



Put my Idle Hands to Work

Photographed by Melvin Sokolay

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No. 56

The classifications, the rules, the prizes were about
1 for the previous contests ex-



Craft market, Ortaköy, Istanbul

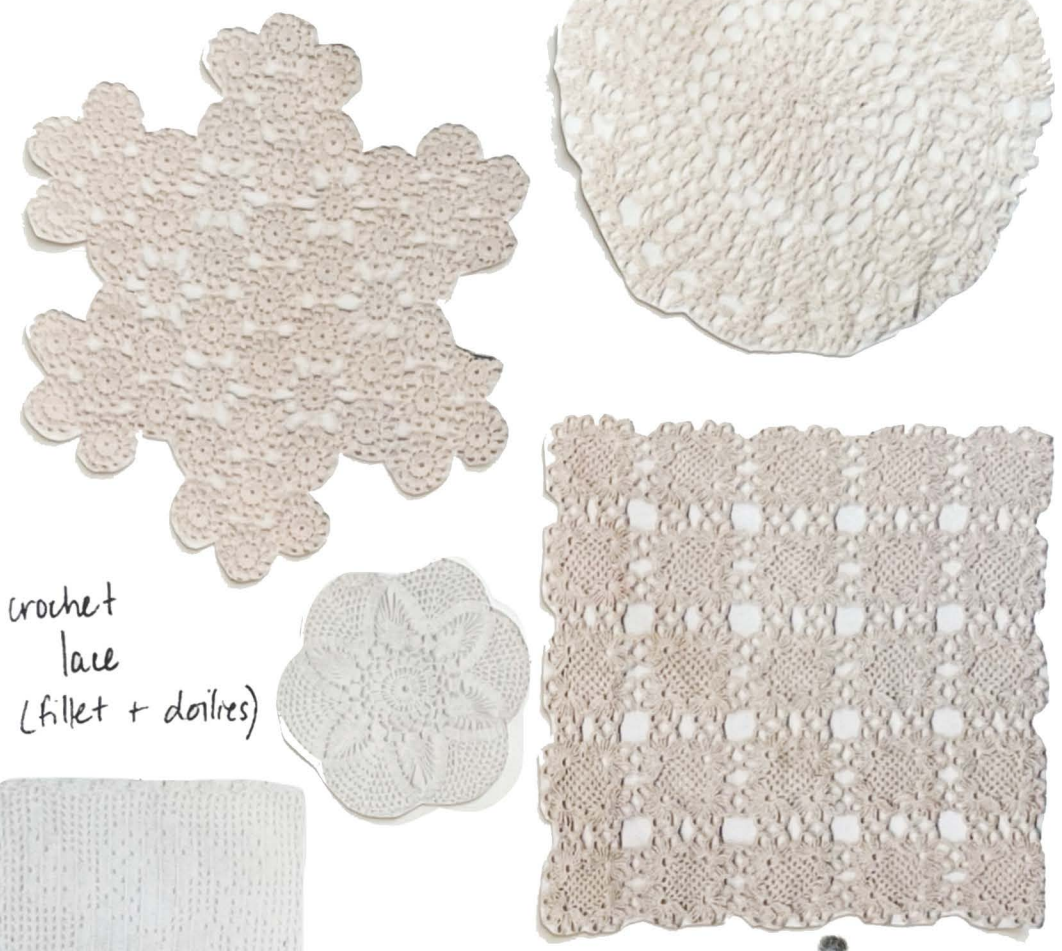
My grandmothers, both Turkish housewives, gifted me bags of their crocheted lace, embroidered tablecloths, and napkins. These objects led me to an ongoing exploration of women's traditional crafts - lace, embroidery, and crochet - and the labor required for their existence. I question whether these crafts could exist without of female repression rooted in domesticity and patriarchy, and how beauty often emerges from constraint. At the same time, growing up under strict school dress codes made me acutely aware of how women's bodies are policed and blamed. This work seeks to merge freedom in female dress with a deep respect for craft, while also embracing modernity. Lace is starched to rigidity, leather is molded and cut into delicate patterns, and references to metal grates evoke both protection and warning.

