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4-2000

University-Wide Departmental Teaching Award

Department of Textiles, Clothing, & Design, University of Nebraska-Lincoln

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University-wide Departmental Teaching Award

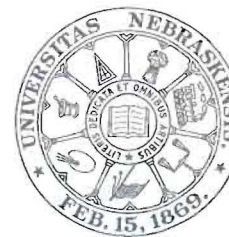
This award is intended to recognize an academic department within the University of Nebraska for an outstanding record of accomplishment in its teaching program. The award carries a \$25,000 grant to the department. It was created in 1992 to emphasize the importance of quality instruction throughout the university.

The selection committee for the award is composed of senior faculty members representing all four campuses of the University of Nebraska. Criteria used in the selection process include: how the department uses incentives to encourage teaching excellence; faculty participation in professional conferences on instruction; research and publications by faculty members related to instructional improvement, and effective use of instructional technology.

The department's services to both major and non-major students and the extent of its outreach efforts are also considered in the selection process.

Past Recipients

- 1993—Department of Chemistry
University of Nebraska at Kearney
- 1994—Department of English
University of Nebraska-Lincoln
- 1995—Goodrich Scholarship Program
University of Nebraska at Omaha
- 1996—Department of Sociology
University of Nebraska-Lincoln
- 1997—Department of Cell Biology and Anatomy
University of Nebraska Medical Center
- 1998—Department of Mathematics and Statistics
University of Nebraska-Lincoln
- 1999—Department of Psychology
University of Nebraska at Kearney



University of Nebraska

University-wide Departmental Teaching Award

*Pascale Great Hall
Wick Alumni Center
University of Nebraska-Lincoln
April 20, 2000*

Department of Textiles, Clothing and Design
University of Nebraska-Lincoln

The Department of Textiles, Clothing, and Design had its origins in Miss Rosa Bouton's School of Domestic Science beginning in 1898. The two-year program for young women was intended to "train the mind and develop the character in the kitchen." In 1912, the "household arts" were made one of the three areas of study in the newly created Department of Home Economics. In 1921, Home Economics was divided into divisions of study, one of which was clothing and textiles. Beginning in 1945, students could major in clothing and design. A master's degree program was added in 1979, and a Ph.D. program in 1989.

In 1991, the interior design curriculum was moved from the department to the College of Architecture. The mission of the department is the creation, distribution and application of knowledge about textile products, including creation, design, production, merchandising, and disposal. The curriculum includes the scientific, aesthetic, and historic foundations of textiles and clothing. Research and teaching in the department emphasize both science and art.

The thirteen faculty members in the department believe it is their primary responsibility to meet the needs of students by offering them a substantive, rich, and challenging learning environment. Over the years, the term "students" has broadened from only those who engage in on-campus course work, to include those students statewide who avail themselves of the curricula offered by extension specialists. It also includes students living in Paris or Guam — or anywhere else — who enroll in the department's distance education master's degree program. Regardless of the broadening of its student base, faculty members in this department have, for 79 years, remained student-centered, and this orientation permeates the department's culture. The department currently serves 114 undergraduate majors, 13 graduate majors, and 247 at-large students who do most of their work outside the physical confines of the department.

Teaching is clearly important to the faculty in the department. The department chair meets three times each academic year with each faculty member with respect to teaching. The first meeting is early in the fall semester to discuss goals and objectives. The second is an annual performance review, and the third is a discussion of learning outcomes and teaching accomplishments.

A significant step in the continuous improvement of teaching was taken in the 1995-96 academic year, when faculty members participated in a series of workshops on teaching-portfolio development and peer-assessment of teaching. Each faculty member maintains a portfolio which records his or her work toward implementation of the department's teaching philosophy and the progress of students toward the learning objectives. The teaching portfolio provides each faculty member an effective vehicle for evaluating his or her own teaching, and it also provides essential information to colleagues for purposes of peer review of the faculty member's teaching.

The department is the home of the International Quilt Study Center and the Robert Hillestad Textiles Gallery.

Awards Luncheon
in honor of the 2000 recipient of the
University of Nebraska
University-wide Departmental Teaching Award
April 20, 2000

Introduction of Guests Lee B. Jones
Executive Vice President and Provost

Presentation of Awards. L. Dennis Smith
President

Music provided by Nick Phillips, senior music
major from Monrovia, Indiana.



Department of Textiles, Clothing and Design
University of Nebraska-Lincoln

Back Row, left to right: Associate Professor Wendy Weiss, Assistant Professor Lois Scheyer, Associate Professor Rose Marie Tondl, Associate Professor Barbara Trout, Professor and Acting Chair Patricia Crews, Senior Lecturer Vince Quevedo, Professor and Interim Dean Rita Kean, Professor and Associate Dean Joan Laughlin, Professor Emeritus Robert Hillestad, Senior Lecturer Diane Vigna, Assistant Professor Catherine Daly, Professor Carol Thayer; Seated, left to right: Associate Professor Kathleen Rees and Professor Shirley Niemeyer.



University of
Nebraska
Lincoln

Institute of Agriculture and Natural Resources
College of Human Resources & Family Sciences

Department of Textiles, Clothing & Design
234 Home Economics Bldg.
P.O. Box 830802
Lincoln, NE 68583-0802
(402) 472-2911
FAX: (402) 472-0640

March 21, 2000

TO: Annette Wetzel, Public Relations
Fax: 2-8555

FROM: Patricia Crews

A handwritten signature in black ink, appearing to be 'PC' or 'Patricia Crews'.

RE: Honors Convocation Program

Appended below is the information you requested for the program for Honors Convocation:

The University of Nebraska-Lincoln Department of Textiles, Clothing and Design has 12 tenured or tenure-track faculty, 2 lecturers, 2 visiting professors, 1 evening instructor and 4 graduate teaching assistants. They teach 125 students majoring in textiles, clothing and design.

(Annette, we teach approximately 200 non-majors each semester. However, unlike math, we do not teach a large number of service courses. Therefore, I would not mention the number of non-majors.)

If you would like additional information, please don't hesitate to contact me.


bc: R. Rana



Senior Vice Chancellor for Academic Affairs
208 Canfield Administration
P.O. Box 880420
Lincoln, NE 68588-0420
(402) 472-3751
FAX (402) 472-4929

March 7, 2000

TO: Patricia Crews, Acting Chair
Department of Textiles, Clothing & Design

FROM: Joan Baxendale 
Subject: UDTA nomination files

Enclosed are the UDTA nomination materials for the Department of Textiles, Clothing and Design. Please note that Central Administration kept a copy (or copies). In addition, Annette Wetzel, in the office of Public Relations, has a copy and will return it to you once she has completed her write-up for the Honors Convocation Program.

Enclosures



University of
Nebraska

Provost and
Executive Vice President

106 Varner Hall
3835 Holdrege
Lincoln, NE 68583-0743
(402) 472-5242
FAX (402) 472-4240

cc: TCD
To: TCD
forwarded
please respond

April 10, 2000

Rita Kean
234 HE Building
University of Nebraska-Lincoln 0802

Dear Rita:

It will be a great pleasure to be with you on Thursday, April 20, as we honor the Department of Textiles, Clothing and Design as the recipient of the *University-wide Departmental Teaching Award*. **We all are very proud of you and your colleagues!**

At the next Board of Regents meeting, Friday, May 12, 2000, the Regents will pass a Resolution in honor of your department. I would like to invite you and the faculty members of the Department of Textiles, Clothing and Design to attend the meeting so your department can be recognized by the Regents. The meeting will be held at 8:30 AM in the Board Room on the lower level of Varner Hall, 3835 Holdrege, in Lincoln. Parking will be available south of the building.

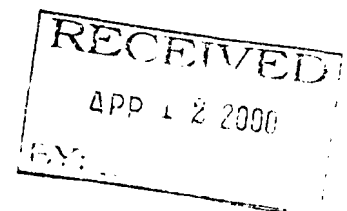
The reading of the Resolution will occur early in the meeting. You are welcome to stay for the remainder of the meeting or leave after receiving the Resolution.

Please contact my assistant, Gail Miller (402-472-7117 or gmiller@unl.edu) to advise her if you and your associates will be able to be present on May 12. I hope you will be able to join us—it will provide us one more opportunity to celebrate this prestigious honor.

Sincerely yours,

Lee B. Jones

LBJ/gm





University of
Nebraska

Provost and
Executive Vice President

cc: TCD
To: TCD
Faculty
Please respond
FAXED TO
C. May
C. Daly

106 Varner Hall
3835 Holdrege
Lincoln, NE 68583-0743
(402) 472-5242
FAX (402) 472-4240

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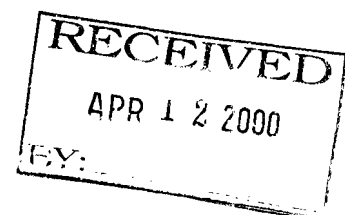
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Sincerely yours,

Lee B. Jones

LBJ/gm



Forward to Dr. Kean



University of
Nebraska at
Omaha

Office of the Chancellor
Omaha, Nebraska 68182-0108
402/554-2311
FAX 402/554-3555

April 6, 2000

TO: UNL Department of Textiles, Clothing, and Design
FROM: Nancy Belck, Chancellor *mb*
RE: University-Wide Departmental Teaching Award

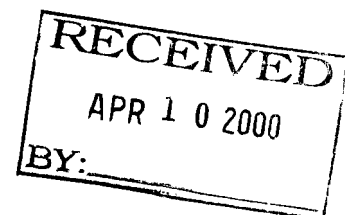
Bravo on your department's selection to receive this outstanding teaching award. It speaks very highly of the caliber of the departmental faculty and how well you work together to educate and serve your students.

This visibility gives outstanding recognition and prestige to the department – it makes me very proud of my textile background!

The \$25,000 award is certainly significant and will benefit the department in buying computer-aided design software and equipment. I'm very proud of this distinguished honor and wish you well. Warm regards.

NB:st

c: Chancellor James Moeser
Executive Vice Chancellor Rich Edwards
Dean Patricia Crews ✓
Chair Rita C. Kean





April 6, 2000

TO: UNL Department of Textiles, Clothing, and Design
FROM: Nancy Belck, Chancellor *nb*
RE: University-Wide Departmental Teaching Award

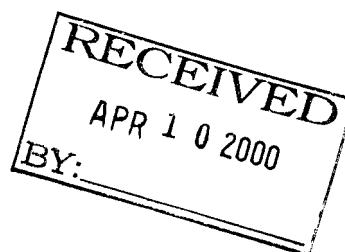
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NB:st

c: Chancellor James Moeser
Executive Vice Chancellor Rich Edwards
Dean Patricia Crews
Chair Rita C. Kean



Scarlet

N

2 LEADERSHAPE

4 TRAILSIDE

5 CATHER SEMINAR

7 IRANIAN CINEMA

FOR FACULTY AND STAFF OF THE UNIVERSITY OF NEBRASKA-LINCOLN APRIL 13, 2000

Winners of Systemwide Teaching Award

Excellence Woven Throughout TCD Efforts

BY DAVE FITZGIBBON,
PUBLIC RELATIONS

In the pop-culture world of super-models strutting fashions on Paris runways, textiles are pretty high profile. And the racks of clothing at the mall are a shopper's dream.

But that world of gloss and glamour is just the tip of a textiles and apparel infrastructure seldom understood by consumers.

As a result, quite a long

way from France, students at the University of Nebraska-Lincoln's Department of Textiles, Clothing and Design are infused with a global perspective of a varied and vast textiles industry. That knowledge is part of a teaching philosophy that led to the department's Universitywide Departmental Teaching Award.

"When I came to UNL it opened wide the door for me to see all the different opportunities that exist in textiles," said Andy Beyer, who in 1997

graduated with a master's degree in Textiles Science.

Facing multiple job opportunities, Beyer ultimately chose to work at Sidney catalog giant Cabela's (urged partly by her outdoorsman father.)

As Cabela's quality assurance specialist, Beyer evaluates garments in development ensuring quality fabric selection and construction. Between now and June she'll make two trips to China and one to Central America inspecting clothing shipments

before they leave the factories.

It's a rewarding job for which she credits her education. Beyer was impressed by quality teachers, particularly by Professor Patricia Cox Crews who once brought in a firefighter's coat to explain the properties of the fabric.

"She was really good at pulling resources into the classroom and she was really conscientious about doing hands on," Beyer said. "Dr. Crews really helped try to develop the students creativity, report writing and presentation skills; I definitely bring those skills into my job."

Crews, acting department

chair, said, "Creativity is the thread that runs through our work. We try to foster creativity in students and ourselves and this is what sets us apart: novel ways to source products, novel ways to approach quality assurance, creative approaches to the management of people."

The Department of Textiles, Clothing and Design humbly began more than a century ago in Miss Rosa Bouton's School of Domestic Science. According to the university's 1899 catalog, the two-year program of studies for

see **TCD EFFORTS**, page 5

TCD EFFORTS

continued from page 1

young women had the purpose "to train the mind and develop character in the kitchen."

The school evolved with Clothing and Textiles becoming a major in 1945 and its own department in 1962. A master's degree program was added in 1979 and an interdepartmental doctoral program in 1989.

Today, a stroll down the halls of the Home Economics building reveals students engaged in learning.

In the Surface Design Lab, Beth Hunsicker, a senior Fashion Merchandising major, screen-prints yellow and pink pansies on sheer gray fabric.

"It helps my creativity a lot," Hunsicker said. "These new experiences working with textiles build my product knowledge... and it's fun."

Upstairs, textiles lab manager Carol Easley runs circles of colored fabric through machinery to test strength and flammability. The Textile Testing Service provides help to Nebraska's apparel industry and allows students hands-on internships using the latest



RICHARD WRIGHT

STANDING FROM LEFT: Wendy Weiss, Kate Daley, Shirley Niemeyer, Lois Scheyer, Rose Tondl, Vincent Quevedo, Barbara Trout.

SITTING FROM LEFT: Joan Laughlin, Diane Vigna, Robert Hillestad, Rita Kean, Pat Crews, Kathleen Reese, Carol Thayer

equipment.

"What better way for a student to learn than to do actual experiments?" Easley asked.

Similarly, Crews says research is key to student understanding of the industry.

"Knowledge of the textile product is the core that differentiates our students from business majors," she said. "The research component really informs our teaching."

Additionally, all undergraduates are required to have an internship, study tour or study abroad experience to expose them to the scope of the indus-

try, Crews said.

Students also have at their disposal, the International Quilt Study Center's Collection of more than 900 antique and contemporary art quilts and the Robert Hillestad Textiles Gallery, which plays host to textile related exhibits by everyone from famous artists to Nebraska youth.

This growing list of teaching assets and accomplishments has brought accolades; the latest is the Universitywide Teaching Award. Helen Moore, selection committee chairperson said the department's nomination packet

set it apart through an excellent representation of student learning and achievement.

"What put this department among a number of finalists was very strong evidence of high quality classroom teaching, support within the department and from administrators for the continuous improvement and reward of teaching, and the scholarship base of their teaching," Moore said.

But perhaps the most shining endorsement of good teaching hangs in the department hallway. A large U.S. map highlights graduates employed in nearly every state, working at some of the world's top companies.

"If we only had more students, we'd have no problem placing them," Crews said.

Beyer said the department's small size (127 majors, 13 faculty) allowed her as a student to know all the faculty members and feel comfortable approaching them for help.

"It was almost like a family group," Beyer said, "The professors were all really able to work together to help the students get where they need to be and to prepare them for the world after college."



University of
Nebraska
Lincoln

March 24, 2000

*xcopy for Dr. Kean
then file our copy*

Office of the Vice Chancellor
for Business and Finance
210 Canfield Administration Building
P.O. Box 880425
Lincoln, NE 68588-0425
(402) 472-4455
FAX (402) 472-7963

TO: Rita Kean
Chair, Department of Textiles, Clothing and Design

FROM: Kim Phelps *Kim*

SUBJECT: Departmental Teaching Award

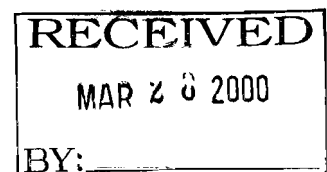
After further discussions with staff at Varner Hall, I believe we can move ahead with a workable solution to preserve the use of this \$25,000 award for future operational needs. These state dollars can be supplemented by investment earnings only with the approval of a "quasi endowment" by the Board of Regents. Because the amount is relatively small and there is substantial reluctance (primarily from Varner Hall) to attach quasi endowment status to funds that originally came from the state assisted budget, our next best position is to "protect" the future usage of the \$25,000 from the typical year-end closing process.

I am going to ask Varner Hall to transfer this \$25,000 to the UNL state budget account where it will be used for general operational needs that have historically been funded from our revolving or auxiliary operations. Since this provides \$25,000 of budgetary relief to the revolving fund, I can transfer this amount of revenue into the TCD revolving operations center (22-13-37-0002) where the department will carryforward any unexpended balance into future years. This will provide operational support funding (e.g., equipment maintenance) in the amount of \$25,000 that can be accessed for future years without complicating the year-end closing process for state funded accounts.

The only part of this transaction visible on the TCD accounting records will be the \$25,000 income transfer received in the above mentioned revolving cost center.

Although I was unable to persuade the providers of the award to grant "endowment" status to these funds, I believe we have protected the \$25,000 for the operational purposes we discussed earlier. If you have questions, please do not hesitate to call.

cc. Keith Lauber, UNCA



UNL textiles department gets top university honor

By Margaret Behm

Staff writer

A top university award was given to a University of Nebraska-Lincoln department, recognizing the efforts of its working for the benefit of the students.

The UNL department of textiles, clothing and design will receive the University-Wide Departmental Teaching Award on April 20.

"You can't just have one or two good teachers to win this award," said Helen Moore, chairwoman of the selection committee. "It has to be a critical mass of people working together to create a really energized environment."

The award will help the department recruit new students, said Patricia Crews, chairwoman of the College of Human Resources and Family Sciences.

"The visibility and recognition gives prestige to the department," Crews said. "That increases our attractiveness to potential students."

The department also will receive \$25,000, which it will use to buy computer-aided design software and com-

puter equipment, Crews said.

"The software will benefit our students because they will have software that is widely used in the industry," Crews said.

Moore said the award also gives the faculty a much-needed pat on the back.

"When you're putting in 50 or 60 hours a week, it's hard to sustain that without support," Moore said. "Given the small pay wages the university is able to muster over the years, the award serves a symbolic purpose."

The department of textiles, clothing and design was not just competing against departments at this campus but at all four of the NU campuses. At least one representative from each college served on the selection committee.

Even though committee members lobbied on behalf of their own campus departments, they still are willing to nominate other colleges' departments, Moore said.

"We do advocate on behalf of those departments on our own campus that are high quality," she said. "We also recognize the high quality of other campuses."

The committee also acknowledged that each college has different

program missions, Moore said.

Crews said she was thrilled that the department of textiles, clothing and design won the award because of the quality of competing departments.

Shirley Niemeyer, a professor of textiles, clothing and design, said even though she wasn't expecting the award, the department deserved it because of its faculty.

"It was an exciting surprise," Niemeyer said. "But I know that my co-workers do excellent work."

After the department nominated itself, documents that showed what the department was doing were submitted to the selection committee.

The competing departments were judged for many things, including the strength of its programs, diversity and faculty achievements.

Moore said one of the reasons the department won was because students have the opportunity to apply their knowledge in many subjects.

"The department demonstrated very well that their students have learned a body of scholarship, and how to apply it," she said. "They had many projects, and that's what stood out for many of us."

February 24, 2000

Dr. Patricia C. Crews
Professor and Acting Chair
Department of Textiles, Clothing and Design
221 HE
East Campus (0802)

Dear Dr. Crews:

I was delighted to learn that the UNL Department of Textiles, Clothing and Design has been selected as the 2000 recipient of the University-wide Departmental Teaching Award. On behalf of the entire University of Nebraska community, I would like to congratulate you and your colleagues for the outstanding record of excellence which you have achieved for your innovation, creativity and overall excellence in academic instruction.

Dr. Crews, the selection of your department for this award is certainly tangible evidence of the high esteem in which both you and the Department of Textiles, Clothing and Design are held by your peers. All of you have managed not only to capture and keep the interest of your students, but you have managed to inspire them to greater achievement than they might otherwise have imagined possible. Those of us at the University take great pride in the outstanding accomplishments and the honors which you and your colleagues have received. Your energy, efforts and good work are an example for all of us to emulate.

Once again, our sincere congratulations and best wishes to you and your colleagues. We appreciate your continued good work on behalf of the University of Nebraska.

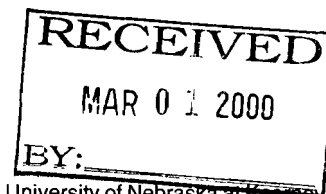
Sincerely,



L. Dennis Smith
President

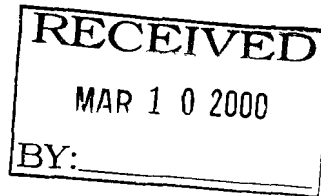
LDS:jbs

cc: Department of Textiles, Clothing and Design faculty members



File Dept. Award

OFFICE OF THE VICE CHANCELLOR
Institute of Agriculture and Natural Resources
University of Nebraska - Lincoln
202 Agricultural Hall
P.O. Box 830708
Lincoln, Nebraska 68583-0708



TCD Faculty
HE 234D
0802

3/9/00

Dear Colleagues -

With full realization that my
congratulations are late, in coming,
please know that they are
nonetheless sincere! What a
fantastic honor for the Department
to have been awarded the
Universitywide Departmental Teaching
Award. Please consider yourselves
so have been patted-on-the-back in
appreciation. Your work as
individuals and as a department
makes all of us at the U. of Nebraska
look good.

Thanks,

Edna Mc Green

February 21, 2000

Rita Kean
Chair, Department of Textiles, Clothing and Design
234 HE Building
University of Nebraska-Lincoln 68502

Dear Rita:


It is indeed an honor and a pleasure to inform you that the University of Nebraska-Lincoln's Department of Textiles, Clothing and Design has been chosen to receive this year's University-wide Departmental Teaching Award. The purpose of the award is to recognize a department which has outstanding esprit de corps in its dedication to the education of students and which has made a unique and significant contribution to teaching excellence at the University.

A single award of \$25,000 will be made to the Department of Textiles, Clothing and Design. The funds may be used in whatever manner would best benefit your program.

The President and I will host a luncheon to honor the Department of Textiles, Clothing and Design at which time you and your colleagues will be recognized and will receive the formal departmental teaching award. My assistant, Gail Miller, will be contacting you soon to check your calendar for possible dates for the luncheon. Until a public announcement is made through normal University procedures, I would ask that you maintain a spirit of confidentiality about your award.

Congratulations for having been selected as this year's honoree.

Sincerely,


Lee B. Jones

LBJ/gm

c: Chancellor James Moeser
Senior Vice Chancellor for Academic Affairs Richard Edwards
Dean Karen Craig

CHANCELLOR JAMES MOESER

22 FEB

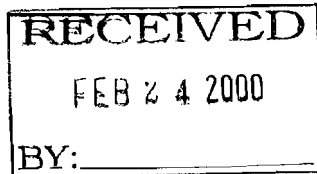
Dear Rita,

This is wonderful!

Congratulations to you and
all your colleagues.

Sincerely,

James



Nebraska

UNIVERSITY OF NEBRASKA-LINCOLN

Fax



University of Nebraska—Lincoln

It is the policy of the University of Nebraska—Lincoln not to discriminate based on gender, age, disability, race, color, religion, marital status, veteran's status, national or ethnic origin, or sexual orientation.

Name: Gail Miller
Organization: UNL
Fax: 2-4240
Phone: 2-7117
From: Rosanne Samuelson
Date: February 22, 2000
Subject: TCD Faculty List titles
Pages: 1

**Textiles, Clothing and Design
List of Faculty**

Patricia Crews, Professor & Acting Chair
Catherine Daly, Assistant Professor
Robert Hillestad, Professor Emeritus
Rita Kean, Professor & Interim Dean CHRFS
Joan Laughlin, TCD Professor & Associate Dean CHRFS
Shirley Niemeyer, Professor
Vince Quevedo, Senior Lecturer
Kathleen Rees, Associate Professor
Lois Scheyer, Assistant Professor
Carol Thayer, Professor
Rose Marie Tondl, Associate Professor
Barbara Trout, Associate Professor
Diane Vigna, Senior Lecturer
Wendy Weiss, Associate Professor

From the desk of...
Rosanne Samuelson
Department of Textiles, Clothing & Design
402.472-2911
402.472-0640 FAX



106 Varner Hall
3835 Holdrege
Lincoln, NE 68583-0743
(402) 472-5242
FAX (402) 472-4240
LBJONES@UNEB.EDU

February 21, 2000

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University of Nebraska-Lincoln 68502

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Lee B. Jones

LBJ/gm

c:

~~Richard Edwards~~
Senior Vice Chancellor for Academic Affairs Richard Edwards
Dean Karen Craig



Senior Vice Chancellor for Academic Affairs
 208 Canfield Administration
 P.O. Box 880420
 Lincoln, NE 68588-0420
 (402) 472-3751
 FAX (402) 472-4929

cc: [unclear] [unclear] & Chair

Dr. Crews

February 29, 2000

MEMORANDUM

TO: Chancellor Moeser
 Vice Chancellors
 Academic Deans

FROM: Richard Edwards, Senior Vice Chancellor
 for Academic Affairs *Rich Edwards*

Subject: Awards to be presented at the Honors Convocation

The accompanying list identifies the department and the faculty members who will receive special recognition at the Honors Convocation. All will receive a letter notifying them of their selection as an award recipient.

Annette Wetzel in the Office of Public Relations is preparing brief citations on each award recipient, which will appear in the Honors Convocation Program along with a picture of the individual winners. Photography dates will be prior to March 21. Within the next few days the certificates will be printed and the medallions will be engraved, so we would appreciate your attention to this list. If you see any errors in these names and titles, please call Joan Baxendale (2-5267) immediately.

★ Although we do not treat this list as confidential information, we ask colleges to refrain from making public announcements regarding these awards until after the Honors Convocation. As the date of the Honors Convocation approaches, the Public Relations office will issue a press release.

We appreciate the effective and efficient manner in which each of the Dean's offices handled the primary selection work for these awards. I also wish to express my appreciation to the members of the Teaching Council who reviewed files for the campus-wide awards and made the final selections.

Enclosure

c: Evelyn Jacobson, Associate Vice Chancellor for Academic Affairs
 Phyllis Larsen, Director of Public Relations
 Annette Wetzel, Public Relations

**UNIVERSITY OF NEBRASKA-LINCOLN
2000 AWARDS**

Academy of Distinguished Teachers

Helen A. Moore
Professor of Sociology

Joy S. Ritchie
Associate Professor of English

**Donald R. and Mary Lee Swanson Award
for Teaching Excellence**

Aleidine J. Moeller
Edith S. Greer Professor of Curriculum & Instruction

Scholarly Teacher Award

Judy L. Walker
Assistant Professor of Mathematics & Statistics

UNL HUMANITIES DISTINGUISHED TEACHING AWARD

Annis Chaikin Sorensen Award

Rashmi D. Bhatnagar
Assistant Professor of English

UNIVERSITY OF NEBRASKA SYSTEM-WIDE AWARDS

**Outstanding Teaching and
Instructional Creativity Award**

Barbara J. DiBernard
Professor of English

Helen A. Moore
Professor of Sociology

**Outstanding Research and
Creative Activity Award**

Pill-Soon Song
Dow Chemical Company Professor of Chemistry

Ross Thompson
Professor of Psychology

**University-wide Departmental
Teaching Award**

Department of Textiles, Clothing & Design

UNL COLLEGE DISTINGUISHED TEACHING AWARDS

**Agricultural Sciences &
Natural Resources**

Susan Fritz
Associate Professor of Agricultural Leadership,
Education & Communications

Architecture

Keith Sawyers
Professor of Architecture

**UNIVERSITY OF NEBRASKA-LINCOLN
2000 AWARDS**

UNL COLLEGE DISTINGUISHED TEACHING AWARDS — Continued

Arts & Sciences

Rashmi D. Bhatnagar
Assistant Professor of English

Vanessa Gorman
Associate Professor of History

Brian Horowitz
Assistant Professor of Modern Languages & Literatures

Anthony Joern
Professor of Biological Sciences

Judy Walker
Assistant Professor of Mathematics & Statistics

Business Administration

Marc Schniederjans
Professor of Management

Engineering & Technology

A. John Boye
Associate Professor of Electrical Engineering

Mostafa Khattab
Professor of Construction Management

Fine & Performing Arts

Carolee R. Curtright
Professor of Music Education

**Human Resources and
Family Sciences**

Barbara Trout
Associate Professor of Textiles, Clothing, and Design

Teachers

Birdie Holder
Professor of Curriculum and Instruction

Alan T. Seagren
Professor of Educational Administration

OTHER AWARDS TO BE GIVEN

**Chancellor's Exemplary Service
to Students Award**

Patrick McBride
Director of New Student Enrollment and
Associate Director of Admissions

**Distinguished Educational
Service Award**

TBA

Doc Elliott Award

TBA

George Howard-Louise Pound Award

TBA

**Student Foundation/Builders
Award for Outstanding Advising**

TBA

Lincoln Campus Sweeps Systemwide Awards

For the second time in three years, faculty and a department from the University of Nebraska-Lincoln have swept all five systemwide academic awards.

Pill-Soon Song, chemistry, and Ross Thompson, psychology, received the Outstanding Research and Creative Activity award. Barbara DiBernard, English and women's studies, and Helen Moore, sociology and women's studies, received the Outstanding Teaching and Instructional Creativity Award. The Department of Textiles, Clothing and Design received the UniversityWide Departmental Teaching Award.

The award winners were recommended by committees of faculty members representing all four campuses of the University of Nebraska. The awards, the highest accolades bestowed by the University of Nebraska, were announced by Lee Jones, the university's executive vice president and provost.

Song, Dow Chemical Professor of Chemistry, joined the faculty in 1987, having previously served on the faculty at Texas Tech University (1965-87). He also has been a visiting professor and consultant to a number of major institutions of higher learning, including the University of Munich and Michigan State University, and corporations such as Shell and Dow Chemical. He earned his bachelor's and master's degrees in chemistry from Seoul National University and his Ph.D. from the University of California, Davis.

Thompson, professor of psychology, has been a member of the faculty since 1986. In the 1989-90 academic year he was a visiting professor at the Stanford University School of Law. He earned his bachelor's degree from Occidental College in 1976, and his

see **AWARDS**, page 3



PILL-SOON SONG
CHEMISTRY



ROSS THOMPSON
PSYCHOLOGY



BARBARA DiBERNARD
WOMEN'S STUDIES



HELEN MOORE
SOCIOLOGY

UNIVERSITY OF NEBRASKA
UNIVERSITY-WIDE DEPARTMENTAL TEACHING AWARD

N O M I N A T I O N F O R M

As the guidelines indicate, **this award is made in recognition of unique and significant contributions to the teaching efforts of the University of Nebraska.**

	<i>Name</i>	<i>Address</i>	<i>Phone</i>
<i>Nominated Department/Unit</i>	Textiles, Clothing and Design	234 HE Bldg East 0802	2-2911
<i>Department/Unit Administrator</i>	Dr. Rita Kean	234 HE Bldg East 0802	2-2911
<i>Chancellor</i>	Dr. James Moeser	201 Adm City 0419	2-2116
<i>Vice Chancellor</i>	Dr. Richard Edwards	208 Adm City 0410	2-3751
<i>Dean</i>	Dr. Karen Craig	105 HE Bldg East 0800	2-2913

Number of Faculty in Nominated Department	13
Number of Graduate Teaching Assistants	4
Number of Students--Undergraduate Majors	114
Number of Students--Graduate Majors	13
Number of Students--Professional Majors	0
Number of Students Taking Service Courses	247
Educational Outside Grant Support	s 176,117

ON OR BEFORE MONDAY, OCTOBER 25, 1999, SEVEN COMPLETE SETS OF THE NOMINATION
AND ALL MATERIALS TO BE CONSIDERED SHOULD BE SUBMITTED TO:

UDTA Campus Screening Committee, c/o Office of the Chancellor
(at one of the following campuses)

UNK: 1000 Founders Hall
University of Nebraska at Kearney 68849

UNL: 201 Administration Building
University of Nebraska-Lincoln 0419

UNMC: 5001 Wittson Hall
University of Nebraska Medical Center 6605

UNO: 201 Eppley Administration Building
University of Nebraska at Omaha

Chancellors will forward their Selected Campus Nominations and letter of endorsement to the Provost's Office
by Wednesday, December 1, 1999.

cline of about 13% compared with the first three quarters of 1998. Initial positive signs have now started to emerge from Asian countries and DyStar expects business to stabilize in the fourth quarter. However, the company anticipates its full-year results to be below last year's level.

DyStar has not altered its strategy of expanding its market position in Asia. Although Asia's share of the global market by value has dropped, it still accounts for well over 40% of the total. This year the company is investing DM 50 million with its main focus on expanding its Indonesian facilities and optimizing cost structures.

Yorkshire Acquires Crompton and Knowles Textile Colors

Yorkshire Group announced a conditional agreement was made to acquire the global textile dyes and European industrial dyes businesses of Crompton and Knowles for \$86.5 million dollars, subject to shareholder approval. This acquisition makes the Yorkshire Group the fourth major supplier to the worldwide textile dyes market.

