

TEXTILES AND FASHION

n the branch of industry involved in the manufacture of cloth

n a popular or the latest style of clothing hair decoration or behaviour



Ethical: awareness/ reflection/ debate

BASICS

FASHION DESIGN

Jenny Udale

C2

TEXTILES AND FASHION

Ethical:
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reflect-
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debate

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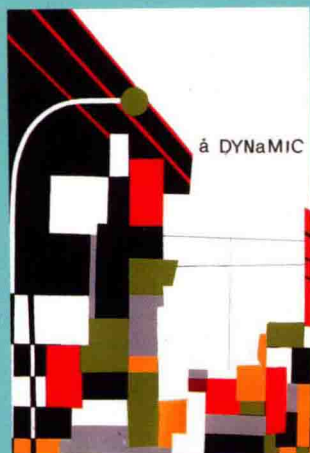
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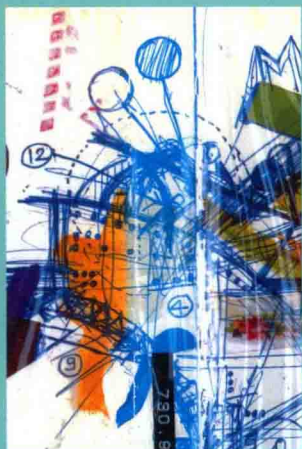
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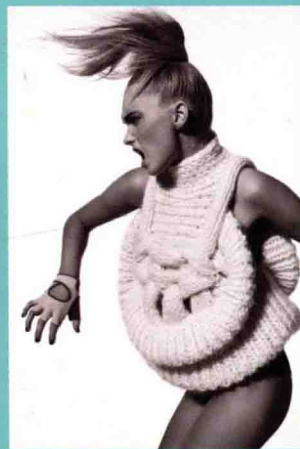
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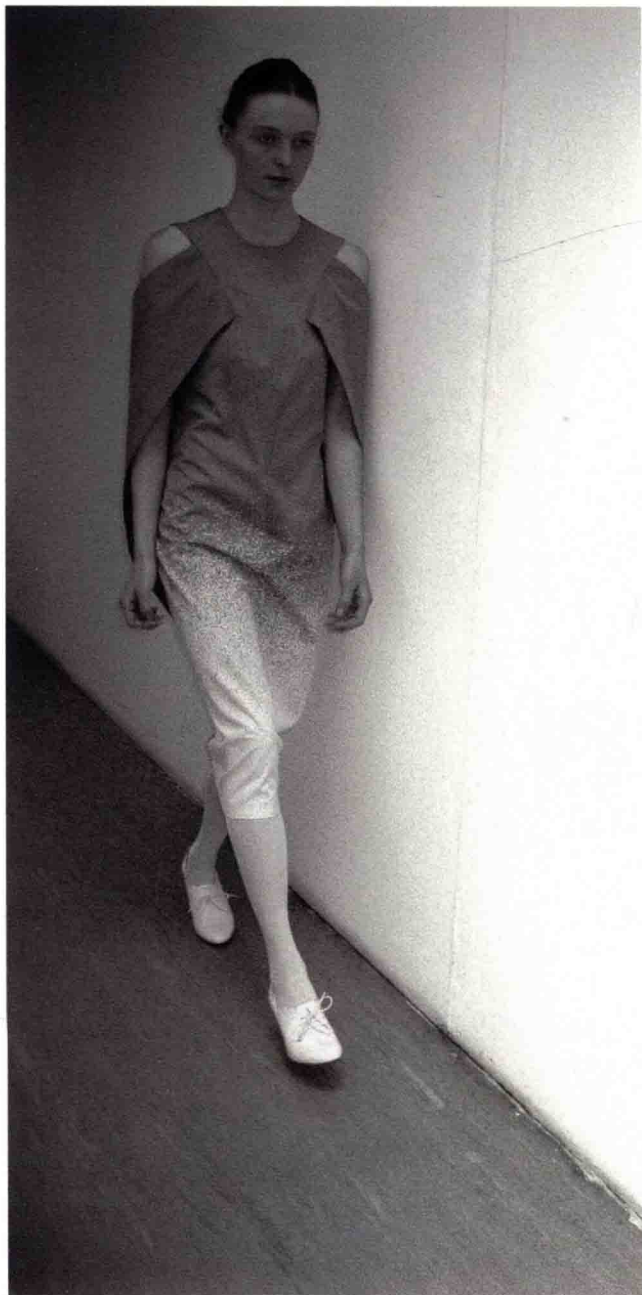
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'Fashions fade, style is eternal.'