Silhouettes that exaggerate the female form poke fun at the hyper-fetishization of women's bodies, military inspiration hints at the inherent repression of authority, playfulness with transparency and traditional lingerie emphasizes the dialectics between revealing and concealing, undressing and dressing. I imagine a world where traditionally "feminine" textiles signify strength, where fragility is not equated with weakness, and where women can choose visibility or concealment with equal confidence.

My GRANDMOTHERS' LACES + TEXTILES



drape explorations with grandmothers' laces



crochet lace (fillet + doilies)



Canım Mayracım
 Yeni yılın bütün cüzet-
 lik ve başarıları sana
 gelsin dilerim.
 Anne annen w. Pater



my dad and babanne (dad's mom)



my mom w/ her volleyball team in newspaper



my dad in the Turkish army



my anneanne (mom's mom) & dede (grandpa)



Cotton w/ lace



80. Insane female patients, Philadelphia General Hospital. Historical Collections, College of Physicians of Philadelphia.

#29,516 (1991)



91



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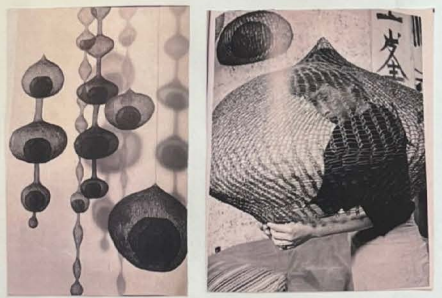


"Dessous-Lingere as Erotic Weapon" by Gilles Néret
* "A vital element in the art of impressing, it never fails to work its strange magic on the libido."
* a performance... either conceived or revealed depending on the social climate of the times
* Magnus Hirschfeld surveyed 1000 men:
- only 350 preferred wholly naked woman
- 400 preferred partial undress (lingerie)
- 250 preferred fully dressed
* Why is it that lingerie is deemed "safer" than full nudity?
* "Women have always treated the need to wear clothes and the desire to take them off as a pretext for enhancing their feminine allure."



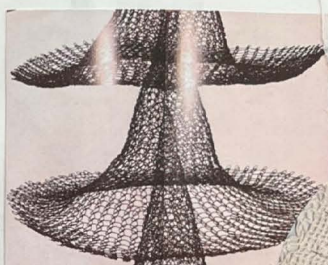
photographs by Silva
Bingaz from series titled "Coast" 2002/2007

RUTH ASAWA
SILHOUETTE
INSPIRATION



"A women mesh" unlike medieval. A continuous piece of wire, for inner forms, yet all forms visible (transparent). The she reveal an exact image of object! - Asawa, 1954

- inspired by the narrow plants, seeing light through wings, the spiral shells, Spider webs
- lightness and transparent with a rigid material



distorting the human form is so much more profound than doing an



THE DOMESTIC WOMAN



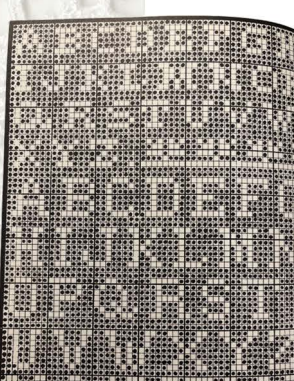
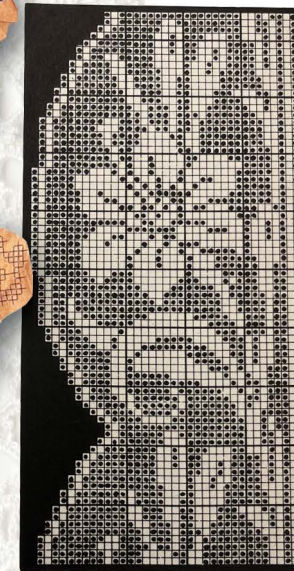
the banality of evil (part)



In the fashion for what has become known as the clothes peg. But no one can really claim credit for the clothes peg. Indeed between 1852 and 1887, the US Patent Office granted patents to 146 different pegs, although it seems that most of them were based on the same premise as the Shaker clothesline. The classic peg, of course, consists of two v-shaped pieces of wood with a split in the middle. It was created in 1853 when Mario Maccaferri first patented his version. The clothes peg was firmly fixed in 1976 by the artist Claes Oldenburg, who installed a giant clothes peg in Center Square Plaza, Philadelphia, an enormous 13.7 m (45 ft) in height.



