



# **Breaking Gender Norms through Fashion: Lessons from Georgia O’Keeffe**

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## Table of Contents

<b>Introduction</b>	<b>3</b>
<b>Theoretical Foundations</b>	<b>4</b>
<b>Georgia O’Keeffe Sewing Project</b>	<b>9</b>
Goals + Motivations	9
Class Structure	10
Funding	10
Reaching Out to the Santa Fe Community	10
Local Resources	10
Unique Needs	11
Pre-Class Preparation	13
Advertising	13
Volunteer Information Sheet	15
Sewing Class Curriculum	17
Workshop 1: Introducing O’Keeffe	17
Workshop 2: Choosing Fabrics + Patterns	23
Workshop 3: Cutting Patterns + Sewing 101	27
Workshop 4: Delving into the Sewing Process	31
Workshop 5: Final Touches	35
Workshop 6: Fashion Show	39
<b>Reflections</b>	<b>43</b>
Feedback from the Girls	43
Feedback from the Mentors	43
Personal Reflections	44
<b>Presenting the Work</b>	<b>47</b>
Conference Materials	47
WRHC 2018 Presentation Proposal	47
Presentation Slides	49
<b>Future Work</b>	<b>57</b>
Interactive Technology	57
Scalable Curriculum	58
<b>Acknowledgements</b>	<b>59</b>
<b>Appendix A: Finding My Bearings</b>	<b>61</b>
Prospectus	62
Initial Project Pitches	64

Independent Study Proposal	69
<b>Appendix B: Resource Profiles</b>	<b>72</b>
<b>Appendix C: Budget</b>	<b>74</b>
<b>Works Cited</b>	<b>75</b>

# Introduction

This project has seen many revisions since its initial conceptualization, changing to reflect the resources and time I had available, but always staying true to its original motivation: to highlight a significant component of New Mexico's history and to make the educational resources surrounding it more accessible to larger audiences. While the bulk of this thesis centers around artist Georgia O'Keeffe and the lessons modern audiences can learn from her clothing choices, the ideas explored leading up to this final conceptualization are featured in Appendix A. This section gives insight into the windy process that started from the brainstorming stage to actualizing the big ideas I began with.

After reaching out and securing a partnership the Georgia O'Keeffe Museum, my first task was to delve into the motivations and historical context behind Georgia O'Keeffe's fashion and its relevance to contemporary audiences. As I read through historical accounts of O'Keeffe's life and clothing choices, one facet of her character remained constant: O'Keeffe held herself (at least in the public sphere), in a way that she defined on her own terms, not the often misogynistic or demeaning terms of the society around her. The following thesis begins with a literature review, which discusses key periods of O'Keeffe's life that exhibit her keen sense of individuality and argues that her perspective is still relevant for girls finding their sense of self amidst society's unrealistic and gendered representations of women. In particular, as museums featuring O'Keeffe's work aim to find footholds for their younger audiences, the lessons taken from her clothing can be used as an inroad to further studies of O'Keeffe's art.

# Theoretical Foundations

Both through the lens of modernism and fashion, Georgia O’Keeffe stands out as a woman and artist determined to craft her own public image at a time where the person she wanted to be did not align with society’s expectations for women. Fiercely individualistic, O’Keeffe’s intentionality in choosing her own clothes from an early age set her apart from other artists whose notable sense of style also acted as a statement against the prevailing culture of the times (Corn 16). Whether she was wearing androgynous suits or formless dresses, her clothing choices were always at odds with the feminine and delicate style women were expected to adopt. As fashion evolves and concepts of gender become more fluid (Timke and O’Barr), O’Keeffe’s iconoclastic style still holds the capacity to teach modern audiences. Her clothing choices exemplify the potential for fashion to be used as an expression of individualism, serving as a means of empowerment. Specifically, these lessons could serve to teach young women about the concept of agency and empowerment through clothing, especially at times when they are particularly attune to the portrayals of what women are expected to look like.

In discussing O’Keeffe’s background with clothing and exploring the applications centered around her enduring individualism, this essay will be divided into three main sections: The first will cover a brief overview of the literature regarding O’Keeffe’s style, its evolution over key periods in her life, and a comparison to the expectations of women’s dress. The second section will summarize the thesis project, a curriculum developed for Girls Inc., a non-profit organization that aims to empower girls to be “strong, smart and bold” (Girls Inc.). The curriculum will be based upon O’Keeffe’s empowered clothing choices and structured by the missions of Girls Inc.’s model of the Experiential Learning Cycle. Future work will be outlined in the third section discussing the feasibility of the development of interactive digital content in museum spaces.

## **Literature Review: Evolution of O’Keeffe’s Fashion**

A review of O’Keeffe’s clothing choices from childhood until death reveal a notable trend: Regardless of, and often counter to, the expectations for women’s fashion, O’Keeffe’s outfits reflect the intentional choices she made to project an simple yet powerful presence. In photos dating from her high school years to stately portraits in her Abiquiu home at the age of 88, an amazing continuity exists in her choice of simple yet strong forms, manifesting in her well-known sartorial style. As art critic Wanda Corn explains, “She was born, it seems, to favor a plain and unornamented style no matter what the dress codes of the day... She possessed an innate discipline

about self-presentation that led her to take what was in fashion and strip it of customary ornamentation” (22).

### *Young Adulthood and Art School Years*

At the end of the 19th century, conventional clothing for girls in middle class families was to wear dresses “lavished with lace, ruffles, and pleats... The combination of angelic whiteness with a plentitude of flowing fabric denoted a girl’s chasteness and innocence” (Corn 22). By contrast, O’Keeffe in her high school years “refused to incorporate overly feminine flourishes” (Corn 23). Following high school, O’Keeffe’s time in art school began at the School of Art institute in Chicago (1905-6), followed by New York (1907), where she moved to attend the Art Students League of New York.

During this time, practical alternatives to constricting Victorian dress began to emerge. Dresses evolved into “separates,” consisting of blouses with flowing sleeves tucked into skirts constructed of the same fabric (Corn 25). Despite this progress, the social and political inequalities embedded in the distinction between wearing pants and wearing skirts remained, but from the waist up young men and women, especially in art schools and colleges, embraced a more unisex look that blurred the gender gaps once expressed by three-piece Victorian male suits and floor-length female dresses. (Corn 28)

As an art student, O’Keeffe was exposed to a group of peers comfortable with the idea of using clothing to play with notions of gender. By experimenting with androgynous dress, art professor Susan Fillin-Yeh argues that O’Keeffe was seeking to gain agency in the male dominated art world: “For if, like the men, avant-garde women relished their place apart from conventional art institutions, they differed from them in being doubly displaced, that is, intensely aware of the need to negotiate, to assert individuality within what was still 'male' avant-garde culture” (36). Furthermore, women’s choices to dress as men “took on meanings which were empowering. They framed a challenge to the dominant mode of male discourse by using its own symbols against” (Fillin-Yeh 36). During this time, O’Keeffe’s clothing choices may have been personal, but they also served to subvert expectations within her larger social contexts, acting as symbols of her empowered individualism.

### *Early Teaching Years and New York*

By 1908, O’Keeffe’s mother had contracted tuberculosis, meaning that her parents were no longer able to support her time in art school. Consequently, O’Keeffe needed to support herself financially, leading her to move from school to school, finally settling on a position as head of the Art Department at West Texas State Normal College in Canyon Texas. Moving from her family in Virginia, the desert landscapes were a welcome change for O’Keeffe: “She fell in love with the wide-open plains...

These wonders inspired some of O’Keeffe’s earliest and most remarkable drawings” (Corn 34). Consistent with her disregard for traditional women’s dress and demeanor, O’Keeffe’s style in Texas caught the attention of the locals, who “repeated stories of her unladylike activities for years thereafter... People also chattered about O’Keeffe’s general lack of traditional femininity, in that she wore flat shoes, thick stockings, and undecorated loose black dresses” (Corn 34). No matter where she found herself, her individualism was noted by those around her.

In her few romantic relationships, O’Keeffe’s unconventionality challenged men’s expectations: “Flirtatious, occasionally coy, and disarmingly frank, she confounded most men with her maverick behavior and her refusal to conform to conventional notions of beauty and dress” (Greenough ix). Clothing was not only a matter of dress, but an expression of cultural expectations divided by gender. According to art librarian Helene Roberts,

The rather minimal differences between the physical anatomy of men and women were enormously exaggerated by clothed bodies... More than identifying each sex, clothing defined the role of each sex. Men were serious (they wore dark colors and little ornamentation), women were frivolous (they wore light pastel colors, ribbons, lace, and bows); men were active (their clothes allowed them movement), women inactive... (555)

Differences between men and women, or at least the perceived differences, were enforced by the dramatic disparities exhibited in men’s and women’s fashion. However, being true to the style that spoke to her, O’Keeffe developed a consistent aesthetic that disregarded these norms. In the years she taught in Texas, O’Keeffe crafted her signature black and white palette, which she continued when she moved to New York in 1918 to pursue her career as an artist and a relationship with photographer Alfred Stieglitz.

### *Moving West to New Mexico*

Eleven years after living in New York and establishing herself in the art world, O’Keeffe took her first trip to New Mexico. Feeling trapped by her social obligations in New York and finding it difficult to paint during her summers surrounded by family at Stieglitz’s family home at Lake George, the West offered the freedom to explore nature in peace. Upon arriving in New Mexico, O’Keeffe wore her typical white blouses and black skirts, however as she spent more summers in New Mexico, her wardrobe began to adopt more western style clothing: “She assimilated the basics of the cowgirl look— blue jeans, long-sleeved shirts, boots, sneakers, leather jacket, brimmed hats— but remained true to her minimalist, modern aesthetic by avoiding the extremes of ‘Western chic’: No fringe to her shirts or suede jacks, no spurs, no cowboy boots...”

(Corn 121). Even as O’Keeffe’s style shifted, she picked out the elements of western clothes that suited her taste.

## **Curriculum Building**

This overview of O’Keeffe’s style over her lifetime shows that in every phase of her life, O’Keeffe challenged the societal norms that expressed the expectations tied to gender roles. For my thesis, I created a curriculum for middle and high school girls formed around the power clothes hold as a medium of self expression and a means to subvert the standards for women drawn by society.

### *Structure and Motivations*

Among the stages of development, middle and high school girls face the strongest pressure to conform socially and physically. In particular, the start of a new phase of schooling (i.e., transitioning into middle or high school) generally leads to declines in self esteem as girls adjust to new environments and social norms (Wigfield, et al. 559). At this stage, girls’ concept of self is highly influenced by media portrayals of women. Not only are women underrepresented, the representations in media are inaccurate depictions of women on average: “Women are portrayed as significantly younger and thinner than women in the population as a whole, and most are depicted as passive, dependent on men, and enmeshed in relationships” (Wood 33). This disparity in media and the difficulties of navigating transitional periods underscores the necessity of organizations such as Girls Inc., which serves “to inspire all girls to be strong, smart, and bold.” More specifically, boldness manifests in the following outcomes: healthy relationships, sound body image, advocacy and resilience (“The Girls Inc. Experience”). Since body image is tied to clothing, acting as a reflection of how one feels about their body (e.g., accentuating or hiding certain parts of the body), it is necessary to consider the impact clothing has on us.

### *Power of Clothing*

The concept of choosing clothing to suit a specific environment or societal expectations is hard-wired into our daily actions. Girls are raised with dress codes telling them not to wear skirts that are “too short” or sleeveless shirts, which are deemed immodest and distracting. As they grow up, these concepts are reinforced by slut shamers who may respond to the violation of cat calls or sexual assault with “Well, what were you wearing?” Circumstantial or societal norms dictate the outfits we choose to wear, often reflecting the expectations we are held to, but also giving us a means to cultivate our own visions of the culture we experience around us. According to art philosopher Alva Noë, clothing is ultimately a form of cultural expression: “When we dress ourselves, we respond to— we sample, cite, and play with— the looks of



others... Our own experience— visual and bodily but also social— derives from our culturally shaped conceptions of dress” (Noe 51). Oftentimes, social norms determine the way we dress. However, the concept of enclothed cognition subverts this dynamic, giving individuals the agency to choose how they want to portray themselves in a setting, not vice versa. According to organizational behavior professor Hajo Adam and social psychologist Adam Galinsky,

[J]ust like physical experiences, the experience of wearing clothes triggers associated abstract concepts and their symbolic meanings. In particular, we posit that wearing clothes causes people to “embody” the clothing and its symbolic meaning. Consequently, when a piece of clothing is worn, it exerts an influence on the wearer's psychological processes by activating associated abstract concepts through its symbolic meaning— similar to the way in which a physical experience, which is, by definition, already embodied, exerts its influence. (Adam and Galinsky 919)

The concept of enclothed cognition asserts that individuals can choose to embody the symbolic meaning of clothes. Therefore, as Adam and Galinsky prove, putting on white coats can make wearers improve their problem solving skills by virtue of associating white coats with higher intellect. Similarly, this concept can be applied to the effect of individuals wearing O’Keeffe’s clothing, or at least facsimiles of her clothes. If wearers associate empowerment with O’Keeffe and her clothing, perhaps they would consider breaking social norms that are counter to the image of themselves they would like to present to the world.