Omnova Fourth Quarter Outlook

Omnova Solutions Inc. expects diluted earnings per share from operations for the 1999 fourth quarter to be below the \$0.35 diluted earnings per share for continuing businesses from the same period a year ago. The company's earnings estimate for the fourth quarter is \$0.20 (\$0.22 per share from operations excluding unusual items) and \$0.18 (\$0.20 per share including unusual items). Sales for the fourth quarter were \$176 million for the businesses with operating profit from continuing operations of \$27.3 million. Sales for the fourth quarter of 1999 are expected to increase about 10% over 1998 while operating profit, excluding unusual items, is predicted to decline to about \$20 million, primarily due to rapidly rising raw material costs.

Philips Introduces Central Center for Accounts Payable

Philips is introducing a central shared service center in Dublin, Ireland, for its accounting processes. The center will perform the accounts payable function on behalf of the National Sales Organisations

and Factories in Europe and North America. Philips DAP Accounting International Services will be responsible for the accounts payable function and payments of invoices on behalf of the Philips DAP Drachten organization.

Progress with High Performance Polymer

In their research to manufacture a critical component for a high performance polyester from glucose, Genencor International and DuPont scientist have successfully combined enzymes from two different microorganisms into one production strain and thus achieved greater than a 500-fold improvement in productivity. The final goal of using fermentation technology to manufacture this ingredient for performance polyester is near. Once commercialized in the next few years, the patented technology will represent a breakthrough in green chemistry because the process begins with a renewable raw material and produces an easily recyclable polymer.

Synthron Expands Laboratory

Synthron Inc. of Morganton, N.C., will expand its technical laboratory to accommodate increased activities for its textile division. The expansion will consist of additional laboratory space, new rapid-color laboratory dyeing machines, and pneumatic heavy-duty padding mangles.

Shell Chemicals Facility in Operation

Shell Chemicals Co.'s new Geismar, La., facility for manufacturing 1,3-propanediol is now on line. The raw material is the basic feed stock for Corterra and is expected to be an important component for many products of the future including composites, adhesives, laminates, UV-cured coating, and solvents.

Award of Excellence

The American Textile Manufacturers Institute presented its 11th annual Award for Excellence to the University of Nebraska's Department of Textiles, Clothing, and Design. ATMI has presented this award annually since 1989 to recognize the curricular achievements of an academic program or faculty member that promote an

understanding of the U.S. textile and apparel industries and that parallel industry needs. In presenting the award, Gail A. Raiman, ATMI communications director, noted the department's commitment to excellence in teaching, excellence in undergraduate and graduate programs, increased use of technology in the classroom and in community outreach projects, and the program's commitment to diversity.

FIT Museum Hosts Barbie Exhibition

The Museum at the Fashion Institute of Technology (FIT) is hosting an exhibition titled, "Girlfriend! The Barbie Sessions" by David Levinthal, February 1-April 15, 2000. The exhibition marks the 40th birthday of Barbie in 1999 and includes 40 large-format Polaroid photographs and a selection of vintage Barbie dolls. For recorded museum information call 212-217-5800.

Spectrum of IMB 2000 Sectors Expanded

KölnMesse has decided to set a precedent and extend the spectrum of IMB 2000 to include the future theme of Processing of Technical Textiles. The main focus in the developments for processing technical textiles is on the automobile industry and its suppliers. Suppliers of machines and accessories will be clearly indicated so trade fair visitors can find them easily. IMB 2000 will be held May 30-June 3, 2000.

Corterra Fibers in Garments

The first commercial clothing made with fabrics using Corterra fibers from Shell Chemicals including ladies' long-sleeve crew neck and button-down blouses have hit stores in Japan. According to the company, the garments are distinctive because Corterra fibers combine a soft, silky texture and drape with outstanding stretch and recovery. For additional information, visit the Web at www.corterra.com and www.shellchemicals.com.

Air Products to Build in Brazil

Air Products Polymers L.P. plans to build a world-scale vinyl acetate ethylene (VAE) emulsions facility in Brazil. The new plant is targeted to be in operation by 2003 and

Department of Textiles, Clothing and Design University of Nebraska – Lincoln

The Textiles, Clothing and Design program is a quality research and design program that prepared me to function and succeed in my chosen profession. The faculty provided me with practical skills and knowledge necessary for a textile design career as well as encouragement and support in my creative activities. The TCD program challenged me to develop the critical thinking and problem-solving skills that are essential in the current work environment.

~Wendy Maupin Blankenship, Senior Designer, Nike Playwear, Greensboro, NC, B.S., 1990; M.S. 1992 ,
Textiles, Clothing and Design.

Section I. Introduction

The Department of Textiles, Clothing and Design (TCD) excels in undergraduate and graduate instruction. TCD faculty members believe that our primary responsibility is to meet the needs of students through offering them a substantive, rich and challenging learning environment. Over the years, our reference to the term “students” has broadened from those learners who engage in on-campus coursework under the guidance of resident faculty, to those statewide students who avail themselves of the non-formal curricula developed by our Extension Specialists, and to the student living in Paris, France or Guam who is enrolled in a course in our Distance Education Masters Degree Program. Throughout our seventy nine year history as a program (*see Appendix A.1. History and Mission*), and then a department, TCD faculty members have been student centered, and that orientation permeates our department culture.

The Textiles, Clothing and Design (TCD) Department is ranked among the *top five* (n=183) of the most productive units in the country by the Clothing and Textiles Research Journal (1996).¹ One TCD faculty member was identified by the same journal as the most published author in the field, and two faculty members were cited in the top ten rankings of the most prolific authors in the field. The TCD Department was cited in 1996 by the *American Association of Textile Chemists and Colorists* (American Dyestuff Reporter) as one of the top 10 academic institutions in the U.S. for research productivity in textile science. The Department just received notification that TCD will receive the ATMI Award for Excellence at the Annual Meeting of the International Textile and Apparel Association in Santa Fe, NM in November. The department was judged to be exceptional in curricula development, teaching methods and/or educational programs and activities that provide stimulus for and give visibility to textiles, apparel and related fields (*see Appendix B.3*).

Although we are a group of individuals with diverse backgrounds, we share a passion for the intellectual and creative aspects of textiles and dress. Our faculty have a very strong *esprit des corps*, developed through mutual regard and respect for what each one of us knows, and the sharing of that knowledge and skill with others in the department. We recognize that our unique strength as an academic department lies in our ability to integrate scientific, aesthetic and historic foundations in the study of textiles as we engage students in intellectual and creative discovery. We are here to mentor students as they proceed through their university experience, whether it be on campus or off campus instruction. Faculty and staff work together to serve all learners in a responsible, professional manner (*see Appendix A.2. Instructional Programs*). We serve CHRFS and UNL students primarily in two service courses, TXCD 121. Design Essentials and TXCD 123. Clothing and Human Behavior. Both courses average 75 -100 students per semester. Non-majors are often surprised at the academic rigor of our courses.

TCD alumnae are a testimony to the quality of program and faculty. Graduates continue to be heavily recruited by major firms and have achieved stature within their respective fields, and/ or as volunteers in their communities. Most of our students receive offers of employment before they graduate from UNL. We work closely with the UNL Career Services and Placement Office. Graduates have told us that their academic program in TCD prepared them for a range of employment opportunities, and the knowledge and skills honed during their experience at UNL have served them very well. This document and accompanying materials serve to illustrate our commitment to excellent teaching through highlighting department, faculty, staff and student initiatives and programs.

¹ Others include Cornell University, University of Tennessee, Ohio State University and Oregon State University

Section II. Development of Instructional Initiatives

A. Processes and Practices

Teaching is clearly important to the faculty in the department. Theoretical development is foundational to the graduate program; thus, it has migrated to be foundational for the undergraduate program. We are committed to providing outstanding programs and courses taught by exemplar faculty. Formal and informal discussions of teaching and learning take place continually. Some mechanisms for communication are:

- ▶ The department chair formally meets with faculty three times per academic year. The first time is early Fall semester to discuss faculty goals, objectives and needs for their teaching, research/creative and outreach programs. The second meeting is the annual performance review in December, and the third time is towards the end of the academic year to discuss outcomes and accomplishments.
- ▶ Monthly departmental seminars are presented by faculty and graduate students about our teaching, research and/ or creative scholarship, international experiences, and experiences with emerging technologies. The faculty are creative persons who draw extensively from their backgrounds and experiences in designing innovative and meaningful learning activities for students.
- ▶ A departmental list serve is regularly used for communication and discussion purposes involving instructional issues.
- ▶ Department and/ or College teaching improvement workshops for all teaching staff are held Fall and Spring semesters. Critical thinking, active learning, and distance education are some of the topics that have been addressed in these workshops.
- ▶ Faculty are expected to participate in teaching improvement and innovation workshops and discussion groups offered by the university and professional organizations.
- ▶ Both Ph.D. graduate assistants and non-tenure track faculty participate in departmental meetings and seminars. New graduate teaching assistants are required to attend the TLC special workshops for graduate assistants. International graduate assistants are permitted to assist with teaching only after they have successfully completed the TLC INSTITUTE FOR INTERNATIONAL TEACHING ASSISTANTS and have been mentored by a faculty member for a least one semester. All graduate teaching assistants are supervised by a faculty mentor who has responsibility for the course.
- ▶ The department encourages excellence in teaching by making the evaluation of teaching an integral component of a faculty member's annual merit evaluation. Faculty are encouraged to share their skill and expertise through presentation of teaching innovation and scholarship at professional meetings, and through publication venues of books and professional journals (*see Appendix B.1*). Excellence in teaching is recognized and rewarded within the department for all faculty (those with academic appointments and/ or Extension Specialist appointments) faculty in terms of nominations for College, University and professional awards and through salary merit increases (*see Appendix B.2*).

B. Outcomes

Ever mindful of the changing nature of the industry and expectations for “society ready” graduates, the Department, in 1995, launched a weekly “Brown Bag” lunch to informally review curricular and program offerings. This type of activity has continued and faculty have enjoyed this opportunity to discuss course content, sequential learnings and future offerings. Highlights of initiatives and innovations are:

- **TCD faculty have strengthened both the undergraduate and graduate programs in these ways:**
 - ▶ Established a departmental internship program for both undergraduate and graduate students resulting in strong industry contacts (*see Section IV.*)
 - ▶ Increased service learning experiences for students through forming partnerships with community agencies and school systems (*See Section III.F*).

- ▶ Faculty have made a conscious decision to incorporate into our curriculum learning experiences designed to engage the students in discussing and reflecting on issues of diversity, with the intent of enhancing students' understanding and ability to critically address such issues (*See Section III.E*).
 - ▶ Identified and increased classroom efforts toward increasing the quality of students' communication skills (written, oral, graphic), critical thinking and problem solving skills, and technological literacy. Graduates have stated their TCD program provided them with a broad range of techniques and skills that they often "pull on" after graduation. They are prepared for entry level positions in a variety of businesses (*See Appendix C.1 through C.6*).
 - ▶ Established a plan for assessment of student outcomes for both undergraduate and graduate programs (*see Section IV*).
- **To specifically strengthen the undergraduate curriculum, the TCD faculty**
 - ▶ Reduced three different curricula through consolidation by creating a departmental core, four areas of specialization, and a block of completion courses, including a "capstone" course. Students like the interaction with students of similar interests in their early coursework; it helps them establish their own group culture. By the time they participate in the senior level "capstone" course, they demonstrate their ability to transfer and integrate knowledge and skills from their program of studies towards team problem solving.
 - ▶ Facilitated involvement in the UN-L Comprehensive Education program by obtaining designation of eleven selected TCD courses as Essential Studies and Integrative Studies courses. As a result, we have attracted students from other programs who have been pleased with their coursework in TCD.
 - ▶ Designated a course (TXCD 499.) specifically for Undergraduate Research opportunities (*see Section III.F*).
 - ▶ Established minors in Chemistry, Fine and Performing Arts, International Studies, Marketing and Women's Studies for TCD undergraduate students.
 - ▶ Established the joint TCD/Journalism and Mass Communications degree program
 - ▶ Developed (1996) and team-teach a foundation design course (two semester sequence), Visual Literacy in collaboration with the Departments of Art / Art History and Architecture. This course has provided a rich experience for both participating faculty and students (*see Appendix A.3*)
 - ▶ **To strengthen the graduate program, the graduate faculty:**
 - ▶ Established a departmental seminar for the purpose of sharing research and creative activities among graduate students and faculty.
 - ▶ Developed a Masters Program in TCD to be delivered via long distance education as of Summer 1999 (*see Section II.C*).
 - ▶ Developed a track in the M.S. program of textile history, with an emphasis on quilt history and the quilt as a medium of expression. This is a unique offering, as no other academic program exists in the U.S. which offers an area of emphasis in quilt studies.
 - ▶ Facilitated the creation of an additional option which enables selected students to pursue an area of specialization in textiles and apparel while working toward an MFA program offered through the Department of Art and Art History

III. Teaching Initiatives and Examples of Excellence

The Teaching Portfolio, unique facilities, increased use of technology for problem solving, commitment to diversity, commitment to our undergraduate and graduate students, assessment of learner outcomes and outreach into the community are some of the major initiatives that TCD faculty have incorporated in curriculum planning and development that have led to instructional excellence.

- A. **The Teaching Portfolio.** A significant increase in recognition of the importance of continued update in teaching approaches came as a result of the 1995-96 Teaching Council-led workshops on portfolio development and peer assessment of teaching that centered around four points:
1. *Philosophy of teaching:* How do learners learn? What is good teaching? What is my role?
 2. *Objectives for learning:* What do you want the learners to do? (general objectives for all learners as well as specific objectives for classes during the current calendar year)
 3. *Description of how I have modified or adapted instructional methods to meet the objectives for learners:* How do I put my philosophy into practice? How do I teach so learners can attain objectives?
 4. *Assessment (learners' progress toward objectives):* How do I validate progress of learners in my class toward those objectives? How do I assess the success of the modifications adopted this year? What have been the impacts/accomplishments of my efforts?

These four areas are addressed in the TCD faculty's teaching portfolio. An abbreviated teaching portfolio is submitted along with the *Annual Report of Faculty Accomplishments* at the end of each calendar year, and a more lengthy portfolio is submitted for tenure and/or promotion review (See Appendix D).

Outgrowths of this concerted effort are the continued interest in peer assessment of teaching. The teaching portfolio has provided faculty members another vehicle for reflecting on their own teaching philosophy, methodologies and learning outcomes, and through peer review and discussion, faculty members have developed a keener and more holistic sense of department programs. This, in turn, has led to enhanced articulation of sequential learning among courses. Faculty regularly engage in reading, sharing and discussing current works on instructional design and enhancement of teaching methodology. Faculty have found in having to develop their own portfolio, they are much better equipped to guide students in developing the student portfolio.

- B. **Unique Teaching Resources.** The University of Nebraska AAU/ land grant mission serves as the foundation for the department's teaching, research and outreach programs. The department's mission is also evident in two unique and public arenas of the instructional culture; the *International Quilt Study Center* and the *Robert Hillestad Textiles Gallery*.

1. The International Quilt Study Center:

- ▶ In April 1997, Robert and Ardis James of New York donated 950 antique and contemporary art quilts to the University of Nebraska, Department of Textiles, Clothing and Design. The collection is one of the largest and most comprehensive in the world. This extraordinary gift of textiles offers to NU faculty members and students a new and rich resource for scholarly inquiry and to the citizens of the state, an unparalleled cultural resource. The Jameses envisioned the creation of a quilt center so that individuals from across the world can join together in the study of this important art tradition. Along with their bequest of these amazing textiles, the Jameses donated all their archival materials and pledged a \$1 million endowed gift to establish the *International Quilt Study Center (IQSC)* (see Appendix E.1). Dr. Patricia Crews received a three year (1998-2001) National Endowment for the Humanities endowment grant to support the collection.
- ▶ The *IQSC* was approved by the NU Academic Planning Committee in Spring 1997. Dr. Patricia Cox Crews serves as Director. The acquisition of the Jameses quilt collection has positioned NU to become the leading academic institution offering courses and symposia focused on quilts and quilt makers in the context of textile history, social history, art and art history. Not only does this unique gift benefit TCD students, but it enhances the instructional, research and creative activities for students from Art and Art History, Museum

Studies, Women's Studies and Anthropology. The UNL Library works closely with IQSC Director and has established UNL as the major depository for archival materials on quilt scholarship (See Appendix E.2).

- In addition to sponsoring periodic juried competitions for quilt design and/or loaning our collection to national and international museums and exhibitions (*see Appendix E.3 & E.4*), we have formed the **NU -- IQSC Summer Institute**, where we annually sponsor a series of "for credit" courses/ workshops for textile designers and quilt scholars. The first summer workshops were held in May 1999. A design workshop was led by famed textile and quilt designer Michael James, and the art historian, Janet Berno taught a workshop in feminism and quilt history. In addition, we offered a non-credit, week long symposium on Quilt Techniques for 28 visiting Japanese quilt instructors and studio artists. Another symposium will be offered in 2000.

2. The Robert Hillestad Textiles Gallery

One mission of the **Hillestad Textiles Gallery** is *to serve as an educational outreach vehicle to the citizens of the state, as well as visitors to Nebraska and to school districts through programming (see Appendix F.1)*. The following are examples of our commitment to show work by a broad range of artists, representing a spectrum of textiles, art and apparel styles, and to engage persons in a stimulating intellectual and visual experience:

- **Celebration of Youth: Creativity in Textiles.** A major departmental outreach activity under the leadership of TCD Cooperative Extension Specialists, Drs. Niemeyer, Tondl and C. Thayer, in partnership with TCD academic faculty and Extension Educators, is the annual *Celebration of Youth: Creativity in Textiles*. Each August since 1993, TCD faculty, students and alumni jury over 1,500 textile/clothing entries submitted by 4-Hers at the Nebraska State Fair. The projects of 15 to 20 4-Hers are selected for exhibit in the **Hillestad Textiles Gallery** (*see Appendix F.2*).

The youth and their parents spend the weekend with TCD faculty on the NU campus, where they participate in science, design and technology hands-on activities related to textiles. The weekend culminates in a public opening reception for the *Celebration of Youth* exhibit. Each young artist delivers a statement about their work including their inspiration, reasons for the selection and use of materials, and problems encountered and solved during their experience (*See Appendix F.3*).

The department has received many letters from parents thanking them for the individual attention and recognition of their child. In several instances, parents have written that their child's self-esteem improved greatly as a result of the experience. They are pleased that 4-H offers this kind of non-traditional opportunity. This event has greatly enhanced the visibility of the Department, College, IANR and NU across the state and region. Students have elected to come to UNL versus out of state institutions offering similar programs. (*see Appendix F.4*).

- **Hearing Our Voices.** In 1998, Wendy Weiss received funding from the **Nebraska Arts Council** to support Maria Tyniec, a visiting textile artist from Poland. Weiss, Tyniec and Weiss's graduate students worked with sixth grade students at Everett Middle School in Lincoln to create a paper floor installation that reflected the power of symbols students identified as important in their lives. During the same period, the NU group also worked with youth from the Lincoln Indian Center to design and construct a vertical installation of a series of connected, square pillows that represented symbols of cultural identity. The result was a group exhibit by the sixth graders, students from the Indian Center and TCD graduate students in the **Hillestad Textiles Gallery** (*see Appendix F.5*). All 50 students and parents came to the exhibit. The principal of Everett Middle School said in his welcoming remarks that "*this is the first time any of the students had the opportunity to create something for exhibit in a gallery and this is probably what they will remember from the middle school experience.*"
- **The Daywatch Project.** During Spring 1999, Weiss teamed up with Family and Consumer Sciences Assistant Professor Gloria Gonzales-Kruger to continue working with the Indian Center Youth who designed and constructed an acoustically functional and yet, aesthetic wall covering for *Daywatch*, a community center for adults with alcohol and drug problems. External funding support was received from **The Woods Charitable Foundation**. The young people visited *Daywatch* and spoke with *Daywatch* clients about the design concept. The students then incorporated the suggestions of the clients into the final textile wall construction which was permanently installed at *Daywatch*. Weiss and Gonzales-Kruger conducted pre and post tests to assess knowledge and skills gained and changes in levels of self-esteem. The dedication of the art installation was September 14, 1999, at which Lincoln mayor, Don Wesley provided keynote remarks (*See Appendix F.6*).

C. Extended Education

- ▶ The most significant formative change in graduate teaching is a direct result of the initiation of the M.S. degree delivered through distance education. The department, as part of a multi-campus unit, has a long history (since 1979) of extended education. Undergraduate courses are taught via closed circuit interactive television from Lincoln to Omaha or Omaha to Lincoln. Since 1994, graduate courses are delivered across the state as well as to other states, through satellite, audio bridge, videotape, e-mail, World Wide Web, FAX and telephone.
- ▶ To provide faculty the capacity to build experiences for extended education environments CHRFS invested resources in faculty development for Extended Education. All Textiles, Clothing and Design faculty participated the CHRFS sponsored workshops. As a result of the CHRFS initiative in long distance education, the Great Plains Deans Consortium (Nebraska, Iowa State, Kansas State, North Dakota State, South Dakota State and Oklahoma State Universities), was formed to develop inter- institutional collaborative efforts for efficiency and quality in the delivery of distance education (*see Appendix G*).
- ▶ A 1996 market analysis revealed that opportunity existed for offering an M.S. in TCD via long distance education. In 1998, the Department was awarded a \$7500.00 faculty development grant by the IANR - DEAL laboratory to develop web based instruction for delivery of two TCD graduate courses.
<http://www.ianr.unl.edu/ianr/chrfs/tcdexove.htm>). TCD is cooperating with Oregon State University and Oklahoma State University to import two of the TCD distance education graduate courses.
- ▶ Because of the uniqueness and interest in the *International Quilt Study Center*, we have decided to focus the MS distance education program towards textiles/quilt history. In 1999, P. Crews has received over \$13,000 from a variety of university sources to develop a graduate level course in quilt scholarship for distance delivery in Fall 2001.

D. Technology in the curriculum. An integral component of the department's teaching, research and outreach missions is the integration of technology to create, disseminate and apply knowledge about textile products and their design for the global community using scientific, aesthetic and historic foundations. Graduates' entry level positions as research scientists, textile designers, fashion designers, and merchandisers require experiences with textile testing equipment with dedicated microprocessors, inventory control information systems and spread-sheet analysis, computer aided design (CAD) and electronic looms (*See Appendix H*).

- ▶ Relevant computer experiences increase students' marketability and confidence during the position search and selection process. An essential aspect of quality teaching is to integrate new and exciting opportunities into a class while maintaining the integrity of the course objectives. Our students have had a competitive advantage over other job applicants due their competence and comfort level using technology as a tool.
- ▶ All students have opportunity to develop CAD skills throughout their undergraduate and graduate programs. There are several opportunities for students to obtain additional skills such as the yearly CAD summer workshop for high school teachers and others who want to learn how to use the CAD technology as a tool for textile and apparel design. Visiting artists and industry representatives come to campus during the academic year to share knowledge and skills with students and faculty. We have a range of design and apparel software, electronic weaving looms, knitting machines and industrial machines for student use.
- ▶ Merchandising students become familiar with using electronic spreadsheets, such as EXCEL, as a tool for merchandise management planning, analysis and forecasting, as well as have experience with *Retail Pro*, and *ARM Sourcing Simulation* software. Graduate students in the merchandising option are encouraged to enroll in Management Information Systems (MIS) courses in which they have experience creating and managing large data sets of information. In fact, several graduate students have obtained industry positions because of their expertise.
- ▶ Textile Science and Museum Studies students work with state of the art electronic equipment for performance testing and archival dating.
- ▶ The addition of a "smart cart" in Fall 1996 made possible mediated delivery to most classes taught in the CHRFS building. The Department has purchased its own Proxima Ultra-light projector that allows projection from laptop computers. Faculty use the projector and Power Point software as a tool for both faculty lectures and student projects. Their students develop "cyberspace" reports captured on CD-Rom.

- ▶ Over 50% of the TCD faculty now use UNL *CourseInfo* or *Learnspace*, web based instructional programs as a delivery mode or a supplement to regular class meetings. Students can access either web site from any place, at any time and in any location. Students can access class information, lecture notes, visual and textual references, communicate with the instructor and other students in the class through e-mail and enter into a virtual chat with classmates. One TCD faculty member has developed a web based undergraduate course in beginning textile science. Students access *CourseInfo*, complete assignments and then use class time and laboratory for more in-depth discussion and analysis. Student evaluations of the course and instructor indicate that they appreciate having more time in class for discussion and "hands-on" experimentation studying textiles, as well as the opportunity to access course information whenever it is convenient for them to do so. .

E. Commitment to and Celebration of Diversity. Another important dimension of the TCD instructional mission is the commitment to diversity and infusion of international issues into courses. Our graduates (will) work in an increasingly diverse and complex work environment, and many of them come from majority populated communities. Faculty and students have opportunity to learn about the textile, fiber arts, business practices and social customs of diverse groups and cultures to increase awareness, acceptance and appreciation of all peoples. Celebrations of diversity include lectures, workshops, exhibitions by resident faculty and visiting artists and faculty scholars in residence (*see Appendix I.1*). Highlights of major initiatives that have led to an enhanced learning environment are:

- ▶ In Summer 1999, TCD received a *Minority Scholar Fellowship* from the UNL Graduate College to support Dr. Eulanda Sanders as a visiting faculty fellow. Dr. Sanders is an Assistant Professor of Textile and Apparel Design at Colorado State University and is an award winning apparel designer and fiber artist. She taught an undergraduate/graduate workshop, TXCD 490/890.. *Exploring Diversity in Textiles through Computer Aided Design*. Students in the class investigated and documented cultural/ ethnic motifs or patterns used in textile designs, developed their design prototype on the computer and finally execute the a finished textile product. In addition to Nebraska students, two students were from Virginia State University (VSU) , a partner in the college's USDA Challenge Partnership grant series with four Historically Black Universities. Students found the course challenging, and were very positive about the opportunity to work with Dr. Sanders. They wrote in their evaluations of the course that they were excited about exploring diversity through textile design. They not only learned technique, but also broadened their understanding of other peoples. The students also mentioned the richness of interacting with students from VSU.
- ▶ The *CHRFs - USDA Challenge Partnership* grant series is with the University of Arkansas-Pine Bluff, Tennessee State University, Tuskegee University and Virginia State University. TCD has hosted undergraduate students, graduate students and faculty from these institutions for one to three week summer workshops on CAD in 1996, 1997 and 1999 (*see Appendix I.2*).
- ▶ The department participates in the *NU Summer Promising Scholars Institute* wherein high achieving minority secondary students enroll in classes and complete a work study experience in a sponsoring UNL department. For example, Dr. Lois Scheyer worked with one summer scholar on Dr. Scheyer's printing research. The department participated in the university's 1999 *SUROP (Summer Undergraduate Research Opportunities Program) program*. An undergraduate minority student North Carolina A & T University spent first summer session at UNL and enrolled in TCD courses. SUROP students are competitively selected based on their desire and potential for graduate education, receive intensive preparation for the Graduate Record Exam and work on a research project with a faculty member.
- ▶ A major commitment was made by the Department this past Spring semester to partner with Reschelle Rey from the NU Minority Student Assistance Office on the *Critical Moments Project*. Funded by the Woods Charitable Trust and the Cooper Foundation, *Critical Moments* is a diversity case study method that develops skills in interpersonal communication, critical thinking, cultural diversity, problem solving, writing and oral expression. In small groups, students confront issues complicated by race, class, gender, ability and develop program solving strategies that foster greater success. The case studies were developed by students based on real experiences. *Critical Moments* has been used in the NU Freshman Foundations Program, but this is the first time this method has been incorporated into an academic course. *Critical Moments* was incorporated into TXCD 123. *Clothing and Human Behavior*, a freshman level General Education course that serves all university majors. The course generally has enrollment of 100 students each semester. Dr. Diane Vigna was the course instructor who redesigned this course to include the diversity component. Over the course of the semester, students' awareness of diversity issues increased as well as their comfort level discussing these issues. Ms. Rey has encountered students this Fall from the TXCD 123 Spring class who have told her of the positive difference that experience had in helping them to deal with personal and professional issues.

- ▶ We regularly host visiting international scholars who actively participate in all department activities and interact with our students. During the 1998-99 and 1999-2000 academic years, TCD hosted Dr. Hee-Sun Oh of Pukyong National University and Jung Hi Rhee of Han Nam University in Korea. In Fall 1999, we hosted famed fiber artist Chunghee Lee, who along with her exhibit in the Robert Hillestad Gallery (see Appendix I.3), taught classes for students and the local community.
- ▶ Dr. Barbara Trout and middle school teacher, Vickie Harris received a Lincoln Public School Foundation Grant Award of \$500.00 to fund "Tribute Baskets" a project designed to enhance an 8th grade Native American studies unit and to facilitate collaboration between the public schools and the university. Trout and Harris designed an experiential learning project. Eighth grade students, after hearing Trouts slide/lecture presentation on the "Functions and Ceremony of Traditional Native American Basketry," learned traditional basket making technique from Dr. Trout assisted by Textiles, Clothing and Design students. Borrowing from Native American tradition of "gifting baskets" each student created their own basket which was designed to be a tribute to a significant elder in their life. To complete the project students prepared a narrative relaying the importance of the elder person in their life. A tribute night was held at the University where students, parents, and/or their significant other gathered to see their work on display and to hear their stories.
- ▶ During 1995 and 1996, TCD faculty were invited to offer courses in design and textiles at the Technological University in Tajikistan (see Appendix I.4). In collaboration with IANR International Programs and the Department of Nutritional Sciences and Dietetics, TCD received a three year (September 1999- December 2002), \$140,000 grant from the United State Information Agency to host visiting faculty and students from the Technological University of Tajikistan. Tajik faculty and students in textile/apparel design will work with TCD faculty and students to increase knowledge and skills in commercial product development, receive intensive training in small scale entrepreneurship with Carol Thayer, IANR Small Business Development Specialist and spend time visiting with Nebraska entrepreneurs. The Tajik faculty will develop curriculum modules that they will bring back with them to Tajikistan to implement in university and outreach programs.
- ▶ Faculty member, Dr. Kathleen Rees taught at Texas A & I in south Texas for ten years. In Fall 1998, she offered to travel to schools in South Texas for the UNL Graduate College for university- wide graduate student recruitment purposes. The Graduate College requested that Dr. Rees lead recruitment efforts in South Texas for Fall 1999, and she has added visits to universities in Mexico.

F. Commitment to our undergraduate and graduate students

A major strength of the TCD program is the frequency and quality of interactions with students. Faculty gather much respect from students for academic counseling and advising. Undergraduate students respect the faculty members' clarity of thinking, which allows students to sift through options, try alternative solutions for goodness of fit, and then chart a course acceptable to the problem at hand.

- ▶ All TCD faculty serve as academic advisors to undergraduate students. Advising is taken seriously and is part of the yearly faculty performance evaluation.
- ▶ Several faculty serve as advisors to student groups such as *Montage* (TCD student organization), Phi Epsilon and Kappa Omicron Nu Honor Societies, and the student section of the American Association of Family and Consumer Sciences.
- ▶ Faculty consider contact with freshmen to be an important opportunity to help with the process of education and career planning. Each summer, entering freshman and transfer students are personally contacted by the TCD Department Chair, welcoming them to TCD and providing them with information about their advisor. These students are again contacted in early Fall to meet with their advisors for program planning.
- ▶ Faculty mentor undergraduates' independent studies and honors students' senior theses. Faculty have used grants to support undergraduate research experiences. For example, Dr. Lois Scheyer used a Nebraska Corn Board grant to facilitate Robyn Thompson's work on application of disperse dyes on polylactic acid fibers (This cutting edge work addresses whether PLA fibers can be an alternative use for corn).

- ▶ One unique feature of the TCD assessment plan is students' submission of creative work to juried competitions to gain exposure as artists (*see Appendix K.4*). These outlets include the *Robert Hillestad Textiles Gallery* and national and international student design competitions. Students have great success in the design competitions sponsored by the *Fashion Group International*, *Amoco Inc.*, and the *Dallas Apparel Mart*. TCD students consistently have design work selected for exhibition by both groups, as well as special recognition and honors for outstanding design work. For example, of the 50 of 153 entries selected for exhibit in the ITAA 1998 student design competition, nine were TCD undergraduate and graduate students, which represents the largest number of student entries accepted from one institution. Melinda Barton, a TCD undergraduate student received the award for *Best of Show - Student Division*. This is significant because students are in competition with others from leading design schools (*see Appendix K.5*). UNL is represented by eight students in the ITAA design competition for 1999.
- ▶ The annual TCD Student Exhibition in the *Robert Hillestad Textiles Gallery* is juried by professional artists and designers in Nebraska (*see Appendix K.6*). *The Friends of the Robert Hillestad Gallery* offer a cash prize to the outstanding student designer(s). Typically, an average of 75 student pieces are entered into competition, and approximately 30 to 35 pieces are selected for the month-long exhibition in the gallery. A team of students enrolled in TXCD 314. Visual Merchandising are responsible for the planning and installation of the exhibit, as well as supporting promotional activities; thus another unique learning experience is provided for students to implement concepts from course work.
- ▶ TCD graduate students are recognized for their scholarly work:
 - ▶ Ying Zhou, M.S. received the 1999 Lowe R. and Mavis M. Folsom Distinguished Masters Thesis Award from the UNL Graduate College and represented UNL in the Midwestern Graduate Student Competition (advisor: Patricia Crews).
 - ▶ Kyung Soon Kim, PhD students received a 1999 Larsen Minority Fellowship (advisor: Rita Kean).
 - ▶ Eulanda Sanders, PhD., received the 1998 ITAA award for best dissertation (advisor: Joan Laughlin).

