements. The shapes of the brushes in the program were translated into the vertical lines in the crinkled taffeta and the spikiness of the feathers in the collar.

Originality and Innovation

The use of VR technology to sketch in a 3D environment was employed to make the initial design of this dress. The limits of the technology led to the material choices of this dress.