MATERIALITY EXPLORATIONS: REINVENTING LACE



molded suede piping

molded leather w/ laser cut plexiglass

spray painted tulle

molded leather w/ laser cut wood

laser cut felt

starched lace from prethesis project

vinyl on crochet lace

fairisle machine knit w/ mohair & cotton yarn



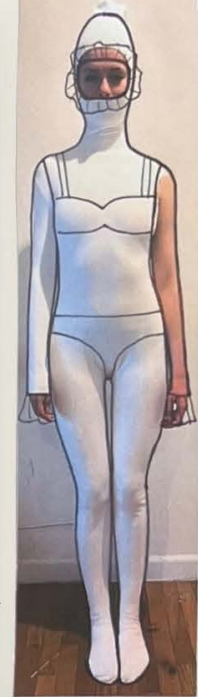
eyelet binding w/ lace up closure

Separate undergarments over knit suit

hook & eye CB closure

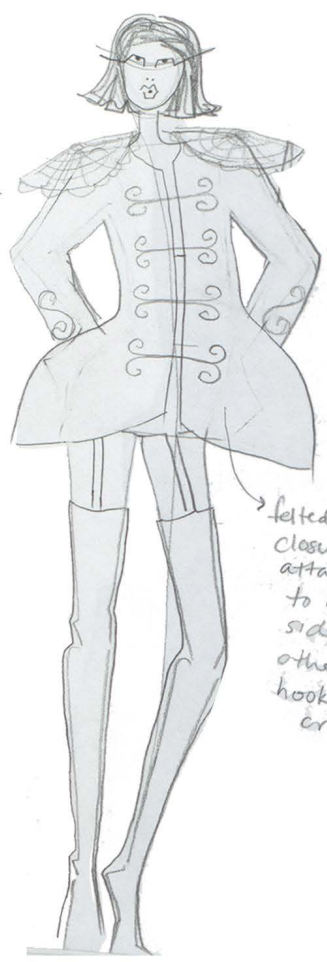
add to back & restarch

split & add to each side





starched lace shoulders



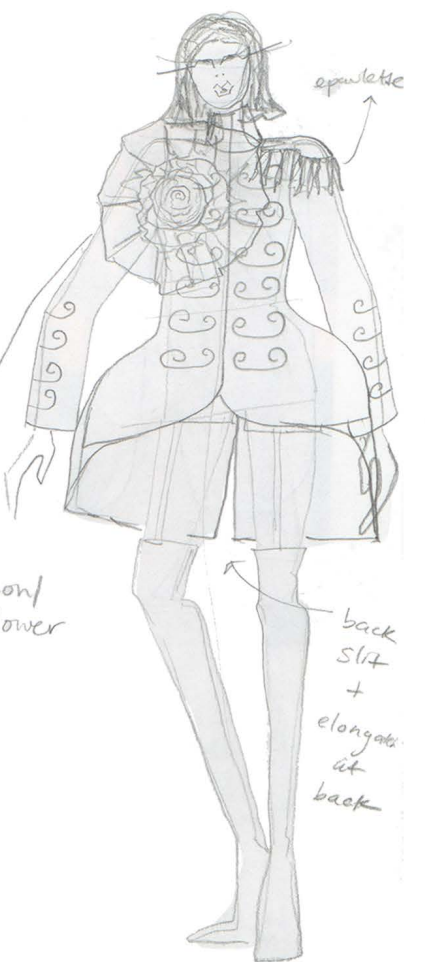
fitted closure attached to one side & other w/ hook n eye or button?



