The Multifaceted Production of a Fashion Show

Jessica Lovelace
Spring 2003

Patti Fischer
Apparel, Merchandising, and Interior Design

Honors Thesis
*************************
PASS WITH DISTINCTION
TO THE UNIVERSITY HONORS COLLEGE:

As faculty advisor for Jessica Lopez

I have read this paper and find it satisfactory.

[Signature]

Faculty Advisor

Feb 17, 2002

Date
# Table of Contents

## Body of Text

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1</td>
</tr>
<tr>
<td>Research Process</td>
<td>2</td>
</tr>
<tr>
<td>Design and Product Development Process</td>
<td>5</td>
</tr>
<tr>
<td>Model Selection</td>
<td>9</td>
</tr>
<tr>
<td>Technical Production</td>
<td>12</td>
</tr>
<tr>
<td>Publicity and Print Media</td>
<td>16</td>
</tr>
<tr>
<td>Financial</td>
<td>17</td>
</tr>
<tr>
<td>Reflections and Findings</td>
<td>18</td>
</tr>
<tr>
<td>Conclusion</td>
<td>21</td>
</tr>
</tbody>
</table>

## References

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Childhood Designs</td>
<td>23</td>
</tr>
<tr>
<td>B. Soundtrack</td>
<td>24</td>
</tr>
<tr>
<td>C. Invitation and Business Card</td>
<td>25</td>
</tr>
<tr>
<td>D. Flyer</td>
<td>27</td>
</tr>
<tr>
<td>E. Program</td>
<td>28</td>
</tr>
<tr>
<td>F. Newspaper Article and Review</td>
<td>32</td>
</tr>
<tr>
<td>G. Financial Table</td>
<td>34</td>
</tr>
<tr>
<td>H. Dress Photograph</td>
<td>35</td>
</tr>
<tr>
<td>I. Dress Photograph</td>
<td>36</td>
</tr>
</tbody>
</table>
Introduction:

What is involved in producing a fashion show? Swanson and Everett say that a fashion show is a theatrical production that includes music, lighting, a stage and a script, as well as the clothing and is intended to be a live performance (2000, p. 437). Since coming to Washington State University, I have designed clothing for two of the Mom’s Weekend Fashion Shows. However, in both experiences, I was only involved in the design and production of a few outfits and I wanted to do more. Producing my own fashion show would give me an opportunity to be involved in every aspect of the process and to synthesize all that I have learned at WSU. It would help me understand all the multiple tasks involved in a show, and how to work with people from a variety of disciplines to make it successful. Originally, I had not intended to produce the show as my Honors Thesis project, but was delighted to discover that it would qualify. I hope doing this show as part of my honors project can help broaden the scope of accepted and respected study in the Honors College. Obviously my work is not the traditional research thesis. However, I strongly believe that the creative arts are as important for the health of the community and society as is the advancement of scientific knowledge. Both are necessary.

The primary motivating factor was my desire to prove myself. Until a few years ago, I had not realized I wanted to be a clothing designer, yet I have been doing it since I was seven or eight years old (Appendix A). I made lots of things, ranging from a Halloween costume for my brother when I was nine, to a full renaissance costume, including corsets and a velvet overskirt when I was 15. By the time I reached Washington State University I had realized my love and talent for designing. Once here at WSU, I jumped into enormous projects. My freshman year, I single handedly costumed a play for the Theatre Arts department. The following year I was the
assistant costume designer for the Theatre department’s production of A Midsummer Night’s Dream. These experiences were wonderful and challenging, and yet I found many people did not consider design a valid course of study. I wanted to prove that this process has value. This project also appealed to me because nothing like it had ever been done before. I would be the first undergraduate to ever produce such a large solo show, as well as the first honors student to ever produce a show for their thesis requirement. In the context of my academic department, I hoped my work would help push the boundaries of student experimentation and motivate other students to do the same.

Research Process:

There are several different types of fashion shows each with its own purpose. There is the haute couture show that is the most elaborate, expensive type of show, usually done by elite designers and closely related to a theatre production. Next there is the traditional formal runway show, with the models parading down a runway. This type of show is what most people think of when referring to a fashion show. There are also theatrical elements to this type of show, but not to the extreme of a production show. There are also several types of informal shows, which are more casual events. There are no production elements included in these types of shows. Lastly, there are market level shows such as trade shows, retail shows, and press shows. These are produced as informative shows for those working in the fashion industry. (Swanson and Everett 2000)

I chose to present my fashions in a formal runway format. This is the most common way that haute couture designers present their art, which is what I was intending to do. While it is a traditional model, the production elements of the setting are readily adaptable for any theatrical element and are the most versatile (Swanson and Everett, 2000, p. 443).
This type of show utilizes the runway to "bring" the garments to the audience. The shape of the runway may vary; however, the audience is almost always surrounding each edge of the stage, allowing for close up views of the garments. A runway show usually lasts 30 minutes to an hour, depending on the number of garments and the arrangement of models who can walk in groups, pairs, or sequentially in a parade style. The most notable aspect of a runway show is the finale. During this time it is common for all of the models to come out on the runway together and acknowledge the designer of the line. Other aspects of a runway show include a theme, a performance location, and several other production elements. (Swanson and Everett, 2000, p. 443-444)

There is much more to the production elements of a fashion show than most people would imagine, myself included. It goes far beyond playing dress up in front of people. There is the design aspect, which includes cognitively creating the clothing, designing the clothing, garment construction, fittings, more sewing, and finishing details. The technical aspects of a show include lighting design, soundtrack creation, stage construction, etc. Then there is the promotion of the show including advertising, creating invitations, programs, business cards and other such "print media". The financial aspects of the production comprise an entire category of its own.