Speaking to the timelessness of O’Keeffe’s strength and individualism, a curriculum in which young girls could learn to make and wear models of O’Keeffe’s clothing has the potential to impart impressions of empowerment and initiate self reflection regarding the role clothes play in our lives. In a time where gender gaps still persist, learning about empowered womanhood from the lessons of strong women is a step towards educating publics to support equality. Over the course of her life, O’Keeffe mastered the art of “filling a space in a beautiful way,” never changing her tastes to suit expectations of women’s fashion and roles. By studying O’Keeffe, modern audiences can learn what tools, already easily accessible to them, can lead them to empower the visions of themselves restrained by prevailing cultures.

# Georgia O’Keeffe Sewing Project

## Goals + Motivations

Because Georgia O’Keeffe embraced her individualism, particularly in the public sphere, she serves as an ideal role model for girls who are navigating the transition into young adulthood and feel the pressure to conform to often unattainable and unrealistic media depictions of women. One hour north of UNM in Santa Fe is New Mexico’s branch of an organization called Girls Inc., which hosts programs dedicated to empowering girls to be, in their words, “strong, smart and bold.” They achieve this goal in a multitude of ways, such as taking the girls to meet scientists and teaching them self defense. Partnering with the Georgia O’Keeffe Museum and Girls Inc., I organized a six week sewing class for girls aged 10-13 centered around the empowering potential of having complete control over one’s clothing and image. With the missions of the these organizations and communities in mind, the project aimed to serve three needs: first, the needs of the community in Santa Fe, second, the O’Keeffe Museum’s desire to engage younger audiences and keep O’Keeffe’s work relevant to the public, and third, Girls Inc.’s goal to show girls a full spectrum of ways to experience empowerment.

At first glance, it may seem ironic that I chose sewing as means of empowerment since it is so often linked with old-fashioned “women’s work” and women’s domestic role as homemakers. However, what I aimed to do with this project was to flip the script on this narrative - to show that when women and girls are given the *choice* to sew instead of just being *expected* to sew, sewing becomes a medium for self expression and agency, not subservience. Empowerment through any activity is about the agency of choice, which, for this project, meant reclaiming a heavily gendered tradition.

Furthermore, public interest in O’Keeffe’s clothing continues today, as evidenced by the museum exhibit “Georgia O’Keeffe: Living Modern,” which has traveled from the Brooklyn Museum to the Reynolda House Museum of Modern Art over the past year, showcasing a curated selection of O’Keeffe’s most iconic clothes. With this interest in O’Keeffe’s fashion in mind, our initial goal was to create a clothing-based curriculum for the O’Keeffe Museum’s Arts and Leadership Program, which is hosted every summer for boys and girls chosen from schools across Santa Fe by nominations from their art teachers. The sewing class with Girls Inc. would serve as a beta test for this curriculum, gauging what resources and background knowledge would be needed for the Arts and Leadership Program.

## Class Structure

Sara Gmitter, Girls Inc.'s program assistant, identified six girls who were interested in learning to sew, and based off of their personalities, each girl was paired with a retired volunteer from the community in Santa Fe. Our goal was to have the girls create their own dress from start to finish, from choosing their fabrics to sewing their dress, all without any prior sewing knowledge. They were able to accomplish this by leaning on help of their volunteers who would be drawing from sewing knowledge that they had picked up as girls, either learning from their mothers or grandmothers to fulfill the expectation that women should know how to sew.

The two class field trips (one to the O'Keeffe Museum and the other to Jo-Ann's Fabric Store) took place on the afternoons of the girls' after school care, while the sewing sessions took place in the evening, following the girls' after school care. Because the girls started the sewing class without a chance to return home first, we provided dinner beforehand. This allowed for their parents to have the evening off and made time for the volunteers and girls to decompress from the day and get to know each other.

## Funding

One of our first goals for the project was to obtain research funding. Grants for research conducted in the Fall typically needs to have been approved in the Spring semester prior, which I had unfortunately not done since I had only just decided to take on the major during that time. Fortunately, Honors administration was willing to be flexible and award the grant, contingent upon the submission of an itemized budget and a meeting with the new dean to discuss the scope and intention of the project. I was able to obtain \$1,000 towards the end of October 2017, which was transferred to my bursar's account. Funding could be spent as needed, but all receipts needed to kept for final approval at the end of the semester. Details regarding specific expenditures can be found in Appendix C.

## Reaching Out to the Santa Fe Community

### Local Resources

Due to funding restrictions, the sewing class would not have been possible without the generous assistance of women and organizations in the Santa Fe community. The \$1,000 that we had received from a Honors College research grant

was quickly allocated towards fabrics and patterns for the girls, snacks, and a sewing machine so that I could get myself reacquainted with sewing. On top of what could be financed by the research grant, we were particularly in need of sewing machines for each girl, additional fabrics for sewing practice, and dinner assistance for each of the 3 sewing sessions. My thesis advisor, Megan, reached out to organizations in Santa Fe that she had previously worked with, in addition to her mother, Jo Ellen, who knew many sewers in her living community. All of our needs not covered by the grant were met by Megan and her mother's connections, making the project truly a collaborative effort. Sewing machines and supplies were provided by 6 volunteers from Jo Ellen's community, and all dinners were provided by 3 additional volunteers from the same community who wanted to assist with the program, but didn't feel confident enough to teach the sewing portion. Extra fabric came from MAKE Santa Fe, a local makerspace, that Megan had collaborated with previously. Though our funding appeared to be a limitation at first, the constraint turned into an opportunity to reach out into the community. Specific details regarding all partner organizations and resources can be found in the Resource Profiles (Appendix B).

For the meeting space, Girls Inc. opened up 3 rooms at their facility (furnished with tables and chairs) large enough to accommodate the 15 girls and volunteers participating in the project with ample room for 6 sewing tables, 2 ironing stations, and a dining table for 15.

## Unique Needs

Aside from being located in the state where O'Keeffe painted extensively towards the end of her career, Santa Fe is unique for its largely divided population demographics. First, the percentage of Santa Fe's population up to the age of 55, falls consistently below the national average while the age range from 55-80+ is consistently above the national average; Santa Fe is older than average.

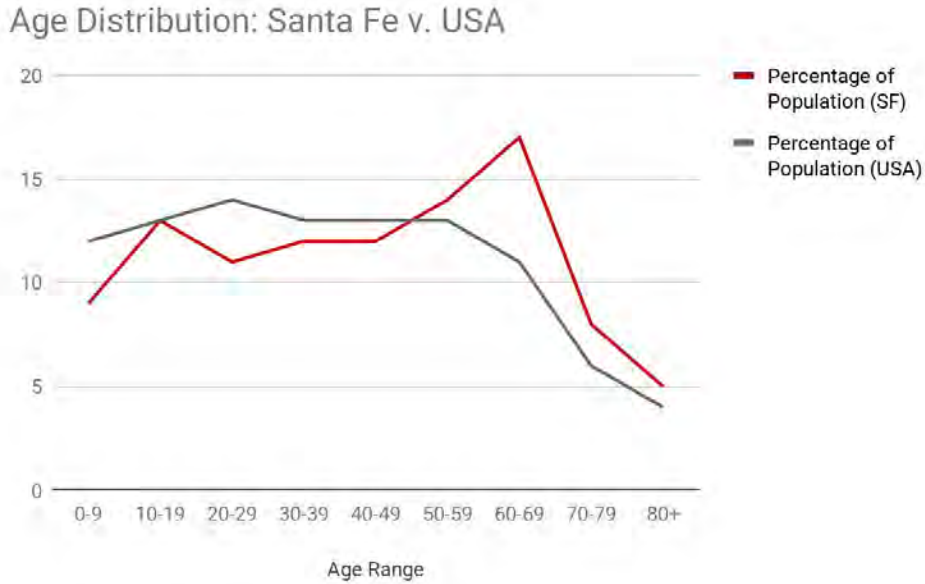


Figure 1: Age Distribution of Santa Fe v. USA (2016). Source: US Census Bureau

Second, in comparison with the rest of the state, the average household income is higher for a larger proportion of Santa Fe’s population, meaning that Santa Fe’s population is richer than the state average.

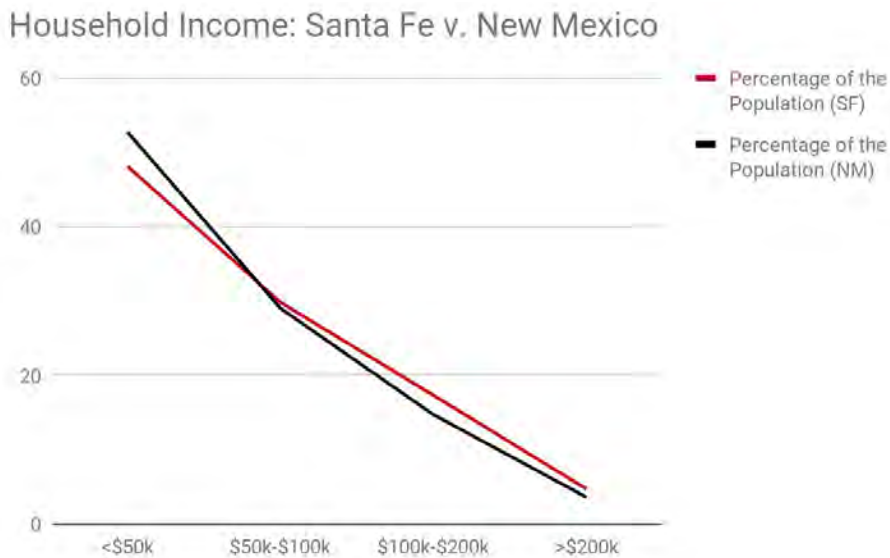


Figure 2: Average Household Income in Santa Fe v. New Mexico (2016). Source: US Census Bureau

Together, these divisions create an environment of disproportionate economic privilege and a larger retired population with the opportunity and time to give back to the community given the right programs.


## Pre-Class Preparation

### Advertising

To give the girls and their parents a general idea of the class's timeline and goals, I prepared the following flyer and program description, which was sent out by Girls Inc. to the parents of the girls Sara had recruited to participate in the program:



## DRESS AND SEW LIKE GEORGIA O'KEEFFE



Make your own clothing! Learn how artist Georgia O'Keeffe created her bold personal style *and* sew a dress of your own.

M 1/22, 4:30-5:30p	Tour of O'Keeffe's secret clothing vault
M 1/29, 4:30-5:30p	Field Trip to Jo-ann Fabrics
F 2/2, 6:00-8:00p	Dinner and Sew
F 2/9, 6:00-8:00p	Dinner and Sew
F 2/23, 6:00-8:00p	Dinner and Sew
F 3/2, 6:00-8:00p	Photo Shoot and Party!

*Program Description for Parents (send out with the above flyer)*

## **Dress and Sew Like Georgia O’Keeffe**

January 22 - March 2, 2018

### **Program Description**

Georgia O’Keeffe, often cited as the mother of modernist art and famous for her depictions of New Mexican landscapes, was also iconic for her sense of style. As a woman, the clothing she was expected to wear was impractical and constricting. Rather than conform to women’s clothing standards, O’Keeffe chose to wear clothes that suited her own tastes. In this class, the girls will explore the idea of clothes as a means of empowerment, allowing individuals to break away from societal standards in favor of dressing in the image they choose for themselves.

The class will consist of two field trips and three sewing sessions, concluding with a photo shoot and party. Dinner will be provided during the sewing sessions and party. All materials for constructing the dresses (fabric, sewing machines, patterns, embroidering supplies, etc.) will also be provided.

### **Dates and Sessions**

*M 1/22, 4:30-5:30p Tour of O’Keeffe’s secret clothing vault*

The girls will take a field trip to the Georgia O’Keeffe Museum, where the curator will give them a tour of O’Keeffe’s clothing vault. They will be able to see the range of clothes O’Keeffe wore, from the well-known dresses and suits she was often photographed in, to the pieces she picked up when she traveled the world.