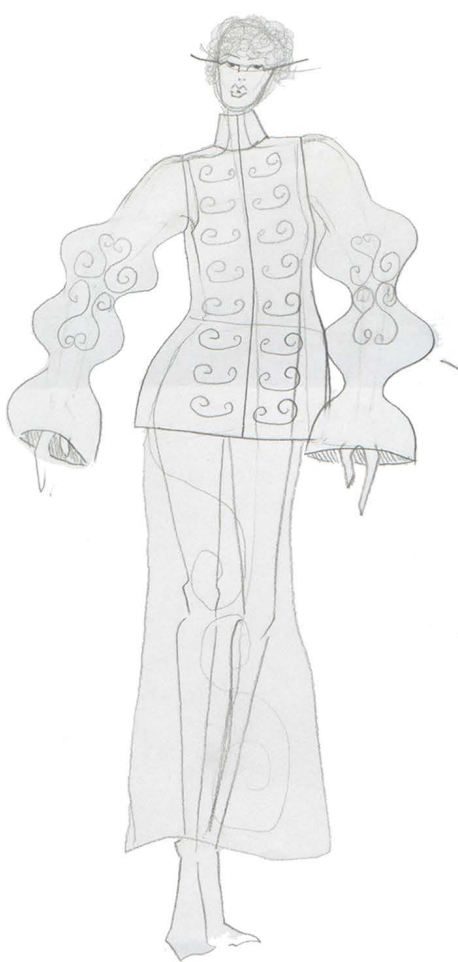
starched lace doilies



tulle prize ribbon/flower



back slit + elongate at back

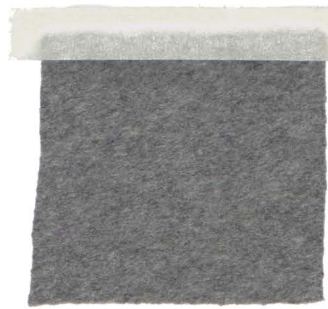


more for sleeve w/ detail





LOOK 1 - LACE-UP MILITARY JACKET + MACHINE KNIT GARTER STOCKINGS
+ MOLDED LEATHER WEDGE BOOTS



SELF (3yds.)
WOOL CASHMERE
MOOD
\$50/yd.

→ spray-painted "lace"



LINING (1.5yds.)
COTTON SHIRTING
MOOD
\$10/yd.



POCKETING (1/4 yd.)
TORY BURCH
SILK LINING
MOOD
\$24/yd.



NYLON TULLE (3yds.)
DAY TO DAY
\$8/yd.

ISAGER (5 spools)
ECO-LINE
50% ALPACA
50% WOOL \$12/sp



hand-felted closure details





LOOK 2 - CROCHET TOP MADE FROM MY GRANDMOTHERS' DOILIES + COTTON POPLIN BLOOMERS W/ DYED TULLE WAISTBAND



BOOK 3 - STARCHED CROCHET DOILY "BUBBLE" SLEEVES + CROCHET DOILY BRA + LASERCUT LEATHER CAPPIS & EPOXY GUN CLUTCH



vinyl + acrylic hair dip



hand crocheted doilies



1/2 of gun purse pieced together with 2nd hand doilies

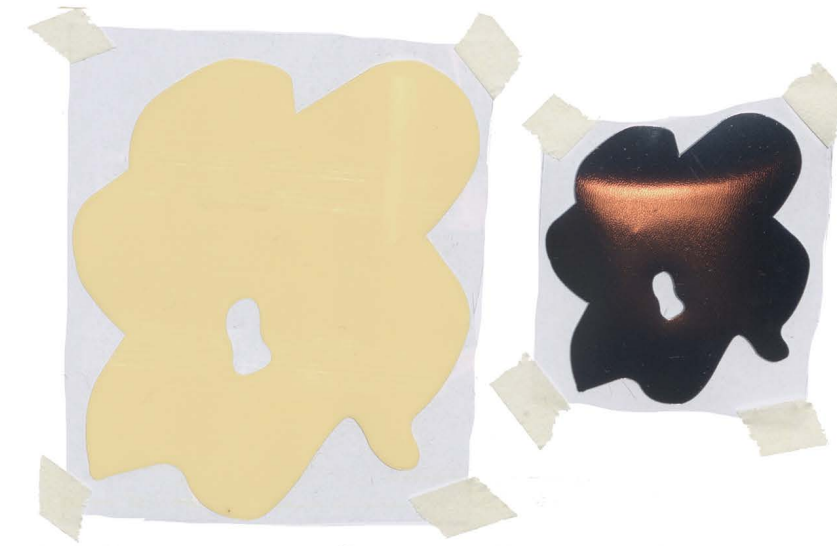


CALFSKIN IN "CHOCOLATE" GLOBAL ~\$40/skein (*2)

