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Graduate student Samirah Alotaibi of Saudi Arabia with her models

Look by stylists Bailey Ernst and Gage Holbein modeled by Madison McFarland



STUDIO-TO-RUNWAY

Student produced show held at the International Quilt Study Center & Museum



Male look by graduate student and Costa Rican Fulbright Exchange scholar Katherine Rodriguez-Hernandez

On April 20th TMFD students staged a “first” in the great hall of the International Quilt Study Center & Museum. The “off-year” runway show, held in past years in the Sheldon Art Museum’s great hall on city campus, took advantage of the soaring space that serves as the gateway to the IQSCM’s exhibition galleries to give student designers an opportunity to present their latest fashion concepts to an enthusiastic audience in close proximity to the east campus studios where the work was created.

The student-produced show was assigned as a class project in TMFD 413 *Merchandising III: Textiles and Apparel Merchandise Development and Retail Strategies*, taught by Assistant Professor Dr. Jennifer Johnson Jorgensen. The students named the production “Studio-to-Runway”, and organized it around the theme “Metamorphosis”. The class assignment included numerous elements such as a pitch for the project, fundraising, organization of the designers and models, and a social media campaign that was an integral part of the show’s exposure. Special accounts were made on Instagram and Facebook to help promote the show and keep participants in the know. Merchandising emphasis student Emily Pederson

helped to lead the campaign. She created images and graphics designed to attract the attention of viewers through social media outlets such as Facebook, Instagram and Snapchat.

The Little Black Dress competition, first featured in the 2016 Biennial Student Runway Show, returned with a new collection of student-styled dresses. Students in TMFD 314 *Textiles and Apparel Merchandising and Promotion*, taught by Assistant Professor Dr. Shubha Bennur, were grouped in pairs and instructed to create a “pop of color” for their assigned dresses. Six styles were selected from the course project and were displayed on a platform of static models thirty minutes before the show’s start. Audience members were invited to mingle and enjoy food and refreshments as they examined the ensembles.

To give outsiders a special look into the inner workings of the show, a blog was created for the event, which the students plan to use to promote future shows. There readers can find short biographies of the designers and stylists, updates on garment creation, and additional information about the show.

“It was easy to get in contact with the production team,” said TMFD major and Fashion Communications emphasis

student Jineo Saito, one of the designers whose work was on the runway. He felt the communication between the show’s producers and its designers was strong and was a contributing factor to the show’s success.

Saito also attributed part of the show’s success to the intimate setting of the International Quilt Study Center & Museum.

“My friends who attended the show thought it was a cool venue,” said Saito.

Pedersen said the decision to host the show at the IQSCM was decided at the outset so that the production team could build the show for that specific location.

“It was a beautiful space to work with and it made for one amazing fashion

show!” said Pederson. According to Pederson, far more people attended the event than the students had anticipated. Extra seating had to be added the night of the show, and by the time the models hit the runway, it was standing room only.

“The show’s success surprised us,” said Pederson. “The turnout of more than 200 guests was really gratifying. If future classes put as much heart into the production as we did, I definitely expect it will become a much-anticipated event.”

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Report written by Maura Gillan, TMFD major with a communications emphasis.

Photographs by Jon Humiston



Fashion design student Jineo Saito with his models

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NICOLE RUDOLPH

Graduate Student Profile



Q: Tell us a little bit about your background.

Though I was a theatre major in college, I spent the previous nine years working in the museum field. During that time I picked up training in shoemaking, tailoring, and gown making, all with historical methods. This gave me an appreciation and understanding of historic garments like the ones in our TMFD collections. These skills brought me opportunities to work with numerous institutions including Colonial Williamsburg, The Museum of the American Revolution, and other local museums that shared a partial focus on 18th and 19th century fashion trades and dress. For more than a year I worked with a small group of artisans to make exact reproductions of George Washington’s campaign tents, the originals of which still exist today. The rest of my work alternated between running my own business in reproduction clothing and working with educating the public about history.

