

Title: Textile for Fashion

Key words: Print, Colour and Culture

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## My Final Dissertation and Major Project.

The three key words to be discussed are: Print, Colour and Culture. The aim of this dissertation proposal is to look at three key words that relate to my discipline area, that are of interest to me to research further with my practice in Surface Pattern Design, in year 3. From this study, I hope to gain more information into these specific areas to investigate these topics with a view to applying them to fashion.

### **Print:**

In the textile industry, designers use different print techniques to create a design/pattern on cloth, such as: hand/block printing, lino printing, screen-printing and digital printing methods. The hand printing method is one of the traditional techniques to print on cloth and to create a contemporary design. Hand printing and screen-printing methods are very popular in India and continue to be still used in the fashion industry. Blocks are generally made of wood and a pattern is carved into the wood to create the design. People Tree Sustainable and Fair-Trade Fashion (Hand Printed, 2020).

### **Wood block**



Figure 1 Blocks used for the block printing of clothes, Rajasthani print, Jaipur.jpg (Wikimedia commands,2017).

Figure1 shows, the different shapes and patterns design of wooden blocks which are carved from wood. This carved wooden designed is then ready for print on the fabric.

## Process



Figure 2,3,4 People Tree Sustainable and Fair-Trade Fashion Hand Printed, 2020).

Figures 3, 4 and 5 below, show the wood block hand printing method. For this process, firstly, the designer must design the pattern on the wood as mentioned previously, before it is ready for printing on to the surface.

To create anything, Aristotle reasoned, you must bring together, form (morphe) and matter (hyle). In the subsequent history of Western thought, this hylomorphic model of creation became ever more deeply embedded (Ingold, 2009, p.91).

Secondly, make the colour pastes which depends on the composition of fabric that the printing is being applied to, with consideration given to the type of pattern design and colour trend. Colour plays vital role to develop the contemporary design (Whelan, 1994). Thirdly, position and secure the cloths on the table and stretch evenly so that patterns will be printed cleanly and in the right position, a term known as placement of pattern. Finally, test the colour on an oddment of fabric and apply the print paste to the block; blotting off excess paste. Then apply the block on to the cloth to produce a print on the fabric. Press with even pressure so that the print will 'stamp' clearly on the fabric. For the health and safety reason, designer must wear gloves and apron for protection from certain dyestuffs. Also, respirators may be needed with certain dyes/chemicals. (Craft,2014).



Figure 5 Hand block printing (Craft,2014).

### Lino Block Print

Lino block printing is a similar technique to wood block printing. Yet, this printing method, the designer uses the lino block instead of wooden block. Firstly, the designer creates the design on the paper then traces the pattern design on to the lino block. When the design is transferred on the lino block, the pattern must be carved with the lino cutting tools. Using this tool, designer must be very careful, because it is very sharp. When lino block design is ready for printing, the same method of printing with the block, applies. Yet, a roller is used to apply the ink to the lino. Again, it is advisable to test the print on an oddment of fabric/paper as before. The fabric needs to be stretched on the table before printing and pressed so that the

pattern 'stamps' clean when dry; then iron the opposite side of the fabric to fix the dyes/inks to the printed surface. Sew Something Creative (Elizabeth, 2018).



Figure 6: Printmaking; Cactus block print linocut pattern on fabric (Pothier, 2016).

Figure 6 shows the lino print materials/tools and printed fabric which can be used for fashion and interior purpose.

## Screen Print

Figure 2 shows the screen print technique. Screen printing is the process of pressing ink through a stencilled mesh screen to create a printed design (Custom Planet,

2020). From this technique the designer can create the different motif designed on to the fabric, paper, plastics, metal, glass and wood. Also, it is an effective technique to print the bold canvases, posters and wallpaper. Screen printing method is very popular printing method in fashion textile industry (Custom Planet, 2020).