In most productions, there is a fashion director/production coordinator whose responsibility is to coordinate the efforts of each of his or her staff members. These usual include a model coordinator, a merchandise coordinator, a stage manager, and a publicity and advertising coordinator (Swanson and Everett, 2000, p.446). Furthermore, each one of the subdivision managers has their own staff working for them. This does not even include the designer and his or her staff of seamstress, pattern makers, etc. Altogether there may be hundreds of
individuals involved in the production of a fashion show. As a designer, producing a show is quite out of the ordinary of my job description. However, along with about ten of my closest friends and family, and one assistant, I approached the endeavor.

My process first began with the idea, an idea that took root and grew in my driving, competitive nature. During the spring of 2000, my sophomore year, a fellow design student showcased his work through a small solo show. A solo show is one in which a single designer presents his or her entire line as opposed to a collective show such as the ITAA (International Textile and Apparel Association) sponsored Mom’s Weekend Fashion Show. This student and his show were my initial inspiration, but I wanted to do even more. I envisioned a professional show like you would see on a New York runway.

This desire, I soon realized, was unique throughout my department. When I discussed my plan with the AMID staff, the majority of them greeted me with skepticism. Students told me I was crazy. However, the more obstacles I confronted, the more determined I became.

Once I had the idea, I was antsy to do something with it. I was excited and wanted to move forward with my project. The first step was to pick a date. "Determining the day, date, and time of fashion show as well as confirming the length of the performance are timing elements necessary in show preparation. It is of great importance for a show coordinator to plan shows so that they will not conflict with other events in the store or the community. Conflict will diminish the intended audience" (Swanson and Everett, 2000, p. 448). I knew I needed to do my show in the fall of my senior year to avoid competing with the Mom’s Weekend show. I also needed a date near the end of the semester so that I would have the majority of the semester to work on the project. I chose Saturday, December 7th because it was after Thanksgiving break and right before dead week. I was hoping that there would not be much else going on. After
picking the date, the next step was to book the perfect location. I wandered campus looking for the perfect place to introduce myself to the industry. I decided the atrium area of Lighty Hall would be unique and give my production the artsy, twisted effect of warehouse shows in New York.

The last step I completed that spring was to find an assistant. While I was unaware of the true workload that I was about to take on, I still knew that it was a large project and that I would need some help. At the time, Lindsay Zowada was also a sophomore in the AMID department. As a Merchandising major she could help me with the areas of producing a show that I was not as knowledgeable about. She agreed to help me with my endeavor through independent study credit.

**Design and Product Development Process:**

After I had established the time and location of my show, I tucked the project away until the following spring. Towards the end of my junior year, I became engaged with determining a theme for the show so that I could start designing the garments. In the fashion industry, most shows have a unifying theme. This is primarily done to coordinate all aspects of the production and relate the nature of the show to the audience (Everett and Swanson, 1993, p.45). I wanted a theme that would allow me the freedom to design a wide variety of garments and style lines and use a diverse selection of fabrics and techniques. When trying to break into the fashion industry, a green designer does not want to be labeled as only able to create one thing. Being versatile is incredibly important, as well as a lot more fun than designing twenty-five gym outfits or twenty-five dresses. I needed a theme that could incorporate everything from denim and cargo shorts to silk and strapless evening gowns. I played around with several ideas though nothing would satisfy all of my personal requirements. So, with the advice of my advisor, Patti Fischer, I
decided to begin designing without a preplanned theme. Eventually we named the show *An Eclectic Rendezvous* to emphasize the variety of styles and fabrics used in the show.

There are many sources of inspiration that designers use. "This could include studying pictures of design ideas from fashion trend sources, collecting swatches of interesting fabric textures and trims, developing some innovative design details, conducting research about a historic period or another culture, or searching the market place for a "lightening bolt" idea" (Burns and Bryant, 1997, p.155). The creative process is unique for each person. Some designers use their ability to portray a certain look, such as casual versus corporate. Others design to evoke a certain emotional quality in their work; they may want a piece of clothing to be romantic, or sexy, or confident. And yet others look to urban or rural influences and design sleek, understated looks or flowy, flowery prints. Some designers may take their inspiration from nature (Cho, 2001). Personally, I prefer to first shop for fabric and then use my purchases as inspiration for my designs. I am capable of working without previously acquiring fabric; however, I find it much more satisfying to design according to yardage. "There are advantages to developing the design idea by draping... Seeing the design develop, sensing the drape of the fabric, molding the fabric into a three-dimensional shape, and evolving the design during the process brings a great deal of creativity to the design process" (Burns and Bryant, 1997, p. 167). If you can feel a piece of fabric and see the way it moves, you can get to know its qualities. Then you can design a beautiful garment that truly responds to its canvas. Since this is my preferred method of designing I began shopping for fabric during the spring of my junior year. During the first trip I only bought a few things which were mostly fashion fabrics to give me a creative starting point. From there, I continued to shop throughout the summer and fall as I progressed through the production.
After I had made my first fabric choices, I was able to begin the technical creation of my ideas. This process began with recording basic measurements. For each model, I chose a dress form with corresponding breast, waist, and hip measurements. I then used muslin, an inexpensive unbleached cotton fabric similar to broadcloth, to drape my design.