Q: Where do your main research interests lie and where do you want to take them?

I’m very interested in material culture and in studying objects through the lens of how they were constructed and used. We tend to think of museum objects as static, but through research and reproduction we can bring these pieces back to life. I’d like to

continue working with museums and their collections to preserve and study the past.

Q: As a graduate assistant to Dr. Mary Alice Casto, what opportunities has that association offered you?

I’ve had a chance to work on larger research projects that span multiple universities, looking into advertising trends in the 1920s, as well as working with our own collections. I’ve recently started an updated cataloguing system for our new acquisitions, which is a difficult problem in many museums and historic collections.

Q: You relocated to Lincoln to join our program. What are your impressions of the area and what, if anything, surprised you, that you weren’t expecting?

Though I lived in Virginia prior to moving out to Nebraska, I grew up mostly in the Midwest, so it’s a very familiar feeling in terms of culture. However, I was pleasantly surprised at how rich and extensive the collections at the Quilt Study Center & Museum are. I had the opportunity to research one of the older pieces in the collection last Fall, and was impressed by the variety and quality of related pieces, as well as the facilities set up for storage and research. It’s an invaluable resource for anyone interested in historic textiles of any type.

Q: In your “down” time what interests give you the most satisfaction?

At the moment, most of my free time is spent sewing; mostly for everyday clothing, but I still attend costumed events from time to time and always have a few historic garments in progress for those occasions. Right now I’m working towards an annual costume conference in L.A. where I’ll be teaching classes on early 20th century tailoring techniques. I’m also hoping to spend more time on shoemaking in the near future, but it requires more time and focus than most other projects. While living in Virginia, I was teaching workshops on 18th century shoemaking, and I love that it’s such an unusual practice.

QUILT HOUSE CURATOR

Curator at Quilt House Earns Ph.D.

TMFD alumna Marin Hanson recently earned her Ph.D. from the University of Leicester (U.K.). Working there with adviser Dr. Sandra Dudley, an anthropologist in Leicester's Museum Studies department, Marin researched the mid-2000s "One Hundred Good Wishes Quilt" phenomenon—a practice of making a hybridized American/Chinese quilt to mark and celebrate the adoption of a Chinese child. Her dissertation, "Quilts In Between: The Material Culture of Commemorative Community Patchwork Made for Chinese Adoptees in the U.S.," examined the liminal nature of these quilts, identifying ways in which they acted as connectors and buffers between people, cultures, and ideas. Exploring the cross-cultural nature of quilts has always been a primary research interest for Hanson, beginning with her TMFD Master of Arts thesis project and exhibition

"Reflections of the Exotic East in American Quilts" (2001).

Marin Hanson has been a curator at the International Quilt Study Center & Museum since 2001 and currently serves as its Curator of International Collections. She thanks the Robert & Ardis James Foundation for supporting her doctoral research. ◀

Marin was delighted to be able to attend her graduation ceremony in Leicester with her 5-year-old son, Per. January 2017.



Marin with a young Chinese adoptee and quilt recipient during a public program at Quilt House. November, 2014.



AWARDS ANNOUNCED

Biennial Juried Student Exhibition Award Winners Announced at the Hillestad

The Robert Hillestad Textiles Gallery was the site this spring of the Biennial Juried Student Exhibition, and Mary Mitchell Fashion Excellence Award winners were presented with cash prizes at the exhibition's closing reception on May 5. The award recipients were Alison Cloet of Sutton, Nebraska, Best of Show; Agustin Torres of Grand Island, Award of Distinction; Sarah Woodman of Nebraska City, Award of Distinction; Olivia Steen of Minden, Honorable Mention; and graduate student Samirah Alotaibi of Taif, Saudi Arabia, Honorable Mention. A total of \$1500. in prizes helps these students to underwrite expenses associated with the studio courses in which their works were incubated and produced or to support other educational endeavors at their discretion.

