

► COUTURE Continued from Page 1E

**Jeffrey deBarathy**

For Jeffrey deBarathy, a bright and cloudy day always has a chance of rain — and it's up to you how you weather the storm.

His garment, which he calls "Partly Cloudy With a Chance of Rain," starts as a sky blue Cinderella-style ball gown. A printed fabric of a cloudy sky is shaped into pleated layers and puffy sleeves. As deBarathy's model moves down the runway, the storm emerges and she activates the dress, triggering 10 umbrellas that open around the dress — transforming the dreamy silhouette into armor.

"I wanted the shape to be kind of whimsical and fun



Jeffrey deBarathy

and kind of resembled clouds to me," deBarathy says. "And then it ties in with the pleating and ruffles on the umbrellas."

A dance captain for "Zombie Burlesque," deBarathy has designed costumes with his partner Georgia Richardson for events and stage productions for over 15 years. They have previously created looks for Circus Couture inspired by dream catchers and the months of the year.

"Especially with what these kids are going through, it's important to remember that you can weather the storm."



Jeffrey deBarathy was inspired by umbrellas he found on Amazon that open inside-out. He affixed them to model Lora Kesley's shoulders.

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**Video** Local designers created one-of-a-kind transforming looks for Circus Couture ► [reviewjournal.com/circuscouture](http://reviewjournal.com/circuscouture)



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"It takes a lot of heart to go through something like these kids are going through," Chere Dawson says. "My main focus with this costume was to emphasize that we all have heart."



Chase Stevens Las Vegas Review-Journal Dawson's gown transforms into a glowing skeleton bodysuit.

**Chere Dawson**

When Chere Dawson first learned of this year's theme, she meditated on the word's meaning.

"With 'metamorphosis,' a lot of people tend to think it's about building to something," she says. "It doesn't necessarily mean something bigger and better. Sometimes it's something subtle, like peeling the layers away."

Dawson chose to explore the idea of deconstruction in her transformative look.

In her first year designing for the event, Dawson, who works in wardrobe for "Ka," fitted her bodysuit within a millimeter of her model's body.

Her model first steps out in a high-fashion white and red gown with a stylized hat. After she whips off the hat, the sleeves come down to reveal a mesh second skin with skeleton bone appliques and an LED glowing heart.

"Basically when it comes down to it, we are all human beings, we all have hearts, we all have souls, and this is basically just a projection of that," she says.

**Tawney B**

By now, Tawney B's intricately-knitted gown is decomposing.

She makes her fashions with balloons — the same balloons a clown might contort into a dog or rocket ship at a child's birthday party. And so, the meticulously woven white overcoat she spent 12 hours on is now deflated and shrunken.

"It's sort of like you're birthing it and then you're there for the entire span of its life," the designer says. "And I think there's something really beautiful about temporary art. It feels so alive."

Dancers emerge with helium balloons as her look floats down the runway, first as a monochromatic overcoat of white. When the model sheds the outer layer, a structure of bright, bulbous balloons comprises the garment revealed.

"At first I was terrified because I have to make two dresses," she says. "But I like the challenge of it."

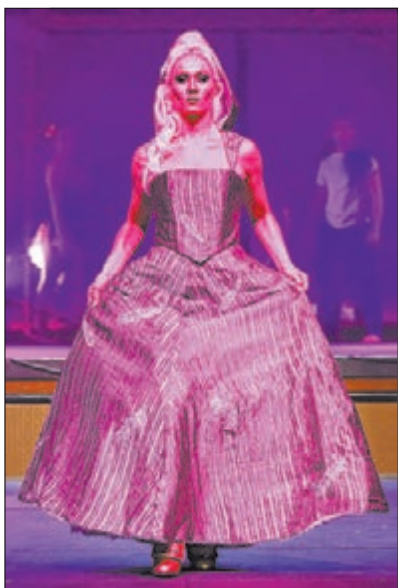


Bizuayehu Tesfaye Review-Journal Tawney B, a balloon artist, spent 12 hours weaving about 350 balloons into an overcoat.



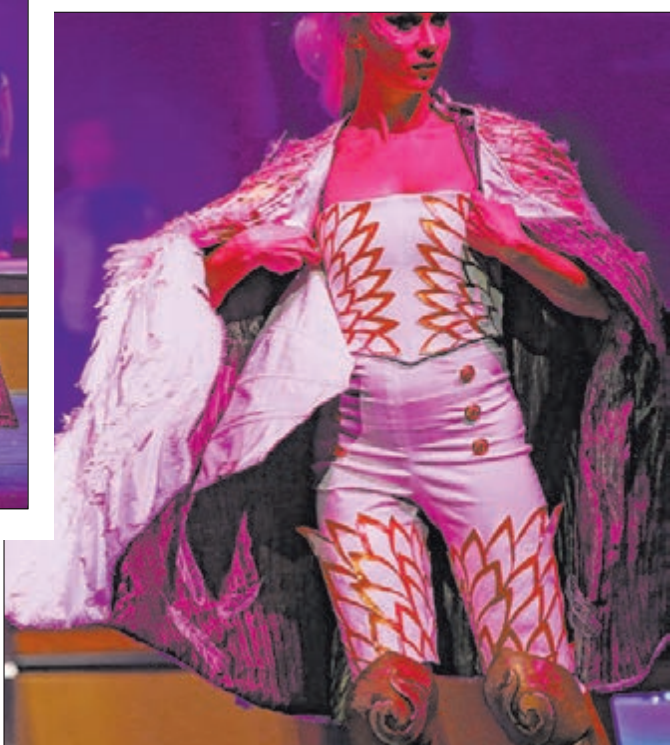
Tawney B used the same balloons she uses to make balloon animals to construct her dress.

Chase Stevens Las Vegas Review-Journal



The skirt of Katie Wicker and Rain Bidleras' princess dress comes off and turns into a feathered warrior cape.

Chase Stevens Las Vegas Review-Journal



**Katie Wicker**

When Katie Wicker and her design partner Rain Bidleras began, they first figured out how the transformation would work.

"We wanted a transformation that wasn't going to just be a reveal, we didn't want something that just came off and fell to the floor," Wicker says. "We wanted it to transform into something else."

They started with the idea of a skirt that unfastens and changes into a feathered cape. From there, they devised a magnetized bodice that unwraps to reveal a new print.

"We thought 'What's related to feathers?' And we thought of the Ugly Duckling changing into a swan," Wicker



Kate Wicker

says. "And then we thought that if she has a cape, what if she's a queen? Like a warrior queen?"

Their design begins as an all-grey ensemble made with a pre-crinkled silk they found in L.A.'s fashion district. In one motion, their model unfastens the skirt, inverts it behind her back and dramatically swirls the cream and gold cape over her shoulders to transform from a princess to a warrior.

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