Section V. Recognition of Faculty Efforts

TCD faculty continually receive university, national and international recognition for innovation and excellence in teaching, research, creative activity, outreach or service (*see Appendix B.4*). These recognitions are testimony to the professional stature of the faculty and more importantly, to the faculty's commitment to students and the profession. Awards for outstanding teaching and for outstanding scholarship are conferred at the College of Human Resources and Family Science's annual Evening of Excellence. Awards are also given to Extension Specialist and Educator Team for innovative delivery of programs to the citizens of Nebraska. University-wide recognition for Distinguished Teaching, Distinguished Scholarship and Distinguished Service are awarded at the annual NU Honors Convocation. Most recent recognitions are:

- ▶ TCD Extension and Small Business Specialist, Carol Thayer received the *1999 NU Award for Distinguished Service* in recognition of her highly successful programs at the state and national levels in curriculum development for small and micro businesses (*see Appendix B.4*). The work of C. Thayer, R. Kean and Nebraska female entrepreneurs will be featured in a video documentary on empowering women at the annual National Association Women in Higher Education conference in March 2000.
- ▶ Faculty are also honored by non-academic groups at NU. For example, W. Weiss received the 1999 award for *Outstanding Contributions to People of Color*, presented annually by the Chancellor's Commission on the Status of People of Color. R. Kean received a 1999 Excellence award from the NU Office of Multi-cultural Affairs for *tireless efforts on behalf of students of color*.
- ▶ Two TCD faculty, Robert Hillestad and Joan Laughlin were named *charter Fellows*, and Rita Kean was selected as *1999 Fellow of the International Textile and Apparel Association (ITAA)*, the professional association of textile and apparel scholars.
- ▶ TCD faculty have been recognized for their leadership in distance education delivery. Joan Laughlin received the national *1998 Educational Program Award* from the A*DEC Distance Education Consortium in Madison, Wisconsin. Laughlin is known nationally for her pioneering of the CHRFS and TCD extended education programs, and for providing leadership in distance education program delivery to professional colleagues across the United

only like department to participate in the NSF *National Ask a Scientist Day* (see *Appendix J.1*).

- ▶ A unique opportunity offered to undergraduates was the TCD *Student Leadership Internship* during which one to five students participated in a mentoring relationship with the Department Chair. Established by R. Kean in 1995, students were nominated, interviewed and selected by faculty. During the academic year, the interns met regularly with the Department Chair to discuss selected readings about leadership, plan and execute initiatives to benefit other students in the department and/or the university community. The students participated in department activities including the monthly research seminars, the gallery openings, and assisted the Extension Specialists with 4-H activities. They served as liaisons with undergraduate TCD students. The interns who have participated were very positive about their experience, stating that grew personally and professionally.. As a result of interns' initiatives, the undergraduate student club *Montage* was re-activated, a community service project which was initiated by one of the interns was been adopted by *Montage*, and students assumed campus leadership roles. In 1999, the department internship was replaced by the CHRFS College Ambassadors, which offers a similar experience.
- ▶ Major strengths of the Department's instructional philosophy and programs are reflected at the local, state, regional and international levels through service learning activities. Many of the student learning experiences involve interaction with community groups in Nebraska. Faculty partner with Cooperative Extension personnel and develop their own initiatives to foster community-student interactions. Over the years students have used their talents on projects with the Rape/Spouse Abuse Project, the AIDS Quilt Project, the Lincoln-Lancaster Commission on Alcohol and Drugs, The Crisis Nursery, local museums, retail stores and K-12 students (see *Appendix J.2*).

Section IV. Assessment of Student Outcomes

- ▶ During the 1990-91 academic year, R. Kean initiated the Department's own assessment process with exit interviews with graduating seniors and annual surveys of alumni. Specific attention was given to programmatic issues (assessment of strengths and needed areas of improvement) and curriculum revision. Students are generally satisfied with their learning experiences, and appreciate the business, science and design backgrounds of faculty. Although some students have expressed that faculty are intimidating, most students find faculty have command of subject matter, are open, fair and responsive to them. Several have stated that the assignments are too demanding, given the amount of credits (usually 3 credits), but in the next sentence the same persons indicated that they were either challenged in their thinking or learned as a result of the assignments!
- ▶ A formal plan for assessment of undergraduate student outcomes was developed in 1995 (revised 1999) and for graduate students in 1996 (revised 1999) (see *Appendix K.1*). The assessment plan includes: surveys of graduates, surveys of employers, portfolio assessment, exit interviews with seniors and graduate students, and evaluation of student work entered in exhibitions. The surveys of graduates on the third, fifth, tenth and twentieth anniversary of graduation indicated the need for more pre-professional experiences.
- ▶ As a result, TCD 498. Internship was activated. Undergraduate students have held supervised internships during the summer between their junior and senior year with industry in Nebraska, Kansas City, Chicago, Dallas and New York. Several students have completed internships abroad as part of their international student exchange experience. Students are required to maintain a daily journal of their experiences and submit the journal to the faculty supervisor on a bi-monthly basis. The students, in collaboration with their industry supervisor, plan and execute a special project that includes the application and evaluation of concepts learned in class to "real world" experience (see *Appendix K.2*).

Upon return to UNL in the fall, TCD 498 students submit a formal portfolio of their work. This includes the journal, the paper describing and evaluating their special internship project, the student's self- assessment of their performance, the industry supervisor's assessment of the students performance, and a collection of other TCD assigned class projects that demonstrate the students' writing and visual communication skills. The portfolio experience has been enlightening to the faculty. Faculty have learned to identify strengths and weaknesses in course work and curriculum. For example, we know we must increase the intensity of written communication skills in early course work and help students to transfer knowledge throughout their program of studies. Ultimately, this assessment is of value not only because of the statements that reiterate the TCD mission and its goals, but it provides an opportunity for student evaluation of the program and incorporates their voice and the impact of teaching from the student perspective. The students then modify their portfolio to use in their job search (see *Appendix K.3*).

States. Laughlin, Patricia Crews and Kathleen Rees were three of the CHRFS faculty who received the *1997 IANR Team Award for the innovative CHRFS Distance Education Program*

- ▶ Catherine Daly was selected as a *1998 Fulbright Teaching Scholar* and taught at the National College of Art, Lahore, Pakistan. Dr. Daly not only taught design and color theory to undergraduates, but successfully assisted junior faculty in obtaining grants to study design abroad and to start a craft gallery, featuring Lahore faculty and student design work for sale. TCD faculty have served as curriculum consultants to several international universities.

Section VI. Future Plans

- ▶ Faculty will continue to enhance teaching techniques and modes of delivery to serve our major and non-majors enrolled in two service courses (*TXCD 121. Design Essentials, 75 students per semester, and TXCD 123. Clothing and Human Behavior, 100 students per semester*). Faculty will seek ways to offer these service courses via web based instruction, so they may also be available to community colleges long distance.
- ▶ We plan to obtain **LECTRA Systems**, industry based computer aided design and merchandising workstations that will keep our students on the cutting edge of technology.
- ▶ The Department of Management has agreed to a minor in Management with emphasis in MIS for our undergraduate students when are able to offer additional sections of MIS classes. We hope to have this in place for Fall 2000.
- ▶ We will continue to expand our internship program for both undergraduate and graduate students, and increase our industry linkages.
- ▶ R. Kean has been invited to London (Oct 16-20) by the American Continental University to discuss joint programming. They do not have graduate programs in the textiles, apparel and design areas. The plan is to construct a joint graduate program using the TCD M.S. long distance delivery program for 21 hours of the 36 hours required for the UNL Master's degree. London-based students could then take an approved 14 hour program in residence at AIU and the remainder of their UNL degree via long distance.
- ▶ The department is the proud recipient of an endowed professorship that will be matched by NU Foundation Othmer Funds. Announcement of the details is scheduled for December 1999.
- ▶ We plan to add to our website two links, *TCD INTERNS* and *Visit TCD Alums Around the World*. We have contacted student interns and alums for permission to include links to their web pages so prospective students can learn about the abundance of opportunities in the global textile and apparel industry.
- ▶ International textile and quilt artist Michael James will be joining the TCD faculty in Fall 2000 as Senior Lecturer (*See Appendix L*). This will catapult the department programs to international prominence.

The faculty in the TCD Department will continue to be learner-centered, and offer a strong blend of theory and experiential learning experiences to our students, wherever they may be located. We will continue to uphold our standards of high academic rigor and expectations of students.

Appendix A.1. *The Department of Textiles, Clothing and Design: History and Teaching Mission*

The Department of Textiles, Clothing and Design has its origins in Miss Rosa Bouton's School of Domestic Science first offered in 1898. The two-year program of studies for young women had as its purpose "to train the mind and develop character in the kitchen" (University of Nebraska Catalog, 1899). Home sanitation and safety, including issues of water quality and frequent laundry of wearing apparel, needle arts and millinery were integral parts of the curriculum. In 1912, "household arts" (needle arts, millinery, and home decorating) was one of the three "areas of study" that comprised the newly named Department of Home Economics. In 1921, the Department was divided into divisions or areas of study, one of which was clothing and textiles. The clothing and textiles major was added to curricular offerings of the Department in 1945. On July 1, 1962, the Department became the School of Home Economics, with five departments, including the Department of Textiles, Clothing and Design, so named effective July 1, 1964. During the 35-year history of the department, three women have served as Chair: Audrey Newton, 1965-82; Joan Laughlin, 1982-90; and Rita Kean, 1990-present. The Master's degree was approved July 1, 1979; and with the 1989 approval of the Ph.D. in the Interdepartmental area Human Resources and Family Sciences, students pursue a doctoral degree with a major in Textiles, Clothing and Design. In 1991, the Interior Design program was transferred from TCD to the Department of Architecture. Although the transfer had an impact on student enrollment, it provided an opportunity for the department to refine its mission, build on existing strengths and pursue new opportunities.

The mission of the Department of Textiles, Clothing and Design (TCD) is the creation, distribution and application of knowledge about textile products, from creation, design, production, merchandising, performance, and consumption or disposal for the global community using scientific, aesthetic, and historic foundations in an integrative approach. A department strength is the integration of *science* and *design* in the study of textiles. The major goals of the teaching, research/creative and outreach programs are to enable persons to participate constructively in the public and private domains. Throughout this document, examples of innovative curricular developments, methodologies and techniques for stimulating students critical thinking and problem solving skills, integration of theory and process with "real world" experience, and outcomes of student learning demonstrate the effectiveness of our program in preparing individuals to meet the challenges and opportunities in the industry and society.

Appendix A.2. Instructional Programs

Excellence in undergraduate education has been a central theme for the department throughout its history, and recent developments have expanded to include excellence in graduate education.

Undergraduate Program: The undergraduate major is Textiles, Clothing and Design (TCD). Students complete a "common core" (lower division) of TCD coursework and supporting coursework in the University Comprehensive Education Program during the first two years of study. All TCD students are required to participate in the multi-disciplinary Visual Literacy Foundations Course (see Appendix D.6). During 1997-98, the Department entered into a collaborative alliance with the Departments of Art/ Art History and Architecture to create a two-semester, 10 credit, intensive foundation design program. Faculty from the three departments team teach both lecture and one of eight to nine laboratory sections each semester. Students from the three disciplines are purposively intermingled in the laboratory sections as means of diversifying the students learning opportunities. This program is serving as a model for several interdisciplinary design programs nationwide.

After the freshman (100 level) and sophomore (200 level) courses are completed, the students complete a program of studies in Merchandising, Textile and Apparel Design, Textile Science, or TCD/ Journalism and Mass Communications (TCD-J). These majors are highly integrated to provide students experience in developing and evaluating products as well as the merchandising of products in a global marketplace. In addition to specialized courses, TCD students complete a second set of upper level common "completion" courses within the Department, and complete either an approved internship or participate in a professional study tour to a major national or international market center. Several students elect to study abroad, and have done so in Great Britain, France, Italy and Australia.

TCD students also complete the coursework for their minor program or supporting professional area of study. Merchandising students receive a minor in Marketing. Textile and Apparel Design students may select a support area from Art and Art History, Theater Arts, Business, Photo Journalism or complete a minor in Fine and Performing Arts. Textile Science students may receive a minor in Chemistry, and TCD-J students select a professional minor in Advertising, Broadcasting or News-Editorial through the College of Journalism and Mass Communications. Undergraduate students may also complete a minor in International Studies or Women's Studies. All TCD undergraduates have the opportunity to participate in faculty research/creative activities. Textile Science students complete a laboratory research project and may complete an internship with the Department's Textile Testing Service (TTS). The TTS performs analysis and evaluation of textile and apparel products for industry, using the standard AATCC and ASTM laboratory testing procedures. Our laboratory is an approved J.C. Penney testing facility. The TTS is a self supporting entity.

We serve undergraduate majors from the College of Human Resources and Family Sciences, as well as all the UNL academic colleges. Our two major service courses, TXCD 121. Design Essentials and TXCD 123. Clothing and Human Behavior are taught for non-majors. Both are part of the UNL Comprehensive General Education program. Students from the Colleges of Business, Fine and Performing Arts and Architecture often enroll in our advanced courses.

Graduate Programs: Masters level students may concentrate their course work in merchandising, textile or apparel design, costume or textile history, quilt studies or textile science. The masters program requires 30 to 36 semester hours of graduate course work. Both masters and doctoral graduate students, knowing that their selection of a major advisor is critical to the quality of work they complete, recognize and seek TCD faculty members' expertise. These graduate students recruit faculty as a thesis advisor, mentor and scholar. In consultation with their faculty mentor, each student plans an individualized course of study linking background interests with the research and creative interests of departmental faculty. Course work is theoretically based and all graduate students are required to complete courses in research methodology and /or the creative process, theory development and statistics.

For example, TXCD 874.Theory Development and TXCD 873. Design Perspectives (the course focuses on theories of aesthetics) create a climate of analysis and synthesis of theory for directing research or creative programs of masters and doctoral students, and their search for the appropriate theoretical framework permeates their approach to course work, supporting inclusion of theory development as central to undergraduate and graduate curricular offerings. In addition to theoretical foundations for research and creative activity, expectations are that all students should be able to articulate impacts from the research and creative activity.

The faculty view graduate student education as a partnership with students in the discovery of new knowledge. Graduate students are highly encouraged to present papers and/ or exhibit at professional meetings. Graduate students have received Department support to travel to professional meetings and to take advantage of professional growth experiences (see Appendix E.1). Each year, ITAA presents an award for the best doctoral dissertation. Eulanda Sanders, who obtained her 1997 Ph.D. degree from UNL (CHRFIS Interdepartmental degree with specialization in Textiles, Clothing and Design, mentor-J. Laughlin)was the 1998 ITAA award winner. Ying Zhou (mentor P. Crews) received the 1999 NU Graduate College award for best Master's Thesis, and represented NU at the Midwest Graduate Student thesis competition.

Masters students may complete the M.S. or M.A. degree in TCD with a minor available in a number of fields, including Museum Studies. Museum Studies students may minor in TCD. Students may pursue a M.F.A. through the Department of Art and Art History with an emphasis in TCD. Doctoral students in the CHRFIS Interdepartmental Ph.D. Program may select Textiles, Clothing and Design as their area of emphasis.

LOCAL

LINCOLN ■ SOUTHEAST NEBRASKA

Saturday
January 16, 1999

B

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Page design: Steve Batie

On campus . . . a march about nothing



CHRIS BENDET/Lincoln Journal Star

In the tradition of television's "Seinfeld," University of Nebraska-Lincoln instructor Vince Quevedo's class staged a march about nothing Friday afternoon. More than 200 students in Quevedo's visual literary course created paper periscopes that presented them with a view of the world from a different — and somewhat difficult — perspective. Friday's balmy weather gave the students a chance to try them out.

Snorkels teach visual literacy

By LIZA HOLTMEIER
Senior staff writer

Bedecked in headdresses of green-painted cardboard, the 160 students lined up by Love Library resembled something out of a Dr. Seuss book.

The students were gathered to show off the first project from their Visual Literacy II class — a Visual Snorkel. The Visual Snorkel assignment required them to design a headdress that made them seven feet tall and altered their fields of vision.

At 3:30 Friday afternoon, the students, adorned in their creations, began a slow parade around the Canfield Administration Building and along R Street to the Sheldon Art Gallery.

Calling it performance art, the instructors led their semi-blinded students on a 40-minute jaunt covering about five blocks of campus. But for some students, it seemed longer.

"I felt like a dork," said Nick Doplhens, a freshman architecture major in the class. "I don't really see how it's going to help me be an architect, but a lot of the stuff we do is really weird."

"They're calling it performance art," said Brad Pietzyk, a junior architecture major in the class. "I just don't want anyone to see me who knows me."

But though some felt embarrassed participating in the spectacle, most students and faculty maintained a good sense of humor about the event.

Elizabeth Ingraham, one of the five instructors for the course, said the march's atmosphere was almost ritual-like.

"We're really trying to bring spring earlier to Lincoln," she joked.

However, the real purpose was to give students a kick-off project that would get them seen on campus, said Jenifer Watson, the course's coordinator.

This semester's class will focus on the body in space and time. This project was a forerunner to

those studies and was meant to get the students thinking about their self-perception, she said.

"It's a composition about your point of view and expressing it in a sort of whimsical way," Ingraham said.

While some students felt self-conscious and silly during the march, many put a lot of thought into creating their designs, Ingraham said.

Rachael Arnold, a freshman interior design

Megan Boyle, a freshman fashion merchandising major, marches with about 160 other students from the visual literacy II class. They marched around campus in a single-file line Friday afternoon to show off their first project, a Visual Snorkel. "It's the strangest thing I've ever done," she said.

MATT MILLER/DN

Please see CLASS on 11

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major, redid her project three times. Her final headdress was a cap-like structure with mirrors to expand her peripheral view.

"It makes me almost cross-eyed to wear it," Arnold said.

Many students experimented with ways to alter their perspectives. One student rigged his headdress so one eye saw what was in front and the other saw what was behind. Changes like these created movement problems for some.

"Just a minor shift in the direction of your vision can really change your point of view. I can hardly walk when my headdress is on," Pietzyk said.

After trying on several of the headdresses before the march, Watson, said she felt nauseated the rest of the day.

"Some of the students have changed the perspective so much that walking in their headdresses really perverts your vision," she said.

Visual literacy is a semester-old collaborative course between the art, textiles and design, architecture, and

interior design departments.

In the course, faculty teach design foundations formerly taught in classes for the specific majors, and then students apply their lectures in lab sessions.

Last semester's visual literacy class worked on projects similar to the Visual Snorkel. For one assignment, students had to make a cast of a body part and then design a tattoo for the casting.

This is the first time that the students have paraded their designs, however. Vincent Quevedo, one of the course's instructors, said many of the students experienced the same kind of fear one feels about speaking in public. He hoped the experience helped them overcome some performance anxiety.

"If nothing else, they'll always remember, 'When I was in college, I marched with this green thing on my head,'" Quevedo said.

Perhaps, but some students will recall a different experience.

"Maybe it was to teach humility," Doplhens said. "It certainly taught that."



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FACULTY ACCOMPLISHMENTS

TEACHING PAPERS/SYMPOSIUM PRESENTED (Juried)

- SCHEYER, L. and LAUGHLIN, J. The development and use of visual images and interactive activities on the web for teaching beginning textiles. International Textiles and Apparel Association, November 11, 1999, Santa Fe, NM.
- TONDL, R.M. Computer aided design - application to textile. International Textiles and Apparel Association, November 12, 1999, Santa Fe, NM.
- TONDL, R.M. Sun's Up! Cover Up! International Textiles and Apparel Association, November 12, 1999, Santa Fe, NM.
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AWARDS/HONORS

Kean, R. 1999 NU Office of Multi-Cultural Affairs Excellence Award.

Weiss, W. Chancellor's Commission on the Status of People of Color 1999 Outstanding Contributions to People of Color Award.

Hillestad, R. Distinguished Alumnus Award, Human Ecology Alumni Society, Ohio State University, 1998

Laughlin, J. A*DEC Outstanding Educational Programs Award (for IHRFS M.S. degree via distance education), 1998

Laughlin, J. et. al. IANR Extended Education Team Award (to CHRFS distance education faculty), \$5,000, 1998.

Rees, L. Who's Who Among America's Teachers, 1998

Daly, M., Faculty Fulbright Award (\$10,000), 1998

Crews, P. American Association of Textile Chemists and Colorists (AATCC) Midwest Section Counselor, 1998-99; Midwest Section President, 1997-98

Niemeyer, S. Chair, Housing Section, American Association of Housing Educators, 1998

Kean, R., American Council of Education (ACE) Fellow, University of Kansas, 1997-98

Kean, R. STEPP Foundation-Armenia/Eurasia Foundation, development of university level textiles and apparel design/marketing curriculum, 1997

Niemeyer, S. and Team. Outstanding Extension Team Program Award, College of Human Resources and Family Sciences, Independent Study Course for Child Caregivers, April 1997

Weiss, W. Woman Artist Award. Lincoln-Lancaster Women's Commission, March 15, 1997

Daly, M., Winrock Farmer to Farmer, USAID Volunteer (Tajikistan), 1996

Kean, R., Bryn Mawr Summer Institute for Women in Higher Education Administration, 1996

Hillestad, R., QST Commemorative Lecturer Scholar, International Textile and Apparel Association, 1996

Hillestad, R. 18th Annual Mayor's Arts Award, April 11, 1996.

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Niemeyer, S and Team. Cooperative Extension IANR Excellence in Team Programming. Urban Pest Management, April 1996

Rees, K. Rotary Scholar, Group Study Exchange Program to the Philippines, 1996

Thayer, C. 1996 Distinguished Extension Specialist Award, IANR, 1996

Thayer, C. Epsilon Sigma Phi Team Award, Earthbound, November 1996

Thayer, C. Excellence in Team Programming Award, University of Nebraska Cooperative Extension, FAST TRAC program, April 1996

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Weiss, W., Norwegian Marshall Award (\$2,853), 1995

Weiss, W. Nebraska Arts Council Master Artist Fellowship (\$4,000), 1995

Laughlin, J., American Association of Family and Consumer Science Leader Award, 1995

Kean, R. President; President-elect; Counselor. International Textile and Apparel Association, 1995-1998

Laughlin, J., U.S.D.A. Honor Award, 1994

Laughlin, J. Nebraska Home Economics Association Leader of the Year, 1994

Crews, P., Patricia and Phillip Frost Prize for Distinguished Scholarship in American Crafts, by the Renwick Gallery of the National Museum of American Art, Smithsonian Institution, 1993

Crews, P and KEAN, R. 1994 Shades of Leadership Honoree, UNL Culture Center, 1994

Hillestad, R. Charman Outstanding Professor Award, College of Human Resources & Family Sciences, UNO, 1994

Thayer, C. Impact 2000, Child Care Provider Training Program, Extension Service-USDA, August 1994

Tondl, R.M. Nebraska Cooperative Extension Association Distinguished Service Award, Specialist Section, November 1994

Laughlin, J., Editorship, Clothing and Textiles Research Journal, 1993-1996

Niemeyer, S., National Award from National Association for Family and Community Thrust for "The Environment: Its Ours to Protect", 1993

Niemeyer, S. The Mayor's Waste Reduction and Recycling Award, Individual of the Year, 1993

Niemeyer, S. Keep Nebraska Beautiful Second Place Award for Non-profit/civic Organization Category to Nebraska Council of Home Extension Clubs, 1993

Niemeyer, S. Central Region Award for National Association for Family and Community Education Thrust. "The Environment: Its Ours to Protect," 1993

Thayer, C. Excellence in Team Programming Award, Nebraska Cooperative Extension Association, 1993

Tondl, R.M. Excellence in Team Programming Award. Small-scale Entrepreneurship, Cooperative Extension Division, November 1993

FACULTY - FELLOWS IN PROFESSIONAL SOCIETIES

Rita Kean, International Textiles and Apparel Association, 1999

Hillestad, R., International Textiles and Apparel Association, 1989

Laughlin, J., International Textiles and Apparel Association, 1989

Auburn University

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October 14, 1999

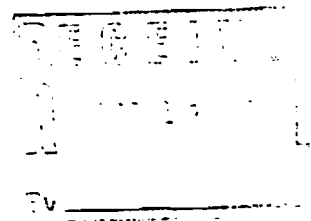
Re: ATMI Award for Excellence

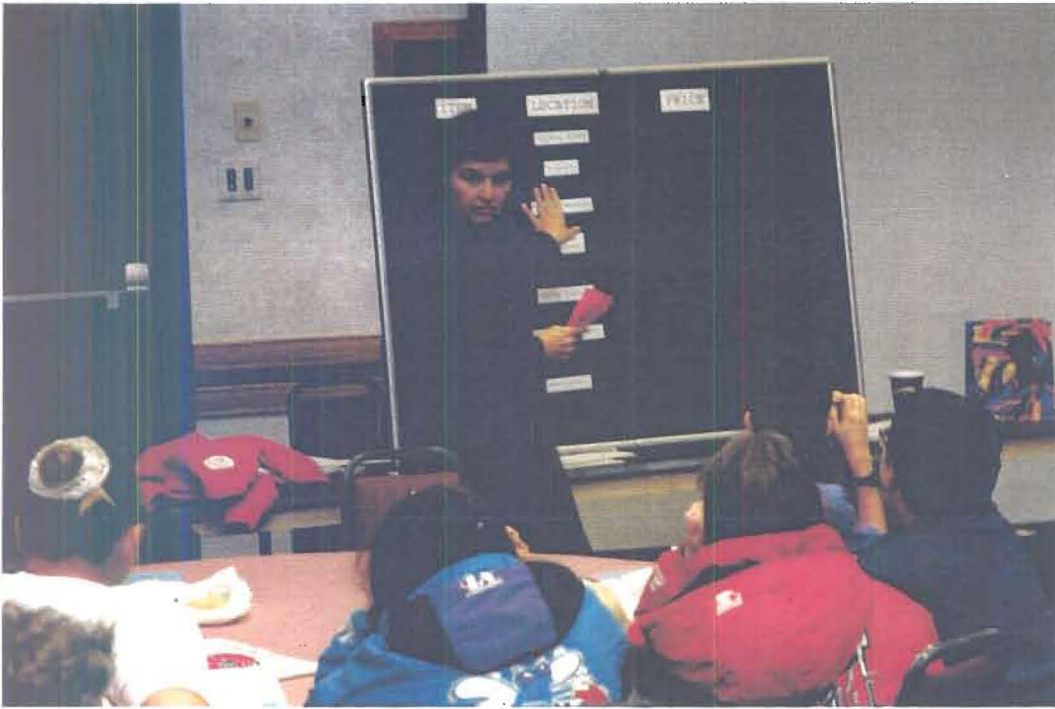
To: Dr. Rita Kean
234 Home Economics Building
University of Nebraska
Lincoln, NE 68583-0802

From: Dr. Evelyn L. Brannon, Chair
ITAA Faculty Fellowship and Awards Committee
308 Spidle Hall
Auburn University, AL 36849-5603

I am pleased to tell you that your department has received the ATMI Award for Excellence to be presented at the 1999 ITTA Annual Meeting. This \$3000 award goes to a professor or program judged to be exceptional for curricular developments, teaching methods and/or educational programs and activities that provide stimulus for and give visibility to textiles, apparel and related fields.

Congratulations on your award!





*TCD and Small Business Extension Specialist Carol Thayer
conducts 1999 Youth Entrepreneur Workshop in
Scottsbluff, Nebraska.*

Appendix C.1. TCD alumnae

Undergraduate

- Alumnae are employed in merchandise management, development, distribution and buying positions for companies such as R.H. Macy's, Dayton Hudson, Federated Stores, Dillards, J.C. Penney, Nordstrom, Younkers, Pamida, Profitts, Halls, The Gap, The Limited Corporation, Urban Outfitters, The Sharper Image, K-Mart, Walmart, Target, Talbots, J. Crew, Abercrombies, The Buckle, Mercantile Stores, Duty Free Shops, Lady Footlocker, Borsheims, Neiman Marcus, Von Maur, Estee Lauder, Clinique, Chanel and other leading merchandise companies.
- The Senior Vice President for Merchandising - Sam's Club (AR) is a TCD graduate. Many graduates are entrepreneurs of apparel and accessory firms, retail stores and import/export companies in the United States and abroad. For example, Roula Ayoub of Beirut, Lebanon is the owner of State of the Art Gallery, a combined art and gift gallery featuring unique items imported from around the world.
- TCD graduates are involved in the design and production of textiles and apparel. They are employed by firms such as Dillards (product development), Wathne, Ltd., Jones of Dallas, Nike, Mt. Hight Knitting, Ellen Tracy, Liz Claiborne, V. Frass, Creative Craft Arts and Disneyworld Productions. The Vice President of Duncan Aviation located in Lincoln, Nebraska is a TCD graduate.
- Others are in advertising, marketing and sales for major firms such as Bailey Luerman Advertising, Rand-McNally, Hallmark, SmithKline Beecham, American Express, AC Nielson/Nielson Marketing, Regis Corporation and Johnson & Johnson. TCD graduates have also pursued professional degrees in business (MBA), law and medicine, as well as graduate degrees in textiles and apparel field.

Graduate Students

- Highly successful partnerships between the graduate student and her/his faculty mentor has enabled former doctoral and masters students to command significant professional positions. *For example*, graduates of the TCD Masters program and the CHRFS doctoral program with a specialization in TCD hold faculty and/ or administrative positions at University of Guam, University of Minnesota, Upper Iowa University, Kent State University, Colorado State University, Florida State University, University of Nevada, University of Texas; Washington State University, Iowa State University, Delaware State University, Kansas State University; Colorado State University, SUCNY at Oneonta, Doane College, Nebraska Wesleyan University, American College of Los Angeles, Louisiana State University, University of Arkansas Extension Service, University of South Dakota Extension Service, West Virginia Extension Service, and community colleges around the country.
- Other graduates have entered industry, where they hold positions such as Senior Chemist, Dupont de Nemours, Inc.; Chemist, Monsanto Co.; Merchandise Textile and Quality Assurance Technicians for J.C. Penny Quality Assurance Laboratory (TX), The Limited Corporation, Cabelas (NE) and Tower Perrin (NY); Senior Designer, Nike Playwear (VF Corporation, N.C.); designers for V. Frass (NY), Vacarros (Omaha), Kevan Hall Couture (CA), Signs and Shapes (Omaha); Merchandise Manager, Perry Ellis Menswear (NY); Marketing Representative, Revlon, Inc. (NY); Director of Marketing, Lincoln Center Chamber Music Orchestra; Director, Beatrice (NE) Main Street Corporation; Owner, Joffees (ladies apparel, Lincoln); Owner and President, Sew Talented School of Sewing and Design (NE). TCD Master's alumnae also practice as freelance fiber artists across the United States.
- Graduates of the TCD/Museum Studies program are employed by museums and universities across the United States and include: collections manager, Western Heritage Museum (Omaha) curator of education, Sheldon Memorial Art Gallery (Lincoln), North Dakota Historical Society; curator of collections Nebraska State Historical Society; conservator, Smithsonian Institute (Washington, D.C.), and the Executive Director of the American Quilt Study Group (NE).



Ramesh Venkataswami, 1994 TCD M. S. Graduate conducts a seminar for NY Study Tour participants on product development & importing garments.



David Butkus, employed by Women's Wear Daily and former TCD student meets with NY Study Tour participants.

NEBRASKA *Chic*

November 1995

Graff has jewels for all seasons or reasons

Marv Graff has seen the fashion business from all sides. He has done one-of-a-kind garments for a famous New York designer and made prototypes for jewelry that is marketed across the country in popular stores at the local mall.

His creations have very different aims, but the creative process is the same. Graff's accessories are uniquely his, often recognizably so — even when they don't carry his name — because of his unusual combination of materials.

Graff, who still finds his hometown of Shelby the most relaxing place in the world, came to New York City in the late 1970s after getting a master's degree in textiles from the University of Nebraska-Lincoln.

Before moving to New York, Graff did his homework, making connections with some small boutique owners who agreed to carry his work. But he was doing more wearable art clothing, using open weaving techniques, he said.

Now he focuses almost entirely on jewelry.

"It was easier to finance a small jewelry collection than a clothing collection," he said.

In his artwork, Graff uses metal casting that is plated; then he may wrap pearls in wire or some other material not usually associated with jewelry to create earrings. He may tie knots around beads or use some other fiber technique.

Unusual fiber manipulation



GAIL FOLDA/Lincoln Journal Star

▲ Earrings are a big part of Graff's business.



GAIL FOLDA/Lincoln Journal Star

▲ Marv Graff, a Shelby native, creates accessories — like these barrettes and earrings — with unusual combinations of materials.

pushed him in the fashion direction, said Graff, tracing his inspiration to UNL instructors Robert Hillestad and Audrey Newton. Over time, he found that he had to combine unusual looks — like clothes made from nylon twine — with marketability.

Had he foreseen his future in the fashion industry, he might have enrolled in a New York design school.

"Only because the schools and the fashion industry here are so interconnected," he explained. "They often turn to design students for work."

During a phone interview, Graff was interrupted by a call from London, a market in which he's experiencing a great deal of success, he said. Harrod's and Liberty's in London are two of the most recognizable stores that carry his accessories. The British customer, he said, wants more classic designs and fewer "trends."