## Process of screen printing

To begin, the designer needs to draw the final design on to the transparent acetate film, which will be developed into the stencil. Secondly, the screen size will be selected, which depends on the final print design size. Thirdly, coat the screen with light reactive emulsion, allow to dry and position the acetate on the screen. Then expose the design onto the screen for 40 seconds, depending on the strength of the light source in the exposure unit. When the exposure time is over, rinse the screen to remove excess emulsion and allow to dry before printing. The screen will now be ready for printing. The print fabric/garment is then prepared for print on the print table or printing board. To follow, the designer prepares the variety of ink colours needed for the pattern design on the fabric/garment. Next, the mesh screen is positioned on top of the cloth, and coloured ink is poured at the top of the screen, then drawn through the mesh with a squeeze along the whole length of the screen. Finally, remove the screen so that the designer can see the printed pattern. This process can be repeated if additional lengths of printed cloth is needed. If another colour needs to be added to the design, ensure that the first colour on the cloth is dry before applying. Also, clean the screen thoroughly and allow it to dry, and then the screen can be used again. Finally, when printing is complete, coat the screen with re-claiming solution and jet wash thoroughly to remove the stencil/design. The screen can then be reused again with another stencil pattern design (Custom Planet, 2020).

## A guide of Screen Print Equipment

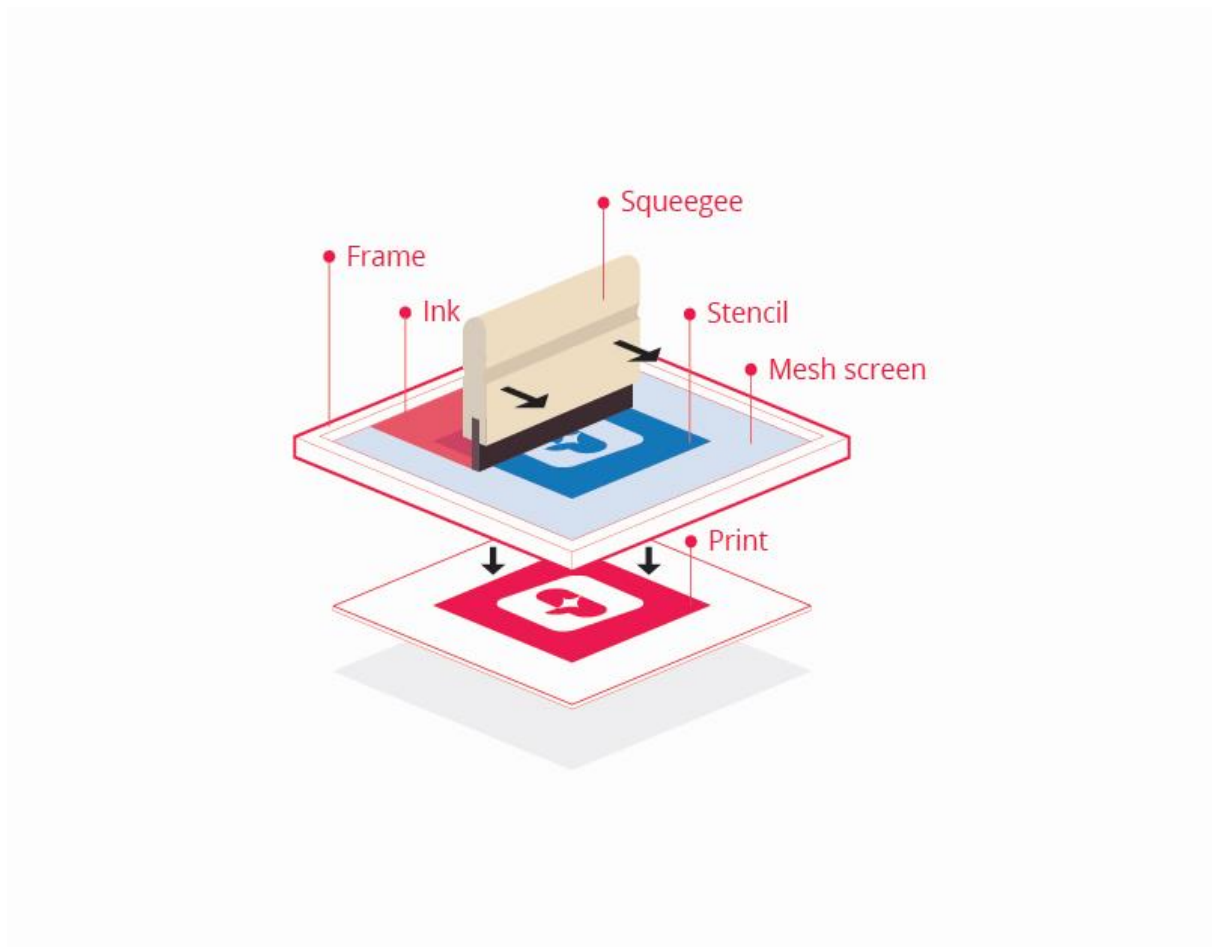


Figure 7 Custom Planet, (2020).

Metallic screen print Fabric



Figure 8 (ebay,2020).



Figure 9

#### Process of metallic printing

Figure 8 and 9 show the metallic pattern designs that are printed on to fashion fabric. For this process, firstly, prepare the gold or silver colour of metallic print paste. Depending on the area of printing required, use metallic powder 100g and 150g to 1kg of binder (1:10). The binder can also be used with Jacquard Pearl Ex to create a further range of metallic effect with paints or screen inks. Secondly, pour the paste onto the screen and print on the fabric /garment. Finally, dry the printed cloths for twenty-four hours. When the printing work is finished, clean the screen thoroughly. The process for printing, curing and cleaning of equipment is as before (George Weil, 2015).

Samples of Zandra Rhodes screen print cloths are displayed. See below.



Figure 10 (1stbibs, 2020).



Figure11 (1stbibs, 2020).



Figure 12

Figure10, 11 and 12 1970s Zandra Rhodes Silky Satin Screen Print Pleats & Bows Lingerie Slip Dress (1stbibs, 2020).

## Colour:

Colour is the most powerful tool for artist and designers. When artists sketch any kind of objects or arts, they can use different types of colour. It depends on their objects and the art designed. Colour affects our emotions and it signifies different types of symbol which gives information, rules and regulation. When we drive on the road, we can see many symbols and colours which lead us through the road. Similarly, we can see many symbols and colours in the buildings, hospitals and public places. Those visual images stimulate our brain. 'Colour is the subjective perception in our brain of objective feature of light's specific wavelengths' (Leonard

Shlain). When we see colour the first response is visual stimuli, then our eyes register the colour and the brain decodes the signals (Zelanski and Fisher, 2006).

## Colour theory

Artist and designers need a good understanding of colour theory. The three primary colours are yellow, blue and red as seen in Figures 13 and 14. These are pure colours and cannot be mixed from any other colour.