Draping is a very tedious practice, but certainly my preference when constructing a garment. I find it satisfying to play with my design hands on. Draping is a process of manipulation. The beauty of this process is that you use the natural weight and grain of the fabric to motivate your design. "The design is developed by cutting into the fabric, molding the fabric to the desired shape, and then pinning the fabric in place" (Burns and Bryant, 1997, p. 182). Once you have successfully created the shape of your garment you mark all of the key areas on the fabric (Crawford, 2000). These include such things as the waistline, bustpoint, darts, etc. Once this is done, you then unpin the muslin from the dress form. When laid out, the pieces of fabric produce the outline of a pattern from the markings. These shapes are traced onto paper, and then the pattern is perfected through the use of a ruler and fashion curve. Final markings are also placed on the pattern, such as grain lines, notches, buttonholes, seam allowances, etc (Burns and Bryant, 1997, p. 181-182). I then use this pattern to create a mock, partially constructed garment sewn in muslin. After I have made the original pattern and sewn together a makeshift example of it, I have to fit it on the model that will be wearing the design. I do this before I sew the garment in the fashion fabric. The main reason for first producing a muslin copy is that you do not want to waste time or money on mistakes. Muslin costs about $1.00 to $2.00 a yard while fashion fabric ranges from $5.00 to $45.00 a yard. Fittings are necessary.

The process of fitting the muslin on the model must be completed with precise attention. It is important to make sure that the garment fits the body in all areas. For example, when
making a pair of pants, it is important that they sit at the right place on the waist. There cannot be any bulges and the fabric should not be too tight. The crotch seam needs to be loose enough that the model has proper movement, but you do not want it so loose that it sags or folds in the front or at the back of the buttocks. The garment needs to fit appropriately over her thighs and knees so that there is no obstruction to movement. The length also needs to be measured on the body.

During the fitting, if an area of the garment does not fit right, it is either pinned into place or measurements are taken if it needs to be let out. Usually during the first fitting the garment is too big rather than too small. When sewing the muslin a little extra room is always added on to the model’s measurements. Because it is much easier to take out extra fabric than it is to add on fabric.

Once the garment has the correct fit, it is ready to be constructed with the fashion fabric. Every designer has his or her own method for doing this. Personally, I prefer to deconstruct the fitted muslin garment. I basically use a seam ripper to completely take the garment apart. I then lay each piece of the original pattern out and use the pinnings and markings from the fitting to create the alterations needed for the final pattern. Once the new pattern pieces are completed they are used to cut the fashion fabric.

I had two seamstresses other than myself working to construct all of the garments for this show. One of them was my mother, the other a family friend. I would send home the completed patterns with their corresponding fabric. I would relay the construction details to my mother and the two of them would sew the garments, except for the finishing details like trims and hems that needed to be done after final fittings. The finishing details were the last construction step to be completed the week before the show.
My mother came to Pullman a week before the show. We set up two sewing machines in my room, and essentially turned it into a studio. My second seamstress came down two days before the show, and the two of them worked on completing all the re-fittings, hems, trim and details. This was an enormous job, since there were last minute model changes. The day of the show they set up three sewing machines in the backstage area, and continued to work. A few items were not completed until just a few minutes before they went on stage.

**Model Selection**

The next major part of a show is choosing the models. “They must be able to effectively promote the image of the clothing to the audience in a believable manner, and are very important to the image and success of the fashion show” (Everett and Swanson, 1993, p.101). There is certainly more to it than just picking a pretty girl. I look for several attributes in women when choosing those I want to represent my clothing. Body type, skin color, stage presence and previous experience are the most important considerations.

Many people believe that designers support anorexic looking women because they like the image. This could not be more untrue. Basically, women who have a low ratio in their proportions, breast, waist, and hip measurements, are the easiest to work with. Womanly curves add time and money to a designer’s process (Everett and Swanson, 1993, p. 101). For example, large breasts require more fabric and extra time in fittings to arrange darts or princess seams around them. This fact drives me to search for girls without a pelvic tilt, round thighs, or large breasts. Designing for a specific body type also makes things more difficult if, for some reason, I have to change models.

When it comes to skin and hair color, I look for women who tend to be plain. Exotic features are not as versatile. Caucasian women with yellow undertones are my first choice.
They have the most versatile skin, so they complement the widest variety of fabric color. Pink undertones become too rosy and do not balance with a variety of fabrics; the same goes for olive skin. Hair is much more trivial. I do try to have about the same number of brunettes and blondes because I do not want to have one constant running through the show. This also gives me more room to play with what outfits will go with what girl considering each has at least one garment change during the show.