*M 1/29, 4:30-5:30p Field Trip to Jo-ann Fabrics*

After seeing O’Keeffe’s clothes, the girls will begin the process of sewing a dress based on a pattern of one of O’Keeffe’s wrap dresses. Each girl will be able to customize the fabric design and embellishments of their dress. They will begin by picking out their own fabric from Jo-ann’s.

*F 2/2, 6:00-8:00p Dinner and Sew*

*F 2/9, 6:00-8:00p Dinner and Sew*

*F 2/23, 6:00-8:00p Dinner and Sew*

*F 3/2, 6:00-8:00p Photo Shoot and Party!*

Once the dresses are sewn, the girls will finish the class by wearing their dresses and having a photoshoot. We will host a party to celebrate their hard work, and allow the girls to share their experiences and dresses with each other.

## Volunteer Information Sheet

Despite a strong enthusiasm for O’Keeffe’s fashion and the empowering potential of sewing, I had very little personal experience with sewing before the start of the project. For this reason, it was imperative to have the guidance and knowledge of sewers with the know-how to choose the right fabrics, read and adjust patterns, and adapt to the girls’ ideas not included in the instruction manuals. In addition, because the classes would be held in the evening following the girls’ aftercare programs, we would be providing dinner for the girls and volunteers (totalling approximately 16 people each week). Without the funds to provide this amount of food for 4 workshops, more volunteers stepped in to cook each week. In order to explain the logistics and provide an overview of the class, the following information was provided to the volunteers at a orientation meeting prior to the first workshop:

### **Dress and Sew Like Georgia O’Keeffe**

#### **Program Dates**

M 1/22, 3:30-5:30p	Tour of O’Keeffe’s clothing vault, GOK Education Annex
F 2/2, 6:00-8:00p	Dinner and Sew, Girls Inc. Hillside Location
F 2/9, 6:00-8:00p	Dinner and Sew, Girls Inc. Hillside Location
F 2/23, 6:00-8:00p	Dinner and Sew, Girls Inc. Hillside Location
F 3/2, 6:00-8:00p	Photo Shoot and Party, Girls Inc. Hillside Location

With the exception of the tour (1/22) and the photo shoot (3/2), *please plan to arrive at 5:30p* if possible. On the tour and photo shoot dates, arriving at the listed start times is perfectly fine.

#### **Locations**

##### Georgia O’Keeffe Education Annex

123 Grant Ave. Santa Fe, NM 87501

Visitor entrance is via the far right side of the building. The Education Annex does not have its own parking, but paid parking can be found in front of the building, along Grant Ave.

##### Girls Inc. Hillside Location

301 Hillside Ave, Santa Fe, NM 87501

If arriving before 6pm, parking can be found at Thomas Macaione Park (306 E Marcy St, Santa Fe, NM 87501) or at paid meters near the park. After 6pm, parking is



available for free in front of the Girls Inc. Hillside location.

All sessions except for the tour of O’Keeffe’s clothing vault will be held at the *Girls Inc. Hillside location*.

## **Areas of Assistance**

### Sewing

Most of the girls participating in the program will have little to no prior experience with sewing on a machine. We will review the basics of using the sewing machine, however once instructions are given, the girls may need additional assistance troubleshooting any problems with the sewing process or reviewing and working through the instructions.

### Food

Dinner will be provided to the girls during the sewing sessions (2/2, 2/9, and 2/23). If you would be interested in helping bring food or beverages, please let me know. Per Girls Inc. rules, food must be either prepared entirely on-site in the Girls Inc. kitchen or store bought.

### Materials

Please bring the following to each session: 1) your sewing machine, 2) extra sewing needles, 3) fabric scissors, 4) iron/ironing board (if applicable), 5) measuring tape

If you do not have any one of the above materials, just let me know. I can purchase any missing items.

## **Online Application**

Girls Inc. requires all volunteers to apply online as Program Volunteers. The online application can be found at <https://girlsincofsantafe.org/get-involved/volunteer>.

## **Thank you!**

Prior to each sewing session, an email will be sent out with an agenda and sewing goals for the session. Please feel free to contact me with any questions via email ([rchan@unm.edu](mailto:rchan@unm.edu)) or phone (505.377.1051, both calling and texting are fine). Thank you so much for your willingness to donate your time and support - we would not be able to host the class without it.

# Sewing Class Curriculum

## Workshop 1: Introducing O’Keeffe

### Goals

- Provide historical context on women’s fashion during the early 1900’s and compare these styles with what O’Keeffe wore during the same period
- Orient the mentors with Girls Inc.’s policies on how to interact with the girls
- Introduce girls to their mentors

### Lesson Plan

On this day, the girls and mentors had separate schedules, as seen below:

#### *Girls’ Agenda*

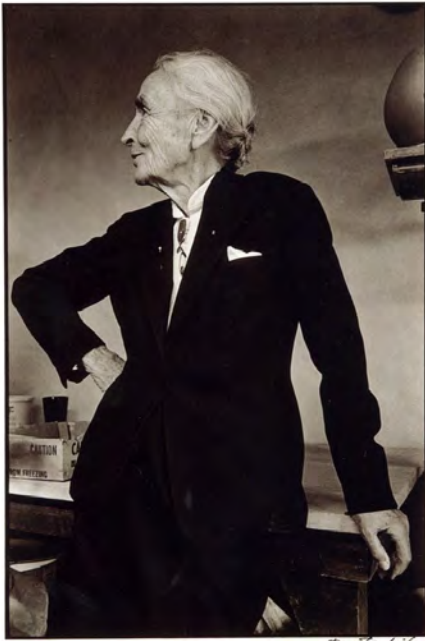
Time	Description
3:30-4:00p	Snacks and getting ready to leave for the Education Annex. We will go around and introduce ourselves. Then, we will briefly discuss who O’Keeffe is and why we are going to see her clothes.
4:00-4:30p	Transport the girls to the Education Annex
4:30-5:00p	Tour of the clothing vault led by Shannon Bay, the O’Keeffe Museum’s Education Program Manager.
5:00-5:30p	Girls meet their sewing mentor. The girls will help measure each other and volunteers will record the girls’ measurements.

#### *Mentors’ Agenda*

Time	Description
3:30-4:30p	Tour of the clothing vault
4:30-5:00p	Training with Laura Gluvna, Girls Inc.’s volunteer coordinator, on the organization’s volunteer expectations
5:00-5:30p	Meeting the girls and measurements

### **Introducing O'Keeffe/Discussion Questions**

1. Do you ever feel like you have to look and dress a certain way? Why do you feel that way?
2. Do you know of anyone who dresses unlike everyone else? They can be someone famous or someone you know. For example, they might wear crazy clothes or have an unusual hair color. Can you tell me what they look like?
3. Today we're going to see the clothes that Georgia O'Keeffe wore. Does anyone know who she is? [Follow up with bio information on O'Keeffe.]
4. Can you point out the major differences between the clothing O'Keeffe wore and the clothing women were expected to wear?



*Photographs from top left to bottom: (1) Georgia O'Keeffe, Potting Shed II, 1975. Dan Budnik/Gerald Peters Gallery; (2) O'Keeffe hitching a ride to Abiquiu, 1944. Maria Chabot/Georgia O'Keeffe Museum; (3) O'Keeffe at her outdoor easel (1960). Tony Vaccaro/Getty Images.*



# The Mature Woman's Easter Hat and Dress

Drawings by Augusta Reimer

EVERY new season brings us fresh colors with rumors of their increasing vogue, but the woman of good taste generally avoids brilliant colors for the street except in small touches. Notwithstanding all the colored hats shown nothing is smarter at the present time than black, and often it is enlivened with a brilliant color or with white, and on a becoming black hat almost any color is wearable. Then there are the neutral tones, as indicated in the hats shown on this page, which are always charming with a black dress or with one matching in color. There is no doubt as to the popularity of maines in huge windmill and spreading bows for crowns and brim edgings, and of soft laces, noiré ribbon and tiny clusters of flowers in Watteau and rococo arrangements.

IT IS frequently said that smart fashions are only suitable for young and slender women, but this is hardly true of many of this season's new ideas. Many of the new lines are particularly good for the woman past her early youth, and many others can be successfully adapted with but small changes. Take, for instance, the dress No. 8275 shown above. Here the flared-tunic idea has been modified to suit the mature woman's requirements, yet it has lost none of its beauty or newness. The vest effect lends dignity and gives an opportunity for a pretty touch of color, and seems especially intended for the older women.

In No. 8277 a most attractive evening or dinner dress is portrayed, embodying many new points yet retaining certain lines, such as the panel-front effect, which is generally accepted as desirable for a figure inclined to stoutness. The sweep length of the skirt is graceful, while the rather low drapery at the sides adds in giving a harmonious balance to the figure.

A decidedly smart coat suit is pictured on the figure in the lower left-hand corner, Nos. 8273-8274, the unique feature of which is the vest with its roll collar, both being cut in one piece. Here is a coat extremely easy to fit and finish, which should recommend it to the woman who does her own sewing. The high-waisted skirt is in two gores, slightly draped.

No. 8279 is a decidedly interesting dress, the mode being desirable for any of the new silk or wool fabrics and for many of the new cottons. The skirt is cut in what is known as the "three-tier effect," and the waist is one of the popular long-shouldered blouses. Especially practical is the sleeveless gümpe to which the roll collar is attached.

PATTERNS for the dress designs shown on this page can be supplied at \$10.00 each, post free. Nos. 8273, 8274 and 8279 come in five sizes; 34 to 42 inches bust measure; No. 8277 comes in six sizes: 34 to 44 inches bust measure, and No. 8274 comes in six sizes: 22 to 32 inches waist measure. Order from your nearest dealer in Ladies' Home Journal patterns; or by mail, giving number of pattern, bust measure for the coat and dress; and waist and hip measures for the skirt, and including the price to the Pattern Department, The Ladies' Home Journal, Independence Square, Philadelphia, Pennsylvania.

(Page 34)

Figure 3: A page from the fashion section of a 1914 women's magazine. Source: Ladies Home Journal

## Class Recap

### *Preparation*

E-mailed Shannon one month in advance to set up the tour of the vault and reserve a space for the training. Sent out reminder emails to the volunteers about the meeting. Went to MAKE Santa Fe to collect fabric donations to show the girls fabric options. Scoped out the Girls Inc. site to check out the classroom space. Contacted volunteers regarding mandatory background checks. Scoped out Joann's with Megan and Jo Ellen to look at fabric selection and patterns.



Sherri Sorenson (O'Keeffe Museum Associate Collections Manager) showing the girls one of O'Keeffe's Marimekko dresses

### *Description*

I met with Sara Gmitter (Girls Inc. Program Assistant) and the girls (6) at the Hillside location while Megan met the volunteers at the O'Keeffe museum for a tour of the clothing vault given by Shannon Bay (O'Keeffe Museum Education Program Manager) and Sherri Sorenson (O'Keeffe Museum Associate Collections Manager). At the Hillside location, we all introduced ourselves with our name and favorite article of clothing. While the girls ate snack, I described the goal of the project (to learn how to sew a dress) and the motivation (O'Keeffe's iconoclastic style). We talked about who O'Keeffe was and why her lessons regarding style are still relevant. The girls described that they oftentimes felt like they had to wear specific clothes for specific occasions, like dresses to church or uniforms at school. Then we discussed the sewing project a bit, prompting the girls to think about what style and colors they wanted to use for their own dresses.

While the girls took their turn touring the clothing vault, the volunteers received training from Laura Gluvna (Girls Inc. Volunteer Coordinator) on how to interact with the girls under Girls Inc. policy. Girls Inc. hosts these trainings to ensure that volunteers treat the girls in an egalitarian way, ensuring that volunteers don't unintentionally belittle the girls with terms of endearment and reminding them that their role is as a facilitator, not an authority figure. Since some volunteers had not completed their background checks ahead of time, Laura brought her laptop to complete the remaining background checks at the meeting. The background checks are a requirement of the state as a prerequisite for the volunteers interacting with the girls.

After the girls' tour and the volunteers' training, the girls and volunteers introduced themselves to each other, with pairs being announced as each new girl introduced herself. Afterwards, the girls and volunteers grouped up in teams of four (2 girls, 2 volunteers) and the girls measured each other while the volunteers took note of the girls' measurements. Since the girls were meeting their mentors for the first time, we wanted to have the girls measure each other in case they were uncomfortable with the volunteers doing so shortly after meeting them.

