

## Beauty in Two Parts, Part Two: Absence

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### *Design Statement*

In our current society we give up so many pieces of ourselves in order to fit in with what is socially acceptable. Sometimes these violent acts of altering our persons leaves behind traumatic scars. In the journey to fit in to be considered beautiful, do we instead lose ourselves to the void? This piece is altered from a mouflage of a larger-sized garment that leans into the simplistic lines of the wearer's beauty. The pieces that we have removed of ourselves in order to fit into the ideals of society can be seen on the cutting room floor as we move towards to what we think we want. Inspiration for the suturing techniques utilized draw from various pop-culture medias and from medical texts. The sleeves draw inspiration from Escher's Relativity, to think about the journey that we take and how we move through space.

### *Aesthetic Properties and Visual Impact*

This piece has a neutral background with silvers, greys, and blacks; with emphasis being created with red hues and the ecru cording creates a focal point to draw the eye. The neutral base in the center allows the eye to flow past it while searching between the sleeves to symbolize the journey we take. The seam lines with the cording draw the eye down the body to take in what we have done in the name of beauty and acceptance.

### *Methods*

The flat pattern for the mouflage of a plus-size garment was modified to a smaller size through grading the pattern down. Then the seam lines and darts were moved around to adjust to princess seams. The same neckline and garment length were kept as the original mouflage garment. The curved seams on the front and back of the garment were adjusted to one-inch seam allowances. After the fabric pieces were cut, the front sides were sewn to the front center with right sides together at a half-inch seam allowance. The seam allowance was then trimmed down to a quarter of an inch before being pushed forward so that it will be fully encased in the next seam. The top and bottom portion of both seams were then basted at a half-inch seam allowance from the previous seam. The end point of the basting the seam was gradually sloped into the outside of the garment. Another seam is sewn at a half-inch seam allowance sloping at the top and bottom to the taper points. The inside portion of the seams that were basted were then sewn following the taper points. The top and bottom edges of the outside seam were then edge-stitched. The same process was followed for the back side and back pieces. The side seams are sewn later. Buttonholes were then sewn between the edge-stitching and then opened with a seam ripper. Utilizing the Jacquard Textile Color product (hues used were Brown Ochre; Ruby Red; True Red; Burnt Sienna; Navy; and Black) a textile paint was mixed to color match bloodstaining on a sample of the fabric. This was applied in thin layers utilizing a base color, a diluted base with 16% tap water, and a diluted shade of the base with 23% tap water. These layers were painted utilizing different brushes and brush strokes to simulate the spreading of a viscous liquid. A similar technique with different dilutions and color mixes was applied to pieces of the plus-size

mouflage that were cut away to represent the portions taken out to allow for the smaller size dress to be made.

The side and shoulder seams were sewn with a half-inch seam allowance. All seams were finished utilizing a three-thread overlock stitch. The sleeve pieces first sewn together by matching convex and concave curves before the seam was graded down. The sleeve was mounted after adjusting the gathering to give the desired fullness and sewn at a half-inch seam allowance. A lining was sewn into the garment and hemmed. The garment was then placed on a dress form so that the jute cording could be installed utilizing suturing techniques and a tapestry darning needle. Diluted paint base was dry-brushed and rubbed into the points of contact.

#### *Cohesion*

The neutral base allows for the print to not become a distraction from the other design elements that draw the eye first. Rather it blends in and can be taken in leisurely afterwards while looking over the design again.

#### *Design Contribution*

This design brings in cultural references to social issues that are being actively discussed in various spaces. The overall design utilizes a mixture of methods not commonly seen together in one design. The sleeves bring in curved seams with a statement sleeve that opens to the bicep of the wearer. The outer seams utilize a variety of surface design mediums to give emphasis to the design.

### References

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