The most important quality in a model is her ability to perform onstage. "The success or failure of months of fashion show preparation can depend upon the performance of the models" (Everett and Swanson, 1993, p.106). Women who have self-confidence and are comfortable with their bodies are the best to work with. A good model will get onstage and add life to my creations; they are really completing the beauty of the design. Models help turn a design into a real product rather than just an idea from my head.

Last but not least, when choosing models, I tried to book girls that I had worked with previously. The model/designer relationship is an important one. There is a style technique evident in every show, one that usually carries over through a designer's lifetime. Using women who have already adapted to this style adds depth to a production. Unfortunately, the majority of the women who had modeled for me in the past were not available this semester. I was only able to secure five returning women. Other friends from my sorority agreed to model, however, some ended up with other obligations and I had to make several changes in my models. Most distressing were two changes that happened the week of the show, requiring major modifications to some of the clothing as well as the program.

The models had a great deal to do. They had to be available for multiple fittings, first of the patterns, then of the real garments. They had to work with me to find shoes, jewelry and
accessories for each outfit. They had to devote an entire day to the show. Most importantly, they had to learn how to walk on a runway.

According to Swanson and Everett, there is a specific science to the way a model walks on stage. A model must move smooth and not plod along. The body should face forward on a straight but not stiff frame. The shoulders should be back and arms loose but not swinging. Hands are used to draw attention to design details. A model must perfect the pivot turn. It should be executed in a smooth, graceful and continuous motion and in sync with other models. The pace of a model’s walk dictates the speed of the show. “Perfecting a model’s confidence and poise in walking, timing, turning, and posing for the audience and the camera is a necessary art” (Swanson and Everett, 2000, p.454).

The day of the show, the models were required to be at Todd by 8:00 in the morning. Their first task was to put on each of their outfits completely. This included shoes, jewelry, and accessories; everything that completed their look. This was an error proof method of making sure everything was at Todd. It gave the models and designer a chance to see each look for the first time with all aspects of the design together. Furthermore, physically wearing a completed outfit once helps the models to remember what they should look like during the actual show. This is crucial to help pull each outfit together and to keep anyone from forgetting an item of their outfit before they go onstage.

Hair and makeup are also an important part of the show. To fit with the clothing, we decided not to have one consistent style other than big wild hair and makeup. It was all about extravagance. I was fortunate to have a girl in my sorority who had worked with me on one of my previous shows. She agreed to be my primary hair and makeup designer, and two other girls
agreed to help. They also came to Todd at 8:00 a.m. the day of the show, and continued to work with my models until just before stage time.

While the models were busy with hair and makeup, I focused on establishing the choreography of the show. Models do not just enter and walk down the runway at random. There should be a predetermined pattern to coordinate all cues of a show (Everett and Swanson, 2000, p.143). Establishing this pattern was a difficult task. I had to make sure all of the models had enough time in between their outfits to change. At the same time, I had to have some sort of progressive order of the clothes so that the show had a flow and rhythm. This was difficult, since there were so many model changes towards the end of the semester. My original planning was completely tossed out the window.

**Technical Production:**

During the spring of 2002 I was compiling rough ideas of how to put the show together. Throughout my freshman year, I had been very involved with the theatre program here at WSU. During that time I made several connections, including Professor George Caldwell. Accordingly I began my search for technical support at Daggy Hall. Caldwell was impressed with my proposal and he and I drafted a preliminary plan for the lighting, sound, and stage aspects of the show. He was going to allow some of his students to work on my show for extra credit in his classes. This would have allowed them to gain more experience, while providing me a sound and lighting crew at no cost. Unfortunately, when I returned to school this fall, I learned Professor Caldwell had taken a leave of absence for the semester due to a surgery. This was a real blow, as I had based the entire technical design of the show on his helping me. Consequently, I could no longer use the atrium area of Lighty. The show was scheduled to run at 4:00 p.m. on December 7th, a very dark time of year. I had no way to adequately light that
unique area without his help. So Zowada and I started looking for a new location for the show. We did this by simply walking around campus and sticking our heads into rooms. Our first choices were to either use the Cascade room in the CUB or the auditorium in Kimbrough. Both were already booked, so we ended up with Todd Auditorium.

I chose to have the show in Todd simply because it was the only room not booked for that weekend and I could not change the date. When acquiring the space, I also acquired many obstacles to overcome. First of all, since Todd is a well-traveled building, we were only allowed to use the space from 8:00 a.m. to 8:00 p.m. the day of the show. That meant that there would be no way to rehearse prior to the actual day of the show. Usually dress rehearsal is either done a day or even two days before the final production so that if there are any problem areas, there is sufficient time to fix them. I would not have this luxury. Another problem with this area was that there was no backstage. To compensate, I had to book a classroom down the hall to use as the backstage area.