All undergraduate and graduate students majoring in TMFD, regardless of emphasis area, were eligible to submit work for the jurors' consideration. The external panel included Allie Luedtke,

co-owner of Crafthouse Modern Fabric & Yarn in Williamsburg Village and a 2006 TMFD design alumna, and Megan Ehrke, owner and buyer of Select Style boutique in the Union College district. The jurors' rigorous selection process aimed to spotlight some of the most successful studio creations by current students.

Work featured in the exhibition included projects produced as coursework in TMFD 145 *Color Studio: Theory and Practice*; TMFD 146 *Visualization Studio*; TMFD 216 *Flat Pattern*; TMFD 312 *Product Development III: Fashion Analysis and Presentation*; TMFD 403/803 *Draping*; TMFD 425/825 *Advanced Design for Printed Textiles*; and TMFD 471 *Experimental Design*. The design work, ranging from haute couture to daywear to wall art and home furnishings, was technically sound and aesthetically accomplished, and overall the collection served as a barometer of sorts for trends and styles influencing textile and fashion students today. ◀



Feeling Trapped by Olivia Steen



Stepped Gable Dress by Alison Cloet



Graphic Hearts Print (wall projection) by Augustin Torres, Award of Distinction; Origami Inspired Dress (left foreground) by Makenzie Lesiak; Blossoming (left background) by graduate student Katie Francisco



You Are What You Wear (detail view of the back) by Samirah Alotaibi



Scarlett and Cream by Sarah Woodman

CAPSULE REPORT

Joint TMFD-HRTM India Study Tour

TMFD'S first study tour to India took place between December 23, 2016 and January 7, 2017 and was an unqualified success. Joining forces with the Hospitality, Restaurant and Tourism Management (HRTM) program from the college's Department of Nutrition and Health Sciences, TMFD faculty and students experienced what for some of them will be a once-in-a-lifetime immersion in the vibrant social whirl and the rich cultural heritage that define contemporary India. From the heights of the famous Amber Fort to the stunning grandeur of the Taj Mahal to the frenetic street life of every Indian city and town they visited, study tour participants were afforded an up-close look at the world's second most populous country and one of its fastest developing economies.

The tour was led by TMFD faculty member Dr. Shubha Bennur and HRTM faculty member Dipra Jha, both of whom, having grown up and been educated in India, know their homeland intimately. Having previously led HRTM students to India, Jha took the lead in putting together the trip's itinerary and in securing the expert guidance and services of Nature Safari Ltd., a tour operations consolidator that managed all of the internal details and bookings, and provided the expert round-the-clock guide services of the tireless Mr. Manjeet Sharma, who quickly endeared himself to the entire study tour group. TMFD department chair Michael James and assistant professor of practice Katy Polston also co-led the tour, as did Jon Kerrigan, Education Abroad and Global Engagement Coordinator for the Institute of Agriculture and Natural Resources. Altogether, fourteen CEHS undergraduates, four faculty and one staff member shared two weeks of not-soon-to-be-forgotten experiences.

The trip began in Ahmedabad with a warm Christmas Eve welcome that included a white-bearded "Santa Claus" in the Hyatt Regency hotel's lobby for the group's arrival. Located in the state of Gujarat in western India, Ahmedabad is famous for textiles and tourism. Most of its population is vegetarian, and Gujarat is one of India's five "dry" states, so alcoholic beverages are not among the offerings at its hotels and restaurants. In Ahmedabad the group visited the world famous Calico Museum of Textiles, and TMFD faculty and students enjoyed a half-day visit to the manufacturing campus of Arvind Ltd., the world's second-largest denim fabric producer. Other sites included the Mahatma Gandhi ashram, the Hutheesing Jain Temple, the Jama Masjid (or "Friday Mosque"), and the Adalaj Stepwell.