*Arrival Time (Set-up Time):* 3:30p (5 min)

*Budget Spent:* \$0

### *Lessons Learned*

- The tour day went well, though the introductions and measurement sessions were a bit more unorganized than I had hoped. Giving the girls and volunteers more instructions in advance about who their partner was and what to measure may have helped.
- Ask the volunteers their preferred method of contact. Many did not receive the email reminders and would have preferred phone calls.
- Give the girls and volunteers the names of their respective partners ahead of time so they can find their partner and sit with them during the introductions.
- Give the volunteers each a sheet with the measurements needed and remind them to bring measuring tape.
- Walk the volunteers through the requirements of the background check and why it is necessary. Several volunteers were skeptical about giving their information over the phone, and telling them about this requirement prior to the call may have made them more receptive to the process.
- While we were discussing O'Keeffe, everyone had lots to say about expectations of women's dress and what they thought about O'Keeffe, but when we were at the museum, they were much more quiet. This might have been influenced by the fact that a meeting was going on outside the room, making the girls feel like they couldn't speak up, but having them write out several questions in advance might have helped.
- Make sure to have the museum notify the parking lot guard (or bring \$5 cash for parking).

## Workshop 2: Choosing Fabrics + Patterns

### Goals

- Discuss how different fabrics communicate different messages (visual themes)
- Have the girls pick out their fabrics and patterns from Joann's

### Lesson Plan

Time	Description
3:30-4:00p	Snacks and getting ready to leave for Joann's. Hand out worksheets with guidelines for how to choose fabric, how much to choose, and what each girl's budget is (\$35). Discuss the game plan for Joann's: (1) Pair up with partner, (2) Choose 2 fabrics, one for the main portion and one accent, (3) Tally up total, then find embellishments if there's enough left.
4:00-4:30p	Transport the girls to Joann's
4:30-5:30p	Choose fabric and material with volunteers



# Worksheet Sample

## Kris and Ziamara

### Measurements

30" bust  
28" waist  
32" hips  
13" back length

**Goal:** Pick out 2 fabrics, embellishments (e.g., ribbons, buttons, etc.), and a pattern (optional) for your dress

**Budget:** \$35

### Checklist:

- Find **2** fabrics for your dress, one accent (0.5 yard), one main (1.5 yards). Stick to less than \$10/yd if possible. Write down the fabric descriptions below.
- Calculate the cost of your fabrics:  $0.5 \times \text{accent fabric price} + 1.5 \times \text{main fabric price}$ .
- With your remaining budget ( $\$35 - \text{cost of fabric}$ ), choose embellishments to add to your dress. Write down the embellishment descriptions below.
- If you have not already chosen a pattern*, find a simple tunic pattern. Write down the pattern code below.
- Tear off the information on the bottom and turn it in to Rana or Megan.

### Important Things to Remember

- Yard to inch conversion: 1 yard = 36 inches or 3 feet.
- The bolt should be no smaller than 45 inches wide.
- The smaller the pattern the better (best to avoid plaid and stripes for the main part of the dress). *Stick to as close to 100% cotton as possible.* 80% cotton to 20% polyester is fine.

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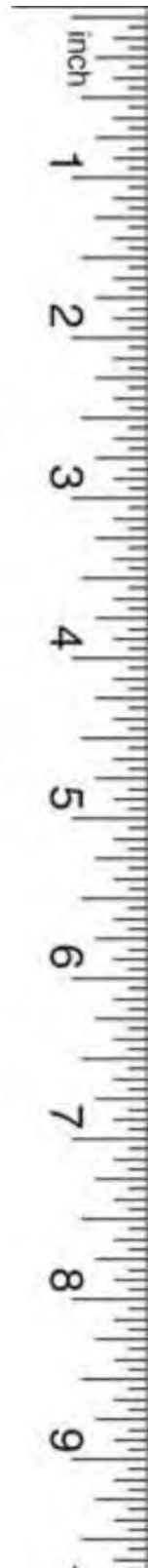
**Name:**

**Accent Fabric and Cost:**

**Main Fabric and Cost:**

**Embellishments:**

**Pattern Code:**



## Class Recap

### *Preparation*

Megan and I went to Jo-ann's to finalize the 3 pattern options and located all the fabrics that were most affordable. Made individualized worksheets, which included each girl's measurements and a space at the bottom for them to write down their pattern code and fabric details.

### *Description*

I met with Laura and the girls at the Hillside location. While the girls had snack, I handed them each a worksheet for the trip to Jo-ann's that described how to pick fabrics (main and accent), patterns and embellishments, each having a budget of \$35. Then, we drove to Jo-ann's and met up with Megan and the volunteers (Kris and Zoe Ann). The girls paired off with their volunteers then picked out their fabrics, patterns and embellishments.

*Arrival Time (Set-up Time):* 3:30p (5 min)

*Budget Spent:* \$217.46 (fabric for the girls)

### *Lessons Learned*

- Prepare a bag for each girl's sewing materials
- Make sure the girls know to buy notions (e.g., bias tape, buttons, etc.) for their patterns, in addition to fabrics and embellishments
- Perhaps choosing one pattern in advance might be easiest. The easiest pattern was the wrap-around tunic, which was very doable in our time frame, whereas the other two were more involved due to pockets, dress ties, neat finishings like french seams and bias tape to finish inner seams
- Checking out was a bit hectic, though this may have been just a function of having so much to purchase. Make sure to have all coupons ready to go and purchase each of the girl's supplies separately, labeled with their names. Later



Fabric from Jo-ann's Fabric Store that the girls picked out for Sara (Girls Inc. Program Assistant)

on, I had to return a pattern, and having the labeled receipts made the process much easier.

## Workshop 3: Cutting Patterns + Sewing 101

### Goals

- Have the girls cut out all of the fabric for their patterns
- Introduce the sewing basics: threading the sewing machine, sewing straight and curved stitches, and ironing seams

### Lesson Plan

Time	Description
6:00-6:30p	Dinner and review checklist (cutting out pattern, pinning it to fabric, cutting out fabric)
6:30-7:30p	Cut out patterns and fabric, review dress instructions
7:30-8:00p	Learning to thread the machine and sew a straight stitch

## Worksheet Sample

### Sewing Session 1 Checklist: Kris and Ziamara

#### Measurements

30" bust  
28" waist  
32" hips  
13" back length

#### Pattern

Pattern Code: Simplicity 1080 (short-sleeved tunic with waist ties)  
Pattern Size Recommendation: XS (6-8), may need to shorten pattern

**Goal:** (1) Have fabric cut out and ready to sew for next week and (2) get oriented with the sewing machine

#### Checklist

	Cut out pattern
	Cut out fabric
	Learn to thread machine
	Learn to sew a straight stitch
	<i>Extra:</i> Prepare bobbin for next week
	<i>10 minutes before class is over:</i> Place all your materials back into your bag and clean up your area

## Class Recap

### *Preparation*

Created individualized worksheets with measurements, pattern size recommendations and checklists. Used pattern size recommendations to trace patterns for each girl. Copied pattern instructions. Returned a pattern that was too large and purchased fabric for Sara's dress.



### *Description*

To set up, Megan and I moved tables around in the art room and set up extension cords for the sewing machines. The food was set up in the second small room and 6 large tables were set up in the big room with each girl's bag, which had their fabric, pattern, and checklist inside. Once everyone finished eating, they moved into the big room and I announced that the game plan was to cut out the fabric for their patterns and start practicing sewing a straight stitch with their volunteer's machine. Each pair moved at their own pace, with some patterns being much less involved pieces than others. However, everyone was able to finish cutting out their fabric and get started practicing on their machine. At the end, sewing machines and materials were moved to Girls Inc.'s computer closet.

Zoe-Ann (front left) and Ruby (front right) laying out the pattern for Ruby's dress, with Jan and Jasmyn in the background laying out their pattern, as well.

*Arrival Time (Set-up Time):* 4:30p (90 min)

*Budget Spent:* \$60.16 (power strip, wall plug adapters, fabric for Sara, juice and an ironing pad)

### *Lessons Learned*

- Once everything was set up, it moved pretty smoothly, but setting up the rooms was a bit hectic. We may have benefitted from determining a set up plan beforehand, knowing where to place tables, machines, and food.
- Preempt issues with not enough fabric by explaining how to lay out more complicated patterns. Two groups followed the directions to the T, but given the

amount of fabric we had purchased, they needed to fold the fabric differently in order to have enough for the whole dress.

- Explain all instructions when everyone is eating dinner. Since the big room was so large, it was hard to explain the game plan when everyone was already at their respective stations. If plans were explained over dinner, everyone would've been in the same small space, making it much easier to explain instructions and field questions.



Sara (right) explaining pattern instructions to Zavia (left)

## Workshop 4: Delving into the Sewing Process

### Goals

- Officially begin sewing the dresses after reviewing the pattern instructions and making sure that all the materials are present

### Lesson Plan

Time	Description
6:00-6:20p	Dinner: Chicken enchiladas, vegetarian butternut squash chili, veggies, and brownies; Review checklist
6:20-6:30p	Set up sewing machines
6:30-7:50p	Review patterns and sewing
7:50-8:00p	Clean up



## Worksheet Sample

### Sewing Session 2 Checklist: Kris and Ziamara

#### Measurements

30" bust  
28" waist  
32" hips  
13" back length

**Pattern Code:** Simplicity 1080 (short-sleeved tunic with waist ties)

**Goal:** Complete as many steps of your pattern instructions as possible. Ideally, sew contrast onto front and back pieces, sew pockets on, finish ties, and (*extra*) sew ties onto dress.

#### Checklist

	Put scraps in your scrap bag. Leave the scrap bag on the table for Rana to pick up.
	Set up your sewing machine
	Review your pattern
	Complete as many steps of the pattern instructions as possible
	<i>10 minutes before class is over:</i> Place all your materials back into your bag and clean up your area

## Class Recap

### *Preparation*

Coordinated cooking with Diane, who came at 10:30a to set up and finished cooking at 4:30p. Created individualized worksheets with goals for the sewing session, unique to each pattern. Came by at 12:30p to make vegetarian chili. Purchased additional notions and left-handed scissors for the girls.



Kris (right) guides Ziamara (left) through the process of sewing basic stitches

### *Description*

The goal for this sewing session was to get through as much of each pattern as

possible. Before the class, the rooms were set up as follows: Art room: 4 sewing tables: Jan + Jasmyn, Kris + Ziamara, Alyssa + Susan, and Zoe Ann + Ruby. Smaller room: 2 sewing tables: Zavia + Anna and Jo Ellen/Rana + Sofia, and ironing station. A large table was set up in the big room so that everyone could sit and eat together. Dinner was set up in the room off of the kitchen, with all of the food labeled by Diane. When everyone was set with food, we discussed the goal for the day (to power through their pattern instructions). Once the girls started sewing, an additional ironing station was added to the large room. The girls were instructed to put their scraps in a scrap bag (for a surprise tote bag given at the last session). Clean up was much more streamlined this time around and all sewing supplies were moved to the computer lab at the end of the session.

*Arrival Time (Set-up Time):* 4:30p (90 min)

*Budget Spent:* \$31.28 (extra notions and veg dinner)

### *Lessons Learned*

- Having everyone eat at the same table was a great way for the girls and volunteers to get to know each other and for announcements to be made. It was

an additional opportunity to create a sense of community and connection within the group.

- Make sure to have 3 ironing stations if possible (1 per 2 girls). During this stage of the sewing process, it was crucial for the girls to have frequent access to an ironing station, and having 1 per 3 girls led to lines at each station, slowing down their sewing.
- Some groups wanted to be very meticulous about following their pattern instructions closely and not cut any corners on tasks such as finishing seams with bias tape. This meant that their process moved a bit slower and work needed to be taken home after the session. A time frame of 3 sewing sessions may have been too short to complete the more intricate dresses. In the future, I would recommend having at least 4 to ensure that each girl would have ample time to first, cut their fabric and learn the basic stitches, then have 2 sewing sessions for the bulk of the sewing, with one at the end for last-minute touches like hemming or sewing on buttons.



Anna (right) showing Zavia (left) how to sew several basic stitches

## Workshop 5: Final Touches

### Goals

- Finish the majority of the sewing on the dresses, leaving any last steps for me/the mentors to finish before the fashion show
- Try on the dresses and adjust as necessary (e.g., move up a hem, fix shoulder seams to the proper neckline height, etc.)