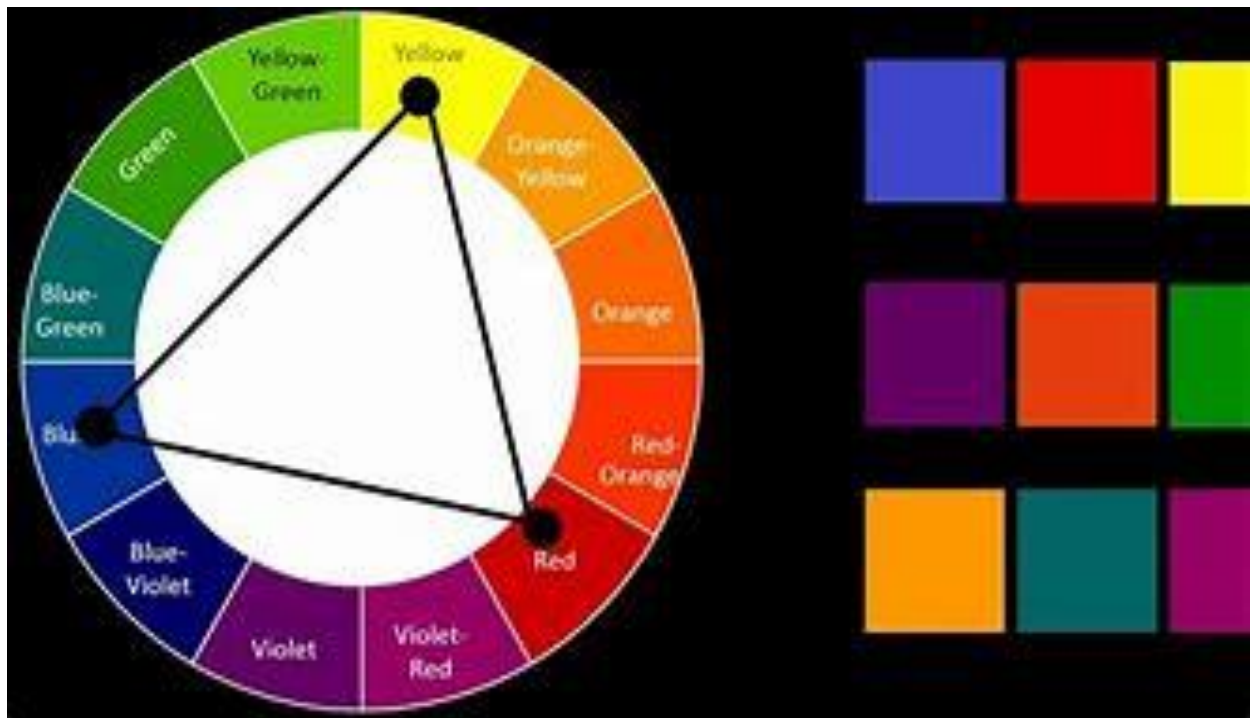


Figure 13 Colour wheel (Mybios.me 2016).