Currently, The Limited Express



GRAFF

unique combos

delicately fenced in gold wire in hair combs, earrings and bracelets. Another set has tiny rhinestone squares wrapped in a gold bow on a barrette and necklace. They range in price from \$15 to \$25.

Graff works with a sales rep and sells his work at two or three trade shows a year. He hires people to do the work after orders are made and said he likes to find Midwestern students, who have a "great work ethic."

"It was easier to finance a small jewelry collection than a clothing collection."

— designer Marv Graff, on how he got his start

Stories by Kathryn Cates Moore

Three Nebraska designers have carved successful fashion niches for themselves in New York City. Marv Graff of Shelby, Ann Heckathorn of Lincoln and Larry Vrba of Schuyler all market their products from the Big Apple. They have found it is the best place for them to live and make a living, although all acknowledge the Midwestern influence in their work.

Have bag, will travel is Heckathorn motto

Ann Heckathorn has her career in the bag — her own bag, which she produces in a variety of sizes, shapes and colors. Bags are her specialty, whether they are handbags or fold-up totes, and she sells them to such recognizable retailers as Nordstrom's, Orvis, Victoria's Secret and Von Maur.

The Southeast High School graduate started early in the retail business. As a teen-ager, she served on Sears' Hi-Styler board and began working part-time at the store. The hands-on experience she got behind the counter was most valuable.

After working as an associate buyer at the former Lincoln store, Howland-Swanson's, she moved to New York City in 1983.

"I always wanted to go to New York," she said. "I knew it when I was little and would watch the Macy's parade."

In 1990 she began Heckathorn Design Group, practically a one-woman operation, and discovered that running your own business has its ups and downs.

"It makes you learn the ropes all over again," she said.

She went about setting up her own line of tapestry products and leather goods, selling the items as she went along.

Her husband, Tom Santoro, left his financial officer's job with a major bank to run the business side of her company. "We work at it from different sides," she said.

Heckathorn, 34, said she has connected with major buyers through friends she made in the business. A stint at Joe Boxer's and one year with neckwear designer Vicky Davis gave Heckathorn some important contacts.

"I still work with the buyers," she said.

"I always wanted to go to New York."

— Ann Heckathorn, bag designer



Heckathorn had just returned from a trip to China, where some of her pieces are made. She also travels to India several times a year and supervises work done in a factory in Brooklyn, N.Y. Having some bags made in the United States helps her meet short delivery deadlines.

HECKATHORN merchandiser

Since 1994 bags made in the United States helps her meet short delivery deadlines.

Heckathorn hesitates to call herself a designer, even though she decides what her bags will look like. She believes that there are really only a few "designers" and that everyone else does variations of their work. She named Donna Karan and Ralph Lauren as two she would put in that elite group.

"I merchandise," she said. Her bags are in the moderate price range and sell for \$45 to \$175, depending on the style and material.

Lincoln is never far from her mind, even though she travels extensively. Her mother, Cella Heckathorn, lives here, and Ann visits two or more times each year.

"I love to come here and just hang out," she said.



TED KIRK/Lincoln Journal Star

▲ Originally from Lincoln, Ann Heckathorn finds her bag design business can take her anywhere.

Bright lights, big city inspire Schuyler native's designs

It wasn't just the glow of the lights that brought Larry Vrba to New York City in 1988. It was more like their sparkle, which he imagined would imbue his jewelry



well-known costume-jewelry maker and created many of the elaborate

Dolly" revival — with few budget constraints.

He also has a custom line of jewelry that is carried in some New York stores and at an Omaha

Bright lights, big city inspire Schuyler native's designs

It wasn't just the glow of the lights that brought Larry Vrba to New York City in 1968. It was more like their sparkle, which he imagined would imbue his jewelry designs, and their glimmer of hope that his life be filled with culture and glamour.

Vrba, now 50, has been satisfied on both counts. His custom jewelry is in great demand by theater production companies — from the recently reopened "Hello, Dolly" to Disney's ice shows — and his life is "interesting."

It's not the future he mapped out for himself while growing up in Schuyler. Vrba decided to become a jewelry designer after working in the retail business at the now-defunct Hovland-Swanson's and taking some preliminary courses at the University of Nebraska-Lincoln.

After two years in the U.S. Army, Vrba headed for New York with \$50 in his pocket. "It was possible to do that then, but not now," he said in a phone interview.



GAIL FOLDA/Lincoln Journal Star

▲ New York City helped provide the inspiration for Schuyler native Larry Vrba's glittering jewelry designs.

He went from one New York jewelry company to another, eventually getting his foot in the door at jewelry manufacturer

Miriam Haskell's. That door initially led to the accounting department, but he had his start.

Vrba spent eight years with the



VRBA
satisfied

experience."

Vrba said it would be impossible to do that today because many of the small jewelry companies no longer exist.

Although the accessories business is going through an "arid period" right now, Vrba's custom business is thriving, he said. Theater work gives him the opportunity to create elaborate pieces — like the large, jeweled necklace he designed for Carol Channing in the "Hello,

well-known costume-jewelry maker and created many of the elaborate designs that were the company's signature.

"I worked for next to nothing and supplied ideas at first," he said. "But it was invaluable

"Hello, Dolly" revival — with few budget constraints.

He also has a custom line of jewelry that is carried in some New York stores and at an Omaha boutique, Creative Hair Design. He describes his retail work as "using imprecious materials for real jewelry."

He still values his small-town childhood and finds it a "source of great pleasure." He recently attended his high school reunion in Schuyler and visited all of his aunts, uncles and cousins who still live in the area.

His last name, with those three consonants in a row, is a common one in the Schuyler area. But it's unusual in New York, and it often draws attention in his business.

"I would never change it," he said.

But living in New York City continues to inspire him.

"I don't define my work that way and try to have a sense of perspective, but I love it," he said.

ilers' Daily Newspaper • September 5, 1996 Vol. 172, No. 46 \$1.50

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WWW THURSDAY

Sportswear

Leaving Las Vegas

LAS VEGAS — Talk about a tall, cool drink of water. Sleek looks in icy colors were all the rage at VVWOMagic — especially those with a Seventies twist. Here, Rampage's rayon and Lycra spandex top and 303C's cotton and spandex pants. For a last look at the best of the show, see pages 6 and 7.

Top Shakeup at Barneys As Bunstine Steps Down And Brincko Steps Up

By David Moin

NEW YORK — Charles Bunstine 2nd has stepped down as co-president and co-chief operating officer of Barneys New York, it was learned Wednesday evening.

John P. Brincko, who shared the titles with Bunstine, now occupies those slots by himself, giving him an expanded role in the company. He is responsible for the company's day-to-day operations and its restructuring efforts.

The move by Bunstine came as somewhat of a surprise, despite

See **Charles**, Page 18

MOVING TO STYLING: DESIGN: 2008 LEANNE MARZOLA/TINT TYPE STYLED BY JESSICA KIMMEL

The model is featured wearing 303C's cotton and spandex pants, Michelle Clinton a Textiles, Clothing and Design Alumnus is the owner of 303C located in Fremont, Nebraska.

AUGUST 1996
TXCD MERCHANDISING GRADUATE'S DESIGN
FEATURED IN WWDCHICAGO PULL-OUT
SECTION WWD OCTOBER 16, 1996, PAGE 43.



JANEL BEALS's black and white rayon, nylon and Lycra spandex top and pants at Peggy Farritor.



Daily Nebraskan

Monday, January 15, 1996

'A Trilogy in Fiber' showcases original styles of winter clothes

By Patrick Hambrecht
Senior Reporter

Furniture and wool coats can be found in a number of art galleries. They're usually found in the gallery's offices and closets, however, and not on display.

But these items and several others serve as the centerpieces of the "Trilogy in Fiber" show at UNL's Textile, Clothing and Design Gallery on East Campus.

The displayed fabrics challenge in exciting and irreverent ways, mixing glitter and cosmopolitan fashion with currently popular rural styles.

The exhibit features the work of three accomplished UNL graduates. They are: Bonnie Luckey, Liz Shea

and Margaret Warner. Each artist manifests a distinctive attitude about textiles that shapes her individual work.

From "Reefer Madness" to "Glitz on the Prairie," Warner's sense of irony and humor is apparent. Her charming scarves and parkas mix Native American and other ingenious styles with glitter and posh appeal.

With multicultural pomp and dazzling hominess, Warner's visions are a scream, and must be seen to be believed.

The centerpiece of Luckey's pieces is a gorgeous wool Windbreaker called "Windows Coat II." This modern Joseph's coat was computer designed and hand-dyed to display a rainbow of warm colors in a subtle, elegant way.

Seamed with Ultrasuede, it begs the observer to try it on.

Shea's wall hangings have a distinctly exotic feel, combining Middle-Eastern and Celtic influences into smooth yet spiked and jagged interlocking lines, like the woven backbones of a few impossible beasts.

Shea described her work as "organic," saying her chief inspiration came from the "the subtleness of nature." The description fits, especially if the world's diverse but fluid cultures can be counted as part of nature's handiwork.

"A Trilogy in Fiber" is housed on the second floor of the Home Economics building at 35th and Holdrege streets, and will be on display through Feb. 15.

TEACHING PHILOSOPHY AND OBJECTIVES:

I have wrestled with balance in the responsibilities of the student and the teacher in learning. I say learning because I think a teaching philosophy must be built on learning since this is the goal of teaching. There are many types of learning and my teaching depends on the type of learning that I want to result. I have two learning objectives for the primary class that I teach, beginning textiles. First, I want students to acquire some fluency in the language of textiles and second, I want students to critically analyze fabrics in order to predict performance. I feel that the learning of a language requires memorization of words, that repetition is one of the best ways to memorize, and that practice using the language solidifies the learning. In order for students to learn to critically analyze fabrics I teach them about fabrics structures and then they practice analyzing fabric structures.

I believe that students are ultimately responsible for the acquisition of textile knowledge and that they need to be able to seek textile knowledge. My role as a teacher is to guide and facilitate the learning process. I explain difficult concepts that students may have problems grasping, provide visual and tactile examples that help them to learn concepts, and plan activities which help the students to learn. I limit the amount of foundational information that I expect students to learn and use the balance of the time for activities that require the students to assimilate the information, because I want students to be able to seek knowledge and to seek to apply that knowledge. I have required students to get the information from the textbook and I have supplemented this by providing links to information about new textiles on the internet and sharing articles about new developments in class.

My ultimate goals are reached when students employ the concepts from my classes in other classes and in their careers. My teaching activities are designed to facilitate ongoing employment of concepts. The department curriculum was recently restructured to encourage this. As a department we decided to require students to take TCD 206: Beginning Textiles prior to or concurrently with taking TCD 209: Apparel Evaluation so that students can employ their knowledge of textiles when they evaluate the quality of apparel items.

TEACHING METHODS:

I use a variety of teaching techniques. I initially provide an outline. Definitions of many of the terms are given in the web worksheets, difficult concepts are presented in lecture, topics that lend themselves to demonstrations are presented in lecture, and concepts that are best related by touching and feeling fabrics are taught in the laboratory. I developed the web site during the fall semester. Although the primary motivation was the need to deliver the class to students in Omaha and Lincoln simultaneously during the Spring semester, the site is a very good way for providing visual images. This is good when I want to convey concepts about fabrics are best shown through pictures. Many video microscope images of fabrics and pictures of fabrics taken with a 35 millimeter camera are used in the web site.

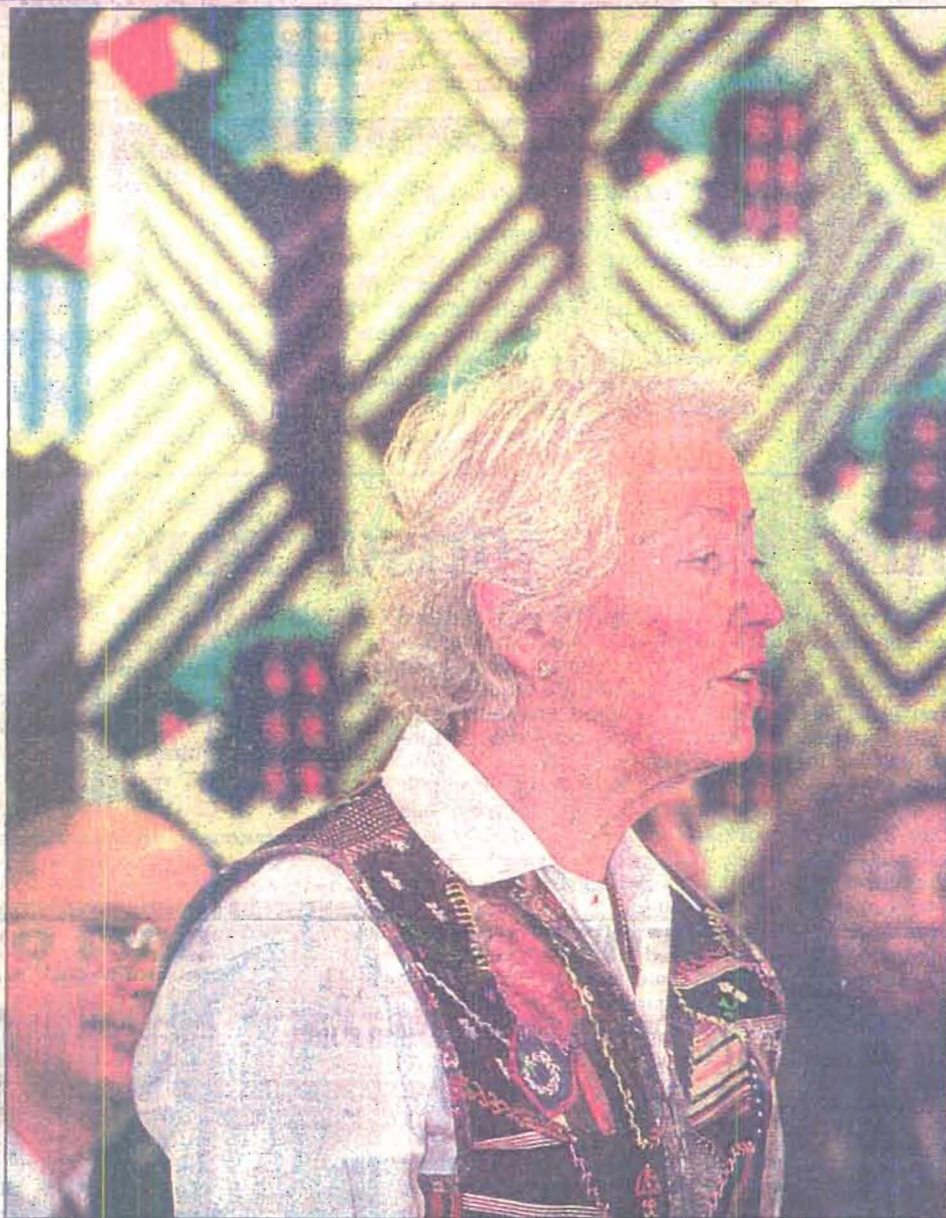
Students learn to analyze fabrics in the laboratory. They spend two weeks learning to use the microscope, and flammability and solubility tests to identify the fibers content of fabrics. Then they are quizzed on their abilities to use the tests to identify the fibers in fabrics of unknown content. Then they spend the remainder of the laboratories learning to analyze yarn and fabric structure and are held accountable to learning this by taking weekly practice quizzes, weekly quizzes for grades and a laboratory final.

Students learn about fabric performance through a variety of activities. The concepts are presented initially through lecture and web based worksheets. I raise discussion questions in class, later I give study sheets to reiterate concepts to be learned and then ask test questions about the concepts. When we move to the next unit students are asked to relate new concepts to concepts from the previous unit. The type of tests that I give to students require employment of concepts. I do not give objective tests because I feel that poorly written objective tests can cause students to memorize a multitude of facts the night before a test and then they quickly forget much of the memorized material. So my tests primarily consist of short answer essay questions which require students to apply concepts to practical problems. I want the students to be able to pick up a piece of fabric and recognize fiber type, and yarn and fabric structure and to associate properties with the structure.

VALIDATION OF EFFECTIVENESS:

I measure progress toward the learning objectives primarily through quizzes and exams. During the semester students take four short answer exams that focus on the application of the concepts, two practical laboratory exams that require identification of the fibers in three unknown fabrics and identification of about 50 fabrics. Students are required to complete a project in which they analyze a fabric for fiber type, yarn structure, fabric construction, and other properties. These activities provide a basis for evaluating their ability to apply the information presented in lectures.

I also monitor my effectiveness through written and verbal feedback from students. In the past I asked for student feedback on teaching methods three times a semester. Now I do this once a semester apart from the departmental evaluation. I have found that students are an excellent resource as I seek to improve my teaching. For example students have suggested giving practice quizzes on the identification fabrics in the laboratories. This feedback has been especially helpful in improving delivery of information through the web worksheets. For example I started putting outlines on the web site in response to student feedback.



IAN DOREMUS

(Lincoln Journal Star)

◀ Former Nebraskan Ardis James of Chappaqua, N.Y., addresses a press conference Thursday at the University of Nebraska-Lincoln's East Campus Student Union announcing the establishment of the International Quilt Study Center on the UNL campus. Ardis James, along with her husband Robert James, recently donated the collection of antique and contemporary art quilts valued at more than \$6 million to the University of Nebraska, which will anchor the center.

Quilts/Former Nebraskans give collection, cash

Continued from Page 1B

log cabins and contemporary abstract and geometric patterns by hand and machine.

The couple began collecting quilts from the United States, Europe and Japan in 1979. In 1993, met Crews at an American Quilt Study group meeting in New York and, impressed with her work on the Nebraska Quilt Project, pitched their idea to donate quilts.

Crews was astounded.

"I thought, 'This is a dream. What an unbelievable resource this would be,'" she said.

That dream is almost reality. The quilts will arrive in mid-June. The Board of Regents will vote on the center in May or June. Noted New York quilt scholar Jonathan Stein has agreed to be on the advisory board.

The International Quilt Study Center, to be directed by Crews, will be on UNL's East Campus in the Department of Textile, Clothing and Design. The colorful quilts will be stored in large, acid-free boxes in a renovated, climate-controlled building of the Home Economics building.

The Jameses gift promises to fuel quilt making, Crews said.

"The revival of interest in quilt making in 1970s found fertile ground in Nebraska where the tradition remained alive," Crews said.

About 20 to 30 of the quilts will be exhibited next summer in the Great Plains Art Collection Gallery Love Library. "Quilts from Heartland" will coincide with the Nebraska State Quilt Guild in Lincoln. A companion showing will be at the Textiles, Clothing and Design Gallery on East Campus.

A sampling of the collection will be at the University of Nebraska State Museum in Morrill Hall in February 1999. The two-year play, titled "Fantastic Flowers: Many and the American Quilt," will rotate every six months.

There will be other showings periodically at the Sheldon Memorial Art Gallery, as well as at various galleries throughout the NU system in Kearney and Omaha and later appointments. National and international galleries also may borrow exhibit the quilts.

"Textiles are being recognized as art not just bedcovers," Ardis James said. "They need to be seen by the world."

NU acquires world-class quilts

BY KAREN GRIESS

Lincoln Journal Star

In early June, University of Nebraska-Lincoln professor Patricia Cox Crews will go to New York to pack and ship about 950 world-class quilts to Lincoln where they will anchor a new International Quilt Study Center.

Former Nebraskans Robert and Ardis James of Chappaqua, N.Y., recently donated the collection of antique and contemporary art quilts valued at more than \$6 million to the university.

The one-of-a-kind center and collection "will serve as a magnet for quilt and art history and textile scholars and historians from all over the world," Crews said at a

Thursday press conference at the University of Nebraska-Lincoln's East Campus Student Union.

The Jameses also will give a \$1 million endowment to help establish the center. The NU Foundation will raise an additional \$2 million to support the center and its focus on quilt usage, education, exhibition and conservation.

The Jameses are "extremely discriminating quilt acquirers," said UNL Chancellor James Moeser, framed by an intricate autumn-colored 1891 quilt and Pauline Burbidge's "Finn," crafted in 1983.

"The quality and comprehension of this collection is truly world-class and befitting of a world-class

university," Moeser said.

The Smithsonian Institution and Colonial Williamsburg, Va., sought the older quilts in the group, but Ardis James wanted to keep the collection, dating from 1750 to 1992, together.

"This is quilt history. If we took a wedge out, there would be a blank spot," Ardis James said.

The Jameses consider themselves custodians of the quilt collection, one of the largest and most comprehensive in the world.

"We never felt we owned the quilts," she said.

The collection includes antique quilts with traditional designs such as double wedding ring and

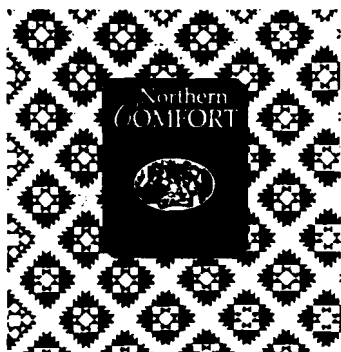
More on QUILTS, Page 7B

LIBRARY notes

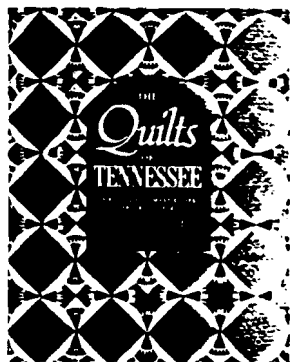
Donations to the AQSG Library Collection

Members' Works

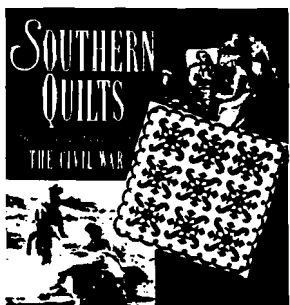
- *Art & Inspiration* by Michael James, donated by the publisher.



- *Northern Comfort, New England's Early Quilts 1780 - 1850*, by Lynne Z. Bassett and Jack Larkin, signed copy donated by the authors, and copy donated by the publisher.
- *Piecing, Expanding the Basics* by Ruth B. McDowell donated by the publisher.



- *Quilts of Tennessee, Images of Domestic Life Prior to 1930*, by Bets Ramsey and Merikay Waldvogel, new paperback edition donated by the publisher.
- *Southern Quilts, Surviving Relics of The Civil War*, by Bets Ramsey and Merikay Waldvogel, donated by the publisher.



You Can Access Our Collection: Cataloging Update

By Agnes Adams, Collection Development Coordinator, University Libraries, University of Nebraska-Lincoln

The AQSG library materials were given a high priority processing status when they arrived in June. Monographic and serials cataloging departments are working on making the materials available. 1527 monographs have been cataloged and are already shelved in Special Collections, 310 Love Library, or at the C.Y. Thompson Library. An additional 100-200 titles are in various stages of processing in the cataloging department.

The quilt journals have been inventoried as an intermediate step to processing. About 40 journals were identified as active titles, meaning they are current gift subscriptions to AQSG. These titles are processed as the latest issue arrives. In addition, the inventory revealed that there are scattered pieces from over 300 additional journals. Some of these include just one or two issues, e.g., *Down Under Quilts* (vol. 2, 1989, only), while others are extensive runs, e.g., *Canada Quilts*, vol. 1-25. All titles will be cataloged regardless of completion of holdings. The University Libraries anticipates completing the cataloging of this significant collection this year. As of September 10, 1998, the catalog listed 1,527 American Quilt Study Group Collection titles and their information.

The AQSG Research Library Collection now can be accessed via the Internet. You can reach the University Libraries web page at <http://iris.unl.edu> or <http://129.93.16.3> and click on UNL

Libraries Catalog. From there you have several options. You can search for a book using author, title, etc.; you can click on keyword and search Sally Garoutte Core Collection Library to bring up a list of titles cataloged for Special Collections (857 as of September 10); or you can click on keyword and enter American Quilt Study Group Research Library to generate a list of everything cataloged to date. The Sally Garoutte Core Collection Library is a subset of the complete collection. The American Quilt Study Group Research Library entry is given to all items.

Once you have identified what you want to borrow from the collection, you may request it, if it circulates, via your local library's interlibrary loan service. Advise your librarian that the item is at the University of Nebraska Libraries and provide full bibliographic information. For help with an item designated as "Library Use Only," contact me at agnes@unllib.unl.edu or Debra Pearson, Circulation Services/InterLibrary Loan, at debp@unllib.unl.edu or 402-472-4260. Circulation of the special collections materials will be made to other special collections repositories only.

This collection will forever be identified as the American Quilt Study Group Research Collection; it has not been and will not be disbursed. The collection is physically secure, professionally managed, accessible, and will be further developed with the guidance of AQSG. All members are invited and encouraged to access the collection using their personal computers and the Internet. We also invite members to visit Lincoln to use the collection on site at their earliest convenience.

Other Library Donations

- Collection of 1996 & 1997 issues of *Quilt Restoration Society Journal*, donated by the Quilt Restoration Society.
- *European Art Quilts*, catalogue from exhibition at Nederlands Textielmuseum, donated by Olga Prins-Lukowski
- 6 titles from C & T Publishing including, *Work in Fabric & Thread* by Deidre Scherer
- 4 titles from American Quilter's Society including, *Take-Away Applique* by

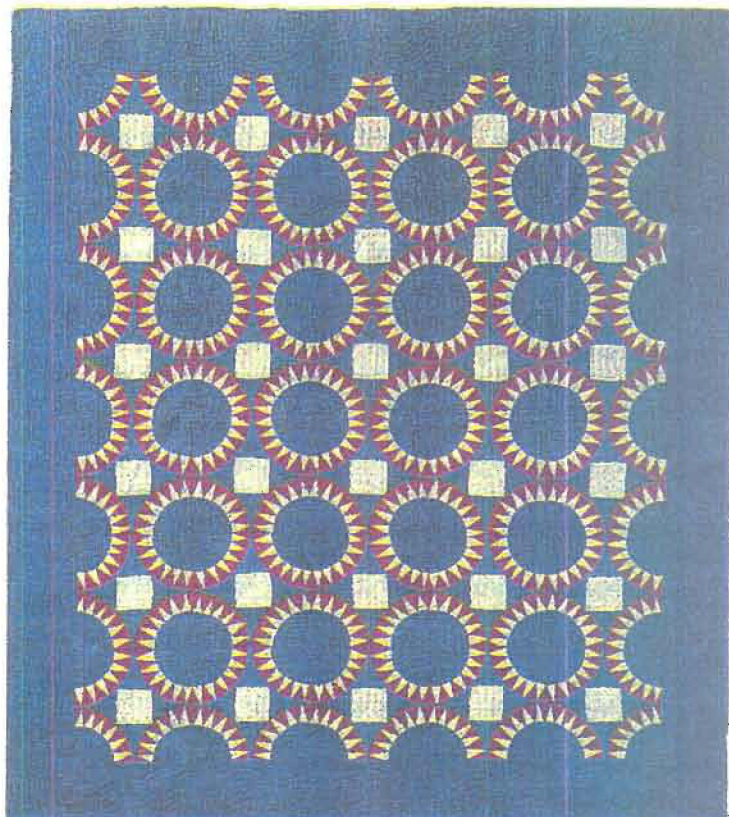
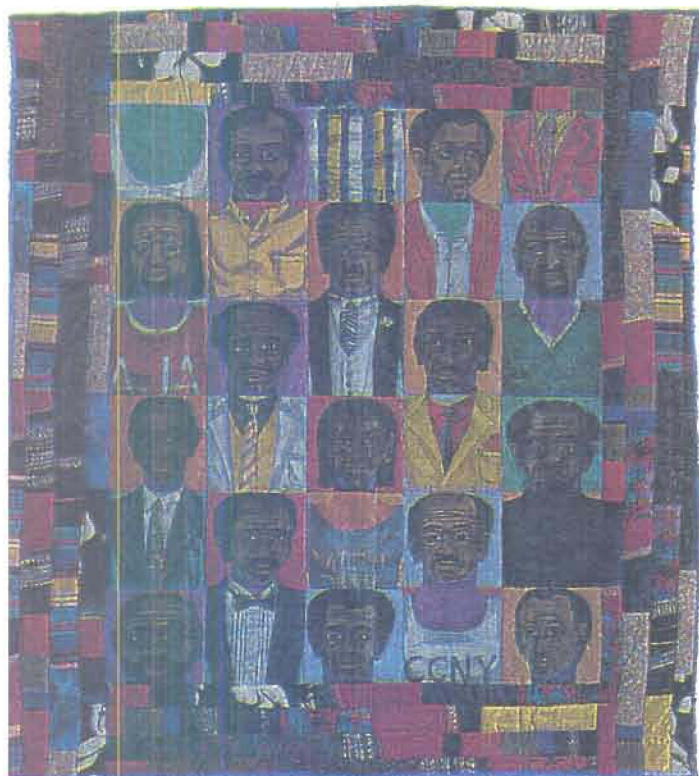
Suzanne Marshall and *Pineapple Quilts, New Quilts from an Old Favorite* edited by Barbara Smith.

Donations to the AQSG Archival Collections

- Collection of quilt catalogues, photos, quilt news articles and announcements, donated by Celia LoPinto.
- Fabric swatches donated by P & B Textiles.

Short Subjects

A8 THE CHRONICLE OF HIGHER EDUCATION • AUGUST 14,



INTERNATIONAL QUILT STUDY CENTER

University of Nebraska's Quilt Collection Makes Appearance in Nation's Capital

LINCOLN, NEB.—The University of Nebraska here boasts what is believed to be the world's largest private collection of antique and contemporary quilts.

Nearly 30 of them are on display at the Textile Museum, in Washington, until early in September.

The quilts in the exhibit date back as far as 1750.

The 950 quilts in Nebraska's collection include "The Men: Face Mask Quilt #2" (above, left), which is included in the display, and "Sunburst" (above, right), which was created in Ham-

ilton County, Ohio, around 1900. The quilts were amassed over a 20-year period by Robert James and his wife, Ardis, a New York couple who were originally from Nebraska.

They gave the collection, valued at about \$6-million, to the uni-

versity in 1997, along with \$1-million to establish an International Quilt Study Center.

Nebraska says it is the only institution in the country that offers a graduate program in textile history with an emphasis in quilt studies. ■

200 years of quilts at hand, researchers piece together textiles, technology changes

Art, history, beauty and science interweave in the intricate patchwork patterns of colorful quilts housed at the university's new International Quilt Study Center.

The 950 antique and contemporary quilts Ardis and Robert James of Chappaqua, N.Y., donated to the University of Nebraska in 1997 are a quilt researcher's dream. The collection will save textiles scholars like Pat Crews and other researchers time and money by allowing them to study an array of quilts under one roof.

Crews is researching quilts from the James Collection for Midwestern exhibits through 2001. The collection provides

a rich resource for research. Over time, it will help historians and scientists explore the evolution of textiles, technology and quilting.

This is the world's largest publicly held quilt collection, with examples dating from the late 1700s to the 1990s made in the United States, Europe and Japan.

It provides researchers "a phenomenal resource" that could lead to rewriting quilt history, the nationally-known textiles and quilt expert said. Institute of Agriculture and Natural Resources researchers have the tools to analyze quilts' material, artistry and history.

Viewed with the knowledgeable eyes of textile scientists, magnifying glasses show early printing methods, such as hand, block or copper plate prints or later processes such as roller printing, a printing press-like process developed in the late 1700s.

Researchers use a variety of tools to solve textile puzzles hidden in quilts.

Thread counters indicate whether similar-looking fabrics came from the same quilt.

Light microscopes identify fiber, and stereomicroscopes offer three-dimensional views of yarn and weave structure. Microscopic analysis, the only sure way to identify fiber content, is essential for dating fabric and learning when fibers began being used. For example, evidence of acrylic yarn dates a quilt to the 1950s or later.

Chemical solubility tests detect synthetic fibers' composition. Evidence of nylon, for example, proves a quilt was sewn after 1940, Crews said.

Thin layer chromatography helps identify chemical compounds in dyed fabrics.

Carolyn Ducey (left), curator of NU's International Quilt Study Center, and Pat Crews, NU textiles scholar, examine a quilt from the Ardis and Robert James Collection, donated to NU in 1997. The extensive collection is a researcher's dream. They wear cotton gloves to help protect quilts from body oils and perspiration, which can lead to discoloration.



Researchers often examine fabrics with UV-visible spectroscopy, which uses light to determine dyes.

All this helps establish when quilts were sewn and reveals information about technological developments. More accurately dating quilts helps determine monetary and historic value, Crews said.

"Quilts reflect the availability of materials, the technology that was available, social values, fads in quilt-making and fads in fashion," she said.

Crews and her Department of Textiles, Clothing and Design team already are revising quilt history. Crews and Jenny Yearous, a former graduate student and now curator of collections at the North Dakota State Historical Society, have used some James quilts to shave at least a decade off previously established quilt-making timelines.

The James Collection features 950 quilts from the late 1700s to the 1990s. Below (left to right) are: a Massachusetts boneycomb quilt circa 1820, an Amish-influenced Pennsylvania quilt from 1890 and a contemporary Texas quilt from 1987.

Most experts assumed quilters began using sewing machines in about 1860, Crews said. This LANR research found quilters began using machines in the 1840s, when they were invented.

The strong, uniform sewing machine threads provided clues

Carol Easley, a textiles, clothing and design department research technician, folds a quilt in an acid-free box in the quilt center's storage facility on UNL's East Campus. Quilts are stored in the special boxes between exhibits and research studies to protect them.



about when quilters adopted the new technology as well as a quilt's age.