The group's next destination was Varanasi, one of the world's oldest continuously inhabited cities. Located in the state of Uttar Pradesh and known as the "City of Light", Varanasi is revered



Dr. Shubha Bennur with HRTM major Madina McManus in Mughal

as the holiest of the Hindu religion's seven sacred cities. Situated on the banks of the Ganges, Varanasi's riverside is lined with ancient temples and its famous stepped "ghats". Varanasi has been a center of silk manufacture for many centuries and tour participants visited several silk weaving studios, including artisanal weavers' homes in nearby Sarai Mohana, about five miles outside the city. The group's tour bus carefully inched its way through the village's narrow unpaved lanes, attracting curious stares from residents old and young alike.

The study tour participants returned to Rajasthan to ring in the New Year in Jaipur, a city famous for its palaces and its Amber Fort. Known as the Pink City, Jaipur is distinguished by its unique architecture and an urban layout that epitomizes refined 18th century city planning strategies. Famous for block printing, jewelry and crafts, it's a tourist's shopping mecca, and offered the group numerous opportunities to find just the right souvenir. On New Year's Day the group was treated to an in-depth tour of the "uber" luxury Oberoi Rajvilas Hotel and Resort, set on thirty-two immaculately groomed acres in the heart of Jaipur, and to a multi-course lunch of refined Indian cuisine introduced by one of its chefs and served by its expert staff. An elephant ride up to the Amber Fort a few miles outside Jaipur, and a tour of that magnificent UNESCO World Heritage Site, filled out the Jaipur portion of the trip, one that could have easily extended another several days at least.

No first visit to India would be complete without a stop in Agra, home to the Taj Mahal, one of the Seven Wonders of the World. Agra is India's number one tourist destination and, like Varanasi, is located in Uttar Pradesh. Famous for marble and stone carving, it was long a seat of Mughal power and experienced its golden age during the successive reigns of these emperors, including Shah Jahan, whose grief led to the Taj Mahal's creation. Thousands of holiday tourists had descended on Agra, and the queues to enter the Taj Mahal's walled enclosure would have discouraged the TMFD and HRTM group had Nature Safari Ltd. not arranged ahead for go-to-the-head-of-the-line "VIP" admissions. (Thank you Sharad and Manjeet!)

The joint study tour wrapped up its two weeks of discovery

in Delhi – India's capital and the seat of its federal government. A diverse and cosmopolitan city of 18 million people, it's a sprawling and interconnected network of urban neighborhoods and enclaves bordered by high walls and ringed by crowded modern expressways. Extremes of wealth and poverty are evident everywhere in India, no place more so than in Delhi, a city as crowded, noisy, polluted and exhausting as any of the world's global crossroads. The group visited the Jama Masjid mosque in Delhi's Old City, and the Qutab Minar, another World Heritage Site and mosque complex. Delhi is a "shop 'til you drop" city and both an immense modern shopping mall and "Dilli Haat", an open-air market featuring crafts and artisans from all over India, were on the group's agenda. The Delhi portion of the trip concluded with a tour and lunch at the Leela Palace Hotel, one of that Indian hotel chain's premiere properties, located close to New Delhi's Diplomatic Enclave. Learning more about the hospitality industry was a special "perk" of the trip for the TMFD contingent, and for the HRTM students and faculty, the blending of textiles and tourism provided a unique experience of hedonic harmonization.



TMFD-HRTM Joint India study tour group at the Red Fort in Agra



Study tour participants dressed in saris for the New Year's Eve celebration at the Marriott Jaipur

A feast for all of the senses, India proved itself to be as endlessly intriguing as it is fast-paced and dynamic. For all the tour participants it served as an open and living textbook of historical, cultural, sociological and professional case studies, enriching their disciplinary understandings and experiences in ways that were unexpected and sometimes profound. Textile science student Larissa Morehead summarized the take-aways of many of the tour's participants when she said "I never could have prepared myself for the invaluable knowledge and vibrant culture that I found in India. The industry visits allowed me to apply what I've learned in TMFD and in my chemistry courses to the real-world. In addition to the educational aspects, I gained a great deal of global perspective and a better understanding of the Indian way of life. It will stay with me for a very long time."