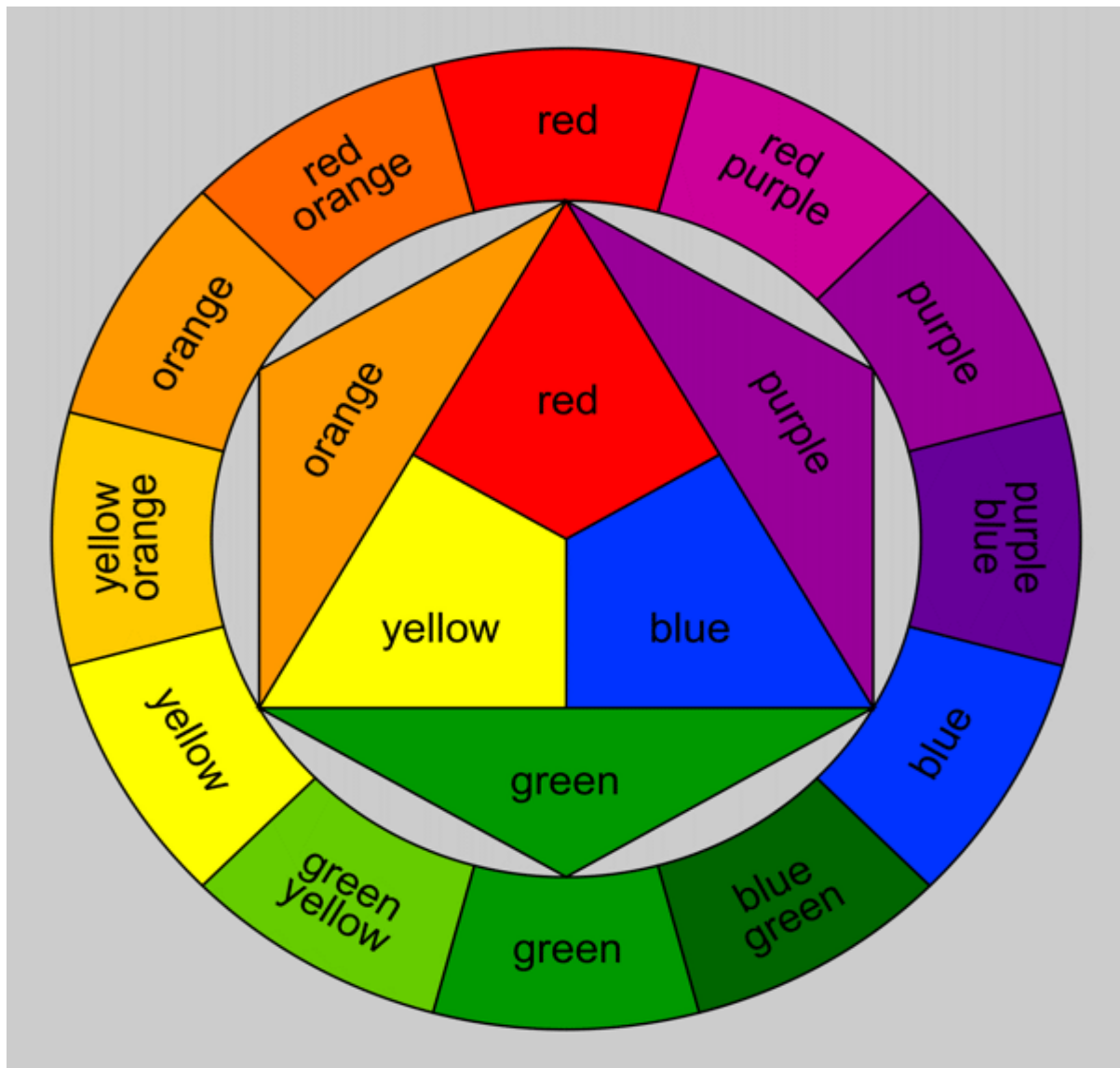


Figure 14 The colour wheel (Artfactory, 2020).

Figure 13 and 14 shows primary colours as the main colours. It also shows secondary colours. When yellow and red are mixed, orange colour is developed. Similarly, when yellow and blue are mixed, green colour is created. Finally, when red and blue colour is mixed, purple colour is created.

Tertiary colours are the final group of colours. These are created by mixing both primary