"When the sewing machine was invented, all sewing threads changed fairly dramatically," Crews said. "That was a clue many people overlooked."

Over the next 5 to 10 years, Crews wants to make the James Collection available to researchers, textile historians, antique dealers and collectors worldwide by publishing a catalog of 100-200 extraordinary quilts with photos, descriptions and essays.

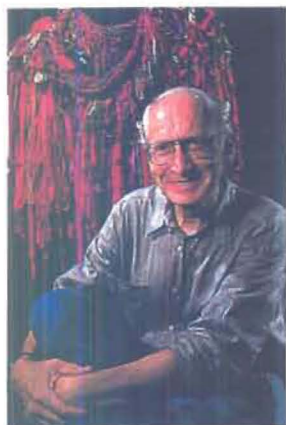
The catalog will present an overview of American life, culture, history, art and women's contribution to them, she said.

"Quilts reflect the society in which they were made," Crews said. "They can provide yet another window about women's lives."

— Molly Klocksinn



A New Textile Gallery



The Robert Hillestad Textiles Gallery in Lincoln, Nebraska, is among a handful of American art galleries exclusively devoted to textile art. The gallery is nestled amid the green of the University of Nebraska campus where Hillestad spent more than 30 years molding students, another kind of medium, on his lifelong journey with textiles.

In 1996, Joan Laughlin, acting chair of NU's Textiles, Clothing and Design Department, and other faculty members voted to give the gallery Hillestad's name because of his distinguished accomplishments as an artist, scholar and teacher. They cited the extraordinary quality of his creative work and that of his students and his major contributions to the field in theory of appearance. Finally, the faculty cited his role in the development of junior faculty and graduate students. Both the gallery and the department are in the Home Economics Building on Lincoln's East Campus.

The 640-square foot gallery was dedicated to Hillestad late last year. The inaugural exhibition was a dazzling solo show, *The Dance of Textiles*, presenting 15 of his designs with a focus on his signature "celebration coats."

Hillestad, a professor emeritus and creator of distinctive one-of-a-kind "regalia wear" has been praised by critics as "highly original" and for his "breakthroughs in art that is wearable." He has produced prodigious amounts of work as well as trained and mentored some of the most qualified design students to emerge from American colleges in the last two decades.

His designs combine traditional clothing construction methods and experimental approaches—for example, handknitting continuous lengths of yarn, rayon bias tape and other fiber to build up layers of fringe and create forms to which he also applies dyes and other techniques to achieve strikingly textured surfaces.

Hillestad's textile journey began in a rural community in central Wisconsin where he was reared. "When I was a small child, my mother found a practical way of calming me down. She would set me in the middle of a room and

empty out her rag bag in front of me. Then I would amuse myself for long periods of time sorting out the scraps according to color, size and shape. I have long concluded from that anecdote that I was not only pacified by textiles, but launched on a lifelong journey of involvement with them," says Hillestad. "When my playmates were searching our neighborhood for frogs, snakes and butterflies, I was looking for discarded textiles."

By the time he was a teenager, he had amassed such a considerable cache of discarded textiles that his parents relegated them to an old shed far removed from the house. "I think fondly of that place as my first studio," Hillestad jests.

He began working as a buyer for Marshall Field and Company in Chicago and studied apparel design at the Art Institute of Chicago. Hillestad then went to Paris, graduated from Ecole de la Chambre Syndicale de la Couture, and returned to the United States where he worked as a costume designer and illustrator in San Francisco.

Hillestad later earned degrees in art and design at the University of Wisconsin-Madison and Drexel University in Philadelphia and a doctorate in textiles and clothing at Ohio State University.

He had intended to move to Los Angeles or New York, but instead was recruited by a colleague to teach temporarily at the University of Nebraska. He stayed on and helped elevate an already well-established department of textiles, clothing and design to a new level of prominence.

Known to be remarkably kind and generous, Hillestad was sought out as a mentor; junior colleagues around the nation requested his direction and advice. He was instrumental in implementing design competitions for creative artists and designers in professional associations and through personal resources. His name became synonymous with "wearable art" and "fiber art" and his students consistently were top award winners at regional and national design competitions. One student was named to the Prix de Cachet Award as the Young Designer of the Year and several are successful designers in New York, California and Kansas City.

Hillestad has long been fascinated with ceremonies, festivals and rituals in which fabric is used as a medium for celebration. In the mid-1980s, he acquired a large supply of seam binding ordinarily used to finish the hems of women's garments. Working with the tape, he learned to

create an exciting texture through a technique for making a hand-knitted fringe.

From 3600 yards of tape, he created his *Celebration Coat 1* and now has completed more than 100 garments in the "celebration" series. The first one took three months to make, but now he completes one in about six weeks. He uses both hand and machine stitching in his basement home studio. Increasingly, his work reflects a tribal quality.

The Dance of Textiles contained vibrant new work in a brilliant range of colors. "I often think of my work with textiles as a type of dance in which I create rhythm and movement through a choreography of colors, textures and form," Hillestad says. One piece, *The Hillis Fiber Berry Garden*, juxtaposed "fiber berries"—delicious silk-covered balls of polyfil in varying sizes—against a highly textured surface wrought by layers of intricate overlapping stitching.

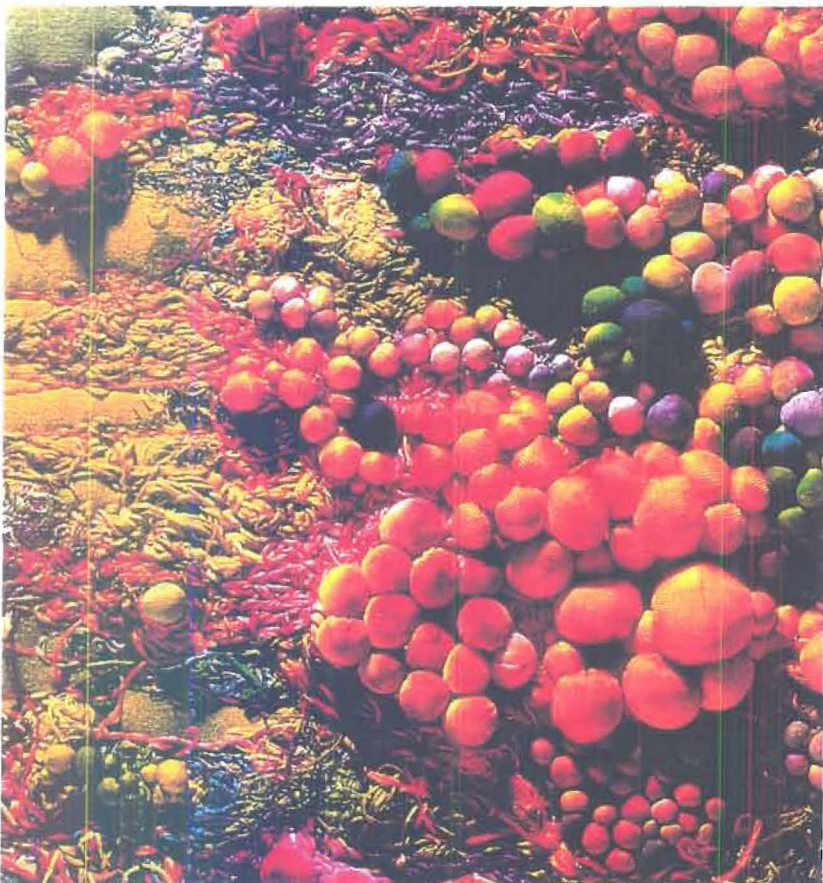
But the dominant works in the gallery were the "celebration coats," fanciful outerwear that can be worn but are intended more as a sculpture. Over the years Hillestad's work has been shown in about 90 exhibitions and is in

corporate, private and museum collections, including the Sheldon Memorial Gallery in Lincoln.

The gallery now bearing his name first opened in 1994 and is "a significant venue for textiles from all over the globe," says its director, Wendy Weiss, an associate professor of textiles, clothing and design. "It is really unique, particularly for our region." She said the gallery will present international shows every year, including minority culture exhibitions and shows featuring historic costume. The gallery also will be a significant venue for graduate and undergraduate student work.

The 1998 schedule includes *Sunshine and Shadow: Nineteenth Century Mennonite Quilts* from the James Quilt Collection at the university's International Quilt Study Center in the same building. Also scheduled is sculptural handmade paper by Jo Stealey in *Journeys, Passages and Portals*.

Last year Friends of the Robert Hillestad Textiles Gallery, a support group, was formed to increase visibility and financial backing for gallery activities at the university. Nationally, the University of Nebraska (*Continued on page 52*)



(l) Robert Hillestad *Hillis Fiber Berry Garden* (Detail) Constructed fabric, silk covered polyfil balls. (r) *Celebration Cape #31* Rayon seam binding tape, yarn, hand knitted, hand painted, 1997. (Top of page 36) Robert Hillestad with *Celebration Coat #26*. Photos: John Nollendorfs.

SURFACING *Continued from page 37*

is one of only a few academic institutions with a dedicated exhibition space for textiles.

Today, Hillestad says he has deep gratitude for his students. "As I worked toward helping them develop their minds, they in turn inspired me to develop mine." His creative work has been an important source of comfort during times of disappointment and sadness and then has enabled him to "rehabilitate my psyche stitch by stitch."

"Whereas my work was once the result of my textile journey, my textile journey is now the result of my work," Hillestad says, "Despite wanting to avoid using the metaphor that my life and textiles have been interwoven with one another, there is no better way of stating the relationship. I often think of the journey that I've been on as a length of yardage. Like the warp and weft of cloth, my very interest in textiles has provided the dimensional stability, color and texture that is needed for a satisfying life."

—Peggy Strain is a national news specialist for the University of Nebraska.

FIBER ART OF 4-H'ERS AT HILLESTAD GALLERY

The Robert Hillestad Textiles Gallery will host "Celebration of Youth: Creativity in Textiles and Design," an exhibit of fiber art by Nebraska Youth in 4-H, through Oct. 21. And opening reception will be from 12:30 to 3 p.m. Oct. 3 at the gallery.

The show is presented in recognition of the efforts of youth across Nebraska and exemplifies the artistic and creative fiber arts and textiles of youth participating at the Nebraska State Fair. The exhibit is funded by the UNL 4-H Youth Development Office, Cooperative Extension Division, in cooperation with the Department of Textiles, Clothing and Design.

Gallery hours are Monday through Friday, 10 a.m. to 4 p.m.

September 30, 1999 *Scarlet* 7

CELEBRATION OF YOUTH: CREATIVITY IN TEXTILES AND DESIGN

**Fiber Art
by
Nebraska Youth in 4-H**

October 4 - October 21, 1999

OPENING RECEPTION

**Sunday, October 3, 1999
12:30 p.m. - 3:00 p.m.**

**Robert Hillestad Textiles Gallery
College of Human Resources and Family Sciences
Home Economics Building - East Campus
35th and Holdrege, Lincoln, NE
(402) 472-2911**

Gallery Hours: Monday - Friday, 10:00 a.m. - 4:00 p.m.

This show is presented in recognition of the efforts of youth across Nebraska and exemplifies the artistic and creative fiber arts and textiles of youth participating at the Nebraska State Fair. The exhibit is funded by the UNL 4-H Youth Development Office, Cooperative Extension Division in cooperation with the Department of Textiles, Clothing and Design, College of Human Resources and Family Sciences.

Visit the Gallery web site at: <http://lanrwww.unl.edu/lanr/tcd/gallery>



**UNIVERSITY OF
NEBRASKA**

College of Human Resources & Family Sciences
Textiles, Clothing & Design Department
234 Home Economics Building
University of Nebraska-Lincoln
Lincoln, NE 68583-0802



▲ Heather Heidzig of Auburn used wool from her own herd of Suffolk ewes to make this processed wool "Grandma's Attic" jacket for a 4-H display on UNL's East Campus.

IANR PHOTO

Monday, October 7, 1996
Lincoln Journal

She believes in herself

BY LAURA OSBORNE Lincoln Journal Star Correspondent

AUBURN — Ten years of dedication to 4-H have paid off for 17-year-old Heather Heidzig of Auburn.

Heather's wearable art jacket 4-H project, "From Grandma's Attic," is on display through Oct. 18 at the Home Economics building on UNL's East Campus as part of a youth "creativity in textiles" show. The Auburn Senior High School junior patterned her jacket after a 1930s grandmother's parlor pillow.

She chose a navy-burgundy plaid and used processed wool from her own flock of registered Suffolk ewes to make 1,300 "popcorn smocking" balls for the jacket's front panel.

Heather's 4-H involvement goes beyond a single sewing project. She has repeatedly won the Champion Sheep Showmanship award for her age division. Junior leader for her club, Hickory Grove, she taught beginners last year as the Sewing for Fun

model their clothing creations in the style review.

"I don't like to talk in front of people, but if I organize myself, I can do it," Heather said. "The experiences of 4-H have made me able to speak in front of people."

But that's not all. Last year, Heather was named the Centennial Year Jubilee Aksarben Outstanding Youth in 4-H.

"I enjoy 4-H because I get to do so many different things and help so many different people and learn so many different things from people," she said.

Heather is always on the go. At school, she is a member of pep club, Future Leaders of America and math and science club, as well as the new drug-free group. She also teaches Sunday school and works hard for the A's and B's she receives.

And more. Heather helps out at home on her parents' farm south of Auburn. "On the farm, you work until dark, then you just want supper and a shower and then it's time to go to bed," she said.

This summer, she created a sunflower house with her sister, Sarah. They trained gourd vines to grow into walls around their sunflowers, then drew them together at the top for the roof.

Heather also helped her family lay a brick patio this summer. But her favorite thing to do is ride her four-wheeler in the fields.

Future plans call for college with a major in some sort of human resource and family consumer science.

Her family, including grandparents, aunts and uncles, remains important to her. "My parents instilled that in me as I grew up. We always went to church every Sunday and we had family day on Sunday. We were raised that that was important," said Heather.

"Don't doubt yourself
and don't go by what
everybody else does!"

8-25-95

Dear Rose Marie and TCD Dept,

After speaking to you by phone I wanted to repeat it on paper for you. This letter regards my daughter, [REDACTED] a soon-to-be 16 yrs. old entering 10th grade.

[REDACTED] is very bright, but for reasons we don't understand, has lived with a chronic low level depression and anxiety disorder for about 6 years. She has become more and more withdrawn until we have feared for her future. She had become at least 2 years behind in all areas of development. In certain areas of 4-H she would excel and would focus on those.

Last fall she had the opportunity to focus on a new area when her batik piece that she had made and sewn into a pillow was chosen for the TCD Gallery. The attention she received from the TCD personnel was wonderful for her and the gallery opening was a real high point for her. The evening program on self-esteem was very good from my point of view: It didn't quite break through her shell. She was her withdrawn shy self that weekend and didn't interact much with others, but I could tell a difference - she felt special.

This summer she really wanted to be a part of the Adventures of the Textiles. (Wrong title I'm sure) but she is so shy

that she hated modeling and that was
to be a style show. _____ and I
failed her into applying with the goal of
learning to model better. She enjoyed
the 3 days so much but I could tell that
she was feeling very shy and was very
hesitant modeling. But she had been
watching the others, (apparently closely)
Over the next month, she continued in
modeling (telling the counselors how much
fun she had and about the friends she had
made) and began a very low anti-depressant.
(At the _____ County show house the month
later so many people were amazed at
her confidence and how she showed her
clothing. She had 10 clothing entries
and everyone she could hardly wait to model.
(She hadn't slept the night before because
she was anticipating the modeling positively -
the year before she didn't sleep out of fear)
She had taught me to modeling and did
a wonderful job (receiving great claps
in the County) and will model at St. John's
a special show made from main ties.
I know there are many factors that
came together this summer for Melissa.
I believe that the alert from medication
and counseling would have done her
some good in their own. The County
4-H leaders and educators have been
a big help to her. But the 3 days

last fall and the 3 days this summer that she spent on the campus have been a huge boost to her in training, self confidence work, special attention from quality people and time to get to know other girls her age. Both experiences have been very positive. You really reached out and touched a very special girl who wasn't feeling very special and helped to turn her life around. We thank you.

10-6-99

Dear Shirley & Rose Marie,

I wanted to take this opportunity to thank you for the wonderful experience had as an exhibitor at the Youth Gallery. It's obvious that a lot of work went into organizing and preparing for the week-end. The cooperation that you got from the rest of the staff there was tremendous. What a wonderful work environment that must be, with everyone so enthusiastic about their jobs.

I also had a couple of requests. ^{note} In her last work-shop, did a tie-dyed scarf. She went back to Rm 22 Sunday to get her scarf & couldn't find it. If her scarf can be located, could it be sent back with her book? It's a small square with only a few ~~re~~ white rings & the rest is blue.

She was very excited about the class on the burn-out. Could I get informa-

tion about the medium used to
burn away the cotton fibers? I
thought I'd seen something like
that in a catalog, but when I went
back to find it, I couldn't. I think
they discontinued it.

I'd appreciate any help you can
give me on these two matters.

Thanks,

Rita ✓
Shirley.
Rose Marie,
etc.
Thank you for a great
day experience. I'm never
too old to learn and Saturday's group
sessions were a great learning experience.
We really enjoyed Robert Hillstead too.
Everything was so well organized. As a
truly an honor to be selected. It is
4-H leader. Parent I feel this is
certainly a great way to recognize
4-Hers for their efforts.
Thanks again.

Dear Rita,

Thanks for the opportunity
to participate in the Celebration
of Youth: Creativity in Textiles and
Design. It was a unique weekend.
I especially enjoyed working
on the computer program in order
to design our own thing. It really
was fun. The programs were presented
in an excellent fashion. This helped
make the time seem to pass
quickly. I hope to be able to
participate again and if I can't, I
hope others have the chance to
enjoy it as much as I did.

Thanks again!!
😊

10/97

Dear Rose Marie:

Thank you very much for choosing my vest to be displayed in the TCD Gallery for the Celebration of Youth and for making it all possible.

I really learned a lot from the workshop you provided for us. I also enjoyed the opening reception on Sunday when I presented my quilted vest. I felt special!

All of this was a real honor for me and a great experience!

Thanks again!

Visiting artists liven up classrooms

Polish artist tutors Everett

Polish artist Maria Tyniec came to town this semester and helped the children of Everett Elementary create a huge jigsaw puzzle.

The journey began with tutoring Everett sixth graders in the art of forming a "carpet" of a puzzle – and ended with a grand reception for students and their final work of art, displayed on the floor of the Robert Hillestead Textiles Gallery in the Home Economics Building on the University of Nebraska's East Campus.

Each Everett student was expected to create a textiles piece for the jigsaw puzzle depicting something meaningful to their lives, explained sixth grader Colby Woodson. He drew his home.

Sixth grader Chris Young selected a tepee, as he's part Indian. Ammar Abu-Hamda chose the phone.)



Artist Maria Tyniec helps out sixth grader Will Hutchinson.

The artist's visit was part of a program through UNL and Everett art teacher Nora Lorraine, in collaboration with the Nebraska Arts Council and the Strengthening Neighborhoods Partnership of Lincoln.

Piper warbles to Eastridge

Just call him the Pied Piper of Eastridge Elementary.

Musician Bill Thomas visited Eastridge in December, tooted a vast array of flutes, recorders and harmonicas, and enticed the children to clap and giggle along to the beat of the tunes.

Thomas brought along a special bag of tricks, pulling out all sorts of wonderful and exotic musical instruments to share.

"My Aunt Agnes taught me to play this one," he said of his harmonica. "Of course, my Grandpa Harris showed me another way to play the harmonica."

Thomas showed the kids how musical instruments can be used to imitate the sounds of a train engine or to create the imaginary "boing" of a hip-hopping rabbit.

The Lincoln musician is the first of several visiting artists planned for Eastridge.



Bill Thomas toots a tune on his harmonica.

September 14, 1999.



*Indian Center Youth at reception for Daywatch Project,
"Hopeful Visions." Funded by the Woods Foundation.
Principal Investigators: Wendy Weiss and
Gloria Gonzalez-Kruger, UNL.*

DayWatch Unveils Art Project Co-Directed by Wendy Weiss

The unveiling of Hopeful Visions, a community based textile art project by nine Indian Center, Inc. Youth for Day Watch, a public space for homeless people, near homeless and others, occurred Sept. 13. The project was designed in consultation with the users of Day Watch and serves an educational, aesthetic and interior space need. Wendy Weiss, University of Nebraska associate professor of Textiles, Clothing and Design, and co-project director, worked with the group over a seven-week period in the textile design studios on East Campus and at the Indian Center. Independent artist, Danny Curtis, assisted on the project.

Weiss said she received a call from Carol McShane, Day Watch board member, at the same time that she was developing textile design projects with Mary Lee Johns, director of youth programming for the Indian Center. The idea of responding to both agencies was as appealing to Weiss as it was to the Woods Charitable Fund, which is the main sponsor of the undertaking, through the Robert Hillestad Textiles Gallery on East Campus.

Weiss recruited Gloria Gonzalez Kruger, assistant professor of Family and Consumer Science, to serve as co-project director. Gonzalez-Kruger's role was to provide an assessment of the youth program at the Indian Center. This program provides a support system with activities to increase academic, social and creative experiences.

The program goal is to model positive behavior as a prevention for risky behavior and to enhance the strengths inherent in the youth. Strategies to enhance



HOPEFUL VISIONS Textiles, Clothing and Design professor Wendy Weiss and Charles Barnes, facility manager for Daywatch, Inc., complete a piece of textile art titled "Hopeful Visions" Monday at the shelter. The artwork was created by Weiss and students from the Lincoln Indian Center.

the goals of the youth program will be developed based on information collected during the assessment process.

The unveiling of the artwork follows two earlier projects that Weiss worked on with the youth group. During the fall of 1998, the young people experimented with textile design when they worked with Textiles, Clothing and Design depart-

ment graduate students to design and construct their own carry-all bags. They went on to work with visiting artist Maria Tyneic of Poland to create part of the exhibition Pillows Talk, which was another community based art project that the Robert Hillestad Textiles Gallery sponsored with support from the Nebraska Arts Council. The success of Tyneic's

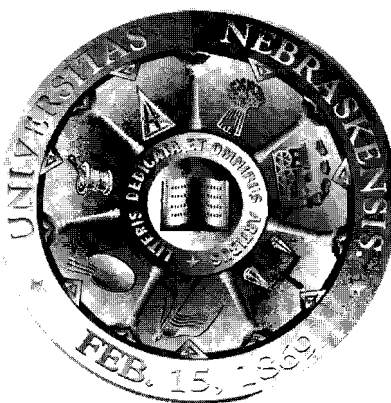
concept to use pillows as a foundation for printing, inspired the format for the work the group designed for Day Watch.

Day Watch is at 1911 R St. and is open to the public, Monday through Friday from 7:30 a.m. to 4:30 p.m. Monday-Friday. Visitors are encouraged to drop in and view the artwork.

Nebraska
UNIVERSITY OF NEBRASKA-LINCOLN

Master of Science in Textiles, Clothing and Design

offered through
Extended Education



College of Human Resources and
Family Sciences

In cooperation with the Institute of
Agriculture and Natural Sciences

AODEC®

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The Department of Textiles, Clothing and Design of the College of Human Resources and Family Sciences at the University of Nebraska-Lincoln, is proud to offer a Master of Science in Textiles, Clothing and Design through extended education.

Because these classes are Web based, you will need access to a computer with the capability to download materials from the Internet and have an email address. Students do coursework at times convenient for them but have multi-way interaction with the instructor and other students in class. You need never come to campus - although we'll be happy to see you if you do!

Students not wanting the full Masters degree program may enroll in individual classes for enrichment, continuing education, professional development units (PDU) in family and consumer sciences, or to enhance a degree or doctoral program (students must have advance approval of supervisory committee).

Specific requirements for admission to Graduate Studies and the Department of Textiles, Clothing and Design Master of Science program are included in this brochure.

Classes begin January 1999. The first class will include students in an Interdepartmental Master of Science (IHRFS) program offered by the College of Human Resources and Family Sciences. These students are in an on-going extended education program and will be a good source of information about our College.

For additional information about the Master of Science in Textiles, Clothing and Design by extended education, contact:

College of Human Resources and Family Sciences
105 Home Economics Building
University of Nebraska-Lincoln
Lincoln, Nebraska 68583-0800
Phone: 402-472-9863
FAX: 402-472-2895
Email: fmcs080@unlvm.unl.edu
WWW: <http://www.ianr.unl.edu/ianr/chrfs/exteduc.htm>

Textiles, Clothing and Design Master of Science

The Master of Science in Textiles, Clothing and Design (TCD M.S.) is offered via extended education contingent on sustaining enrollment.

The TCD M.S. program provides a general textiles, clothing and design background with these objectives:

- ✓ gain a broad-based holistic approach encompassing foundational perspectives in textiles, clothing and design.
- ✓ integrate theoretical knowledge and research-based understanding in the science and design of textile products to the purpose of enhancing the economic, psycho-social and physical well-being of individuals, families and communities.
- ✓ apply knowledge about textile and apparel products, their development, design, distribution performance and consumption for the global community using scientific, aesthetic, and historic foundations in an integrative approach.
- ✓ locate, analyze and use a research base as resources to address issues pertaining to development, acquisition, performance and consumption of textile products.

Degree Components

This degree program by extended education is an Option III program, which means the degree requirements include 36 credit hours earned in this manner:

- at least 18 credit hours in textiles, clothing and design courses (excluding TXCD 875-Research Methods)
- 6 credit hours in supporting work (family & consumer sciences, business, history, etc.)
- 3 credit hours in research methods
- 3 credit hours in statistics
- 6 credit hours in electives (TXCD or related area)

Degree Requirements

1. 36 credit
hours of
classes

2. Option III
Paper

3. Final
Comprehen-
sive Exam

Beginning January 1999, one class will be offered each spring and fall semester, and one class will be offered during the summer. Students can complete the M.S. requirements of 36 credit hours in four years plus one semester, assuming they enroll in one course per semester or summer session.

Classes will be conducted over the Internet. English will be the common means of communication (language) for all classes. The *Publication Manual of the American Psychological Association*, 4th edition, will be used throughout the entire program. There is no residency requirement for this degree program.

Students will complete an Option III paper showing their ability to think critically and problem solve, and to use "new knowledge," that is, research reported in the discipline's literature. The final exam is a written comprehensive.

There is some flexibility within the first two categories. Students may decide to select other courses for as much as six credit hours and should discuss this with Dr. Kathleen Rees, TCD Graduate Chair and program advisor. Her email address is txcd012@unlvm.unl.edu.

Students must be admitted to the TCD M.S. program and have their programs of study approved before completing nine credit hours of coursework.

Applicants should hold a baccalaureate degree from an accredited institution, with a grade point average of 3.0 or above on a 4.0 scale. Deficiencies can be completed during the TCD M.S. program of studies at the University of Nebraska, at other campuses or through correspondence. Students will be required to take prerequisites for courses included in the program of study.

Transfer Credit

Students may transfer a maximum of 12 hours of approved coursework into the program. If the student intends to transfer a University of Nebraska course to a degree program at another institution, secure prior approval from the accepting institution. Institutions specify the number of hours that must be earned in residence in a graduate program. Students may need to limit the number of hours earned at the University of Nebraska, particularly in extended education courses. Before enrolling, clarify the transfer credit policies of the institution where pursuing a degree.

Joining the TCD M.S. program is a 2-part process.

Part 1 - Admission to Graduate Studies

To take graduate classes for credit, students must be admitted to Graduate Studies at the University of Nebraska. Admission to Graduate Studies should be completed by the first day of classes.

To apply to Graduate Studies,

1. Submit the completed Application for Admission to the Office of Graduate Studies. To obtain an application, contact:

*Office of Graduate Studies, 301 Canfield Administration Building, University of Nebraska, P.O. Box 880434, Lincoln NE 68588-0434, Their phone number is (402) 472-2875.

*College of Human Resources and Family Sciences (CHRS), 105 Home Economics Building, University of Nebraska, Lincoln NE 68583-0800, or

*Office of Graduate Studies has an on-line application at <http://www.unl.edu/gradstud/gradadmission.html>.

2. A non-refundable Graduate Admission fee of \$25 is assessed to applicants regardless of where they receive their undergraduate training. The fee, payable to the University of Nebraska (check or money order), must accompany the application form. After September 1, 1998, the fee will be \$35.

3. Arrange to have two official transcripts of all college work sent to the Office of Graduate Studies.

4. If you did not receive your undergraduate degree in the United States, you must submit TOEFL scores to Graduate Studies. For more information on the TOEFL exam, contact Graduate Studies. There is a TOEFL OnLine Website at <http://www.toefl.org/>.

The undergraduate cumulative **grade point average** on a 4.0 scale should be at least a 2.5 in order to qualify for admission to Graduate Studies. A 3.0 GPA is required for the TCD M.S. degree.

A Certificate of Admission to the University of Nebraska Graduate Studies will be issued to qualified applicants, placing them in Graduate Studies as unclassified non-degree students. Students will receive a copy of the current Graduate Studies Bulletin. Students must be knowledgeable of the requirements related to their degree. It is the student's responsibility to meet the degree requirements and deadlines.

If students do not need certification of credit as graduate credit, they need not apply to Graduate Studies. A student will be able to obtain a transcript of courses completed and grades for them, but a student needs to check with the school where they plan to transfer graduate credit to be sure that institution will accept courses not cleared for graduate credit by the University of Nebraska Graduate College. If a course is taken for undergraduate credit, it cannot be changed to graduate credit at a later date.

Registering for classes

After being admitted to Graduate Studies, students will receive instructions about registering for courses by N-Roll. Please be aware that if students register by N-Roll, they are registering for classes on campus. Students can check grades, change addresses and all functions except registering for classes through N-Roll. **Extended education students must register for classes through the Division of Continuing Studies.**

Registration forms can be obtained from CHRS or the Division of Continuing Studies. If students complete admission to Graduate Studies and need registration forms, contact the CHRS extended education secretary at fmcs080@unlvm.unl.edu.

Students can register for a class on an **audit** basis. Enrollment on an audit basis cannot be converted to a credit enrollment after the close of registration. The transcript-recorded audit fee is 1/2 tuition. To register for class, complete the regular registration form and write on the registration form that you wish to audit the class.

Tuition rates for all extended education graduate level students are \$155.75 per credit hour. Thus, a three credit hour course will cost \$467.25 (1997-98 rates). The Board of Regents establishes tuition rates each July. Anticipate yearly increases in tuition (the most recent increase was 4.5%).

Graduate Studies Admission

1. Application

2. Transcripts

3. Application
fee

4. Foreign
students
send TOEFL
scores

Part II - Admission to the TCD Master of Science Program

TCD M.S. Program Admittance

1. Admission to Graduate Studies Complete

2. Apply for TCD M.S. Program

3. GRE Scores

4. GPA 3.0+

5. Written Statement

6. Three letters of recommen- dation

Requirements for admittance to the TCD M.S. program are as follows:

1. Be admitted to Graduate Studies.
2. Complete an application for admittance to the TCD M.S. program.
3. Send GRE scores to Office of Graduate Studies (Graduate Studies will send a copy to TCD). The Internet address for Graduate Record Examinations (GRE) is <http://www.gre.org/>. There is an on-line registration form, sample tests, free publications and more.
4. Have a minimum undergraduate grade point average of 3.0.
5. Include a written statement describing applicant's background, strengths and experience. Define how a Masters degree would enhance professional and personal goals. A resume may be included to reflect previous education and experience.
6. Submit three letters of recommendation. The required forms arrive with the Application for Graduate Studies.

When all records are received, the TCD Graduate Committee will review applications and notify students of results.

Graduate students may be admitted in one of three categories.

1. **Full Graduate Standing.** Students who meet the requirements stated above.
2. **Provisional Status.** Students with potential for successful graduate work but have deficiencies in prerequisite course work or other admission stipulations. Students with Provisional Status cannot become candidates for a degree unless recommended for full graduate standing by the cognizant graduate committee in consultation with the student's advisor. If admitted as a provisional student and all prerequisite course work has since been completed, consult with your advisor about a graduate committee review for full graduate standing.

3. **Unclassified Status.** Students who satisfy minimum admission requirements and desire to complete a minimum of course work without reference to a degree. Students with unclassified status will not qualify for advanced degrees until accepted for study by a departmental or area graduate committee.

Any Questions?

TCD Graduate Advisor and contact person for TCD M.S. admitted students:

Dr. Kathleen Rees, Assistant Professor
Department of Textiles, Clothing and Design
206 Home Economics Building
University of Nebraska-Lincoln
Lincoln NE 68583-0802
Phone: (402) 472-2913
Email: TXCD012@unlvm.unl.edu

For **general advising**, contact:

Dr. Joan Laughlin, Associate Dean, Graduate Studies and Research
College of Human Resources and Family Sciences
105 Home Economics Building
University of Nebraska-Lincoln
Lincoln NE 68583-0800
Phone: (402) 472-2913
Email: agri030@unlvm.unl.edu

To contact **Graduate Studies**:

Graduate Studies
301 Administration Building
University of Nebraska
Lincoln, Nebraska 68588-0434
Phone: (402) 472-2875
FAX: (402) 472-3834
WWW: <http://www.unl.edu/gradstud/index.html>

For **course registration, forms, brochures**, any additional questions, contact:

Edith Bottsford, Extended Education Secretary
College of Human Resources and Family Sciences
105 Home Economics Building
University of Nebraska-Lincoln
Lincoln, Nebraska 68583-0800
Phone: (402) 472-9863
FAX: (402) 472-2895
Email: fmcs080@unlvm.unl.edu

Check the CHRFS web pages for extended education information at
<http://www.ianr.unl.edu/ianr/chrfs/exteduc.htm>

Details and more...