TMFD thanks professors Bennur and Jha for showing its faculty and students the "best of India", and looks forward to its next joint study tour there in December-January 2019-2020. Whether your first trip or a return trip, mark your calendars now! (See back cover for upcoming TMFD Study Tours.)



TMFD faculty member Katy Polston (left) and TMFD majors Bailey Ernst, Larissa Morehead, Eryn Larsen and Naomi Snyder listen to Arvind Mills' General Operations Manager during the tour of Arvind's manufacturing campus. Samples of the mill's denim are in the foreground. Arvind is the 2nd largest denim producer in the world.



The Taj Mahal is one of the world's greatest tourist attractions, with thousands visiting every day.



TMFD major Larissa Morehead with new friends at Ahmedabad

SCHOLARSHIPS

Lincoln Quilters Guild Awards Scholarships to TMFD Graduate Students

This Spring the Lincoln Quilters Guild (LQG) awarded two \$1,000 scholarships to TMFD graduate students Molly McPherson and Jamie Swartz for quilt-related research projects.

McPherson completed her M.A. degree in TMFD and is currently a Ph. D. candidate whose area of focus is historic costume. Her anticipated graduation date is May 2019.

Swartz is pursuing a Master of Arts degree with a textile history/quilt studies specialization. He expects to graduate in December 2017.

Both graduate students will present the outcomes of their research projects to the Lincoln Quilters Guild members within a year, as part of the terms of their scholarships. Speaking on behalf of the LQG, scholarship committee members Sheila Green, Pat Hackley and Bonnie Moses underscored how pleased the LQG is to provide financial



Molly McPherson (l.) and Jamie Swartz (r.)

Photograph by Sheila Green

support to graduate students as they pursue their educational endeavors, and to contribute to advancing the study of quilts and related textile objects. TMFD appreciates this expression of confidence in our students and congratulates the award recipients on their achievement! ◀

UCARE IMPACTS TMFD

TMFD Cares About Undergraduate Creative Activities & Research Experience (UCARE)

Nebraska's UCARE program (Undergraduate Creative Activities and Research Experience) has impacted TMFD faculty and student collaborations since its inception. Over the years dozens of TMFD undergraduates have explored a diverse range of creative and research projects under the supervision of faculty advisors. The students are paid for the time they invest in their projects and are given the opportunity to pursue a second UCARE year working independently on a research or creative activity that they develop themselves. Drs. Sandra Starkey and Andrew Zimbroff are currently involved in UCARE collaborations with three TMFD majors.

Andrew Zimbroff is working with Jaclyn Tejeda and together they are studying manufacturing practices and costs for small scale textile entrepreneurs. Major textile and apparel companies have most of their manufacturing done overseas, and this can be difficult and prohibitively costly for small apparel businesses. They face significant challenges in regard to inventory and cash flow, as well as product lead time. Tejeda is conducting research on small-scale manufacturing that will allow her to eventually construct a model that textile entrepreneurs might use to estimate small-scale manufacturing costs. This developing model is backed up with experimental data that Tejeda has collected by constructing 15 pairs of kids' jeans while timing steps to estimate costs.

Korinne Zimmerman has been working with Sandra Starkey on a UCARE project that utilizes observational research and body scanning technology to aid in the design of women's plus-size denim products. Zimmerman is zeroing in on patch pocket placement in particular, a garment feature that impacts both visual appeal and wearer comfort. The precise measurements and the realistic avatars obtained from TMFD's Size Stream body scanner contribute to a user-centered design approach. The project solicits feedback from plus-size women interested in better denim fit that doesn't compromise the garment's visual appeal.

A third TMFD undergraduate, Riley Naughton, is also working with Dr. Starkey through the UCARE program. Naughton is using the body scanning technology to evaluate study subjects' body contours. The objective is to develop uniform designs that will offer color guard participants a greater range of motion.

Projects like these bridge the divide between the conceptual and the hands-on, and offer TMFD's UCARE participants opportunities to apply their passion for textiles and apparel to real-world challenges, searching for solutions that improve both the producer's profit margins and the consumer's product satisfaction. ◀



Korinne Zimmerman calculating precise measurements using Size Stream software.