Once this was done, I set aside a day to browse through the building and get a feel for the dimensions I had to work with. While doing so, two middle-aged men approached me in Todd Auditorium. I assumed they worked for the university so I asked them if they knew how to operate the lighting in the room. It turned out that they were lighting and sound designers from Spokane. They were excited about my show and offered to work with me for much less than the normal cost. Lighting is a crucial part of a show, so this was an incredible stroke of fortune. Working with their company, Motorbark, gave me access to every element of a lighting design. I knew that I wanted the production to be creative. I needed extravagant lighting to help pull the production together, instead of just the house lights going down and a spotlight coming on. The two were excellent to work with and had many great ideas. Finally, we came up with a lighting
design to give the show the rock and roll feeling I wanted without disturbing the appearance of the clothing. We decided to add green and red lights to the far left and right of the stage and to project the show logo and my name as a backdrop. This category of projection is the most common during a runway show (Everett and Swanson, 1993, p. 137).

Once J had a lighting plan for the show, I desperately needed to come up with a stage since Todd is not equipped with one and I could not afford to rent one. After numerous phone calls, I learned that Beasley Coliseum would let me use their stage equipment for free if I could supply my own crew to work with. I assured them I would have plenty of help the day of the show, and they scheduled me in. I arranged to pick up the stage from Beasley at 8:00 a.m. the morning of the show and then return it at 8:30 a.m. the following Monday. I had to plead with my friends to wake up that early and pick it up on a Saturday morning. Then they had to move it to Todd and erect it.

Zowada and her family members had the task of setting up the atrium. First impressions are incredibly important; they can influence the success or failure (Swanson and Everett, 2000, p. 459). Accordingly special attention was paid to this task. We had a difficult space to work with since we needed a public entry area where people could congregate, pick up their programs, have some tea and cookies, etc. We wanted this to look classy and welcoming so we set up the entry tables with candles and roses as well as the programs. The greeters all wore black outfits for a uniform look. The problem came with trying to have an area close by where the models had privacy to change. This required some creative screening of a nearby hallway.

When I first hired Motorbark, I had assumed that they would be running my sound. Then I discovered they normally supply the sound equipment, but do not actually run the music. I needed a DJ. Fortunately, one of my good friends was dating one. He had all of the equipment
to make and mix a CD. He agreed to produce the CD, and then run the sound at the show itself.

Zowada and I then needed to determine the music for the show. Swanson and Everett note the importance of beginning a show with a strong selection to capture the attention of the audience (2000, p.458). Since the day it was released, I knew that I wanted to use Eminem’s *Lose Yourself* as the introduction. The choice of using this song to open the show was intentional. The words that played are as follows, “Look, if you had one shot, one opportunity to seize everything you ever wanted, one moment, would you capture it, or just let it slip?” (Eminem 2002). This verse displays the exact emotions that I was feeling all semester as I worked on this show. I wanted the audience to understand these feelings. After this short verse the rest of the soundtrack was a compilation of ‘80s hard rock. (Appendix B) “Fashion shows rely heavily on music to set the mood of the show and appeal to the emotions of the audience” (Swanson and Everett, 2000, p.458). This choice of music helped portray the sexy confidence of my designs.

The day of the show we had to coordinate the lights and sound, and perfect the timing. While the Eminem verse was playing the room was in a total blackout. Then when the first model stepped on stage, I wanted the lights and music to come fully on at that exact second. Mastering this precise timing was necessary to plan the timing of each models’ entry. Each woman would be on the stage during a particular song segment.

Once the lighting and sound was coordinated, and the order of the models set, it was time for the first dress rehearsal. Everything that could have gone wrong went wrong. The sound and lights did not come on at the same time. The first model was late to the stage, which left the next woman to compensate for her time displacement. The girls were nervous and walking fast so that there was not enough time for them to change. Consequently, there were many lulls and
spaces on stage. Accordingly, I focused on slowing down the entire production during the second run through. If each song segment lasted longer, the models could walk slower allowing, more time for their garment changes. This proved to be the crucial decision. The second rehearsal worked well, and the third ran beautifully.

Publicity and Print Media:

The next step of the process consisted of a crash course in graphic design. The plan was to send formal invitations to the influential members of the Pullman community along with family and friends. The event was not closed to the general public, but I needed a way to notify the members of the WSU community about it, and I wanted a more formal look. Fortunately, I was lucky enough to meet Josh Cairns. Cairns was a fellow honors student majoring in graphic design. Motivated by the experience he would gain, Cairns agreed to work as my graphic designer for the invitations and programs. I decided on the general layout of the invitations and then passed the information along to Cairns. Within a week, I had the first hard copy in my hand. (Appendix C) After making the guest list, Zowada and I decided to print two hundred invitations. We completed the invitation package with a sheet comprised of directions to the show, a business card, and fancy gold labels. Then we had to address, stamp and mail all the invitations. This took a whole day to do.

My stepfather, Alan Cain, was the person who developed the logo we used throughout the production. Accomplishing this task was really quite simple. First we searched the Internet for a black and white image of a model. Using Adobe Photo Shop, we played with several alterations of the image. Applying the filter tools on the program we came up with a silhouette of the model. I decided to use this image for my business cards as well as for the logo of the show. Working with different pictures of women, we repeated the same Photo Shop technique
on every item to create consistency between the graphic designs and still have originality on every piece.