Drop a course

To drop a course

Students may withdraw from classes, regardless of circumstance, from the first day of classes through the 3/4 point of the term. Withdrawals which occur after the second week (2/16th) of the term but before the 3/4 point will be noted by automatic entry of a "W" grade for all uncompleted courses. Students will be assessed a percentage of tuition when withdrawing from a course after classes begin.

Any withdrawal from classes after the 3/4 point of the term must be for extraordinary circumstances and will be granted only by petition through the Office of Graduate Studies.

Financial aid

Financial Aid

To apply for financial aid at the University of Nebraska, you must complete the federal student aid FAFSA forms available from your local schools and colleges. If you have already completed these forms, have copies sent to the Office of Scholarships and Financial Aid at the University of Nebraska.

Computer Hardware Requirements

Email

Library Services

Extended education students enrolled in TCD are students at the University of Nebraska and will be considered for financial aid based on the same criteria as all students. Most departmental aid for TCD graduate students is awarded to on-campus teaching assistants.

Computers & other hardware requirements

Minimum computer requirements for Spring 1999 are:

- *Pentium Processor
- *16 Ram internal memory
- *Internet browser not older than Netscape 4.0 or Explorer 4.0, or the equivalent.
- *Ability to download materials from Internet and load software to your computer for classes that require "chat" time. The software can be downloaded from the CHRFS classroom at: <http://romulus.unl.edu/>.

Details and more, continued

Most professors have developed VHS video tapes with lectures. Students will need a VCR to view the lectures.

Professors might require an infrequent phone bridge class. Students will be provided 800 numbers for these phone bridges. Class phone bridges work only in the U.S. Canada, and Mexico.

Email

TCD extended education students will use electronic mail (email) to communicate with instructors and other students in class. As a student interested in extended education classes by Internet, you may already have email through your local Internet service provider. If you are in the process of getting "connected," consult with your local computer retailers or repairpersons, your phone or cable companies to find a provider in your area. The computer instructors/technicians in your local schools should be knowledgeable about providers in your area.

Here are some of many national providers. We are in no way promoting or recommending any of these but want you to realize that you do have many choices. Shop before you buy because prices vary: AOL.COM, PSINet, Prodigy, MTN Networks, CompuServe, CERFnet, DELPHI, WebCom.

Library Services

Students may access library materials through appropriate regional or state college and university research libraries, or use the extended education services provided by Love Library at the University of Nebraska. At the beginning of each semester, detailed handouts about University of Nebraska library services for extended education students are sent to each registered student.

Access by Internet to the University of Nebraska libraries is available at <http://iris.unl.edu/>. There are three ways to access restricted areas of the library:

1. On Campus. Users may connect by Telnet or Internet from any computer on campus. On campus computers are recognized by their IP address and are allowed access to any material on IRIS.
2. Off Campus by Telnet using NU computer accounts. In order to access IRIS by Telnet, users must first log into their NU computer or email account, then connect to IRIS from there. The account is free to students at the University of Nebraska. However, phone connections to the account are the responsibility of the student.
3. Off Campus by Internet. To gain access to databases restricted by license agreement to UNL faculty, staff and students, set your web browser to use the UNL proxy server. Directions are available at <http://iris.unl.edu/screens/proxy.html>. Your social

security number is the requested name and identification number. Remember to reset your browser to its original settings when finished with the library databases.

In order to access the Specialized Databases Network (SDN) by Internet, Telnet application software such as Netterm must be loaded and set up on the user's Web browser. For help, contact the Computing Help Desk at (402) 472-3970.

Contact the CHRFS extended education secretary at fmcs080@unlvm.unl.edu for UNL Library User or UNL Computer Account Applications.

A liaison librarian responsible for your subject area provides reference assistance and can conduct a computer search upon request. There are costs involved depending on the databases searched. CHRFS liaison, Mary Castner, located at Thompson Library on East Campus can be reached at maryc@unllib.unl.edu.

To request materials, send an e-mail message to distform@unllib.unl.edu to receive a blank request form. Forms are also included in the library packet sent at the beginning of the semester. Interlibrary Loan will mail the materials to you at your home address. Books are checked out for six weeks. Generally, turnaround time for UNL materials is two weeks. You are responsible for return postage. Fines are assessed on overdue materials.

The library Distance Education Coordinator, Kate Adams, can be reached by e-mail at katea@unllib.unl.edu, or (402) 472-2560.

Schedule of Courses

The TCD M.S. program will use courses currently used by the successful Interdepartmental Human Resources and Family Sciences (IHRFS) M.S. degree, along with two courses to be imported from other institutions (Fashion Theory from Oregon State University and Gerontology from Oklahoma State University). University of Nebraska TCD graduate faculty will teach five courses.

Students may be required to pay Oklahoma State University and Oregon State University tuition for the classes taught from those universities. Details regarding registration and tuition for these two classes will be sent to students at a later time.

FRCD 5423, Gerontology is offered through Oklahoma State University. Three credit hours will transfer to the University of Nebraska.

AIHM 577, Fashion Theory is offered through Oregon State University. Three quarter credits/2 semester credits. For this course, two semester credit hours will transfer to the University of Nebraska.

TCD M.S. extended education program courses

Year	Fall	Spring	Summer
1998-99		FACS 980	TXCD 811a
1999-00	TXCD 870b	TXCD 811b	FACS 872
2000-01	TXCD 875	BIOM 896	TXCD 874
2001-02	TXCD 870a	FRCD 5423*	AIHM 577*
2002-03	TXCD 810	TXCD 896	

Course Descriptions

Spring 1999.

FACS 980-Comparative Family Systems. 3 credit hours. Dr. Shirley Baugher. This course is about patterned differences based on the national, cultural, religious, and racial identification of groups of people who do not set the dominant style of life or control the majority in any given society. Ethnicity usually is displayed in the values, attitudes, lifestyles, customs, rituals, and personality types of individuals who identify with particular ethnic groups. Identification with and membership in an ethnic group has far reaching effects on both groups and individuals - controlling access to opportunities in life, feelings of well-being and mastery over the future of children.

Summer 1999

TXCD 811a-Recent Developments in Textiles. 3 credit hours. Dr. Patricia Crews. Developments in textiles and impact on consumer products available in the marketplace. Recent Developments in Textiles is designed to increase knowledge about textiles, enhance skills in analyzing and evaluating textile projects and predicting their performance, and provide an update on the many and varied recent developments which have launched new fibers and enhanced the performance of traditional fibers and fabrics. Emphasis will be on developments occurring during the past five to seven years.

Fall 1999

TXCD 870b-Influences on Dress, 18th-20th Centuries. 3 credit hours. Dr. Barbara Trout. An investigation of the economic, industrial, and socio-political influences on the development of dress from the age of consumerism to the age of individualism.

Spring 2000

TXCD 811b-Dress and Culture. 3 credit hours. Dr. Catherine Daly.
An examination of dress as an expression of culture in Europe, Asia Africa and the Americas.

Summer 2000

FACS 872-The Adolescent in the Family. 3 credit hours. Dr. William Meredith.
Study of the scientific literature concerning the interrelationships of the physiological, psychological and sociological aspects of the adolescent and young adulthood years. Emphasis on understanding of individuals and their continuous adjustment within the family life cycle as they make the transition from childhood to adulthood. By the end of this course the students will expand their knowledge of normal developmental patterns related to adolescence. The students will be able to analyze maladaptive teen behavior relative to normal adolescent development. In addition, the students will increase their ability to communicate and intervene effectively with adolescents.

Fall 2000

TXCD 875-Research Methods. 3 credit hours. Dr. Joan Laughlin.
A survey of research methods that address practical and theoretical issues involved in designing, conducting and evaluating research. This course will include information about the Option III project and involve writing the proposal for the project.

Spring 2001

BIOM 896-Statistical Decision Making. 3 credit hours. Dr. Anne Parkhurst.
Presents statistical procedures useful for making practical decisions in every day life. Objectives are to acquaint beginning graduate students with:

1. Basic statistical terminology
2. Sufficient background in probability to understand risks associated with decisions based on experimental data
3. Basic methods of statistical analysis to draw experimental data
4. Fundamental considerations on the design of experiments from which useful and valid statistical decisions can be obtained
5. Elementary tools with which to read and evaluate critically, research articles having statistically derived conclusions

Summer 2001

TXCD 874-Theory Development. 1 credit hour. Dr. Joan Laughlin.
An examination of the emergence and synthesis of theory, an assessment of current theoretical development, conceptual structures, with emphasis on theory construction as a framework for research.

Fall 2001

TXCD 870a-Textile and Apparel Economics. 3 credit hours. Dr. Kathleen Rees.
An examination of the emergence and synthesis of theory, an assessment of current theoretical development, conceptual structures, with emphasis on theory construction as a framework for research. Areas to be discussed are: Current status of the domestic textile and apparel complex; current theories of textile consumption and demand within the global market, factors influencing textile and apparel production, distribution, and expenditures; the role of international trade and its influence on the domestic textile and apparel industry and foreign policy.

Spring 2002

FRCD 5423-Gerontology (from Oklahoma State University). 3 credit hours. Dr. Joe Weber. Classic research in gerontology; stereotypes and myths of aging; theories of aging; research methods in aging; and related social issues facing the elderly.

Summer 2002

AIHM 577-Fashion Theory. (from Oregon State University). 3 quarter credits/2 semester credits. Dr. Leslie Burns. Examination of historical, sociological, psychological, marketing and economics concepts, theories and research that contribute to our current understanding of the fashion process.

Fall 2002

TXCD 810-Sociopsychological Aspects of Clothing. 3 credit hours. Dr. Rita Kean.
A study of theory and research findings pertaining to the social and psychological aspects of clothing and appearance in relation to the self, interpersonal behavior and collective behavior.

Spring 2003

TXCD 896-Independent Study. 3 credit hours (Option III advisors). Research and analysis of the literature for the Option III project.

I am interested in obtaining items checked below:

_____ Application for admission to Graduate Studies.

_____ Application for TCD M.S. program.

_____ Registration forms for the next available extended education courses.

Information packet for on-campus **GRADUATE** programs in:

_____ Family and Consumer Sciences.

_____ Textiles, Clothing and Design.

_____ Nutritional Science and Dietetics.

_____ Interdepartmental Human Resources and Family Sciences

Information packet for on-campus **UNDERGRADUATE** programs in:

_____ Family and Consumer Sciences.

_____ Textiles, Clothing and Design.

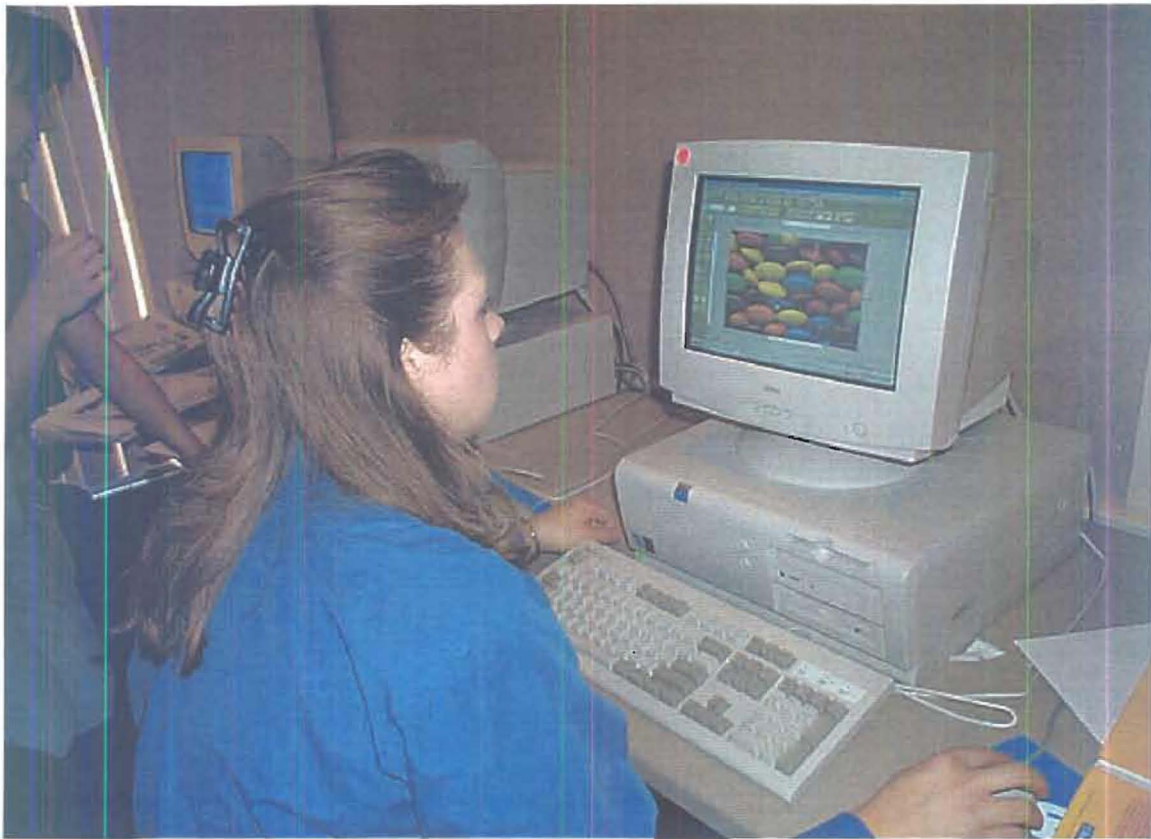
_____ Nutritional Science and Dietetics.

Your Name _____

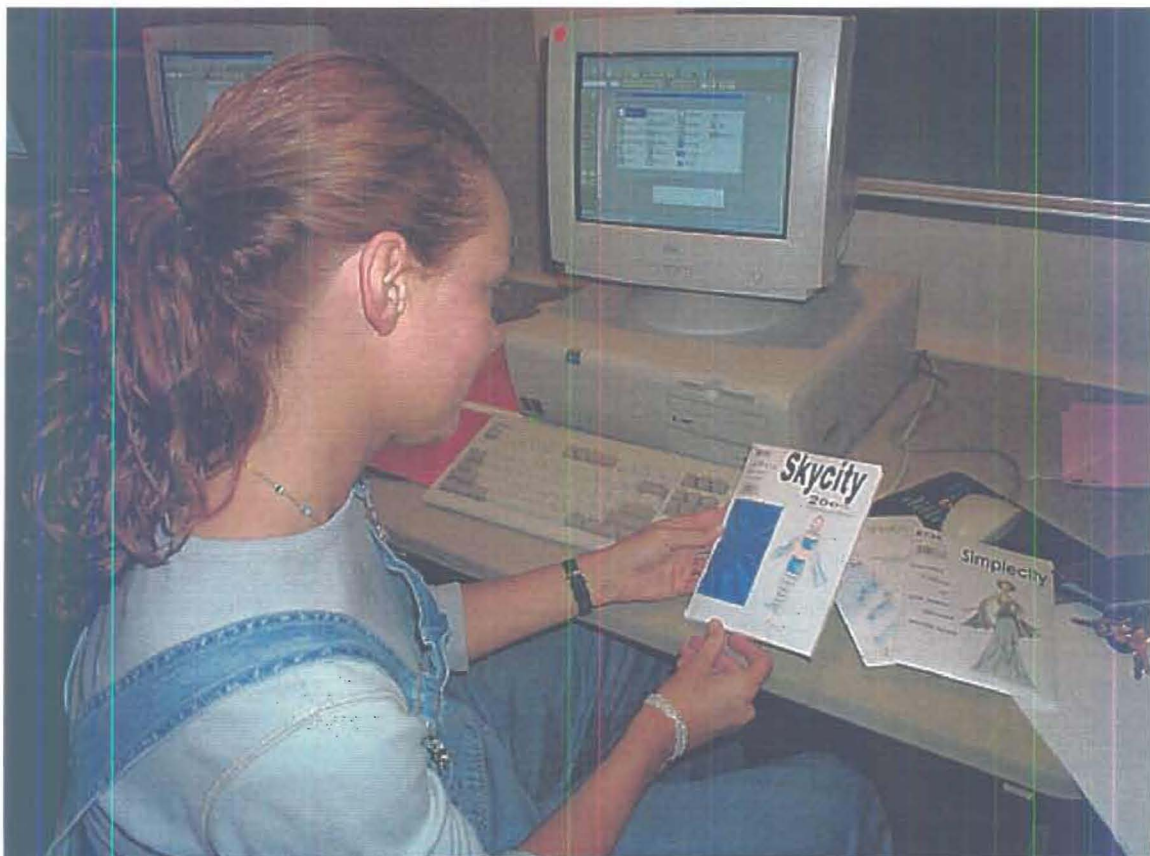
Address _____

Please send to:

College of Human Resources and Family Sciences
104 Home Economics Building
University of Nebraska-Lincoln
Lincoln, Nebraska 68483-0800



Students in TXCD 323: Fashion Illustration working with design software in the HRFS computer lab.



Appendix I.1. Commitment to and Celebration of Diversity

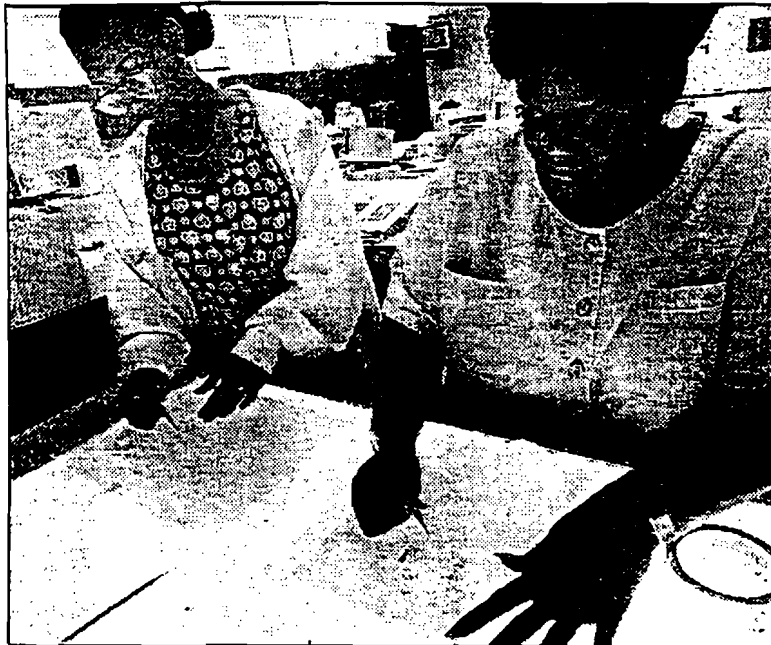
Faculty members have been active participants in the faculty affiliate grant program of the Office of International Affairs, and have used the funds to internationalize the curriculum. While the specific objective of each course differs, the prime goal is to understand and appreciate diverse peoples. The implementation of the goal might include cultural awareness or appreciation for business practices in other countries. The following are a few examples of how TCD faculty have demonstrated their commitment to enhancing the diversity of our courses.

- *Textile Traditions of Ghana*, a one-week workshop on Ghana strip weaving taught by guest lecturer, Bobbo Ahiagble, master Kente cloth weaver (Summer 1993);
- *Native American Bead Work*, a three-week workshop taught by Harriet Sleeper, Omaha Native American Tribe (Fall 1993);
- *Talking our Connection*, a one-week workshop (Summer 1997) featuring three guest artists of color, Flo Oy Wong, Pamela Berry and Reece Crawford;
- Classroom lectures and gallery exhibits by Linda Anfuso, member of the St. Regis Mohawk Reservation and lectures by Robert Mirable, Native American Storyteller and flautist (1994 - present).
- Leonard DuBoff, a leading intellectual rights attorney who spoke to the participants of the International National Home-based Business conference (hosted by UNL/TCD in 1996) on *Maintaining the Integrity of Native American Arts and Crafts*.
- Dr. Janet Berlo, Department of Art History Chair, University of Rochester, taught TCD 490A/890A: Feminism and Quilt History at the 1999 Summer Institute.
- Dr. Heesun Oh and Jung Hi Rhee are two scholars in residence for the 1998-99 and 1999-2000 academic years.
- The department has also hosted visiting artist Akemi Cohn from Korea in Fall 1998. Chunghie Lee and Ok Hyun Kim of Korea are two of the Fall 1999 visiting artists who conducted classes and exhibited in the Hillestad Gallery.

Under the leadership and advocacy of TCD faculty Wendy Weiss, the work of Polish women fiber artists was brought to the United States for a traveling exhibit. The exhibit, *Different Voices: New Art from Poland* debuted at NU's Sheldon Memorial Art Gallery in September 1998. The exhibit travels to five other venues through February 2000. Two of the artists, Jolanta Rudzka-Habisiak and Krystyna Misiak were at NU for the opening of the exhibit, and another of the artists, Maria Tyniec spent two weeks at UNL working with Weiss, her graduate students, elementary students and youth from the Lincoln Indian Center on designing and producing a group exhibit for the Hillestad Textiles Gallery involving symbolic imagery and textile design. Weiss obtained a grant from the Nebraska Arts Council to support the artists' travel, and the artists visited with NU faculty, students and within the community during their visit to NU.

Midlands News

Thursday, June 15, 1995 Page 15



RICH JANDA / THE WORLD-HERALD

Computer Designs Given Human Touch

At left, Della Goolsby of Memphis, Tenn., a graduate of Tennessee State University, and Vonnetta King of Mobile, Ala., a graduate of Tuskegee University, trace computer-originated designs onto fabric. The women were attending a computer-aided design class at Omaha Northwest High School for teachers and graduate students. The class, to run through Friday, is part of a student-faculty exchange between three historically black southern colleges and the University of Nebraska-Lincoln College of Human Resources and Family Sciences. The class instructor is UNL's Dr. Rose Marie Tondl.

Korean Artists Exhibit at Hillestad Gallery

The Robert Hillestad Textiles Gallery presents *Fabric of Life: Two Korean Textile Artists* with Chunghie Lee and Ok-Hyun Kim, from until Sept. 16. Chunghie Lee, from Seoul, Korea, will present a public lecture at 7 p.m. Sept. 14 in room 31 of the Home Economics Building. A reception will follow in the gallery. She will be teaching a workshop on the traditional Korean technique Pojagi, the results of which will be exhibited in the gallery in a workshop exhibition called Pojagi and Beyond from Sept. 20-29.

Lee is well versed in a variety of textile forms such as felting, weaving, crochet, knitting, spinning, dyeing and screen printing. Her work in this exhibition is based on her research into traditional Korean forms called Chogakpo and Pojagi. Using stiff, sheer fabrics of different color and materials, including traditional Korean silks, Lee's unique stitching techniques and combination of media, create dramatic visual presences. She uses both the

stitched structure of this form, that is passed down from ancient Korean women, and the documentary evidence in the form of photographs. Lee says, "the old photos of Korean women are screen-printed as life-sized human beings on fabric panels that hang floor-to-ceiling . . . grouped as if talking to the contemporary viewers. They are our friends, our ancestors, our sisters . . . These women are the one who gave us the heritage of Chogakpo."

Lee has been a practicing artist for more than 20 years working in clothing, ornamentation, sculptural forms and wall hangings. She received her MFA degree in 1985 from Hongik University in Seoul.

Kim also draws from traditional Koreans folk references in her weavings and textiles. She uses the traditional Korean Sak-Dong colors in her work. She says that these colors apparently evolved from women of the Koryo dynasty who made clothes for their children's first birthday with fabric pieces of various colors



left over from their needle work. Or possibly it started with monks who wanted to differentiate their children from others. She links the colors to the Yin and Yang, representing positive and negative and the five elements, wood, fire, earth, metal and water. The directional signs, east, west, south, north and center are also associated with the five Sak-Dong colors: blue, white, red, black and brown. A related traditional color palette, Obang, also figures in her work. Obang colors, red, yellow, blue, white and black are a metaphor for the life cycle. Kim's work is in the form of woven and con-

STORIES


by Ok-Hyun Kim

structed textiles which explore the interaction of art and craft in the form of wall-hangings and objects rooted in traditional folk art objects.

Lee will be in the United States with support from the University of Nebraska Research Council, the Friends of the Gallery and the Textiles, Clothing and Design Department. For more information about the exhibition or workshop, call 472-2911.

KOREAN ARTIST TO LECTURE SEPT. 14

Visiting artist,

 Chunghie Lee of Seoul, Korea, will be on campus in conjunction with her two-women exhibition, *Fabric of Life*, from Aug. 16 to Sept. 16 at the Robert Hillestad Textiles Gallery. Lee will give a public slide lecture at 7 p.m. Sept. 14 in room 31 of the Home Economics Building. A reception in the gallery will follow. She will talk about her own work and how it fits into the context of the traditional Korean women's artform called Pojagi.

While on campus, Lee will be teaching a workshop from Sept. 15-20. A few spaces are still available. For more information call 472-2911.

Textile Industry Program in Central Asia

Tajikistan is one of the newly independent states of the former Soviet Union. Dushanbe, the country's capital, is also the principle textile and apparel industry center of the region. Recently I had the opportunity to teach a color theory

workshop for undergraduate students at the Technological University of Tajikistan in the Textile Industry Program and to visit many of the strategic cotton and silk commercial industries as well as cottage industries in the country.

The university is a private institution of higher education with an enrollment of approximately 500 students. The Textile Industry Program trains Tajik youth for positions as technicians, managers, designers, and artists in both the textile and apparel industry and studio-based production. With the transition from a centrally planned economy, the private and government held enterprises are instrumental in the economic and financial well being of both urban and rural employment

and economic development for women.

The Textile Industry Program occupies an entire wing in one of six buildings at the university. It is centrally located in the capital city of Sushanbe and is situated on a lush green campus accented with brilliantly colored rose gardens. With limited educational and design materials the students work resourcefully developing a foundation of traditional drawing and painting skills supplemented with art historical approaches to design as well as textile and apparel processes.

Department head Professor Anatoli Zanevski encourages students to develop their creative capacity from traditional Tajik designs as well as explore unified symbols that represent national

and cultural themes of identity. In 1994 he was awarded the title of the Honored Artist of Tajikistan by the president for his activity in restoring Tajik crafts. His own commissioned design work focuses on the development of similar symbols and emblems for the Tajikistan state emblem and flag, signs of national power structures, including the police and commandos, emblems of national cultural events, and signs for institutions. His aim is to educate students for a changing economic and political reality.

—Catherine Daly

Catherine Daly is on the faculty in the department of textiles, clothing and design at the University of Nebraska.

Final graduation projects by students at the Textile Industry Program.

FiberArts, Jan/Feb/1997



UNL Textiles Team to Tackle Hotline April 22

Department of Textiles Clothing and Design faculty at the UNL are looking forward to some interesting questions on April 22.

Queries on a wide range of textiles-related science topics could come from children, parents or educators across North America and beyond. The department's 12 faculty are volunteers in a nationwide network of scientists and engineers participating in the Ask-A-Scientist Hotline.

The National Science Foundation sponsors the hotline as part of its National Science and Technology Week activities, April 21-27. The public can get answers to all sorts of science, engineering and technology questions by calling 1-800-682-2716 on Monday from 8 a.m. to 8 p.m. People with Internet access can e-mail their questions to

asknstw@nsf.gov.

The Texas Math and Science Hotline will act as a clearinghouse for questions. Personnel will review questions and forward them to appropriate scientists nationwide who are responsible for providing answers in a particular discipline. TCD will address textile-related queries.

The College of Human Resources and Family Sciences department is the only textiles department in the nation participating, said Rita Kean, textiles, clothing and design department chair.

"TCD is taking a major role," said Joel McCleary, science and math outreach coordinator for the Nebraska Math and Science Initiative, which coordinates National Science and Technology Week activities in Nebraska. As far as he knows, McCleary said, TCD is also the only entire academic department nationwide participating in the call-in.

"Our faculty are very excited about this," Kean said. "We realize that one way to get people interested in science is to really pique their interest at a very young age."

Kean expects the department's two textiles scientists will field most questions. However, faculty specializing in textile design and use, art, internal trade and environmental aspects of textiles also will offer information. This combined expertise should help provide information on a variety of textile-related topics, she said.

Textile science and design are good tools for illustrating science's link to daily life because textiles are familiar and universally used, she said.

The theme for this year's National Science and Technology Week is "Design Connections Through Science and Technology." The concept of links between science, math and technology is a good fit for TCD, Kean said.

"In our department, we talk about how the science and design of textiles are related," she said. "One of the bridges between science and design is the technology."

In conjunction with National Science and Technology Week, McCleary distributed information packets that include information on people with different scientific expertise, including the TCD faculty. Packet recipients included 1,100 Girl Scout troops representing 15,000 girls statewide.

"We think this will be the first time that many of these girls will have come into contact with a scientist, let alone a woman scientist who is at the top of her field," McCleary said.

NSF funds the Nebraska Math and Science Initiative in partnership with UNL's College of Arts and Science, Teachers College, College of Engineering and Technology, State Museum and the Institute of Agriculture and Natural Resources.

News in Brief

Sunday With A Scientist Uncovers Textile Detectives

Sunday Afternoon With A Scientist will present "Textile Detectives: Searching for Clues" from 2 - 4 p.m. Sept. 8 at Morrill Hall.

Pat Crews, professor of textiles, clothing and design, will discuss how textile scientists examine fabrics so they can estimate the date when an antique quilt, tapestry or historic military flag was made and how textile scholars determine whether an item is authentic or a fake.

Participants will have a chance to look at textile fibers using a video microscope and see how different fibers like cotton, wool, linen and silk look when magnified 500 to 1,000 times. You'll learn how to conduct simple burn tests to distinguish between different types of fibers. These tests and many others provide clues about when and how an antique textile was made. Some of these same tests are used in crime labs to help link a suspect to a victim at the scene of a crime.

Crews also is chair of the Museum Studies Graduate Committee.

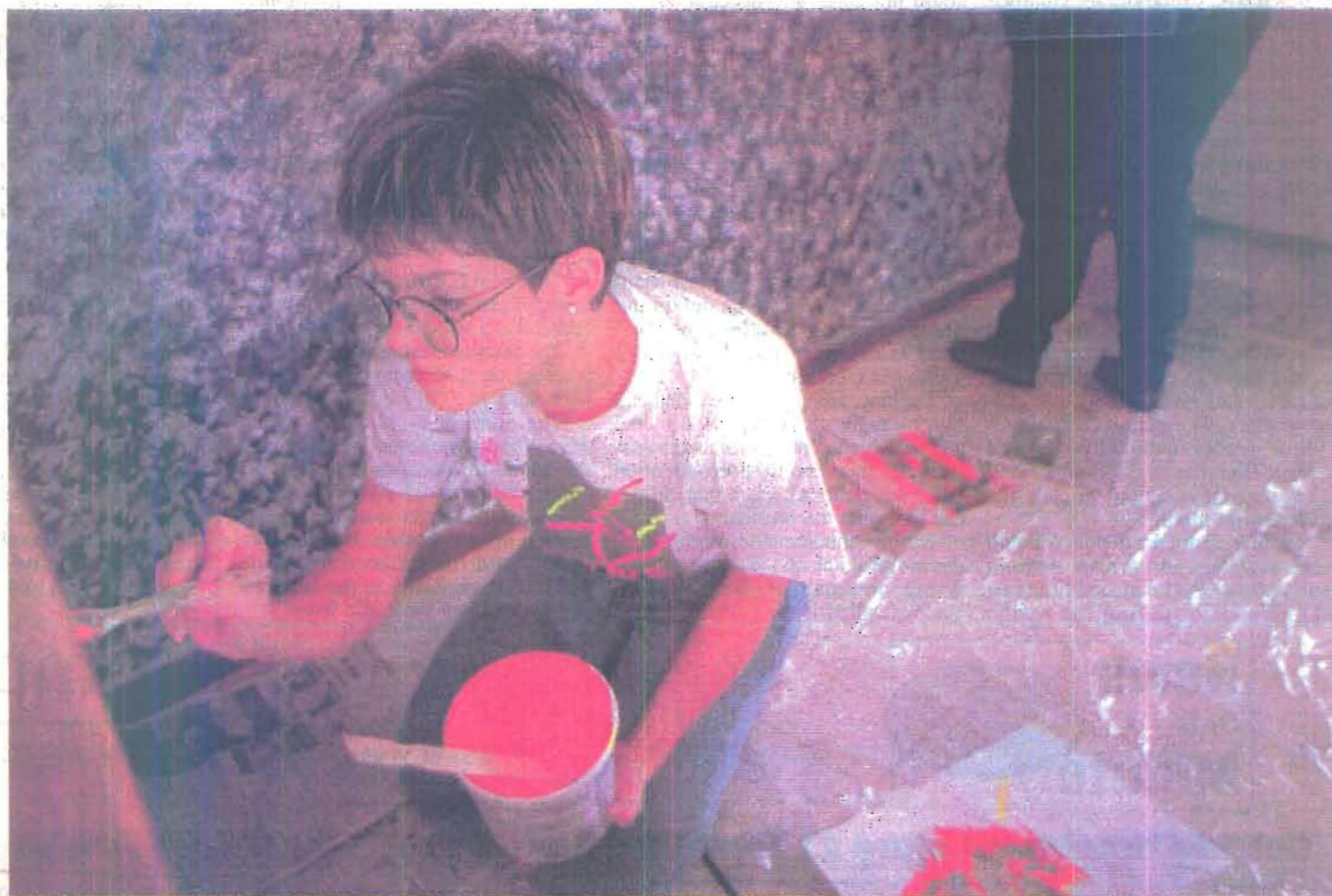
Daily Nebraskan

COVERING THE UNIVERSITY OF NEBRASKA SINCE 1901

VOL. 95 NO. 54

PAINTING JOY

November 3, 1995



Travis Heying/DN

Senior Traci Olson paints an aquatic scene Wednesday afternoon on the wall of an eating area at the Crisis Nursery, a 24-hour emergency shelter for infants. Olson's surface design class, taught by visiting Professor Liz Shea, was invited to create murals for the nursery. See story on Page 3.