Jaclyn Tejeda collecting data as TMFD designer Olivia Steen stitches garment pieces.



Dr. Sandra Starkey and design students using the Size Stream Body Scanner.

RETIREMENT

TMFD Staff Associate Sharon Reeder retires after 28 years in TMFD

Faculty, emeriti, students and CEHS colleagues stopped by the department office on May 15 to bid farewell and offer best wishes to TMFD's longtime staff associate Sharon Reeder on the occasion of her retirement. Sharon came to the department in 1989 and through the years of her employment has offered scores of students, faculty and visitors her welcome, guidance and support services.

Sharon is a graduate of Kearney State College (now the University of Nebraska-Kearney) from which she received her Bachelor of Arts degree, and the Assemblies of God Theological Seminary in Springfield, Missouri, that awarded her a Master of Arts degree. In her role as TMFD's staff associate she served in numerous capacities that helped to keep the department working on an even keel. Sharon acted as liaison with the CEHS Advising Center, and she worked closely with the department chair on class scheduling and enrollment management, provided faculty with course preparation support, and helped to keep both graduate and undergraduate students abreast of deadlines, requirements and



TMFD Staff Associate Sharon Reeder

Photograph by Greg Nathan, UCOMM

policy issues and changes.

Sharon's loyalty and dedication to the department is deeply appreciated and she will be sorely missed. A search is currently underway to identify a new staff assistant whose onboarding will take place before the start of the next academic year.

All of the TMFD community wish Sharon much joy and satisfaction in this next phase of her life's journey! ◀

SUMMER EXHIBIT

Alexander Girard & Textile Design at Mid-Century is Hillestad Gallery's summer exhibition

The exhibition “Alexander Girard and Textile Design at Mid-Century” opens in the Robert Hillestad Gallery on May 22, 2017 and continues through September 1. The exhibition features Girard’s designs from the department’s historic textiles collection alongside fashion of the period, to examine how trends in textile pattern, color and fiber were connected across multiple design fields and served as expressions of modernity.

Textile design in the Postwar era was eclectic and robust, buoyed by rapid economic growth, technological advances, and optimistic consumers. Alexander Girard was an architect, designer and head of the textile division at Herman Miller



Alexander Girard

Photograph from *Modernism Weekly* (modernismweekly.com)



Furniture from 1952 to 1973. His ‘new’ applications of pattern and color in textile design supported the postwar consumers’ motivation to demonstrate both ‘good’ taste and modernity in dress and décor.¹

The Herman Miller Company and its close competitor Knoll Associates used various mechanisms, including showrooms, exhibitions, magazine editorials and features, to educate an informed consumer able to make correct choices.² Girard’s textile designs, his homes in Grosse Pointe, Michigan and Santa Fe, New Mexico, and his extensive collection of folk art were often the focus of these marketing outputs. As a result, Girard, in company with other design luminaries such as Charles Eames, George Nelson, and Eero Saarinen, became part of the discourse surrounding the skillful expression of modernity through one’s living and work spaces.

Girard, unsurprisingly, brought “an architectural approach” to his textiles, preferring the use of stylized patterns, geometric shapes and stripes and lines in bold and unique color combinations. He believed that “realism in printed fabrics should be avoided, [since] draped fabrics naturally distort any pattern.”³ Girard’s philosophy echoes the thinking of many Postwar designers for whom the proper interaction of the functional and decorative aspects was essential to a ‘modern’ interior. In addition, he and his contemporaries believed that textile design (in fact, all designed products) should effectively support the “necessity for freedom of the individual family...to express its personality.”⁴ In other words, textile choices were of the utmost importance in communicating and displaying a modern and individual identity.