### Lesson Plan

Time	Description
6:00-6:20p	Dinner: Chili, mediterranean spaghetti squash bowls, and cookies; Review checklist and discuss last session
6:20-6:30p	Set up sewing machines
6:30-7:50p	Review patterns and sewing
7:50-8:00p	Clean up

### Worksheet Sample

#### Sewing Session 3 Checklist: Kris and Ziamara

#### Measurements

30" bust  
28" waist  
32" hips  
13" back length

**Pattern Code:** Simplicity 1080 (short-sleeved tunic with waist ties)

**Goal:** Complete as many steps of your pattern instructions as possible. Ideally, finishing pockets, ties, shoulder seams, and side seams. Practice walking down a "runway."

## Checklist

	Set up your sewing machine
	Review your pattern
	Complete as many steps of the pattern instructions as possible
	Discuss/practice with your volunteer how you'd like to walk down the fashion show runway
	<i>10 minutes before class is over:</i> Place all your materials back into your bag and clean up your area

## Class Recap

### *Preparation*

Finished sewing bias tape on the contrast, pockets, and ties for Ziamara and Jasmyn's dresses, as well the shoulder seams on Jasmyn's dress. Coordinated with Deanna via email regarding dinner. Purchased food for the vegetarian dinner option, cookies and drinks. Started sewing "thank you" bags from scraps of the girls' dresses.



Alyssa (left) and Susan (right) adjust the hem on Alyssa's dress

### *Description*

Since all of the girls and volunteers were already in the process of sewing, only one extra supply had to be purchased - bias tape for Jasmyn's dress. I arrived at 4:30p to set up the tables and sewing machines, which were arranged in the same way as last week (Art room: 4 sewing tables: Jan + Jasmyn, Kris + Ziamara, Alyssa + Susan, and Zoe Ann + Ruby, Smart room: 2 sewing tables: Anna and Jo Ellen/Rana + Sofia, and ironing station). This week, Zavia was absent, but Anna came to work on her dress, and Jan couldn't arrive until 6:30p, so I worked with Jasmyn for about 15 minutes before Jan arrived. I had worked on both Ziamara and Jasmyn's dresses at home beforehand, and handed them out. After trying on the dresses, both Ziamara and Jasmyn realized that the necklines were too low (perhaps because the dresses were from an adult pattern). This problem was easily solvable by taking up the shoulder seams, which was fine since the hems were a bit too long. Unfortunately, I had already sewn Jasmyn's shoulder seams, so these needed to be cut out and resewn. After Jan arrived, she and Jasmyn had a few hiccups with Jan's sewing machine and ended the evening having sewn 1.5 shoulder seams. I was worried about the pace that Jasmyn's dress was moving because this meant that I would be finishing the rest of her dress at home without the opportunity for her to try it on as I went. Additionally, I worried that Jasmyn might not feel ownership over her dress.

The rest of the group was finishing up their dresses, and since they were all in the same room/walking between rooms, they could go back and forth admiring and complimenting the other girls' dresses. Additionally, if anyone needed to borrow supplies, the tables were set up such that they could do so easily. Afterwards, we packed everything up as before and assessed how much work would need to be done

before the fashion show. Anna, Susan, and Zoe Ann (3 of the volunteers) took home their girls' dresses to either finish them or create accessories, like headbands. Sofia's dress was finished, with a scarf to match. I took home Ziamara and Jasmyn's dresses to finish.

*Arrival Time (Set-up Time):* 4:30p (90 min)

*Budget Spent:* \$37.57 (notions from Joann's, veg dinner, drinks and dessert)

### *Lessons Learned*

- Make sure to factor in time for hiccups! I wish we had had more sewing sessions, not just for Jasmyn's dress, but also for the other girls who wanted to add special designs or accessories to their dresses.
- In order for the girls to feel ownership over their dresses, there must be a balance between how much work they put in and the work their mentors assist them with. For Alyssa, her mentor Susan was able to help her create pockets and sleeves, an element of her dress that added to the self-expressive aspect of her dress' style. However, for Jasmyn, having too much assistance prevented her from feeling like her dress was really her own.
- The way a space is physically arranged can foster a positive learning environment where people can learn from each other and be inspired by each other's ideas. Girls with the same dress patterns were placed next to each other. When Zavia was struggling with sewing a buttonhole, since Sofia was sitting next to her and both had the same pattern, they were able to

together. problem-solve



Ruby and Zoe-Ann (front left), Jan and Jasmyn (back right) finishing their dresses at the sewing workstation and me, reviewing pattern instructions



## Workshop 6: Fashion Show

### Goals

- Make sure that any last-minute touches on the dresses are complete
- Explain the order for walking out onto runway and demonstrate where to walk
- Have the girls thank their mentors with cards and flowers
- Celebrate the project with friends and family

### Lesson Plan

5:00-6:00p	Hair and make-up for the girls
6:00-6:30p	Dinner while Deb and Madonna set up the runway
6:30-7:15p	Girls put finishing touches on their dresses and practice walking down the runway
7:15-7:30p	Fashion show
7:30-8:00p	Photo shoot and mingle



Ziamara (left) and Kris (right) pose for the photoshoot



## Fashion Show Program

# DRESS AND SEW LIKE GEORGIA O'KEEFFE FASHION SHOW



***MARCH 2, 2018***

7:15 PM	PROJECT INTRODUCTION
7:20 PM	FASHION SHOW
7:40 PM	PHOTOS AND REFRESHMENTS

### ***About the Project***

Inspired by Georgia O'Keeffe's iconoclastic style, our sewing class was structured around the idea that clothing has the power to empower individuals by breaking social norms. At a time where we are often disconnected from the process of creating the things we own, this project aimed to give girls the skill to create clothing of their own choice and imagination. With the help of our knowledgeable volunteers, each girl has sewn the dress they are wearing today.



## **Class Recap**

### *Preparation*

Megan brought in the lights and backdrop. Purchased food and drinks, flowers and jars, and cups and utensils. Made sure that all the girls had thank you notes for their mentors. Sewed the rest of the “thank you” bags. Finished Ziamara and Jasmyn’s dresses. Made programs, printed them out, then pasted them to the back of photos from previous sessions.

### *Description*

The preparation leading up to the final night was rather hectic, but frontloading all of the “prep” tasks and coordinating with Sara about help from the Girls Inc. Staff helped the evening run relatively smoothly. I arrived at 2:30pm to begin setting up. The main items on my set-up list were as follows:

- Put flowers in the jars and wrap the jars in the scraps from each girls’ dress
- Bake brownies for the girls’ dinner
- Prepare the drinks (tea and coffee)
- Get the girls’ dining area set up

Many of the Girls Inc staff were a huge help, setting up the runway and the photo equipment. We were really fortunate to have two professional photographers volunteer to help, which made the evening particularly special for the girls. Deb (their group facilitator) even found electronic music for the fashion show and made a playlist for the girls to walk out to.

*Arrival Time (Set-up Time): 2:30p (150 min)*

*Budget Spent: \$203.04 (fashion show supplies, food and drink, and thank you flowers)*



Family and friends take photos of the girls after the fashion show

### *Lessons Learned*

- Check in earlier with each girl to make sure that they are comfortable with the fit of their dresses. Jasmyn felt like her dress was a bit stiff and wished she had chosen a pattern and fabric that flowed better.
- Do a physical run through of the program. Though we had discussed and reiterated the schedule for the evening, many girls were still confused as to when and where they should walk, which would easily have been solved if we had all walked through the fashion show together beforehand.
- End your projects with a collective celebration! The fashion show was initially not planned, however, after one of the girls mentioned having one, it became the event that all the girls were looking forward to. Since the logistics were feasible, we decided to make it happen, and it turned out to be the perfect way to finish off the class on a positive note.



Cousins Ruby (left) and Jasmyn (right) pose for the photoshoot



## Reflections

After the class was finished, I wanted to assess the components that were successful, and get feedback on elements of the class that could have been improved. Though I had my own ideas on the successes and failures of the program, it was crucial to get feedback from the participants and volunteers who beta tested the curriculum and dealt first-hand with the consequences of the course's organization.



All the girls pose with their dresses after the fashion show

## Feedback from the Girls

- The girls enjoyed the opportunity to make their dresses individual and unique with their newly-learned sewing skills and the assistance of their mentors.
- Sewing their own clothing has made their view of purchasing fast fashion more conflicted. While the low cost still appeals to them, the work that they put into making their dresses has made them reflect on the amount of labor that goes into the clothes they wear.
- Before walking out onto the runway, one of the girls was worried she would be judged, just like models are judged in TV shows. However, when she actually walked out, she didn't feel this judgment by anyone since the audience members were all cheering and supporting the girls from their seats.

## Feedback from the Mentors

- After years of building their professional careers and raising children to oppose stereotypes of women, they appreciated the opportunity to reclaim an activity that society has historically demeaned as women's work.
- Despite all agreeing that the class could have benefitted from several more sewing sessions, the volunteers appreciated that they only had to commit to a short-term project. They voiced that long-term volunteer involvement can be tricky to fit consistently into their schedules and sometimes dissuades them from signing up for such programs.

- Bookending the class with special events (O’Keeffe’s clothing vault tour and the fashion show) meant that the participants and volunteers started and ended the program on a memorable note.
- Self selection proved to be a key element in the success of the program, lending to willing, not begrudging, participants and a genuine desire and motivation to do the work involved in creating their dresses.

## Personal Reflections

Taking a step back and looking at the project as a whole, I was particularly struck by how much this process has shaped my own views on empowered femininity and the potential for generations to connect through skill sharing opportunities. What was unique about this project was that it bridged a very real age gap through mutual learning. Our central task of sewing could be done independent from generational gaps, such as differing pop culture knowledge or age-dependent life experiences. In contrast, I volunteer for Girls Inc.’s Bold Futures mentorship program, where mentors go to Girls Inc.’s after school programs to serve as positive role models girls ages 9-12. Occasionally, gaps in the interests and worldviews of older mentors and the girls leads to a disconnect. However, with the task of sewing a dress framing the relationships built in the sewing class, there was less opportunity for age-related disconnects. Within the framework of mutual idea sharing, the central task gave the girls the opportunity to share their ideas as well. Namely, because these girls had never seen the process of sewing, only the products of it, when they first learned that they could make the things they wanted to wear, their imaginations went wild. After just sewing a straight stitch, they wanted to make sleeves, and pockets and hoods with fur. There was a fearlessness and innovative quality that the girls brought to the women in a way that allowed for ideas and knowledge to flow both ways. As we progressed through the sewing process, I kept thinking about Girls Inc.’s motto of strong, smart and bold, and started to see how these words were manifesting in the class.

With the word strong, I often think of infallibility, having no weakness or vulnerabilities, but in the egalitarian environment we created, I learned that vulnerability does not in any way preclude strength. The volunteers who came to teach the girls how to sew were all accomplished professionals in their careers. Doctors, business consultants, english professors - we had women who spent their lives aiming to show that their strengths were not constrained to the very limited definition of womanhood at the time that they were growing up. The volunteers had encouraged their own daughters to play basketball and tennis, not stay at home and learn to sew. However in this space, we were reclaiming the definition of femininity. Whereas sewing was taught to these volunteers as a standard function of women’s roles, they were teaching it to

the girls as a means of expressing their individuality, which was welcome to fall outside of societal expectations. Because the volunteers had often chosen to avoid traditionally effeminate activities during their careers, there were still skills they were learning as well, like sewing a buttonhole or finishing an edge with bias tape. In our class, there was power to saying “I don’t know” and no shame attached to it, because admitting you didn’t know something was the first step towards reversing that situation. It was a strength to recognize and express when we needed help because we created an environment where that was okay. We could build on the group’s collective knowledge and see each others as equals, each person both a student and a teacher without the hierarchical authority traditionally attached to either of those positions.

In the generation that the girls are growing up in, the definition of smart is progressively being reframed. At Girls Inc. being smart means receiving an education in all varieties of intelligence, whether it comes from STEM, art or all that falls in between. In order to show their girls a wide range of possibilities, Girls Inc. takes them out into the community, where experts like scientists, artists and politicians are constantly passing on their perspectives and knowledge to the girls. As a result, learning how to sew was just another extension of their multifaceted learning experience. The skills these girls learned through their one on one relationships with their mentors was uniquely personal. As the volunteers were learning to sew, they had a mother or grandmother patiently guiding them through the process as they stumbled through the basics. This knowledge wasn’t shared from a book, but a person with patience, willing to take the time to pass on this skill. In a world where we are so often disconnected from the very human process involved in making the things we own, there is no better way to understand the time and effort involved than to invest it yourself.