Friday, November 3, 1995

Altruistic artists brighten nursery

By Melanie Brandert

Staff Reporter

The image of a young boy bundled in a thick coat, mittens, hat and scarf is projected on the wall next to the door.

A UNL student with paint-splattered hands uses a sponge to apply purple paint to the boy's coat. Her instructor stands beside her, paintbrush in hand.

In another room, two or three students paint a window scene using a projector. A tree with multi-colored leaves is already done. One student uses a foam paintbrush to glide on blue latex for the sky. Another person next to her paints the woodwork on the window with long strokes.

The students are in surface design class. The class was invited to create murals for Crisis Nursery, a 24-hour emergency temporary shelter for infants and children up to age four.

In an upstairs room, images of fish, seaweed, coral and sea horses are scattered about. Two students work on sea life using stencils, while three others create an underwater effect on the opposite wall using sponges with different shades of blue and purple paint.

The shelter has been open since June. It recently moved to its new location at 4141 S. 56th St. Class members created designs for the entryway, a play room and the eating area.

Beth Schmid, program director for Child Care Services, said Ann Wood, chairwoman of the Crisis Nursery's advisory board, suggested the class design the murals.

Wood then contacted Rita Kean, chairwoman of the UNL textiles, clothing and design department, about the project. After discussing the proposal with Kean, Shea let

*"We want the Crisis
Nursery space to be
homelike and warm."*

BETH SCHMID

Program director of child care
services

her students decide whether to adopt the project for class.

"We were thrilled they would even take a look at it," Schmid said.

Shea, who is teaching the course this semester for associate professor Wendy Weiss, said that after students visited the nursery Sept. 29, local artist Jim Mowitz suggested ideas and brought samples to the class for the project. Students presented their design in class Oct. 18.

Shea said the project served as a mock commission for the class.

"This project holds a lot of merit for the students," she said. "Students feel they can list this as a community-service project."

Schmid said the murals would serve to enhance the imagination of the children at the shelter and help take their minds off their problems.

"Children may be separated from parents or frightened," she said. "We want the Crisis Nursery space to be homelike and warm."

Christine Tvrdik, a senior fashion merchandising major, said the project was an opportunity to use new design techniques and participate in a real-life experience.

"None of us has ever done this," she said. "It's good for us to see what a client would want."

Chris Lyke, a senior interior design major, said he was excited about doing the project.

"It's nice to do something for the kids," he said.

Textiles, Clothing and Design

c:\grads\assessme

Graduate students who complete the masters degree in Textiles, Clothing and Design will:

OUTCOMES	ASSESSMENT MEASURES	EXPECTATIONS
1. Demonstrate the ability to deliver a professional presentation, before faculty and graduate students. <i>TXCD 986—Seminar</i> will be the venue for presentation.	1. a) A written self-evaluation of the students' program and work-in-progress. b) Oral feedback from faculty and graduate students. c) Written evaluation of presentation by seminar coordinator.	1. 100% of the graduate students will give a formal presentation their program progress in <i>TXCD 986—Seminar</i> .
2. Demonstrate command over techniques that allow the student to complete an area of investigation using at least two or more of the following in an appropriate manner: <ul style="list-style-type: none"> ● statistical tools ● design techniques ● laboratory techniques ● modes of inquiry 	2. Thesis, Option II, project, self evaluation.	2. 95% of students completing Option I or Option II project will successfully use two or more of these techniques in their investigation.
3. Demonstrate professional competencies as a graduate assistant (applies to graduate assistants only).	3. Yearly performance evaluation by supervisor and department chair.	3. 85-90% of students will receive satisfactory performance evaluation.
4. Produce creative work that exhibits growth and development on the basis of visual expression, composition and technique (unique to design emphasis).	4. External juror review.	4. 75% of graduate student work submitted will be at an acceptable level for inclusion in a juried exhibition.
5. Demonstrate the ability to pursue independent investigation through completion of thesis (Option I) or special project (Option II).	5. a) Acceptance of proposal by the graduate committee b) Positive review of completed thesis or Option II project by the graduate committee.	5. a) 95% of proposals submitted will be accepted. b) 95% of students completing theses/Option II projects will receive positive review and acceptance.

OUTCOMES	ASSESSMENT MEASURES	EXPECTATIONS
<p>6. Demonstrate a body of knowledge through contributions to the profession.</p>	<p>2. a) Acceptance of thesis work by juried process for presentation at professional meeting. b) Acceptance of pieces from Option II project in a juried exhibit.</p>	<p>2. a) At least 70% of Option I students will present their research as a juried presentation at professional meetings. They will submit presentations through a juried process. b) At least 70% of students completing Option II design project will have work accepted for juried exhibit. c) 80% of graduate students will receive professional development experiences through organizational and community linkages.</p>

Textiles, Clothing & Design Assessment Program

Undergraduate students who complete the Textiles, Clothing and Design major will:

OUTCOMES	ASSESSMENT MEASURES	EXPECTATIONS
1. Demonstrate the ability to use the elements and principles of design in a variety of formats to communicate visually.	1.a. External juror evaluation. 1.b. and c. Portfolio review.	1.a. Over 50% of the student work submitted will be at an acceptable level to be included in a juried exhibition. 1.b. Over 75% of the participating student's work will be evaluated at an acceptable level in relation to the use of elements and principles of design. 1.c. 75% of the portfolios reviewed will demonstrate an acceptable use of design elements and principles.
2. Apply creative problem solving skills in solving a variety of problems in the near environment and articulate those solutions in written, oral, and/or visual formats.	2.a. External internship supervisor's evaluation. 2.b. External juror evaluation. 2.c. Portfolio review.	2.a. 75% of students who do internships will receive a positive evaluation in 2 of the 3 formats. 2.b. Over 50% of the student work submitted will be of an acceptable level to be included in a juried exhibition in relations to creativity. 2.c. 75% of the portfolios reviewed demonstrated an acceptable evidence of creativity.
3. Produce creative work that exhibits growth and development on the basis of visual expression, composition and technique (unique to design emphasis).	3.a. Portfolio review. 3.b. Alumni survey self-evaluation.	3.a. 75% of the portfolios reviewed will exhibit growth and development in the three areas. 3.b. 75% of respondents will respond positively to this criteria.
4. Apply theoretical principles and analytical skills in assessment of data relative to merchandising (unique to merchandising emphasis).	4.a. External internship supervisor's evaluation. 4.b. Alumni survey self-evaluation.	4.a. 75% of the student participants will receive an acceptable evaluation. 4.b. 75% of respondents will rate themselves as having adequate background and skills in this area.

OUTCOMES	ASSESSMENT MEASURES	EXPECTATIONS
5. Understand flow of textiles and apparel in the merchandising/ marketing system from product inception to consumption by individuals and families within domestic and international economies.	5. Alumni survey self-evaluation.	5. 75% of respondents will indicate adequate knowledge in this area.
6. Demonstrate knowledge of the social, psychological and historical aspects of textiles and dress in relation to a variety of cultural perspectives	6. Alumni Survey self-evaluation.	7.b. 75% of respondents will indicate adequate preparation to evaluation products in relation to these criteria.
7. Evaluate textile and apparel products in relation to aesthetic, physical and chemical properties.	7.a. Alumni Survey self-evaluation.	7.a. 75% of respondents will indicate adequate preparation to evaluate products in relation to these criteria.
8. Be prepared to enter a diverse job market.	8.a. External internship supervisor evaluation. 8.b. Alumni survey self-evaluation.	8.a. 75% of the participants will receive a positive evaluation (a 4 or 5 on the evaluation sheet). 8.b. 75% of the respondents will report comprehension of the divers job opportunities within textiles and clothing, and satisfactory preparation for an entry-level position.
9. Recognize the importance of ethical behavior and good business practices.	9.a. External internship supervisor evaluation. 9.b. Alumni survey self-evaluation.	9.a. 75% of the student participants will receive an adequate evaluation in areas related to ethics and good business practices. 9.b. 75% of the student participants will express the significance of these philosophical and ethical issues.

NOTE: The distinction of the term "acceptable" is qualified by the designation of a 4 or 5 rating on the respective evaluation instruments.

Student Comments from 1999 Assessment of Student Outcomes

1984, 1994 and 1996 graduates

Q. Please use the space provided to provide us with some written comments as to how you view the quality of your academic program. Please also use this space to provide us with any suggestions for developing, replacing or redesigning our programs.

R1 (My education) gave me a well rounded background on all aspects of the fashion industry, past and present....overall, me academic program was great! I look back and see my education and classes gave me great information and were very much worthwhile....retail math dealt with real life situations for the present field that I went into.

R2 It was competitive, taught me to be creative

R3 Good basic design skills and history of Fashion and textiles related to the industry as a whole!

Q. What skills or content do you think our graduates should know for going in to a Human Resources and Family Sciences career today?

R1. I think the skills I learned have all been very helpful in my different careers. In my current home-based business, I wish I had more organizational skills in setting up my office, money management, etc.

R2. Do more internships!

R3. Computer skills, management skills (conflict resolution), customer service skills, public speaking and multi-media skills.

R4. I cannot say any one specific skill has had a major effect. However, the experience of college/sorority has been beneficial. It is your experiences in life that you learn most from. It has given me wisdom, discernment & the ability to relate to the college process and what others go through.

R5. Much more exposure to computers...emphasis should be on informing students of how demanding retail can be. More practical experience would be helpful. One practical class I still sue if Retail Math. Have never had to explain the molecular makeup of any fabric, even though I had 6 hours of Chemistry!

R6. Apprenticeship should be a requirement for your chosen field.

R7. Oratory, grammar, persistence, passion, communication, then curriculum.

R8. Students need to be able to see LONG TERM and need to have a strong work ethic and sense of commitment.

R9. Decision making skills, critical thinking skills, communication skills, quantitative skills, multicultural understanding, ability to "multi-task" is essential.

Q. How have you been able to use your degree for a variety of jobs during your career?

R1. It prepared me to teach/train adults & children regardless of subject matter..I began a career in retail. My TCD classes were very beneficial for this career. I then left retail and went into banking. My degree was so well rounded, having an emphasis in business as well as TCD, that my degree prepared me for a variety of jobs from customer service to management training.

R2. Immediately used my degree in retail management. First in a clothing store, then in a fabric store...I have always felt my degree has been an asset in all my jobs.

R3. I believe the critical thinking and decision making skills I learned in classes have been the most valuable in my career...the people I encountered empowered me to a large degree to see my gifts and use them.

R4. I started out working at a department store - managing a department. I then moved on to banking working the retail division. I also worked at Borshiems fine jewelry and gifts and helped start a corporate gifts department.

Student Comments from 1998 Assessment of Student Outcomes

1993 and 95 Graduates

- Q. Please use the space provided to prove us with some written comments as to how you view the quality of your academic program. Please also use this space to provide us with any suggestions for developing, replacing, or redesigning our programs.*
- R1 My undergraduate program was adequate, but I didn't appreciate or take advantage of resources until my Masters study that is where the education and the value all came together.
- R2 When I graduated in 1993, computer classes weren't required. By now, any major in any college should require extensive computer classes. In the industry that I am in many if not all companies that I work with, require an advanced level of knowledge of computer software programs. It makes the recent grads more marketable in the work place.
- R3 I feel that the quality of my education made my transition into the workplace a lot easier. I enjoyed my years at UNL. The people I meet and come across have changed my life in the positive. In order to be successful you have to keep your students informed on what is happening in the workforce today and keep updated on new technologies. So students have what they need and are ahead of the game.
- R4 The quality of my education was great and I have a few professors to thank for that: Dr. Rita Kean, Dr. Barbara Trout and Dr. Hillestad as for preparing for life out of school, I think more options for a career should be expressed to merchandising majors, when I was interviewing, several employers thought retail was the only place for such a major. It can be disappointing!
- R5 During my four years in the college a lot of wonderful changes were occurring to make the programs even stronger. Key changes were developing team work, writing/communication skills and practical application (required study tours of internships/retail math/CAD classes, etc.) These were all great additions to my core education and I encourage continued growth in these areas.
- R6 The quality of the TCD program is very good. I have seen many cases where just having a college degrees helps to get the employment opportunities. I do have a business in my home where I do use my degree.
- R7 I thought all the professors were very willing to help, even after graduation with job hunting. It would have been helpful in my current job if we would have done more with Lotus 1-2-3 and excel. I loved the Human Resource College and the whole university. I wouldn't choose any other school if I were to do it over again.

1980 and 1983 Graduates

- Q. What skills or content do you think our graduates should know for going into a Human Resources and Family Sciences career today?*
- R1 The ability to problem solve and reach and make decisions - the skill of communication is critical in both the written and spoken form. How to formulate opinions and express them articulately is very important - also, a broad base of study including psychology, English and foreign studies and Marketing courses are extremely beneficial. Oh! Also an understanding of computer applications helps a student get a head of the rest.
- R2 It is good to get a broad background even in areas you may not be interested in. As a full time mother now, many of my non-TCD courses have been helpful. Learn as much technical information as possible to be ahead of the game - and get a lot of practice on-the-job field work. This adds to your resume.
- R3 I strongly encourage internships or part-time jobs during college. Especially to make sure you enjoy working in retail, design, etc.
- Q. How have you been able to use your degree for a variety of jobs during your career?*
- R1 I started my career as a Buyer for Richman Gordman stores and then moved to North Carolina to run a Hosiery Manufacturing plant. My education most benefitted me during these parts of my career. Best uses ranged from my Merchandising Math experience to design classes that allowed analytical thinking and problem solving. During my masters of science studies and graduate assistantship, I was allowed to study and draw my own conclusions to problems and situations. This has helped me tremendously.
- R2 My B.S. degree has always been a benefit. Just the fact that you have a degree from a major university is always a plus!
- R3 I also worked as a buyer for Coast to Coast hardware chain for 3 years, and worked as an inventory analyst for a year or 2. Both of these positions utilized my education in Merchandising as well as my current merchandising position.

Student Comments from 1997 Assessment of Student Outcomes

1992 Graduates

I have an excellent knowledge of manufacturing, textiles and construction of garments needed for this position. Students need to leave the university with a great portfolio.

The degree helps get better positions and a little more money.

My Education prepared me with fundamental skills, communication skills and critical thinking skills.

Department was quite flexible with me - I was a transfer student - to allow me to graduate in a timely manner. Had this not been allowed, I would have gone elsewhere.

1987 Graduates

It made me well-rounded. I'm able to relate to many types of people and situations by having a diverse background.

I developed an eye for design and color. I am grateful for my whole home economics background for my present life and career.

I have always been involved in the merchandising area of business. The merchandising math class has been of most use to me.

The thing that sets us apart is our emphasis on the human component, the value we place on people and families. We have communication skills, the ability to analyze, management skills and leadership skills. We can use computer technology for efficiency to broaden our information base. My current position requires good people skills, merchandise and financial management, and computer expertise.

Yes, my education did prepare me in valuable ways to grow in my career. Textiles is very useful. To this day, History of Costume is my favorite - seeing how fashion evolves. Dr. Kean's Merchandising course about more of the business aspects of retail - really did apply to my career.

1977 Graduates

Without the knowledge of textiles and design really wouldn't have enabled me to get the various positions, including mens wear buyer at Bloomingdales for a number of years!

TCD prepared me directly for a career in retailing as a buyer - Foundation of a general education, specific classes related well to position as a buyer, college years and good study habits allowed me to mature, balance school and employment, developed organizational skills.

The major showed me that this was the career I wanted. The textiles classes have been very helpful on oriental buying trips.



TCD Interns — Studying abroad at American Intercontinental University in London was the best experience of my life. I was able to meet people from all around the world, take classes in one of the fashion capitals of the world, and do a spectacular internship with Liberty of London.

My classes were fun and informative, but the internship was definitely the high point. I was able to work in both the press office and the buying office. I worked 4 days a week, 2 in each office and did a variety of odd jobs. While working in the women's wear buying office I would call design rooms and reorder, clarify questions or do other odd jobs. I was also able to work on the sales floor a couple days. In the press office, I got to organize, write press releases, and work on fashion shows and other in-store happenings.

London is amazing, there are so many things to do and see and I was able to take advantage of so many opportunities. I also got to travel all around Europe.

Studying Abroad is such an amazing experience and everyone should try to take advantage of this opportunity.



Katie Vigna, Fragments, NYC, 1999

As part of her internship experience in Summer, 1999, Katie Vigna designed jewelry that was featured in a special issue of Women's Wear Daily (August, 1999).

Student Portfolio
Examples of Contents

Resume

Objective	A position that allows me to utilize both my skills and experiences in marketing and sales to benefit the organization.
Education	<p>University of Nebraska-Lincoln B.S., Human Resources and Family Sciences Date of Graduation: December 1999 Major: Merchandising Minor: Marketing Course Work:</p> <ul style="list-style-type: none">• Consumer Behavior• Promotional Strategies of Marketing• Retail Merchandising• Textiles and Product Development <p>Internship-Ben Simon's, Inc. Summer 1999 Textiles, Clothing and Design 498 (2 Credits)</p> <ul style="list-style-type: none">• Assisted the Director of Marketing with various projects such as in-store visual displays, layouts for media advertisements, trunk show postcards, and brochures advertising the store itself and special programs offered by the store• Worked with company management in planning, development, construction, and marketing for the new SouthPointe location• Worked on promotional campaigns for both Clinique and Estee Lauder cosmetics lines• Assisted in the development of a marketing plan for Darphin, a Paris-based cosmetics line, which was recently acquired by Ben Simon's <p>Professional Study Tour - New York City June 1997 Textiles, Clothing and Design 422F (2 Credits)</p> <ul style="list-style-type: none">• Participated in diverse cultural and artistic experiences• Observed a wide range of operations in the fashion industry• Gained an awareness of career opportunities within the industry• Interacted with professionals within my field of study

Work

- Experience** January 1999-Present Ben Simons, Inc. Lincoln, NE
Estee Lauder Beauty Consultant
- Advise customers on skin care and color analysis
 - Introduce new products to customers
 - Maintain ongoing customer relations
 - Attend the Estee Lauder sales training and ongoing education seminars
- August 1998-January 1999 Dillards Lincoln, NE
Sales Associate
- Aid customers in finding merchandise
 - Maintain visual attractiveness of the department
- May 1998-August 1998 City of Franklin Franklin, NE
Aquatic Facility Manager
- Supervised activities and staff members of the facility
 - Developed work schedules for the staff members
 - Responsible for the maintenance and upkeep of the facility
- August 1996-May 1998 J. Braggs, Inc. Lincoln, NE
Alterations Specialist
- Tailored a variety of designer apparel
 - Interacted with clientele

Honors

- & Activities** Montage Design Club
- Interact with other students in my field of study
 - Discuss issues pertaining to the fashion industry
 - Plan activities to stimulate learning
- Phi Upsilon Omicron
- Honor society for select students in the Human Resources and Family Sciences college
 - Volunteer in a variety of activities to better the community

Computer

Skills AutoCAD, Microsoft Word, Excel, Access, and Aldus Pagemaker

References Available upon request

Darphin Introduction Plan

Situation:

Darphin is a new cosmetics line for Ben Simon's and to the Midwest. It is unique in its exclusivity and its approach to skin care. It is an unknown in this area. Our challenge is to not only create awareness and demand for Darphin products, but in doing so, enhance Ben Simon's image/position. This line is not for everybody. Success will be to develop a small but fiercely loyal customer base.

Business Objective:

To obtain average sales of \$10,000 per month at each location. We will utilize the promotional activities below to get to this level.

Communication Objectives:

- Create awareness of the Darphin name, and give it a compelling meaning to our customers.
- Motivate customers to want to learn more about Darphin, and sample the products.
- Reinforce those customers who try Darphin to get them to continue using it.
- Encourage customers to "step-up" in the Darphin line, skin care to cosmetics.
- Reinforce Ben Simon's unique image in the marketplace

Strategy:

Use a combination of public relations, promotion and direct marketing to achieve the objectives above. This will be done in two phases. Phase 1 will consist of the introduction of the line. It will be quickly followed by Phase 2, which will be the gift-with-purchase promotion and visit by Darphin personnel. See calendar for details.

Introduction Tactics (Phase 1) – July 7-August 20:

Letter From The Chairman - A personalized letter from Rob will go to our 500 best cosmetics/women's customers. It will introduce the new line, explain what makes it unique, and invite them to learn more. This letter will be received by customers no later than July 7, 1999.

Introductory News Release - This new release will be sent to all major Nebraska news outlets. In addition, press kits will be sent to the "fashion" reporters at the Lincoln Journal and Omaha World Herald. Follow-up calls will also be made to these reporters. News release to be sent no later than July 15.

Customer Phone Calling - Phone calls will be made over a two week period to our top 200 women's/cosmetics customers after they receive the initial letter from the chairman. They will be a follow-up to the letter Rob sent out. They will also be a personal invitation to try the line at one of the seminars scheduled on August 4 (Gateway) and August 5 (SouthPointe). Calling will be completed by July 14, 1999.

Product Seminar/Makeover - A product seminar (complete with wine/cheese) will be offered as a way to motivate good cosmetics customers to learn more about the line. The seminar will be offered during the evenings of August 4 (Gateway) and August 5 (SouthPointe) in conjunction with the trunk show of Siena leathers. Jean and Laura will take the ladies through the products, explain the Darphin philosophy and give away samples. At the conclusion of the seminar the women will be encouraged to sign up for the spa event with a Darphin esthetician which will be held August 16-20.

Website – All of the news release information, letter from the chairman, product descriptions, etc. and other value-added information will be put on the Ben Simon's website. The GWP will be added at the appropriate time. This site can also be linked to Darphin's site so customers can get more information.

Promotional Tactics (Phase 2) – September 9-23:

GWP Postcard - GWP postcards will be sent to the top 5,000 women's/cosmetics customers. Postcards will be mailed the week of 8/23.

Customer Phone Calling – Phone calls will be made to our best 300 cosmetics customers. Calls would be made to the cosmetics customers who expressed interest during the introductory period and those who attended the seminars. Phone calling completed by September 8.

Website – The GWP promotion will be added with the information put on the site from Phase 1.

In-Store POS - In-store point-of-sale and window displays at each store would be devoted to the GWP and estheticians visits during that period. Displays to be up no later than Sept. 9.

Register Tapes Messages - We could alter the message in the ladies and cosmetics departments register tapes to promote the GWP. Messages to begin appearing Sept. 2.

Additional Considerations:

SouthPointe Grand Opening – It should be noted that the GWP dates coincide with the Ben Simon's SouthPointe Grand Opening.

Relationship Building - Ultimately the success of this line will be based on the relationships that the ladies in cosmetics build with the Darphin customer base. The key is proactivity. Public relations will be a good tool initially, but in the long run it will be phone calling, letter writing, postcards. e-mail and any forms of one-to-one contact that will make this work. Marketing must support this effort.

Internal Sales Contest - As an additional incentive. Ben Simon's and Darphin should work together to develop a sales contest during the introductory and GWP periods.

Up Selling/Cross Selling - Selling Darphin should be everybody's business. It will be nearly impossible for the ladies in cosmetics to build relationships with all the people they need to. Therefore, it is imperative that the ladies department sales team also get involved in selling Darphin. They too, should be provided incentives to get their customers to the Dauphin counter when they come in.

Ongoing Education - The benefit of Darphin is value, not price. Therefore, it is imperative that we keep everyone informed of new developments, uses and products in the line. These are the reasons to contact our customers. This information builds trust, which builds relationships. It must be a priority for this line to succeed.

We've Taken Up To Half Off In The Men's Department.



MEN'S CLOTHING CLEARANCE!



Rob

Don

Brad

Dean

Norm

Roman

Glenn

This is one serious sale.

Now you can take up to 1/2 off too! Save 20% - 50% now on men's suits, sportcoats, slacks and summer sportswear! Stop in today. Because the sooner you come in, the sooner we'll stop running this photo.

**BEN
SIMON'S**
People Will Notice

Gateway Shopping Center • 434-7400 • (800)523-0188

A humorous appeal was used by our marketing department when we designed this ad to promote the men's clothing clearance at Ben Simon's. It was printed in the Lincoln Journal Star.

Student Portfolio
Example of Writing from Coursework

**PRINTED COTTON TEXTILES OF INDIA:
CHINTZ**

BY

**TEXTILES, CLOTHING AND DESIGN 408
DR. PATRICIA CREWS
SPRING SEMESTER, 1999**



Introduction

The printed cotton textiles of India are made of intricate designs and were handcrafted of the finest quality fabrics and dyes. Each section is individually done over an extended period of time. In this research paper, I will give a brief historical background of cotton itself, while also adding historical facts about the Indian textiles themselves. I will discuss a few factors in trade and go on to explain the processes of printing these chintz textiles. Along with the printing process, I will mention a few recognizable characteristics in dating cotton chintz. In addition to those aspects, I used a more recent source in discussing the "Master Dyers of India." The final aspect of the paper explains the origin of "oriental" chintz design.

Brief History of Cotton

Cotton is among the four main fibers provided by nature. From the Arabic *qutun*, cotton is the most important vegetable fiber of civilization. It has been cultivated from a time long ago and many varieties have been developed from the original wild-growing plant. Cotton is mentioned in an Egyptian papyrus belonging to the University of Michigan; and it was raised by the Assyrians, who may have used it for their padded armor. For thousands of years the bolls were handled carefully, to detach the hairs from the seeds, until Eli Whitney invented the cotton "gin" in 1793. The seeds, long rejected as a positive nuisance, are now milled for oil and the residue is used as a food for cattle and for the making of plastic appliances (Weibel, 1972; p.3).

The cotton fiber had been used for two thousand years when Herodotus recorded that the Indians clothed themselves exclusively in cotton fabrics of wide variety. The indigenous cotton possibly was *Gossypium herbaceum*, from which many types have been

Printed Cotton Textiles of India: Chintz

I. Introduction

II. Brief History of Cotton

- A. Indians clothed themselves exclusively in cotton.

III. Brief History on Indian Textiles

- A. Indus Valley
- B. Sind Desert

IV. Trade in Printed Cottons

- A. Threat to England's economy

V. Printing in Indian Dress

- A. Indian dress held in high esteem
- B. The making of Indian chintz
- C. The dating of Indian chintz

VI. Color in Indian Textiles

- A. Dominant colors used in ceremony

VII. Conclusion

Trade in Printed Cottons

The word chintz calls to mind a style of floral patterning which, like the word itself (from the Hindu chint), has always been thought of as Oriental. The style is said to have been introduced into Europe in the seventeenth century with the mass importation of painted and printed calicoes by the Dutch, English, and French East India Companies. Recent research is now challenging this view.

Trade in printed cottons has been known to have existed from the earliest times. Portuguese merchants began importing printed fabrics into Europe during the fifteenth century. These came to be known as Pintados, Chints, Chites, and/or Chidneys. By the seventeenth century, these cotton prints had become extremely fashionable in England and France. In fact, so great was the trade in printed fabrics that it threatened the woolen industry in England. By the beginning of the eighteenth century, laws were passed in England prohibiting trade in Indian cottons, and soon after, the wearing of printed cottons was prohibited by law. With the development of the cotton industry in England, cheap cotton prints produced in mills and imitating the designs of the old Indian resist dyed fabrics were introduced into India. This resulted in the centres that produced the finer resist dyed clothes turning their attention to the manufacture of cheap hand-painted goods to compete with the Manchester printed cloths. Many of the original Indian centres of printing disappeared and new centres emerged producing cheap block printed fabrics often in imitation of the old Kalamnari cloths (All Indian Handicrafts Board).

A striking fact about the imported chintzes of the seventeenth centuries is that although India produced the actual fabrics, the style embodies many elements of chinoiserie altogether foreign to Indian decorative tradition. Until recently, this incongruity was more or less ignored. Just as the name India or East India had for centuries been applied loosely

cultivated and acclimatized in many countries of the Old and New World (Weibel, 1972; p.3).

Brief History of Indian Textiles

Five thousand years ago the people of Mohenjo-daro knew how to grow cotton and to spin and weave. These early inhabitants of the Indus Valley made garments of dyed and patterned cotton, as is evident from the discovery during the excavation of these ancient Harappan sites of a fragment of madder-dyed cotton woven in a coarse plain weave. The archaeologists also found terracotta spindle whorls during the digging. The important revelations from the ancient Sind Desert site confirmed a knowledge of spinning and weaving the magical process of Manjitha, madder-dyeing. It was a discovery of the utmost importance, for these finds were the first signs of the use of cotton and dyed garments in the Indian sub-continent (Calico Museum of Textiles, 1980). However, before Indian printers, painters, and dyers served the rest of the world, they first concentrated on their own subcontinent. Besides providing the fabric for clothing, they patterned the cloth for wall hangings for both secular and religious purposes, floor spreads, table covers, cart or small covers, animal trappings, tents, canopies, and a variety of objects less familiar like banners and bookcovers. During the seventeenth century, there was a delightful variety of clothing available for clothing in the Indian markets. Both men and women wore textiles having light or colored grounds with patterns of small floral repeats, simple dots, latticework patterns both small and large scale, or simple stripes. Many of the patterns associated with cottons worked and dyed with the aid of mordants were seen on the silky fabrics being worn. The special skills and materials required for these works had been perfected many times over the century. Expertise was reported in the northwest area of Delhi at Samana, Sirhind, and at the more centrally located towns of Sironj and Burhanpur (Gittinger, 1982; p. 59).

of the right hand. The pattern is printed all around in short pieces to make the border. The cloth is next given to the tanner for washing in running water to take off the resist paste (Brij Bhushan, 1958; p.61).

Indian chintzes were popular among the Indian people. Chintzes of inferior variety are used only by village women and those of lower classes for making ghagaras, petticoats and pharias. There is a great demand in Nepal for Indian chintzes of better quality made on malmul, long cloth, nainsukh and other such fabrics. Patterns are often sent from the state with orders for their making (Brij Bhushan, 1958; p.62).

The earliest chintzes used in Europe came from India. They were models that European printers of the seventeenth and eighteenth centuries kept before them as an example of perfection. Although they also used other methods in producing similar effects, the exact results could not be obtained. The economy of time effected by printing the outline from wood blocks, which is the European way, is of course enormous, but the Indian process of drawing it by hand over a stencil guide gave a far finer and more flexible line, and these decorated panels are as far above the block-printed cottons of the English calico printer as the best of these are in front of the machine print of the present day (Percival, 1923; p. 8)

European paintings and prints on cloth and linen had been used long before Indian chintz were imported into England, but they faded and dulled with time. Nevertheless, the chintz only improved with use, getting brighter and increasingly beautiful each time they were washed. The craftsmen and dyers fought for the secret of their manufacture as the merchants imported them and fashionables wore them. Europeans gradually learned some of the Eastern methods and adapted them for their purposes. The whole process has never been carried out in the production of anything closely related to the elaboration of the fine Indian chintz (Percival, 1923; p. 8).

We are all so used to the detail carried out by modern machinery, that unless the wonder of these hand-made works is pointed out, the true significance of such art is often

to the whole of Asia, so it was easy to assume the validity of an "Oriental style" combining features of what are in fact the varied and unrelated art traditions of the area. Only now is it becoming generally recognized that the concept is an essentially European invention, without counterparts in the East itself (Irwin, 1959; p.84).

Printing in Indian Dress

One contribution of India to world culture has been in the field of cloth printing. Although it is not certain how many contemporary practices are accurate representations of traditional custom, they are rather interesting. In Ahmedabad, printers (chippas) currently may work for only one merchant and the association between the merchant and the dyer's family may have been inherited over several generations. All of the materials (blocks for printing, dyes, fabrics, ect.) are supplied by this middleman. The middleman also specifies the kind of textile that is to be created. These are market-specific types of cloth and patterns (Gittinger, 1982; p. 61)

It is hard to say whether embroidery or printing came first in India since the embellished robes on early Indian figures could have been the result of either. Since cotton was the chief manufactured good it was only natural that the printer should use it as a medium for displaying his skill. Calico printing began at an early date and during the period of Muslim rule a large number of artisans moved from Kanauj to Farrukhabad which is now one of the main centres of cotton printing in north India (Brij Bhushan, 1958; p.61).

Following the preparation of cloths for printing, the cloth is stretched over a bench covered with one or two dozen layer of some coarse cloth in order to serve as a pad. The printer sits on the ground before the bench and holds the block in his right hand. It is pressed on a piece of cloth overlaying the framework and it takes up the dye. It is then placed firmly on the cloth to be printed and is given three taps from above with a closed fist

overlooked. These works are truly a representation of patience. In order to obtain these wonderful effects in fast dye, the most elaborate processes were necessary. The colors are produced by permanent dyes, not pigments, and that is the essential quality of a true chintz.