The wall hangings featured in this exhibition demonstrate Girard’s commitment to this philosophy of the interior, even in a work space. Named *Environmental Enrichment Panels*, the department’s collection was initially purchased to decorate the new quarters of what was then Textiles, Clothing and Design when the present Home Economics building opened in 1974. These hangings were first designed for Herman Miller’s Action



Background: *Tootstripe* by Alexander Girard, wool, 1965.

Foreground: Two shifts by the Swedish label Almedahl, ca. 1965. TMFD Historic Costume Collection.

Office 2 (AO2) line in 1971. The AO2 was conceived to provide office spaces greater flexibility through their furnishings. Girard saw the available “bland” surfaces that emerged from the modularity of the interior design as an opportunity to express individuality and mood; to make a “design statement.”⁵

Textiles designed for apparel were also an expression of modernity in this period. In fact, the association of modernity and ‘good’ taste with the new textile patterns and fibers was a consistent feature in fashion magazines throughout the Postwar era. These ‘modern’ patterns and colors for apparel demonstrate the same emphasis on stylized and geometric shapes and bold color combinations found in Girard’s work. In fact, fashion and interior textiles were sometimes featured together in advertising and promotional materials. The example from *Vogue Magazine*’s February 15, 1956 issue, in which the bench ‘wears’ an Alexander Girard for Herman Miller fabric as a fashion accessory, demonstrates this symbiotic relationship.⁶

A half century later, the allure of simple geometries and dynamic color accents continues to influence American culture and personal design sensibilities. The popularity of AMC’s award winning series *Madmen* attests to the enduring interest in the visual style of the era, and the sophistication and sleek elegance to which the ethos of designers like Alexander Girard contributed.

The Robert Hillestad Textiles Gallery hosts a diverse array of exhibitions throughout the year, including shows of graduate and undergraduate student work and exhibitions drawn from the department’s historic costume and historic textiles collections, numbering over 5000 objects. The gallery is located on the second floor of the Home Economics Building on east campus, on North 35th Street, part of the East Campus Loop (map at go.unl.edu/j5v). Hours are 8:30 a.m. to 4:00 p.m., Monday through Friday, and by appointment. Admission is always free. Visitors may park in available visitor slots near the Home Economics building or in metered stalls located in the Nebraska East Union lot. For additional information, go to the gallery’s website at textilegallery.unl.edu.



Photograph by Karen Radkai for *Vogue Magazine*, February 1956.



Alexander Girard wall hanging, black and white couple, 1972; screenprint on linen. TMFD Historic Textiles Collection.

1. Lesley Jackson, *20th Century Pattern Design: Textile and Wallpaper Pioneers* (New York: Princeton Architectural Press, 2011), 95-96; 109; 114-115.
2. Margaret Maile Petty, “Attitudes Towards Modern Living: The Mid-century Showrooms of Herman Miller and Knoll Associates,” *Journal of Design History* 29 (2016): 180-199.
3. Ruth Wagner, “Style is Geometric: His Fabrics Proclaim Architectural Design,” *The Washington Post*, August 30, 1963, C2.
4. Eleanor Kluck and Henry Kluck, “The Printed Fabric,” *Everyday Art Quarterly*, Summer 1949, 6-10.
5. Leslie Pina, *Alexander Girard Designs for Herman Miller*, (Atglen, Pennsylvania: A Schiffer Design Book, 2002), 142-143.
6. “Fashion: Beige News-In New Golden Settings,” *Vogue*, February 15, 1956, 78-79.

SPRING / SUMMER UPDATE 2017

Textiles, Merchandising
& Fashion Design



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TMFD Study Tours

Mark your calendars and start planning now for upcoming TMFD Study Tours!

Here is the tentative schedule:

JUNE 4–11, 2017: New York City

SPRING 2018: China and South Korea
(departure in May, beginning of
summer sessions)

SPRING 2019: Europe—Amsterdam,
the Netherlands; Antwerp, Belgium;
and Berlin, Germany (departure in May,
beginning of summer sessions)

DECEMBER 2019–JANUARY 2020:
India (departure before the holidays)

SPRING 2020: New York City
(departure in May or early June)