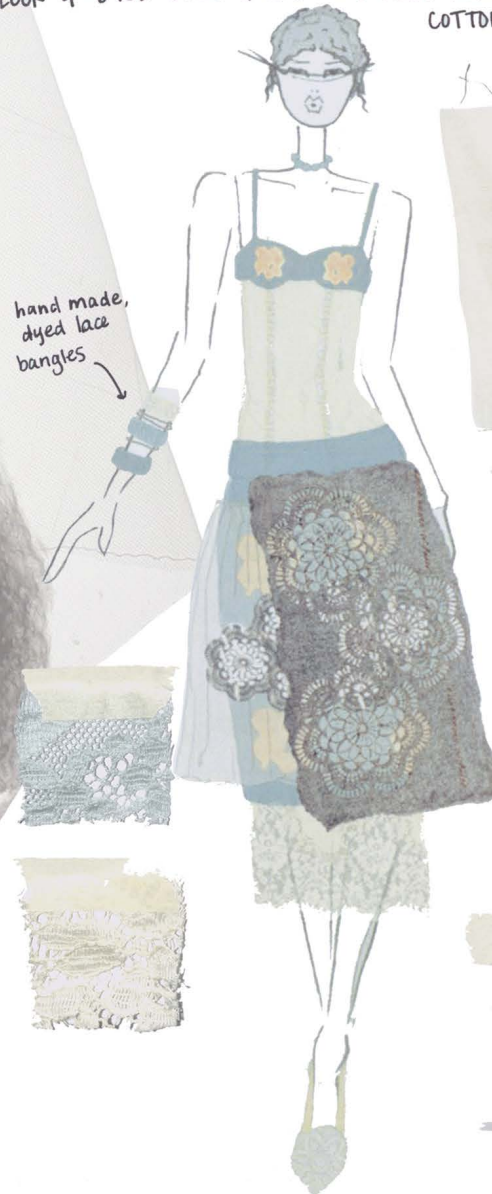


lace weight thread from Michael's





LOOK 4 - DYED TULLE & LASERCUT FELT PENCIL SKIRT W/ MATCHING BRA + COTTON SLIP DRESS W/ HAND-CROCHETED SEAMS



COTTON POPLIN
B & J (2yds)
\$18.50/yd.

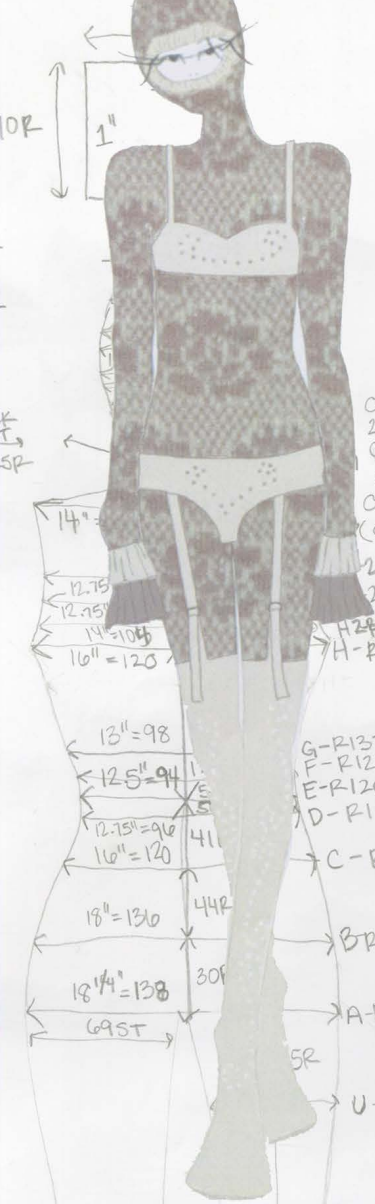
HAND-DYED (2 yds.)
COTTON TULLE
\$25/yd.

SYNTHETIC TULLE (4 yds.)
DAY TO DAY
\$8/yd.