and secondary colours together. Mixing blue and green colours develop blue green colour. Similarly, green and yellow colours develop green yellow, yellow and orange colours develop yellow orange, orange and red colours develop orange red, red and purple colours develop red purple, purple and blue colours develop purple blue colour (Zelanski and Fisher, 2006).

## The Colour Chart

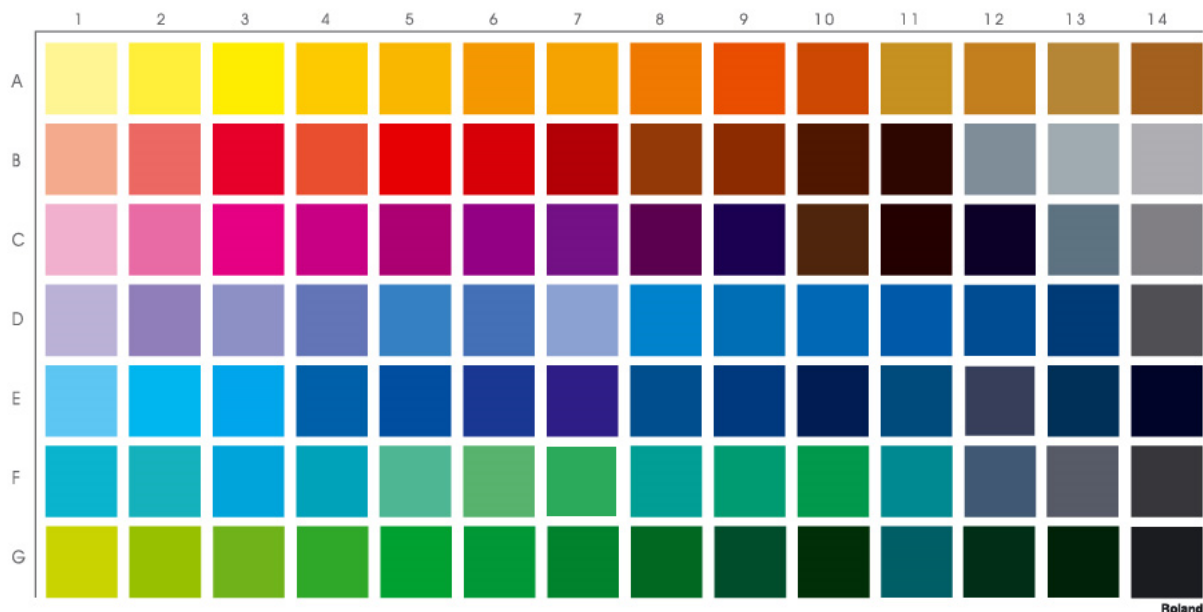


Figure 15 Colour chart (Kate Green, 2018).