Granted, for me, this meant taking on a skill that was practically foreign to me at the start. This meant being bold, and not letting this foreignness prevent me from jumping in like the girls did. I’m the type of person who doesn’t like to speak up unless I feel confident in my words or claim a skill until I’m decently proficient at it, but when I committed to organizing a sewing class with little more than middle school home ec. exposure, I was bound to lean into situations where I didn’t feel the most equipped. Despite initially feeling overwhelmed with what I had chosen to take on, especially with all its moving parts and the demand of learning new skills within a short time frame, choosing to push through meant that at the end, I had a host of new skills that I will continue to apply in managing future projects and taking on unfamiliar tasks. I learned to be flexible and willing to try new things with the knowledge that everyone starts from square one.

In the end, we fostered a community of girls and women who embodied Girls Inc.’s motto, strong, smart and bold. With a shared goal pulling everyone’s strengths

and vulnerabilities together, the project identified a community of volunteers with the opportunity to share their talents, and set a purpose to the skills they had learned growing up. Through shared dinners and jokes passed around the dining table, we started to build community and closeness that bridged a generational gap. In the end, the girls' dresses represented a successful, intergenerational skillshare that allowed their personalities to be reflected through their clothing.



All the girls, mentors and I pose at the end of the fashion show

In this picture, you see all the girls at the front with their dresses, each entirely different from one another, but all with a look that fully expresses the way they wanted to present themselves to the world. And behind each of them is the woman that helped create their dress. Through this project, I was reminded of two extremely personal and impactful lessons: (1) Behind every strong, smart, and bold girl is someone who has taught her what these words mean in action - what a woman's capabilities are in this world despite the ubiquity of gendered expectations, and (2) every day, as we choose what clothes we wear, we may not always be able to make these clothes ourselves, but we can choose them with an intentionality like O'Keeffe's that reminds us to bold, confident, creative - whatever it is we want ourselves to be, so that we can fill this space in a beautiful way, but most importantly, in a way that is entirely our own.

## Presenting the Work

Honors majors are required to present the findings of their theses at the end of the year, sharing with their professors and fellow students the work and insights of their projects. Preparation for this presentation was key to distilling all the lessons (and applications of these lessons), that I had learned throughout the thesis project. Many of these lessons were personal, informing my perspective on the empowerment of women through a reclaimed femininity and the importance of one-on-one skill sharing for passing on physical, and potentially agency-building, skills. On a practical level, Honors majors make up a very small proportion of Honors students, and with the unique degree of personal autonomy in creating one's own thesis project, seeing how someone else was able to realize their own ideas from start to finish can give other students a framework for creating their own thesis projects.

In preparation for the end-of-the-year thesis presentation, I presented at the Western Regional Honors Council (WRHC) Conference hosted by Chapman University, and at UNM's Undergraduate Research Conference (UROC). The WRHC Conference gave me the opportunity to present and share my project with a larger community of Honors students and learn about the wide-ranging, multidisciplinary research other students were conducting at Honors colleges within the western region. Both conferences leading up to the final presentation allowed me to smooth out any areas of improvement in my presentation, making the final presentation much improved from the first.

## Conference Materials

### WRHC 2018 Presentation Proposal

Both through the lens of modernism and fashion, Georgia O'Keeffe stands out as a woman and artist determined to craft her own public image at a time where the person she wanted to be did not align with society's expectations for women. Fiercely individualistic, O'Keeffe's intentionality in choosing her own clothes from an early age set her apart from other artists. Whether she was wearing androgynous suits or formless dresses, her clothing choices were always at odds with the feminine and delicate style women were expected to adopt. As fashion evolves and concepts of gender become more fluid, O'Keeffe's iconoclastic style still holds the capacity to teach modern audiences. Her clothing choices exemplify the potential for fashion to be used as an expression of individualism, serving as a means of empowerment.



Specifically, these lessons could serve to teach young women about the concept of agency and empowerment through clothing, especially at times when they are particularly attune to the portrayals of what women are expected to look like.

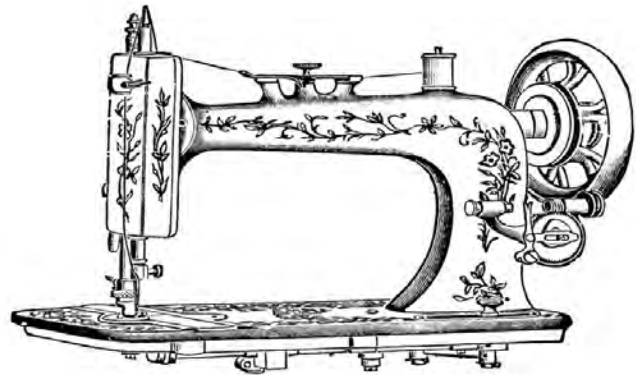
This research begins with a brief overview of the literature regarding O’Keeffe’s style, its evolution over key periods in her life, and a comparison to the expectations of women’s dress. Next, an analysis of a sewing course based upon O’Keeffe’s clothing choices and structured by the goal of empowered self expression will be conducted, explaining the potential for museums to integrate the course’s curriculum into their education programs. Finally, future work will be outlined discussing the development of interactive digital content in museum spaces and curriculums expanded to include co-ed audiences.

Presentation Slides

1. Title Slide

# BREAKING GENDER NORMS THROUGH FASHION: LESSONS FROM GEORGIA O'KEEFFE

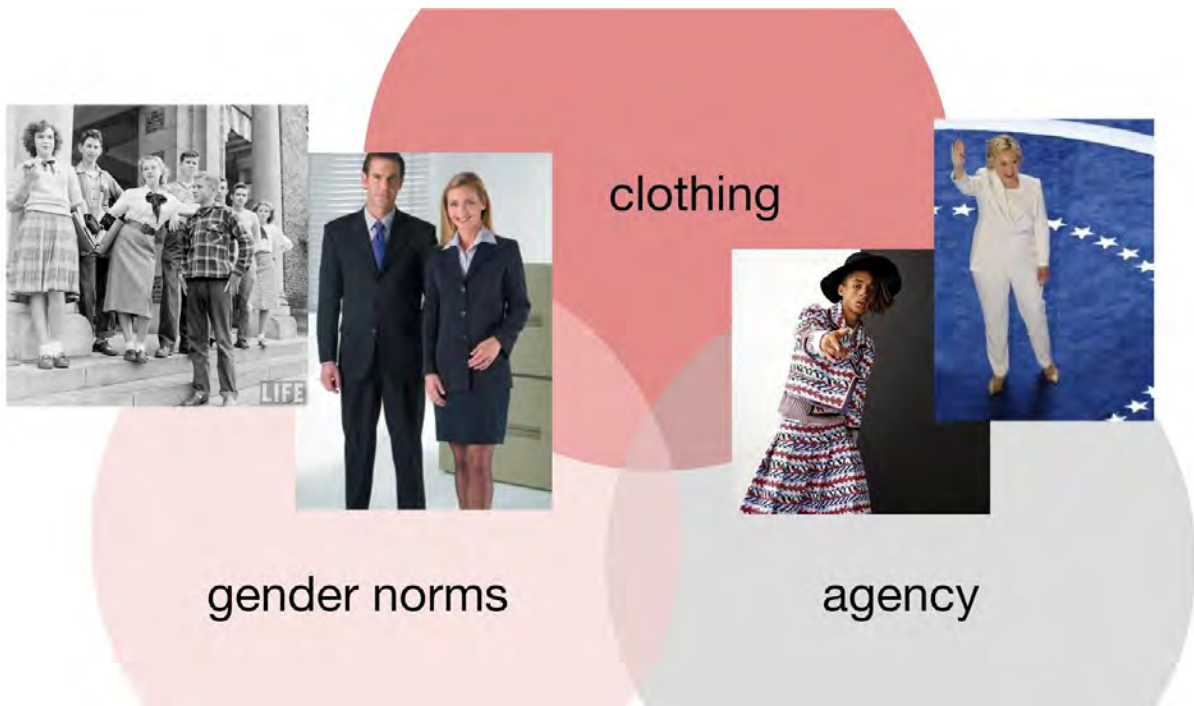
Rana Chan



2. Communicating visual messages through clothing



### 3. Gendered expectations of clothing: historic and modern



### 4. Introducing O'Keeffe

Georgia O'Keeffe  
(1887-1986)





5. Rejecting norms and embracing individualism

“Filling a space in a beautiful way”



1922

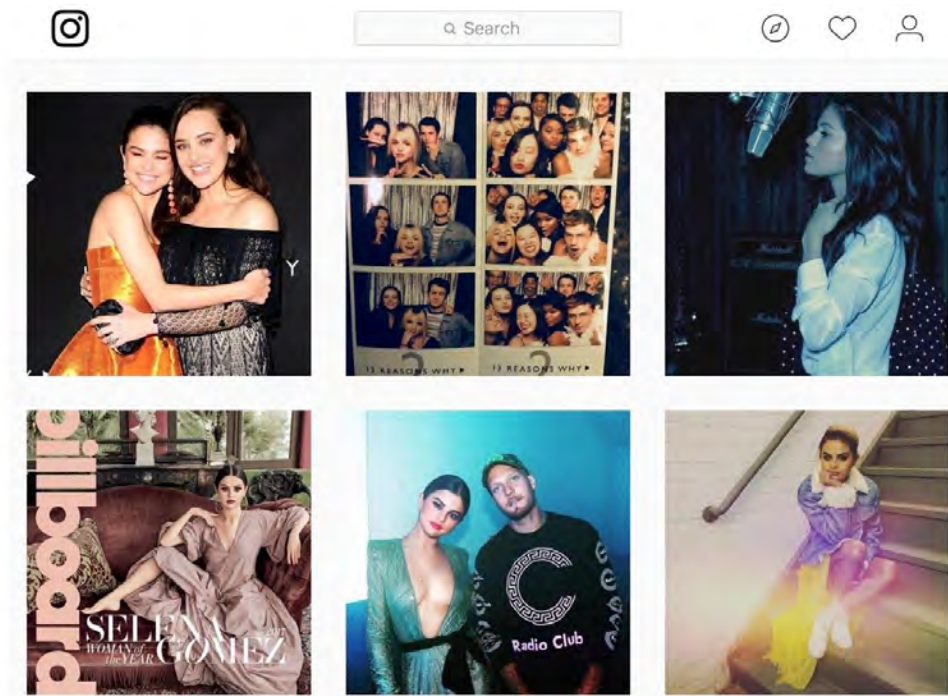


1953



1975

6. Prevalence of curated self images and their impact on girls



## 7. Partnering with the O’Keeffe Museum and Girls Inc.



## 8. Class design and structure

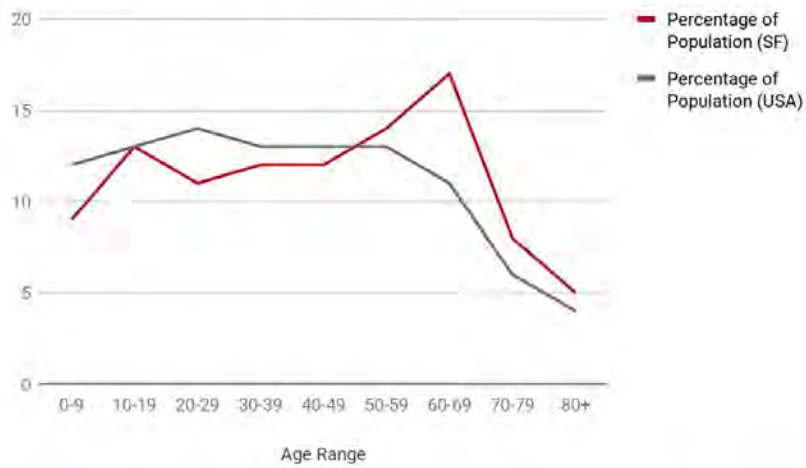


### DRESS AND SEW LIKE GEORGIA O'KEEFFE

Make your own clothing! Learn how artist Georgia O'Keeffe created her bold personal style *and* sew a dress of your own.