HAND-FELTED WOOL
\$30/pound



LOOK 5 - FULLY FASHIONED MACHINE KNIT FAIR ISLE BODY SUIT W/ TENSION SWATCH - MACHINE KNIT OVERGARMENTS



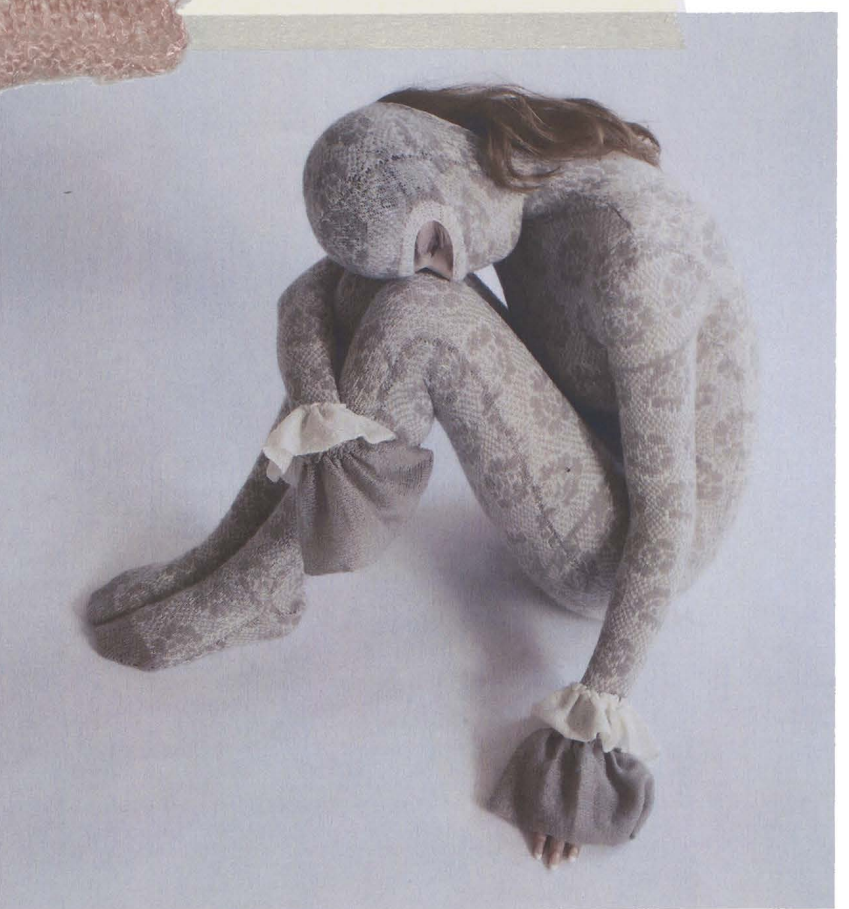
- ① Start at A. Cast 21-18
- ② SWITCH TO FAIR ISLE
- ③ R19-30: KNIT. R31-74
- ④ R75-115: DECREASE
- #9153118: DECREASE
- R23: INCREASE
- R24: INCREASE
- R27-205: INCREASE
- ④ R206-210: CAST OFF



33	32	31	30	29	28	27	26	25	24	23	22	21	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	60	59	58	57	56
																																	60	59	58	57	56

REMAIN
 EVERY OTHER ROW
 CUSTOM FAIR ISLE
 W/ IGEA ANTARES
 (€30/kilo) ROWS [60 ST TOTAL]
 MOHAIR + ACRYLIC
 2 ST BLEND L
 CAST [110 REMAIN CFT]

- ②0 R379: CAST ON 30
- ②1 R380-397: DECREASE
- ②2 KNIT R28 + L28 [FOLLOW LEGS: ONE AT A TIME]
- ②3 PUT 169 ST ON
- ②4 R1-25: DECREASE INSEAM
- ②5 R26-265: DECREASE SIDSEAM
- R175-265: DECREASE
- ②6 K70 ROWS
- ②7 knit toe



SLEEVE KNIT 2

- ① C.O
- ② R
- ③ R



LOOK 6 - STARCHED SOLTISS LACE "BUBBLE" DRESS + LASERCUT LEATHER VEST



CALFSKIN IN "CHOCOLATE" ~ \$40/skein

organza options



VEST EYELETS Jonathan's

VEST LACEUP Pacific

DRESS LACEUP Pacific



SELF - 5 yds. Solstiss Lace (Sponsored)



LINING - 4 yds. SILK ORGANZA METRO \$20/yd.