Primary, secondary and tertiary hue is pure bright colour. However, there is black, white and brown; these are not considered as colour. The twelve colours are very bright in pure form, but when white is added to them, the colour results becomes lighter in value which is known as tints. When primary red and white are combined the colour pink is created, so pink is a tint of the red. Similarly, adding the black or grey colour it develops darker value which is shade. These tints and shade are shown by the colour chart above, Figure 15 (Whelan, 1994).

‘Colour affects our life. Colour is physical.... we see it. Colour communicates... we receive information from the language of colour. Colour is emotional...it evokes our feeling’ (Whelan, 1994). When colourful things are seen it affects the viewer’s emotions and reactions because it communicates and gives us information. As an example, if a dentist’s waiting room is painted by bright red or bright orange colour, it gives stressful message to patients, rather than calm. Red colour indicates courage, excitement and passion so that colour brings specific emotional response.

## Colour process

The colour developed from primary, secondary and tertiary colours that are grouped next to each other, harmonise with each other on the colour wheel. Artists and designers need to have an idea of what they want to achieve with colour at the start of a design project. The choice depending on whether they are designing patterns

that are bold and want them to be stimulating, if so, a complementary colour scheme would be a good choice colour opposite on the colour wheel, or harmonising next to each other. Secondly, they must select a main colour which reflects their project needs. Thirdly, select a colour scheme based on the choice of the central hue. Finally, refine the available colour choices in terms of the projects (Whelan, 1994).

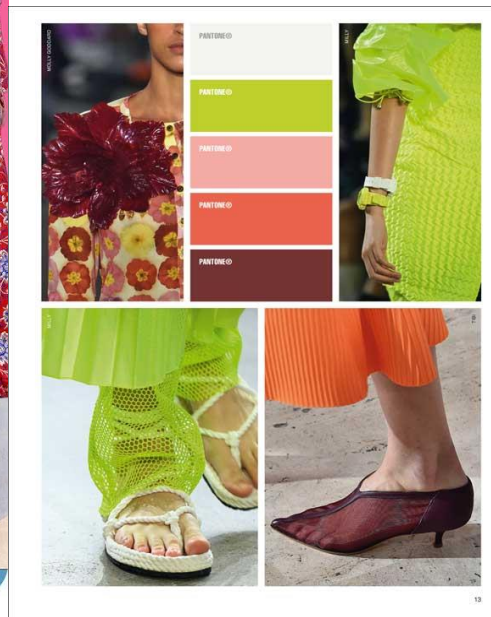
## Colour Trend



Figure 16, 17 Whelan, B. (1914) Colour Harmony London: Rockport.

Colour trend is very crucial for business to know which type of colour trend is in the market. Consumer demand will be high for that product in the current trend. Designers need to know about future colour trends, such as, next year which colour will be popular as the fashion market orders garments well before they appear in the stores. The world economy depends on colour viability. Colour trend affects the cultural and social status. Figures 16 and 17 show sixties and seventies colour trends, fashionable clothes and interior decoration products which were very popular

for customers and business. The colour trend as seen in Figures 16 and 17 appear to have re-emerged and so has the fashion culture.



Figures 18, 19, 20 (Fashion Vignette, 2018).

Figures 18,19 and 20 are very popular colour trends for this year 2020 in the market. It leads in the international market, for customers and the economy (Whelan, 1994).

## Culture:

“Many famous pattern designs have developed by specific cultural meanings and subtexts” (Rypl, 2015).