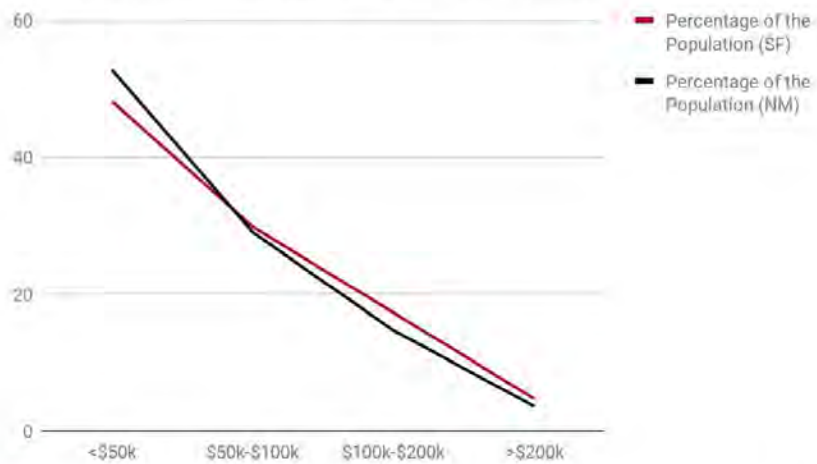
## 9+10. Santa Fe's divided population demographics

Age Distribution; Santa Fe v. USA



Santa Fe's population is **older** than the national average

Household Income: Santa Fe v. New Mexico



Santa Fe's population is **richer** than the state average



11. Reclaiming sewing through personal agency

Agency is in.



Gendered expectations are out.

12. Historical context behind O'Keeffe's fashion



13. Bridging communities

Creating a  
Community of  
Women



14. Strength in empowered femininity and vulnerability

Vulnerability  
does not  
preclude  
strength





15. Person-to-person learning

Knowledge  
is meant to  
be shared



16. Fearlessly embracing new skills and learning to be flexible

Lean into  
discomfort



## Future Work

Partnering with the Georgia O’Keeffe Museum has opened the doors to a summer internship where I will continue to pursue the ideas that I was unable to complete within the timeframe of the academic year, namely adapting the sewing class curriculum for the museum’s summer Arts and Leadership Program and starting where I left off with virtual reality technology and photogrammetric data of O’Keeffe’s clothing.

By extending the curriculum into interactive media, museum visitors, as well as scholars and admirers of O’Keeffe around the world could access the clothes that typically stay behind locked doors.

## Interactive Technology

In the initial conceptualization of the project, I sought to explore interactive digital technologies as a means to increase visitor engagement in art museums, spaces typically consisting of paintings or installations featured within quiet, white walls. The motivation behind the use of interactive media in traditional gallery-like exhibitions is to broaden an art museum’s demographic to include visitors who prefer tactile or kinesthetic experiences. Particularly, younger demographics would benefit from an increase in interactive options “for despite the strong memories associated with these early [museum] experiences, many people still do not view art museums as age-appropriate for young children” (Mahoney 394). In addition to serving children, patrons with less formal art education could use interactive exhibits as a means to combat the typical experience of feeling lost in gallery spaces. Art writer Priscilla Frank describes the experience of a many lay visitors as follows:

We’d be lying if we said we’ve never approached a daunting canvas buzzing with indiscernible colors, shapes and stripes and, on the verge of a panic attack, grasped for the nearest museum guide. It’s hard to shake the nagging desire to solve the puzzle at hand, parse through the images and figure out *what it all means*.

By encouraging visitors to physically engage with interactive content, they no longer have to be stuck in the limbo of puzzling art pieces. For O’Keeffe and other artists whose personal artifacts such as clothing often stay locked away, interactive technology would broaden access to materials O’Keeffe owned and valued.

As mentioned in the Goals + Motivations section, public interest in O’Keeffe’s clothing already exists. However, this means that as O’Keeffe’s clothes travel the country, the museum has no means to exhibit the iconic wardrobe local visitors would

be interested in viewing. With this in mind, before the final conceptualization of the sewing class, I began the process of creating 3D models of O’Keeffe’s clothing using photogrammetric techniques. Photogrammetry uses photos taken at various angles all around an object to construct a 3D model of the object. These 3D models would then be used to create a digital wardrobe in which users could “try on” O’Keeffe’s clothing with a motion sensing projection console (Microsoft’s Kinect) that would project 3D models of O’Keeffe’s archived clothing onto users.

## Scalable Curriculum

While the sewing class was offered exclusively for girls and facilitated by women, the lesson of self-expression through clothing is applicable to all genders. Since the O’Keeffe Museum hosts the Arts and Leadership Program for both boys and girls, any curriculum scaled for the timeframe of the Arts and Leadership Program could be used in both programs. In particular, part of reversing the narrative of sewing as “women’s work” involves expanding sewing exposure across genders.

# Acknowledgements

This project was a labor of love, and to say it was a group effort is a gross understatement. I am immensely grateful for every single person who played a part in helping me pull off my thesis project. Thank you a million times over. My closet is stuffed with scraps of fabric and a Girls Inc. water bottle is tucked in my backpack, reminding me every day of how much this thesis has permeated into my daily life.

To the mentors of the sewing class, thank you sharing your sewing knowledge, and with it, an invaluable skill that has deepened the respect and appreciation with which I now view all of my clothing. I look up to the many ways you embody the power and strength of a community of women.

To the girls at Girls Inc., thank you for the fearlessness that you have taught me to muster when I am faced with daunting and unfamiliar tasks. You are crazy and brave, and I was so proud to see you walk/strut down the runway in your very own dresses.

To the staff at Girls Inc., thank you for the important work you do every day to empower girls. You are the epitome of Strong, Smart and Bold. I would add immeasurably patient, encouraging and compassionate, too. The work of empowering girls is not easy, but it is necessary for a world where no woman is underestimated, demeaned or taken for anything less than equal, and I can't think of a better group of people to make this a reality.

To the O'Keeffe Museum, thank you for your consistent support of my ever-changing ideas, always offering your expertise in whatever way possible, from photogrammetry photo shoots to tours of O'Keeffe's closet. I am so thankful for a museum community dedicated to preserving the legacy of O'Keeffe's work in a way that engages with and values its visitors, young and old.

To the UNM Honors College, especially Dr. Donovan, thank you for making it possible for me to pursue a thesis based on my own passions and interests. This project has forever shaped the way I view the world, much like all of the classes I have taken at Honors.

To Chris, thank you for taking the time to let me soundboard my ideas to you, no matter how many times they changed gears, and patiently wading through the many pages of this thesis with insightful comments to help me ensure its usefulness for future Honors majors.

To Megan, I could not have done this project without your unfailing support. You have helped in every way possible, from connecting me to the amazing community in Santa Fe to investing your limited time for the very many meetings and trips to the

fabric store. You go above and beyond in everything you do, and I really couldn't have asked for a better thesis advisor.

This project was only possible because of the incredible support it received. Thank you to every hand that played a part in its success - this work is for you.

## Appendix A: Finding My Bearings

One of the biggest lessons I learned throughout my thesis project is that circumstances and resources will necessarily result in the project's evolution. You may not end up realizing the idea that you started with. In fact, you probably won't, but this is not necessarily a bad thing! As long as you end up with a project that you can confidently take ownership in, one that you personally care about, the changes that the project goes through will not have been time wasted. In my initial conceptualizations, I started with a vision of a high tech experimentation with virtual reality to make information about New Mexico's architectural history accessible to the public. I ended up with a comparatively low tech, community-based, multi-generational sewing class. The following prospectus, project pitches, and independent study proposal offer a look at how the project evolved into its final conceptualization.

# Prospectus

## Motivation

At a time when acceptance of diversity is being challenged in the US, it is particularly relevant and important to delve into the history of a state whose architecture and identity celebrates the melding of diverse peoples. One quick stroll through Albuquerque's Old Town hints to the layers of Mexican, Hispanic and Native American culture represented in New Mexico's unique designation as a minority majority state.

In this project, I will choose a historically significant building in New Mexico and study the process of its formation and change through time. Specifically, emphasis will be placed on how such changes reflect the cultural composition of the state, and what aspects of culture we choose to emphasize and pass on as time and values progress.

As a native New Mexican, this project will also serve to educate me on the cultures that have informed the development of my home state (and in turn fill a gap in my understanding of an area I wish to be educated in). Similarly, the project should also serve to bring new and meaningful insights to others living in or hoping to learn more about New Mexico by providing historic context to an important building formerly unfamiliar or unknown.

## Objective

Through this project, I would like to explore the following topics:

- The relationship between cultural identity and place
- The utilization of emerging technologies to build empathy and understanding of history
- Historic preservation and collective remembrance

This work will be divided into two main parts: an experiential installation focusing on the chosen historic building, and a written documentation that reviews and evaluates the relevant literature and technology utilized in the installation. As such, each part will have a separate objective and intended audience.

Even the most well-written and researched academic texts can seem dry to the average reader. Therefore, the experiential portion will use virtual reality (VR) to explore the chosen site, allowing users to see changes in the construction and use of the

building over the course of time. The VR component will aim to make the presentation of information suitable for anyone, regardless of age or level of education. However, because emerging technologies will be used as the primary medium, hopefully even those deeply educated will still be able to see the explored topics through a new perspective, one which allows for a direct connection to the space explored.

As research and testing is conducted for the experiential component, literature and technology will be assessed for level of relevance, user friendliness, and accessibility, primarily dependent on existing resources and funding. The visual components used in the VR portion (e.g., 360° video, photogrammetry, graphical representations, etc.) will depend on the chosen hard- and software, and will ultimately inform the final presentation of the project. The written portion will document such assessments (what ultimately worked and did not work for the purpose of the project) and will be intended for other UNM students or faculty hoping to use either the educational resources or equipment for similar purposes.

### **Procedures**

In order to complete the objectives outlined above, the project will be broken up into three main components: (1) Research and review of literature and technology while simultaneously scoping out and choosing a historic site, (2) Testing, capture, and installation of the experiential component, and (3) Completed installation and presentation of thesis at conferences and thesis defense. Specific dates and a breakdown regarding the completion of such tasks are detailed below.

Additionally, faculty from Honors, the School of Architecture and Planning, and Organization, Information and Learning Services will serve to advise and provide assistance over the course of the project's conceptualization and realization.

### **Projected Timeline**

10/1-11/23	Test technology
11/23	Begin capture, editing, and finalization
12/15	Submit Literature and Technology Review
2/1	Update committee by presenting current progress
2/	Beta testing
2/23	Complete project/installation
3/	Work in classrooms, documentation
3/9	Submit documentation/written portion of thesis to committee
4/13-15	Present at Western Regional Honors Conference (Chapman University)
4/19	Present at UROC (UNM)
4/26	Oral presentation/thesis defense for Honors Discovery Series



# Initial Project Pitches

## **VR Curriculum Outline: Module Ideas**

The following modules are conceptualizations as of now, and will be refined further once the technology is tested and demographic finalized.

### **MODULE 1: INVESTIGATING O'KEEFFE'S BIOGRAPHY**

Interactive 360 video and photogrammetry

Grade: 3-8

#### **Description**

Using interactive 360 footage of O'Keeffe's book room, students will learn about O'Keeffe's life first by investigating her personal effects and letters, then watching a video biography.

Based on recommendations from the curatorial staff, three artifacts from the book room that are representative of key chronological periods in O'Keeffe's life will be chosen and rendered into 3D objects using photogrammetry. Users will be able to interact with the photogrammetric objects either by using the Cardboard cursor or focusing on a point on the screen. Each artifact will be paired with a relevant letter or audio clip for additional context.

#### **Objectives**

Students will...

- Gain an understanding of how to navigate virtual reality (VR) content
- Learn to summarize and present the findings of their investigation

#### **Activity**

Students will be split into three groups and assigned an artifact to investigate. Each group will answer a set of guided questions by examining the 3D object and accompanying letter or audio clip. Students will formulate a summary of their investigation using the guided questions. Then, each group will present their findings on O'Keeffe in chronological order. Afterwards, students will watch a video biography of O'Keeffe's life.

#### **Technological Needs**

- DSLR camera: Canon EOS Rebel T5 (UNM Honors)

- Photogrammetry software: Agisoft PhotoScan (UNM Honors)
- 360 camera: Ricoh Theta S (UNM SAAP)
- Game engine: Unity (freeware)
- 360 video editing software: **Kolor** or RoundMe (freeware)
- Mobile VR headset: **Google Cardboard**
- **Cardboard-compatible mobile devices**

## **MODULE 2: FASHION AS EXPRESSION AND EMPOWERMENT**

Kinect projections and photogrammetry

Grade: 3-8

### **Description**

Students will discuss and draw how they think clothing can be used to express certain emotions or characteristics, especially in the context of empowerment. Then, using “living projections,” students will virtually try on O’Keeffe’s clothing and reflect upon what they think O’Keeffe was trying to express through her fashion.