The next advertising items to complete were the flyers that would be posted throughout the Moscow and Pullman area. They were created in the same fashion as the invitations and the business cards. (Appendix D) The flyers were hung ten days before the show.

The programs were difficult to complete simply because there were so many changes being made up until the day before the show, including model changes, hair and make-up artists, etc. We used the same silhouette for the cover, made a simple list of those involved, and had my advertisers on the back page. The programs were printed the night before the show. (Appendix E)

The last and by far most important step of the advertising process was to persuade the Evergreen to cover the event. It would be the only free way for me to distribute information about the show across campus and the community. It was an odd experience. Basically, I had to walk up to their editor and say “I’m important, please put me in the paper.” Luckily someone deemed my story worthy and over the following weeks I did several telephone interviews. Then the Friday before the show, my project made the front page of The Daily Evergreen. (Appendix F)

Financial: (Appendix G)

“One of the most crucial elements of planning a fashion show is budget preparation” (Swanson and Everett, 2000, p.449). I was aware that this was going to be an expensive project. From the beginning, my family had intended to help me with finances, and started saving money for the purchase of fabric. However, expenses were even higher than we had anticipated due to such things as having to pay for sound and lighting, etc. My family was also not able to finance
the project as much as they had hoped, due to unforeseen financial problems that occurred during the summer of 2002. By late October we were running out of funds, so my family and I were seriously brainstorming for ways to make some money for this show. At first we were hoping to charge for tickets or ask for donations, but then I was discovered the strict rulings they had on monetary exchanges on campus. Finally, we were cleared to sell advertisements for the program to local businesses. However with all of my effort, I was only able to persuade four businesses to do so. Then I came up with the idea to auction some of the clothes at the show. Once again, we were told we could not due to the fact that a student cannot exchange money on campus for his or her own personal gain. Finally I came up with the idea to sell some of my designs on Ebay after the show was over. In the meantime, my only option was to go further into debt to pay for the show.

**Reflections and Findings:**

My thesis was experiential, not a research project. Therefore my findings do not fit into traditional categories of data collection and evaluation, and I cannot prove or disprove an hypothesis. I did, however, learn a great deal.

One of the craziest things about being an artist is that you work so hard and so long on something and then it is over in a few short minutes. Some compare it to a pre-death experience. You see your whole life flash before your eyes... and then its gone. And in this moment one must ask oneself, “Was it worth it, did I succeed?” The only way to answer this question with a “yes” is if you truly love what you do. Even with all of the sacrifices and setbacks, I would, without a doubt, relive the experience.

Every artist is a visionary. My vision led me to Todd Auditorium on Saturday, December 7th. At 4:00 p.m. the lights went out, with some flashing difficulty. And then the music started.
I loved the way that the show began. The room was in a complete blackout and all you could see was my name and my logo and hear Eminem say, “If you had one shot...” To publicize my emotions through his words was a remarkable addition. The remainder of the soundtrack successfully exhibited two of the driving themes of the production, sex and energy. The music, lighting, clothing and pace of the show all came together well.

In terms of models, I made both good and bad choices. About half of the girls who modeled have worked with me before, so they had previous experience. Most of the new girls caught on fast and did a wonderful job, however there were a few who did not fit the profile that I needed to exhibit my clothes. One girl in particular was much too shy on stage. She was stiff and uncomfortable. Her fear made my clothes look stiff and uncomfortable even though they were quite the opposite. I should have used a different girl.

And then there was Stephanie Bennett. Bennett is amazing. I wish I could have had ten of her. She has the ability to magnify herself the second she steps on the stage. No matter what style of clothing I put on her body, she makes it look good. Steph defines sex and power through her movements. When she is on stage, she captivates the audience. These feelings transfer to my clothes. If someone were to buy the dress that she wore, they would be like her; sexy, self-confident, and beautiful. This is the art of a great model.

Overall, I was happy with my designs. Designing for a runway show is much different than designing for the street. There is always a more artistic, costuming aspect of runway styles compared to a garment that is worn day to day. Runway shows are theatre shows, they are used to shock and entertain. Rarely is the merchandise sellable, the garments are outrageously designed costumes used to achieve promotional notoriety as art (Diamond and Diamond, 1999, p.286). The majority of the pants designs and some of the skirt outfits do not display this aspect.
as strongly as the dresses do. Designing dresses for a runway is simply fun. There are no limits. Anything I create in my head, I can create with fabric. It may not be practical or functional, but since it is on a runway, it is accepted. One of the gowns that best displays this was a sheer black dress that Bennett wore. (Appendix H) My favorite design though, was the very last one I showed. It was draped rose colored satin. (Appendix I) The dress was certainly an onstage creation. It was especially beautiful in the lights. The fabric flowed around her body. It is one of those gowns that make people speechless.

The end of the show could have been better. The choreography during the finale was pretty sketchy. During the rehearsals, the need was to focus more on the models’ walks, turns, and timing. I did not allow enough time to choreograph the closing. I also avoided practicing the finale because that is when I had to be on stage. I was terribly nervous. The only thing that ran through my mind was “don’t trip, smile, try not to look like a dork, and get off the stage as fast as possible.” I wish I had planned better for the end. It would have given the whole show a much tighter, more professional look.