Around the world, textile culture is represented in different ways through the coloration of cloth, pattern and in construction. The textile traditions of decorating cloth vary with different ways of applying pattern to fabric, such as through weave /loom, dying and embroidery techniques. In many ways, cultures textile plays a vital role in relaying messages of the history of country to the public, such as the history within the Bayeux tapestry (Bayeux Museum, 2019). To create the textile work, people use a variety of materials, depending on the availability of sources. Certain regions will heavily rely on animal wool, plants-cotton and insects-silk for producing the cloth and may use the sources for pattern and decoration. For example, in Scotland and Ireland the woollen industry use sheep's wool to produce the woollen cloths to weave tartan. In Africa, they use the tree's bark and leaves for producing cotton fabric; China use the worm for quality silk. Around 2700 BC, China was the founder of silk and invented the process of making silk. However, other countries also produce the silk fabric now (study.com, 2020).

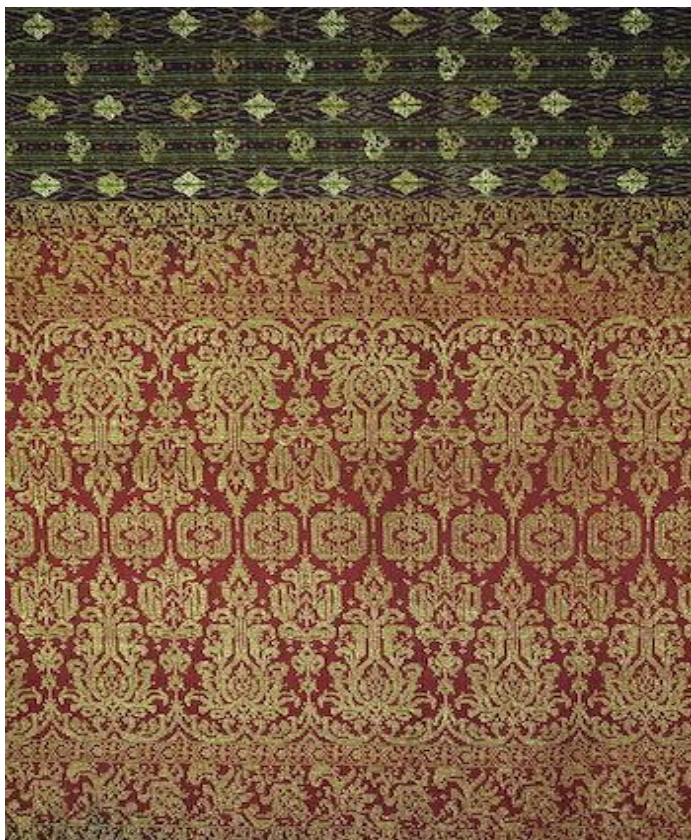


Figure 21 Example of silk fabric, a detail from a sarong made in Malaysia (study.com, 2020)

## African culture in fashion

African textiles are very bold with pattern and bright in colour. They use the batik dye technique, which gives the fabric a unique and cracked texture. Vlisco is a textile company where many African fabrics and pattern designs are produced (Rypl, 2015).



Figure 22 At left, a detail of "La Famille" pattern; at right, the full piece of fabric (Rypl,2015).



Figure 23 A pattern from Viscio's Collage de Vie collection commonly referred to as "Tree of Obama" and "Obama's Key to Success" (Rypl,2015).

Figure 22 shows the "La famille" story. In the traditional way, the hen, rooster, chicken and eggs signify a traditional family member with mother, father, children and babies on the way. Furthermore, within the design at the centre the hen represents that a woman is head of the family member. Figure 23 pattern represent the success of Barack Obama's election time in 2008. The symbol of the tree and key represent the success of life (Rypl,2015).

## African traditional fashion cloths



Figure 24 (Shweshwe Trades, 2018)

Figure 24 shows African traditional wedding dress which is bright red colour and bold flower printed pattern. (Shweshwe Trades, 2018).

## Conclusion

In conclusion, researching into the above key words has been interesting. There is more to learn about print, colour and the cultural methods of decorating cloth. However, more research is needed in looking at artists and designers that apply cultural influences on their designs. The African textile design company has been a good source of inspiration to pursue research into the methods applied by other countries. Print, colour and culture has shown to affect market trends, customer behaviour and economy in the fashion industry. It has been a learning process in understanding how print, colour and culture relate to one another in a working harmony. Furthermore, this study has encouraged me to research further into developing trends in print, colour and culture for my fashion collection next year.

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