Select articles of clothing will be rendered into 3D objects using photogrammetry. The Kinect will detect the user, then project the clothing onto the user’s body to simulate trying on the clothing.

### **Objectives**

Students will...

- Explore the topic of fashion as a means of self-empowerment
- Gain awareness of a prevailing culture’s significance in clothing choice

### **Pre-Activity: Drawing Empowerment**

Students will begin by discussing what role clothing plays in their own self expression, and what various emotions or characteristics people can express through their fashion. They will draw an outfit (real or imaginary) in which they feel most empowered, then share and explain their choice of clothing with each other.

### **Activity: Raiding O’Keeffe’s Closet**

Students will read quotes from O’Keeffe regarding her clothing choice and her role as a woman in art. Using the Kinect, they will “try on” O’Keeffe’s clothing. Based on her quotes and clothes, students will discuss what sort of significance O’Keeffe’s choice of clothing could have had in the timeframe that she wore them.

### **Technological Needs**

- DSLR camera: Canon EOS Rebel T5 (UNM Honors)
- Photogrammetry software: Agisoft PhotoScan (UNM Honors)
- Kinect (Megan)
- Xbox 360 (Megan)
- 1080p home theater projector

## **MODULE 3: PLACE AND IDENTITY**

360 video and image recognition scanning

Grade: 3-12 (*and potential museum tour application*)

### **Description**

Paintings of O’Keeffe’s various homes will be contextualized by 360 video footage of the respective urban or rural landscapes. Students, in turn, will think about the physical environments that informed O’Keeffe’s works and the places that have shaped them.

ARIS, a mobile app development software, will be used to scan and recognize O’Keeffe’s paintings. 360 videos of O’Keeffe’s NM homes/NM landscapes featured in her paintings will be imbedded and pulled up once the image is recognized.

### **Objectives**

Students will...

- Reflect upon the concept of “home” and its impact on their personal identity
- Learn to capture 360 photos

### **Activity: 360 Video Tour**

Students will look at a series of O’Keeffe’s paintings of places where she lived or visited (e.g., New York, Lake George, Abiquiu, Ghost Ranch), then use the ARIS app to scan O’Keeffe’s painting. Once the painting is scanned and recognized, the app will open up a 360 video of O’Keeffe’s NM homes/NM landscapes featured in her paintings. Afterwards, students will compare the places O’Keeffe lived and discuss why she may have chosen New Mexico as her last home. *This activity could be adopted for a museum visitor tour, especially in out-of-state exhibitions.*

### **Post-Activity: 360 Photo Gallery Walk**

Students will be assigned to take 360 photos of places that have shaped them, or remind them of home. Afterwards, a gallery walk will be set up where the photos will be viewed using Cardboard, accompanied by a short description of the photo written by the student.

### **Technological Needs**

- 360 camera: Ricoh Theta S (UNM SAAP)
- Game engine: Unity (freeware)
- 360 video editing software: **Kolor** or RoundMe (freeware)
- Interactive mobile app development software: ARIS (freeware)
- Mobile VR headset and compatible devices: **Google Cardboard and Pixel**

## Existing Examples of Proposed Technologies

### Kinect Projections



BadaBodyPaint at the Scheide Festival, Hallein, Austria  
© 2016, Benjamin Hohnheiser

### 360 Video



360 Footage of the Aurora Borealis in the Smithsonian's VR gallery tour  
© 2017, Intel

# Independent Study Proposal

**Title:** Exploring O’Keeffe Through Emerging Technologies  
**Faculty Advisor:** Associate Professor Megan Jacobs  
**Number of Credits:** 1  
**Semester/Year:** Fall 2017, 2nd 8 weeks

## Course Description

This independent study will serve to build the academic and technical background knowledge necessary for my thesis project. Centering around Georgia O’Keeffe, the thesis will utilize her life and art as a means to explore what relationships (and potential disjunctions) exist between identity, place and values. Specifically, I will examine New Mexican landscapes as inspiration for O’Keeffe’s art and the feminist nature of her individualism. In an effort to present these themes in an accessible format, emerging technologies such as virtual reality (VR) and 360 interactive video will be used to create an immersive educational experience.

Assignments will focus on collecting and curating literature with the end goal of creating a VR-based curriculum geared towards elementary and middle school-aged girls. Documentation assessing the relevance and utility of the literature and technology explored will be published to a [website](#) and ultimately presented at Honors conferences in the following semester.

## Reading List

- Curtis, William J. R. *Modern Architecture Since 1900*. London: Phaidon, 2013. Print.
- Dudofsky, Bernard. *Architecture Without Architects: A Short Introduction to Non-Pedigreed Architecture*. Albuquerque: University of New Mexico Press, 1987. Print.
- Gay, Geneva. *Culturally Responsive Teaching: Theory, Research, and Practice*. New York: Teachers College Press, 2015. Internet resource.
- Lisle, Laurie. *Portrait of an Artist: A Biography of Georgia O’Keeffe*. New York: Washington Square Press, 1997. Print.
- LUMA Institute. *Innovating for People: Handbook of Human-Centered Design Methods*. Pittsburgh, Pennsylvania: LUMA Institute, LLC, 2012. Print.

- Lynes, Barbara B, and Judy Lopez. *Georgia O'Keeffe and Her Houses: Ghost Ranch and Abiquiu*. New York: Abrams, in association with the Georgia O'Keeffe Museum, 2012. Print.
- O'Keeffe, Georgia. *Some Memories of Drawings*. New York: Atlantis Editions, 1974. Print.
- O'Keeffe, Georgia, Alfred Stieglitz, and Sarah Greenough. *My Faraway One: Selected Letters of Georgia O'Keeffe and Alfred Stieglitz*. New Haven, Conn: Yale University Press, 2011. Print.
- Pantelidis, Vanessa. "Reasons to Use Virtual Reality in Education and Training Courses and a Model to Determine When to Use Virtual Reality." *Themes in Science and Technology Education*. 2 (2009): 59-70. Print.
- Patton, Ryan M. "Games As an Artistic Medium: Investigating Complexity Thinking in Game-Based Art Pedagogy." *Studies in Art Education: a Journal of Issues and Research in Art Education*. 55.1 (2013): 35-50. Print.
- Stieglitz, Alfred, Lisa M. Messinger, and Magdalena Dabrowski. *Stieglitz and His Artists: Matisse to O'Keeffe : the Alfred Stieglitz Collection in the Metropolitan Museum of Art*. New York: Metropolitan Museum of Art, 2011. Print.
- Traugott, Joseph, and William T. Lumpkins. *Pueblo Architecture and Modern Adobes: The Residential Designs of William Lumpkins*. Santa Fe, NM: Museum of New Mexico Press, 1998. Print.
- Wilson, Chris, and David Kammer. *La Tierra Amarilla: Its History, Architecture, and Cultural Landscape*. Santa Fe: Museum of New Mexico Press, 1992. Print.

## Assignments + Deadlines

Pre-Reading: *Georgia O'Keeffe and Her Houses*, *Innovating for People*, *Modern Architecture*, *Architecture Without Architects*, *Pueblo Architecture and Modern Adobes*, and *La Tierra Amarilla*

10/17	Literature post on <i>Portrait of an Artist</i> and <i>Some Memories of Drawings</i> Tech post on 360 video capture workflow
10/24	Literature post on <i>Stieglitz and His Artists</i> and <i>My Faraway One</i> Tech post on Kolor workflow
10/31	Literature post on <i>Culturally Responsive Teaching</i> and "Reasons to Use Virtual Reality in Education and Training Courses and a Model to Determine When to Use Virtual Reality" Tech post on basic Unity workflow
11/7	Literature post on "Games As an Artistic Medium: Investigating Complexity Thinking in Game-Based Art Pedagogy"

11/14	Literature Review and Conceptualization
11/21	Final draft of conference abstracts
11/28	First draft of curriculum
12/5	Beta test survey and evaluation form
12/12	Final draft of Literature and Tech Documentation



## Appendix B: Resource Profiles

### **Georgia O’Keeffe Museum**

217 Johnson St.  
Santa Fe, NM 87501

#### *Initiating Contact:*

Since Megan had worked with the O’Keeffe Museum previously, she emailed Dale Kronkright (Head of Conservation and Preservation) to discuss the possibility of working with the museum on a photogrammetric documentation of O’Keeffe’s home in Abiquiu. While the project shifted gears after the initial contact, the museum was always willing to explore the wide range of proposals and offered continued curatorial knowledge and assistance with archival materials, such as O’Keeffe’s clothes and dress pattern.



#### *Resources Provided:*

- Access to O’Keeffe clothing and literature
- Photography equipment for photogrammetry
- Curatorial and museum education advisement for curriculum building

### **Girls Inc. of Santa Fe**

301 Hillside Ave.  
Santa Fe., NM 87501

#### *Initiating Contact:*

Megan emailed Girls Inc.’s program director, Madonna Hernandez, with the proposal of an O’Keeffe-inspired program centered around a digital wardrobe of O’Keeffe’s clothes.

#### *Resources Provided:*

- Facilities, participants and program assistance for hosting the sewing class
- Background checks and trainings for volunteers



girls  
inc.

Inspiring all girls  
to be strong,  
smart, and bold

**MAKE Santa Fe**

2879 All Trades Rd.  
Santa Fe, NM 87507

*Initiating Contact:*

Megan emailed Ginger Richardson, the founder of MAKE Santa Fe, after working with the organization previously. After explaining the sewing project's goals, MAKE Santa Fe donated many bolts of fabric, which were ultimately used for practice sewing and incorporated into several dresses.

*Resources Provided:*

- Bolts of fabric



## Appendix C: Budget

Item	Cost	Date Purchased	Source	Notes
Kinect	\$137.66	11/5/17	Amazon	Receipt in email
Sewing machine	\$135.42	12/5/17	Amazon	Receipt in email
Wrap Dress Pattern	\$9.56	12/5/17	Ebay	Receipt in email
Kwik Sew Pattern	\$14.86	1/8/18	Michaels	Receipt in email
Acid free tissue paper	\$18.52	1/10/18	Amazon	Receipt in email
Wrap Dress Pattern	\$14.27	1/19/18	Joann's	Receipt in folder
Fabric scissors and pins	\$20.91	1/21/18	Joann's	Receipt in folder
Fabric from Joann's	\$49.56	1/29/18	Joann's	Receipt in folder
Fabric from Joann's	\$45.47	1/29/18	Joann's	Receipt in folder
Fabric from Joann's	\$38.56	1/29/18	Joann's	Receipt in folder
Fabric from Joann's	\$24.91	1/29/18	Joann's	Receipt in folder
Fabric from Joann's	\$30.27	1/29/18	Joann's	Receipt in folder
Fabric from Joann's	\$28.69	1/29/18	Joann's	Receipt in folder
Power strip and juice	\$31.47	2/1/18	Target	Receipt in folder
Sara's fabric	\$12.44	2/2/18	Joann's	Receipt in folder
Ironing pad	\$16.25	2/2/18	Joann's	Receipt in folder
Thank you gifts for O'Keeffe	\$19.50	2/2/18	Trader Joe's	Receipt in folder
Notions from Joann's	\$21.02	2/8/18	Joann's	Receipt in folder
Veg dinner	\$10.26	2/8/18	Sprout's	Receipt in folder
Thread from Joann's	\$2.60	2/10/2018	Joann's	Receipt in folder
Notions from Joann's	\$5.16	2/22/18	Joann's	Receipt in folder
Veg dinner, dessert and drinks	\$29.39	2/22/18	Trader Joe's	Receipt in folder
Notions from Joann's	\$3.02	2/23/18	Joann's	Receipt in folder
Photos for programs	\$6.39	3/1/18	Walgreen's	Receipt in folder
Adhesive for programs	\$4.43	3/1/18	Walgreen's	Receipt in folder
Pizza for girls' dinner	\$90.92	3/2/18	Dion's	Receipt in email
Cups for fashion show dinner	\$8.21	3/2/18	Target	Receipt in folder
Food for fashion show	\$72.63	3/2/18	Trader Joe's	Receipt in folder
Mason jars for flowers	\$14.05	3/2/18	Target	Receipt in folder
Drop cloth for runway	\$6.41	3/2/18	Lowe's	Receipt in folder
Background checks	\$40.00	3/2/18	Girl's Inc.	Receipt in checkbook
<b>TOTAL</b>	\$962.81			
<b>Remaining Funds</b>	\$37.19			

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