Immediately following the show, a reporter approached me and asked how I felt now that the show was over. All I could do was look down at my shaking hands. I was speechless. And anyone who knows me knows that that is truly an amazing thing. Even with all the glitches and mistakes, those 17 minutes were some of the best minutes of my life. It was certainly an experience.

My most basic finding was that this production was a much larger project than I ever could have guessed. It also cost a great deal, which required creativity on the part of my assistant, my parents and myself. So I went into debt and stopped sleeping for four months. If I
had had indefinite amounts of time and money, I could have done incredible things. However, I
do feel that I was very successful in creating the production that I did with my limited resources.

My most valuable lesson was learning to cope with the degree to which things changed
throughout the process. I do not believe that one initial plan of either the designs or technical
aspect was actually carried all the way through the show without changing. This experience is
worth more than words can say for that reason alone. How to continue to function well through
that degree of pressure and intensity is something that simply cannot be taught.

Based on the fact that my “research” was creative, there are numerous other ways that I
could have gone about producing my show. While each would have created a unique product, I
still would have gained the priceless experience and knowledge. In this aspect I would be
replicating my findings. My findings were the process.

Conclusion:

In the fashion industry it is not obligatory to know how to produce every aspect of a
fashion show. Out in the real world, no designer would ever have done what I did. They have a
whole team of men and women working for them and all they do is design and oversee. So
while in one sense, the knowledge that I have gained from this experience is not strictly
necessary to pursue my career, I believe I have a deeper understanding and appreciation for each
aspect of a stage production. This understanding will add to my capabilities as a well-rounded
designer.
References


Appendix A
Childhood Designs
Appendix B
Soundtrack

Introduction ----- Lose Yourself, Eminem  5:28

Track One ----- Welcome to the Jungle, Guns N’ Roses  4:35

Track Two ----- Girls Rock Your Boys, Quiet Riot  4:53

Track Three ----- Cherry Pie, Warrant  3:22

Track Four ----- Rock you Like a Hurricane, Scorpions  4:15

Track Five ----- Round & Round, Ratt  4:25

Track Six ----- Poison, Alice Cooper  4:30

Track Seven ----- Pour Some Sugar on Me, Def Leppard  4:27

Track Eight ----- You Shook me All Night Long, AC/DC  3:32

Track Nine ----- Photograph, Def Leppard  4:07
An Eclectic Rendezvous

Presented By
Jessica Lovelace
Assisted By
Lindsay Zowan

Jessica Lovelace
Washington State University
805 NE Ruby
Pullman WA 99163
208-301-1968
jessica@mail.bigdam.net

An Eclectic Rendezvous
You are cordially invited to attend the

Eclectic Rendezvous Fashion Show

December 7, 2002 at 4:00 P.M.
Todd Auditorium
Washington State University
Appendix D
Flyer

Jessica Lovelace &
Lindsay Zowada

Present:

An Eclectic
Rendezvous

December 7th, 2002
Time: 4:00 p.m.
Todd Auditorium

No charge for admission!
Contact number: 208-301-1968
An Eclectic Rendezvous

December 7th, 2002
Todd Auditorium 4:00 P.M.
Jessica Lovelace
Jessica Lovelace is a senior Apparel Product Development major. "An Eclectic Rendezvous" is her senior thesis project for the Washington State University Honors College.

During her career at WSU, Jessica has entered designs into two of the Mom's Weekend Fashion Shows. She has also designed costumes for two plays for WSU's theater department, "Rosencrants and Guildenstern are Dead" and "A Midsummer Night's Dream."

For her final show, Jessica chose to exhibit all venues of design from skirts to gowns in styles ranging from casual to evening attire. Fabrics used include corduroy, tweed, denim, brocade, georgette, lace, leather, satin, velvet, gauze, and hand knits. Trim details are found in beading, hand drawn surface designs, applique and embroidery.

Jessica invites you to sit back and enjoy the presentation of her Honor's thesis project, "An Eclectic Rendezvous."

Visit Jessica's website at: http://fashion.bigdam.net
Designer – Jessica Lovelace
Faculty Advisor – Patti Fischer
Merchandising Assistant – Lindsay Zowada
Models – Stephanie Anderson Bridget Kennedy
Brook Barrett Ashley Lund
Stephanie Bennett Megan Markovich
Ann Burns Angela Pokrifchak
Holly Janssen Rachel Smith
Speaker – Andrea Cail
Graphic Designer – Josh Cairns
Video and Photography – Alan Cain
Makeup – Melanie Snedeker and Emily Uphus
Hair – Kendall Hamilton
Lighting and Sound – Motorbark, Rick Johnson
DJ – David Huynh
Seamstresses – Jessica Lovelace Dawn Lovelace
Wendy Hughes
Stage Provided By – Beasley Coliseum
Jessica would like to thank these businesses and organizations for their contributions:

Rico's
Krystallum
Paradise Bridal
Ric-O-Shay
WSU Honors College
AMT Department

Jessica would like to thank these people for their support:

AMT Department Staff
Kappa Delta Sorority
Family and Friends

If I have forgotten anyone who has helped out it is because of all the things I have had to do these past couple weeks. Please know you were not forgotten in my heart.
Senior mixes fashion with honors thesis

Myiah Hutchens
Daily Evergreen staff

WSU students are ready to hit the catwalk.