There is a great advantage to using handwork over machinery. This lies within each intricate part of the design. Every part is individual and can be altered to suit the circumstances of its use. The East India Companies soon found a way to have special designs worked out for special orders. In many cases these were artistically inferior to traditional patterns which were handed down from father to son, but from a trader's point of view it paid off with little doubt (Percival, 1923; p.13).

It is difficult to date any Indian chintz with accuracy. The designs were traditional, and it is likely that some that are believed to be early are not so in reality. There appears to be a flatness and breadth of treatment in the earlier work which the later lacks, and colors appear to be fuller. It is possible that there are very few examples older than the seventeenth century in existence, and even these are rare. Some of them can be dated by the costumes of Europeans depicted on them, having been made to special designs, probably to commemorate certain events, and also by special order of the East India Company (Percival, 1923; p. 14).

Until more recently there was a great demand for gold and silver leaf printing on cotton cloth for use in palki coverings, purdahs, lihafs, patkas and toshaks, for dupattas for the Muslim bride and for the newly married girl. Now the demand exists only in villages. For this type of printing gum Arabic, beroza and chalk are mixed together and boiled in double their weight of water, until the mixture is reduced to two-thirds its original weight. Another mixture is prepared by boiling Methi with four ounces of water, the refuse being printing liquid. Patterns are stamped with this mixture with wooden dies (Brij Bhushan, 1958; p.62).

Cloths are usually printed in bright colors, the favorite being a combination of red and yellow. They are used by Muslims as tablecloths and couch or floor coverings. The

cloth lining the interior of tents is also usually printed in the same colors. Indian handprints employ the typical Indian color combinations of red and yellow, yellow and green, red and green, ect., and do not cater to modern tastes. Modern tastes require subtler blending of colors and different styles. With the progress of nationalism, however, there has been a trend towards a modified form of the traditional Indian designs. Farrudhabad printers have managed to blend old designs with new colors and now quilts, curtains and other printed household goods of that town command a ready market and are greatly appreciated by foreign peoples (Brij Bhushan, 1958; p.62).

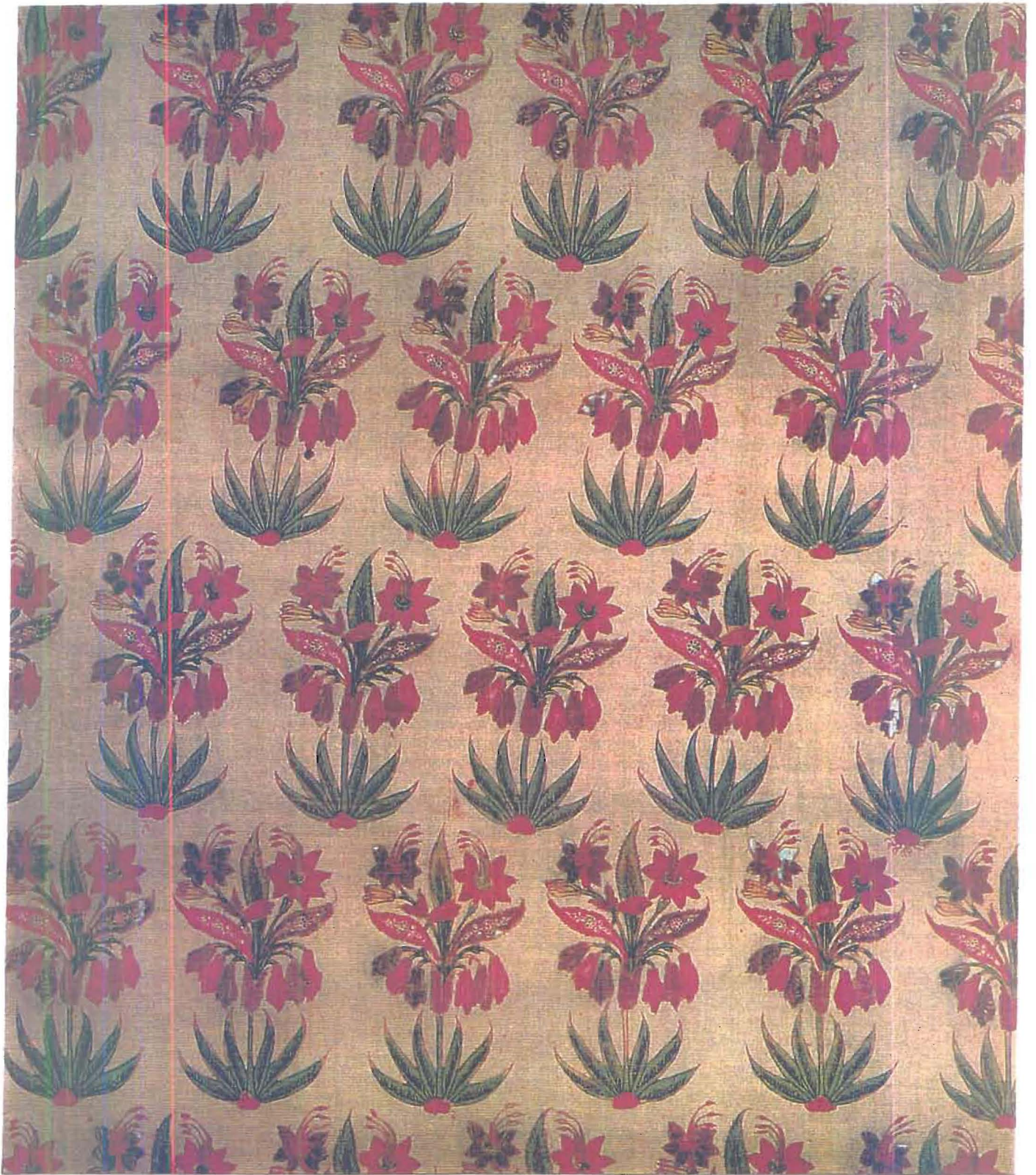
Color in Indian Textiles

The use of color is widely prevalent in India. Certain colors are considered auspicious and others are held to be inauspicious. Religion and custom both require the use of certain colors on certain occasions. Among the Hindus, red and yellow are regarded as manifestations of happiness and joy. No Hindu puja (ceremony) may be performed without the use of these in some way. Cotton thread dyed red and yellow (kalawa) is used on all happy occasions. It is tied on the wrist during puja (ceremony) and is used extensively during the marriage ceremony. Both bride and bridegroom wear red and yellow and their hands and feet are dyed with henna. The modern bridegroom has revolted against the latter custom, but occasionally he yields to public opinion and allows the nail of his little finger to be colored. Sindur (red lead) is used by orthodox Hindu women in the parting of the hair to denote the married state and it plays an important part in marriages and on other festive occasions (Brij Bhushan, 1958; p.59).

Conclusion

This paper gives the reader a better insight into the printed cotton textiles of India, in particular that of chintz. Included in this research paper were historical factors pertaining to cotton and Indian textiles. Indians clothed themselves exclusively in cotton, which was produced in the Indus Valley and Sind Desert regions. Trade in printed cottons was a dominant factor in India, so much so that it threatened England's economy. The rare beauty of cotton printed chintzes was in high demand. People everywhere, particularly the wealthier who could afford luxuries, sought out these fine chintzes especially before trade was established and when England had not yet produced its own. Although England's designs were only a mere imitation and most people still wanted the "real" thing. In addition, the printing process itself was mentioned in some detail along with methods used in dating these works of art. Updated methods of printing lead to faster production and a more widespread usage of cotton chintzes in dress. It no longer limited sales to the higher income levels. This leads into the significance of color in Indian textiles. The colors of red and yellow are most dominant, particularly in the marriage ceremony. The dyeing process itself was rather tedious and often time consuming. The vivid colors that were developed using cotton chintz was one of the significant factors that made these fabrics so rare and unique.

Chintz Wall Covering



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Cooperative Display



This display resulted from working in conjunction with Payless Shoe Source. Our team of visual designers were given specific merchandise to display and we targeted young women by capturing their attention through the use of movement and a monochromatic color scheme that resulted in a strong continuity of impression.

STUDENT ACCOMPLISHMENTS

- ZHOU, YING. **Lowe R. & Mavis M. Folsom Distinguished Masters Thesis Award.** University of Nebraska. \$500 honorarium, April 1999.
- STREDNY, S. **Graduate Student Fellowship**, Dean of Graduate College, University of Nebraska. \$1,000, 1999-2000.
- EVENSON, J. G.M. **Morton Fellowship**, College of Human Resources and Family Sciences, \$2,000, 1999-2000.
- HANSEN, H. **Lutjeharms Fellowship** College of Human Resources and Family Sciences, \$1,000, 1999-2000.
- HANSON, M. G.M. **Morton Fellowship**, College of Human Resources and Family Sciences, \$1,000, 1999-2000.
- ZHOU, Y. G.M. **Lutjeharms**, College of Human Resources and Family Sciences, \$1,000, 1999-2000.
- KIM, KYUNG-Soon. **Larson Minority Fellowship.** University of Nebraska, \$2,500.
- KIM, Hong-Youn. *East Meets West*. International Textile Juried Design Competition. November 10-14, 1999. (139 student entries from students in U.S. and abroad, 69 were juried into the exhibition.)
- HARLAN, M. *Portrait in Brocade*. International Textile Juried Design Competition. November 10-14, 1999. (139 student entries from students in U.S. and abroad, 69 were juried into the exhibition.)
- HOLLMAN-HEBERT, S.. *Dior Re-visited*. International Textile Juried Design Competition. November 10-14, 1999. (139 student entries from students in U.S. and abroad, 69 were juried into the exhibition.)
- BOICOURT, M.. *Pocket Room*. International Textile Juried Design Competition. November 10-14, 1999. (139 student entries from students in U.S. and abroad, 69 were juried into the exhibition.)
- TAYLOR BURGHER, M. *Ruby Vision*. International Textile Juried Design Competition. November 10-14, 1999. (139 student entries from students in U.S. and abroad, 69 were juried into the exhibition.)
- XION, K.. *Grey Flannel Suit*. International Textile Juried Design Competition. November 10-14, 1999. (139 student entries from students in U.S. and abroad, 69 were juried into the exhibition.)
- SHEPHERD, S. *Midnight Irridescence*. International Textile Juried Design Competition. November 10-14, 1999. (139 student entries from students in U.S. and abroad, 69 were juried into the exhibition.)
- STEVENS, H. *Mocha and Cream*. International Textile Juried Design Competition. November 10-14, 1999. (139 student entries from students in U.S. and abroad, 69 were juried into the exhibition.)
- BOICOURT, MICHELLE. *The Domino Effect*. **Juror's Choice Best of Show.** Student Juried Exhibition, Robert Hillestad Textiles Gallery, Lincoln, NE March 29-April 15, 1999. Juror: Ann Gilbert, Fiber Artist and Anne Pagel, Director of Hayden Art Gallery.
- HARLAN, MICHAEL. *Portrait in Brocade*. **Juror's Choice Best of Show.** Student Juried Exhibition, Robert Hillestad Textiles Gallery, Lincoln, NE March 29-April 15, 1999. Juror: Ann Gilbert, Fiber Artist and Anne Pagel, Director of Hayden Art Gallery.
- JOHNSON, SUNNY. *Hand-dyed Sportswear Collection*. Dallas Career Day Juried Runway Exhibition, 1999. Dallas Career Day Exhibition, Dallas Apparel Mart, March 27, 1999.
- MAY, KARINA. *Black Velvet with Patterned Cowl*. Dallas Career Day Juried Runway Exhibition, 1999. Dallas Career Day Exhibition, Dallas Apparel Mart, March 27, 1999.
- SHEPHERD, SHAWN. *Shakespeare Evening*. Dallas Career Day Juried Runway Exhibition, 1999. Dallas Career Day Exhibition, Dallas Apparel Mart, March 27, 1999.
- SHEPHERD, SHAWN. *Orient Express*. Dallas Career Day Juried Runway Exhibition, 1999. Dallas Career Day Exhibition, Dallas Apparel Mart, March 27, 1999.
- BOICOURT, M. *Josephine Revisited*. Dallas Fashion Group Juried Competition, Dallas, TX, March 27, 1998.
- SHEPHERD, S. *Wool Cat Suit*. Dallas Fashion Group Juried Competition, Dallas, TX, March 27, 1998.
- OSTERNDORF, K. *Pique in Citrus*. Dallas Fashion Group Juried Competition, Dallas, TX, March 27, 1998.
- OSTERNDORF, K. *A Little Chill*. Dallas Fashion Group Juried Competition, Dallas, TX, March 27, 1998.
- JOHNSON, S. *Black Biker Bag*. Dallas Fashion Group Juried Competition, Dallas, TX, March 27, 1998.
- JOHNSON, S. *Petal Dress with Train*. Dallas Fashion Group Juried Competition, Dallas, TX, March 27, 1998.
- TAYLOR, B. *Black Coat with Tan*. Dallas Fashion Group Juried Competition, Dallas, TX, March 27, 1998.
- BARTON, M. *Japanese Paper Kimono*. International Textile Juried Design Competition. November 18-22, 1998.
- BARTON, M. *Haiku Kimono*. **Best of Show-Student Division**, International Textile Juried Design Competition. Dallas, TX, November 18-22, 1998.
- BOICOURT, M. *Phone Home*. International Textile Juried Design Competition. Dallas, TX, November 18-22, 1998.
- BOICOURT, M. *The Domino Effect*. International Textile Juried Design Competition. Dallas, TX, November 18-22, 1998.
- HOLMAN-HERBERT, S. *Holy Orders*. International Textile Juried Design Competition. Dallas, TX November 18-22, 1998.
- VU, N. *Sheer Interlude*. International Textile Juried Design Competition. Dallas, TX, November 18-22, 1998.
- VU, N. *Emma Peel Revisited*. International Textile Juried Design Competition. Dallas, TX, November 18-22, 1998.
- VU, N. *Rice Bag Kimono*. International Textile Juried Design Competition. Dallas, TX, November 18-22, 1998.
- XIONG, K. *Oriental Costume*. International Textile Juried Design Competition. Dallas, TX, November 18-22, 1998.

SANDERS, E. (Ph.D. 1997, UNL). *African American Slave Appearance: Cultural Analysis of Slave Women's Narratives*. International Textiles and Apparel Association Outstanding Dissertation Award, Ph.D. dissertation, J. Laughlin, Mentor, Dallas, TX, November 1998.

BEYER, A. (M.S 1997, UNL.), AATCC Student Research Award (\$335.00), 1997.

ZHOU, Y. (PhD), AATCC Student Research Award (\$500.00), 1997.

MAMP, MICHAEL. *Fashion from the Motor City*, design competition, International Textile and Apparel Association. Knoxville, TN, November 13, 1997.

MEYER, ALISON. *Western Flair*, design competition, International Textile and Apparel Association. Knoxville, TN, November 13, 1997.

ADAMS, AMY. *Wool Jacket*. Annual Juried Runway Competition, Dallas Fashion Group Career Day, Dallas Apparel Mart, Dallas, TX, April 13, 1996.

FARRITOR, PEGGY. *Silver Evening Coat*. Annual Juried Runway Competition, Dallas Fashion Group Career Day, Dallas Apparel Mart, Dallas, TX, April 13, 1996.

FARRITOR, PEGGY. *Fringed Painted Vest*. Annual Juried Runway Competition, Dallas Fashion Group Career Day, Dallas Apparel Mart, Dallas, TX, April 13, 1996.

FARRITOR, PEGGY. *Pink Jacket*. Annual Juried Runway Competition, Dallas Fashion Group Career Day, Dallas Apparel Mart, Dallas, TX, April 13, 1996.

WINTER, MISTY. *Black Wool Suit with Burgundy*. Annual Juried Runway Competition, Dallas Fashion Group Career Day, Dallas Apparel Mart, Dallas, TX, April 13, 1996.

WITSCHI, DEBRA. *Black and Beige Wool Jacket*. Annual Juried Runway Competition, Dallas Fashion Group Career Day, Dallas Apparel Mart, Dallas, TX, April 13, 1996.

WITSCHI, DEBRA. *Loden Even Dress*. Annual Juried Runway Competition, Dallas Fashion Group Career Day, Dallas Apparel Mart, Dallas, TX, April 13, 1996.

BENNETT, PAULA. *Amelia: Just for the Fun of It*. and *Hunka Hunka Burnin' Love*, 1995 annual national design competition, sponsored by The International Textiles and Apparel Association, Pasadena, CA, October 19-21, 1995.

KNOBEL, VALERIE. *Dream Nouveau and Midwinter Dreamscape*, 1995 annual design competition, International Textiles and Apparel Association, Pasadena, CA, October 19-21, 1995.

KNOBEL, VALERIE. *Dreaming of Ophelia*, 1995 annual national design competition, The International Textiles and Apparel Association, Pasadena, CA, October 19-21, 1995.

SANDERS, EULANDA. *Brides of Bondage II*, 1995 annual design competition, The International Textiles and Apparel Association, Pasadena, CA, October 19-21, 1995.

SANDERS, EULANDA. *Peking Disco Duck*, Student Technical Merit Award, 1995 annual design competition, The International Textiles and Apparel Association, Pasadena, CA, October 19-21, 1995.

VIGNA, DIANE. *Bells for the Ball*, Student Best Solution to Problem Award, and *Fantasy Masque II*, 1995 annual design competition, The International Textiles and Apparel Association, Pasadena, CA, October 19-21, 1995.

KNOBEL, VALERIE. *Dreaming of Ophelia*. National Juried Wearable Art Show sponsored by The Oregon School of Arts and Crafts, Portland, OR, May 1995.

BARTON, MELINDA. *Red & Black Day Dress*, 3rd Place in daywear, \$200 scholarship, National Original Apparel Design Competition, Kansas City Fashion Group Seminar, Kansas City, MO, October 29, 1994.

HAAR, S. *Marbelized Cape*. International Textile Juried Design Competition. Minneapolis, MN, October, 1994.

BERNT, ANN. *Pink Safari Jacket*, 1st place in day wear construction, \$200.00 award, Original Apparel Design Competition, Kansas City Fashion Group Career Seminar, Kansas City, Missouri, November 6, 1993.

CHIWESHE, ANNACLETA. *Leather Vest with Rust and Black*, International Textile and Apparel Association, Juried Design Competition, White Sulfur Springs, West Virginia, November 4-7, 1993.

DIBBERN, JILL. *Labyrinths*, International Textile and Apparel Association, Juried Design Competition, White Sulfur Springs, West Virginia, November 4-7, 1993.

GOGAN, AMY. *Retail Store Design and Merchandising Plan*, 4th place, \$250.00 award, National Student Merchandising competition, Dallas Fashion Group Career Day Seminar, April 24, 1993.

KASSMEIER, CHAD. *Green Zipper Jacket*, 1st place in most marketable category, \$200.00 award, Original Apparel Design Competition, Kansas City Fashion Group Career Seminar, Kansas City, Missouri, November 6, 1993.

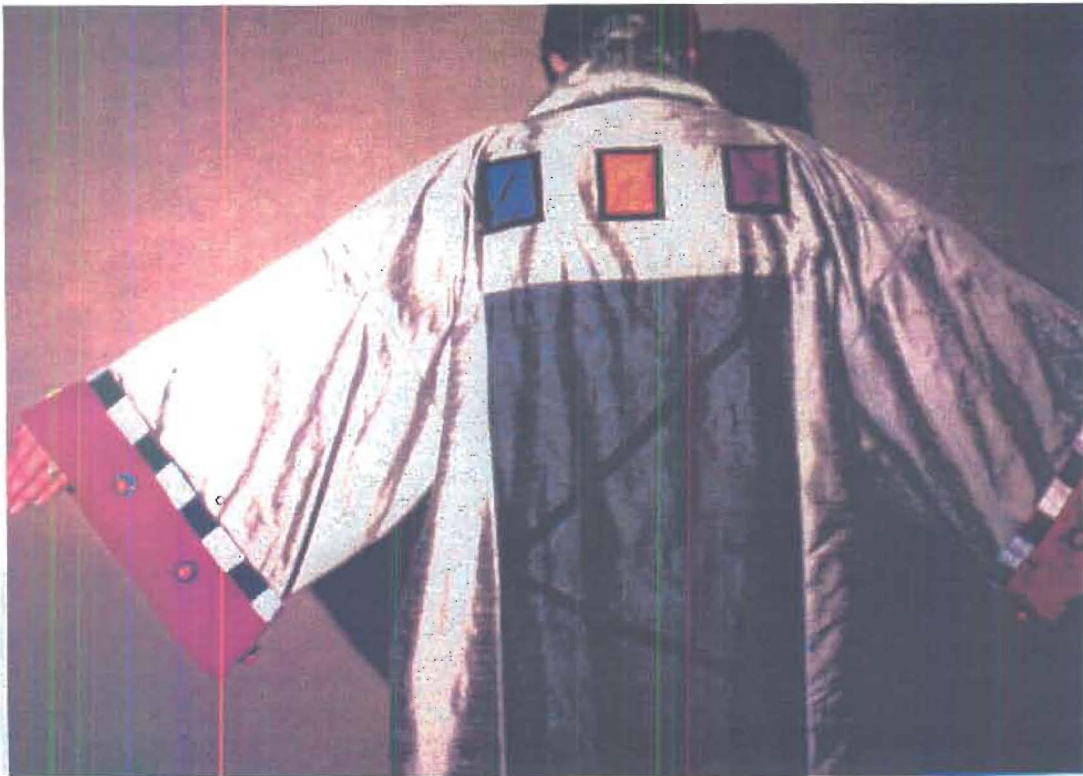
KASSMEIER, CHAD. *Pearls and Brocade Ensemble*, 1st place in evening wear, \$200.00 award, Original Apparel Design Competition, Kansas City Fashion Group Career Seminar, Kansas City, Missouri, November 6, 1993.

KASSMEIER, CHAD. *Blue Zipper Jacket*, National Juried Student Design Competition, Dallas Fashion Group Career Day Seminar, April 24, 1993.

MILLER, N. (PhD), International Textile and Apparel Association Western Region Scholarship (\$1,000), 1993.

MILLER, N. (PhD), Widaman Trust Distinguished Graduate Student Award (\$1,500), 1993.

RASSMUSSEN, M. Nebraska Home Economics Association Graduate Student Scholarship, (\$500), March 1993.



Barton, Melina. Haiku Kimono. Best of Show-Student Division. International Textile and Apparel Juried Design Competition, Dallas, TX, November 19, 1998. (153 entries, 53 accepted.)

1999 Advanced Student Juried Exhibition
Robert Hillestad Textiles Gallery
Department of Textiles, Clothing and Design
University of Nebraska



Jen Ballan--Omaha, NE
 Alison Meyer--Gothenburg, NE
 Hallie Stevens--Gothenburg/Cozad, NE
 Kori Ostendorf--Cozad/Gothenburg, NE

Land of the Butterfly

Change is everywhere. One animal, one being endures the tragedy of change and transforms into one of the most beautiful creatures alive: the butterfly. The mystic butterfly begins its life as a caterpillar, ugly and slow, scary and vulnerable to humans. Yet the caterpillar goes about its life creating, believing and waiting. As destiny begins to take its course, the caterpillar goes into the cocoon, and emerges a large beautiful majestic animal. It is a swift and breathtaking species only the most disturbed could not find beautiful. The butterfly and its changing course in life reflects human life almost directly, although few seem to struggle through and triumph in that great moment of beauty. The culture in the land of the butterfly teaches its inhabitants to endure and succeed to a remarkable standard, increasing life expectancy, life happiness and most of all prosperity.

Fabrics and material reflect the beauty, fluidity, grace, and glitter that we feel the butterfly projects. Color and motif communicate the importance of the butterfly in this culture. We used vinyl and tulle and China silk printed with fiber reactive dyes and rice paste resist with dye. Although one cannot become a part of the sacred center of the Land of the Butterfly, one can begin to envision the quality of life sustained here. Please experience the journey to the Land of the Butterfly. We hope you'll find the butterfly as intriguing and inspiring as we do.



The Ethereal Fountain

Our culture is based on the unseen. It is a physical depiction of a place cloaked in mystery. The waterfall indicates serenity and serves as the main life source. The pool eternally replenishes itself. The soft, billowy fabric panels set a calm mood while representing the glistening sky. The people who live here are spiritual and they use telepathy as their means of communication. When one experiences our rendition of this majestic place, the viewer is left to meditate.



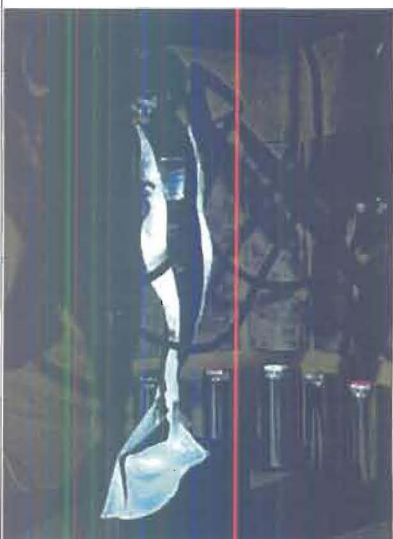
Suzi T. Beiermann--Fremont, Nebraska
 Molly M. Burgher--Lincoln, Nebraska
 Karina M. May--Hampton, Nebraska
 Natilee D. Poppe--Scribner, Nebraska
 Shawn D. Shepherd--Nevada, Missouri
 Connie J. Stansell--Sioux City, Iowa



Magical Worship Bridge

The natural/ritualistic environment that you have entered is an island worship site. Its inhabitants are a blend of tropical island dwellers that have evolved in isolation for centuries. A worship bridge composed of four god totems anchors the site. When you are not looking Gods transform from totem pole idols to living life forms: fire becomes snake, wind becomes bird, water becomes fish and land become lion. The people who come to this place hand amulets of precious objects for each god in order to receive favorable natural and supernatural blessings. This worship site stimulates all senses. Experience the magical, natural environment.

Michelle Boicourt--Omaha, Nebraska
 Sara Lilly--Overland Park, Kansas
 Nga Vu--Bien Hoa, Vietnam



Genesis of the Apocalypse

Genesis of the Apocalypse is composed of two different environments within one world. The difference between the environments is evident in social, economic and environmental forces that make them different from each other. One society is a city enclosed in a protective shell that shields them from harmful elements outside. Their lives focus on material belongings and appearance. In contrast, their contaminated counterpart is exposed to dangerous and radioactive elements harmful to their lives. Both societies are a resurrection of life in a forbidden world.

Michael Harlan--Great Falls, Montana
 Heidi Kubicek--Gretna, Nebraska
 Vince Quevedo--Lincoln, Nebraska



Work by:
Kaoly Xiong (left) and
Heidi Kubicek (right)



Work by: Vince Quevedo

Wendy Weiss, Gallery Director

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Nebraska
UNIVERSITY OF NEBRASKA-LINCOLN

Renowned Quilt Artist James to Join Faculty

Michael James, internationally known for his pieced and quilted fabric constructions, will join the department of textiles, clothing and design at the University of Nebraska-Lincoln as a senior lecturer in the fall of 2000.

He will teach introductory and advanced courses in the area of textile design, where his more than 25 years of experience as a studio quilt artist will inform his new role as academic instructor. It will also provide students an extraordinary opportunity to study and work with a highly renowned fabric artist.

Having James at Nebraska creates a unique center of learning for those interested in studying the pieced quilt as a medium of expression, said Patricia Crews, professor of textiles, clothing and design and director of the International Quilt Study Center at NU.

"We are thrilled to have him

join us," Crews said. "His presence will provide extraordinary opportunities for students and for NU. Students yearning to explore this centuries-old art form as a medium for contemporary expression will be drawn to NU to study with James."

James is among a group of formally trained artists who turned in the 1970s from mainstream media to the tactile and sensual appeal that fabric and quilts offer. James' approach to quilt making has been influenced as much by his training as a painter as by his study of the history and development of American quilt making. He earned his bachelor of fine arts degree from Dartmouth (1971), and his master of fine arts degree from the Rochester (N.Y.) Institute of Technology (1973). Both degrees were in painting and printmaking.

James is not new to the classroom. In addition to his



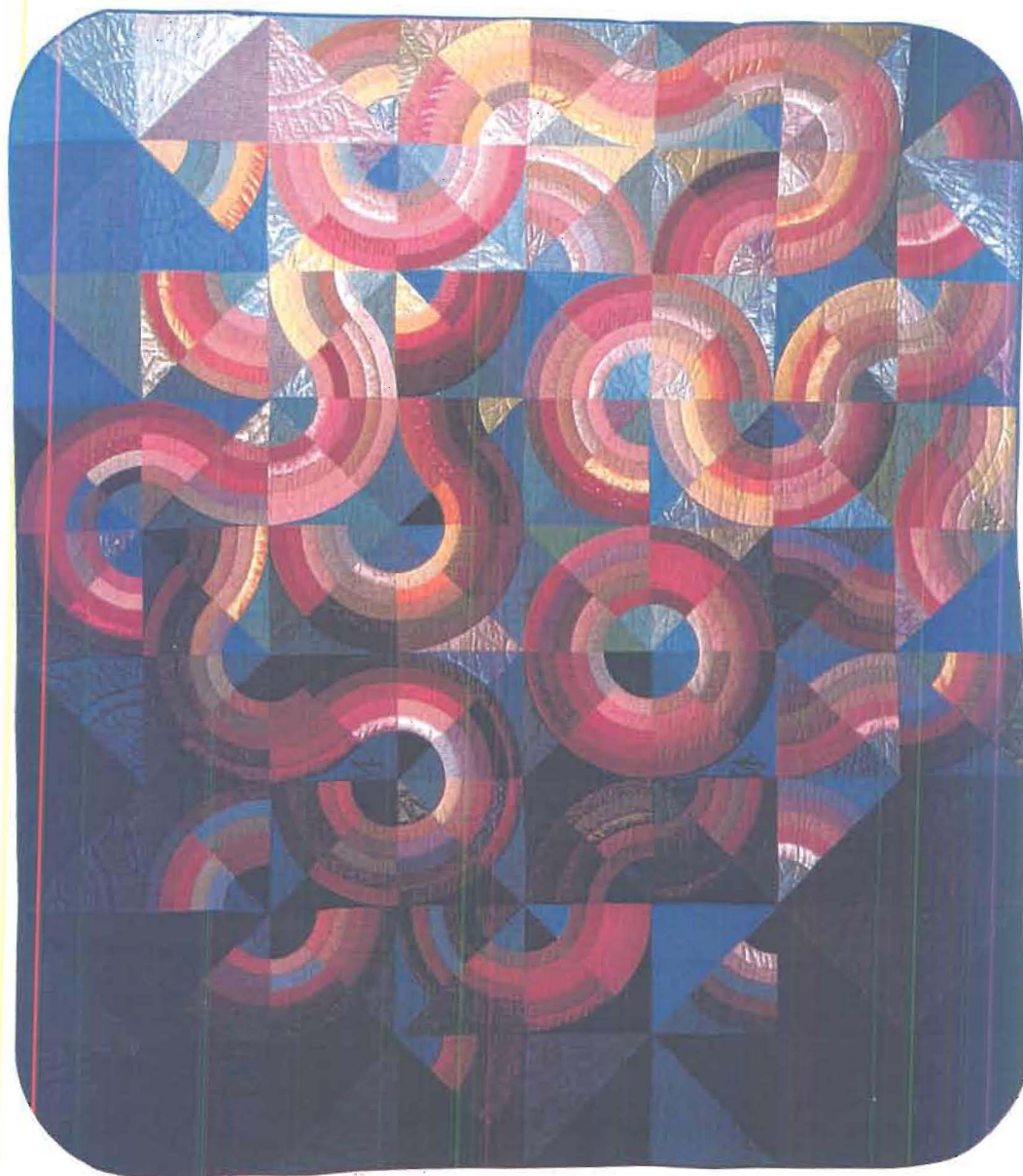
MICHAEL JAMES

studio activities, he frequently lectures and leads workshops on color and design not only in North America but throughout

Europe and in Japan. He led a workshop at NU last summer titled "Color Dynamics and Expression" which was exceptionally well received by students, Crews said.

His background and expertise will complement existing faculty strengths in the area of textile and apparel design, said Rita Kean, professor and chair of textiles, clothing and design. "The addition of an artist and scholar such as Michael James to our department strengthens an already excellent faculty and program."

Karen Craig, dean of the College of Human Resources and Family Sciences, said James brings idealism and pragmatism to the art of quilt making. "As an artist/scholar, James will create new synergism among faculty, students and the public."



AURORA

*Designed and made by
Michael James*

1978

96" x 108"

*Cotton, satin, and vel-
veteen, hand pieced and
quilted*

*Collection of the
International Quilt Study
Center*

"Aurora," one of a beautiful series of sky-theme quilts by Michael James, signifies a generational breakthrough in thinking about block-style pieced quilts. Rather than recreate the traditional (think Drunkard's Path) that emphasizes repetition, Michael creates an overall abstract composition using bands of color. It is this sense of the "quilt as a picture" that becomes the hallmark of late twentieth-century quilt design.

Michael was inspired by French painter/designers, Robert and Sonia Delaunay. "What I was trying to do in fabric was essentially what they'd worked to do in paint—

fuse color, light, and space, but, in this case, through fabric construction," Michael writes. "'Aurora' was an attempt to create an opulent surface in every regard, and the fabrics used were intended to contribute to that. It's still one of my favorite quilts."

Michael James has played such an important role in forming and promoting the now commonly held idea that originality must be emphasized if quilting is to remain a lively art, that it is hard to remember now just how radical this idea seemed less than 30 years ago. —P.M.