Jessica E. Lovelace, a senior apparel, merchandising and textiles major, will present a fashion show at 4 p.m. Saturday in Todd Auditorium.

The fashion show is unique because this is the first time anyone has done a show for an honors thesis project, Lovelace said.

"This is a huge project for me now," she said.

Patricia A. Fischer, Lovelace's AMT adviser and mentor, said other AMT honors students really never had thought about doing a fashion show for their thesis projects, because fashion shows take a lot of time and hard work.

Fischer said another student put on a fashion show a few years ago, but not for a thesis project. Since then, more students have been thinking of doing their own show.

Lovelace said watching that student's fashion show is what inspired her to put on her own. "I've been planning this for two years," Lovelace said.

The show contains 24 outfits and Lovelace expects it to last about 30 to 45 minutes. Lovelace participated in the Mom's Weekend fashion show her sophomore year, as an independent study. In her junior year, she participated in the AMT class that puts on the fashion show.

Fischer said Lovelace was in charge of all aspects of the fashion show. "I've helped keep Jessica focused and I've helped her with organization," Fischer said. "But what you see on the stage Saturday is all Jessica."

Lovelace said although she has been stressed preparing for the show, she is excited to have the opportunity to have her own show and get her name out to the public. Lovelace said she will retire from WSU fashion shows after her project but plans to help with the Mom's Weekend fashion show in other ways.

Go to the show

The fashion show will be held Saturday in Todd Auditorium at 4 p.m. Admission is free.
Designers happy with thesis show

Mylah Hutchens
Daily Evergreen Stuff

Green and red lights and pounding rock music set the stage of Todd Auditorium Saturday afternoon.

Despite low attendance, Jessica Lovelace, a senior apparel merchandising and textiles major, said she was happy with her first fashion show, "An Eclectic Rendezvous."

The show, which attracted about 70 people, was unique because it was the first fashion show to be presented as a undergraduate honors thesis project.

Lovelace created the 23 showcased outfits with varying colors, types of fabrics and both casual and formal styles.

Lovelace said she wanted the fashion show to show people she could design a wide variety of clothing.

"What ties everything together in this show is that there isn't anything that ties everything together," she said.

After the show, Lovelace was all smiles and said she was glad it was over.

"I'm shaking," she said, holding out her hands. "But otherwise, I'm doing awesome."

Lovelace said she thought attendance was low because people were watching the WSU-vs-UCLA football game, which began at 1:30 p.m.

Lovelace had to pick the date for the fashion show two years ago, and she picked the date that she thought would work the best.

She said besides a date change, she would have liked to have more money to plan the show with.

The honors college gave Lovelace $100, but she spent an additional $3,000 of her own on fabric and other necessities.

Two AMT professors in attendance said they were pleased with the outcome of the fashion show.

Carol J. Salusso, acting chair for the AMT department, said she was proud of Lovelace and hoped she would enter some of her designs in an exhibit.

Patricia A. Fischer, Lovelace's AMT adviser, echoed Salusso's remarks and said the only thing she would have liked to have changed would be to have better fittings on some of the models.

Fischer said imperfect fits were expected because Lovelace had to start designing the outfits months in advance.

"Models change," Fischer said. "If someone loses five pounds, that makes a big difference."

Fischer said one of Lovelace's strengths was her sewing ability.

Fischer said about 90 percent of her students do not know how to sew when they enter the AMT program. She said students who do not sew well can have a harder time putting on a fashion show.

"Jess has the ability to do it all," Fischer said.

Anyone interested in Lovelace's designs can go to her Web site, http://fashion.lablam.net.

Lovelace said she plans to auction some of the clothes on eBay, and hopefully make up for some of the money she spent.
## Appendix G
### Financial Breakdown

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount Spent</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fabric</strong></td>
<td>$983.27</td>
</tr>
<tr>
<td>Denim, corduroy, tweed, satin, brocade, suede, silk, gauze, lace, leather, velvet, etc.</td>
<td></td>
</tr>
<tr>
<td><strong>Notions</strong></td>
<td>$516.45</td>
</tr>
<tr>
<td>Thread, pins, wire, buckles, beads, eyelet, cording, snaps, feathers, dye, buttons, bobbins, zippers, etc.</td>
<td></td>
</tr>
<tr>
<td><strong>Paper Products</strong></td>
<td>$155.68</td>
</tr>
<tr>
<td>Invitations, business cards, parchment paper, labels, envelopes, ink, etc.</td>
<td></td>
</tr>
<tr>
<td><strong>Technical</strong></td>
<td>$550.00</td>
</tr>
<tr>
<td>Lights, sound, DJ, etc.</td>
<td></td>
</tr>
<tr>
<td><strong>Day of Show</strong></td>
<td>$280.29</td>
</tr>
<tr>
<td>Dress bags, hangers, steamer, underwear, shoes, etc.</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$2,485.69</td>
</tr>
</tbody>
</table>
Appendix H
Appendix I