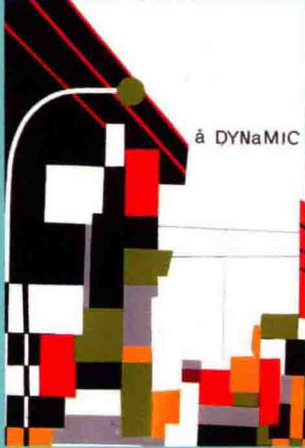
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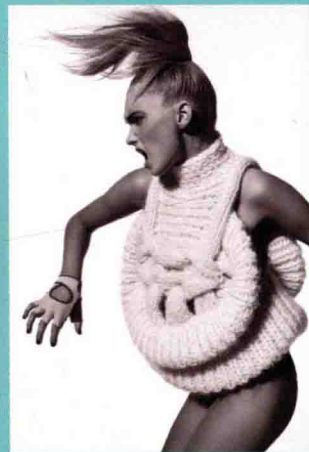
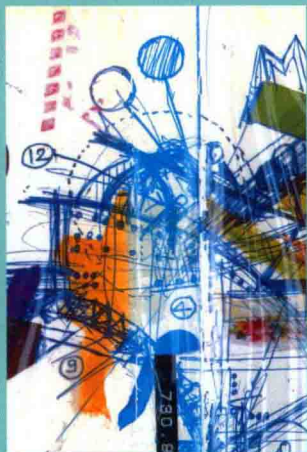
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'Working on fabrics, colour and inspiration, garments go hand in hand at the beginning of a season as each one inspires the other.'

Michele Manz, senior director of womenswear for Converse by John Varvatos

1 A design from Sandra Backlund's Ink Blot Test collection.

This book is for the textile designer who is interested in the integration of textile design with fashion and also the fashion designer who wants to fully integrate garment design with textiles. Designers who will consider how the scale of a design will work on the body, how the fabric will function on the body through drape or structure, and how the fabric will be cut and finished will benefit enormously from reading this book.

The book endeavours to cover all the things you need to know about fashion textiles. It begins with a brief history of textiles, showing the links with technical innovation and social developments. It then focuses on the processes of textile design, including the ethical and sustainable issues around textiles today. The book also provides practical information on fibre production, dyeing and finishing techniques. Also examined is how a fibre becomes a fabric through construction techniques, for example, weave and knit, and other more innovative processes. The book continues by looking at the surface treatment of textiles including print, embroidery and embellishment, and then focuses on the way colour and trend can influence textiles and fashion. The final section gives practical information on the use of textiles within fashion design, how to choose, cut and sew fabrics. Additionally, there is a very important section on fashion and textile designers who work in the industry, exploring what they do and how they use textiles within their work.

All the text in this book is underpinned with visual examples of fashion and textiles from designers who create wonderful textiles. I hope their work will inspire you and that you gain a great deal of pleasure from this book.

How to get the most out of this book

This book introduces different aspects of textiles and fashion via dedicated chapters for each topic. Each chapter provides numerous examples of work by leading fashion designers, annotated to explain the reasons behind choices made.

Key textiles and fashion principles are isolated so that the reader can see how they are applied in practice.

Clear navigation

Each chapter has a clear heading to allow readers to quickly locate areas of interest.

The textile sample

24 | 25

Designing textiles

1. Examples of a mood board.
- 2-3. Examples of abstract techniques.

The next step is to collate the research that you have gathered. The gathering of informative textiles from classic textiles, cultures or other sources of inspiration can be in the form of mood boards or sketchbooks that document the research and create links to form a story that will develop into design ideas. It is important to then find a way to express your design ideas through drawing, collage, photography or mixed 2-D work. It is wise to also consider the surfaces you are going to design on: will you start to work on paper initially and then develop into cloth and knit? Will you start to work directly with material? As you design you must understand the basic textile design principles of scale, texture, colour, pattern, repeat, placement and weight. Consider how these principles work with a sample and how these samples work together as ranges, as well as how your designs will result in functional, inspirational or commercial textiles suitable for use within contemporary fashion design and garment construction.

Rendering designs

You now need to think about what you are trying to design and how best to go about it. Determining the most appropriate medium to render your designs is as very important as whether it's paper, card, pencil or a software package. Think out what is required and in what time frame. Be in mind that you might need to learn new skills for the designs you are creating. Always remember to experiment and enjoy the process.



Drawing

Being able to communicate your ideas through drawing is fundamental to most design disciplines. However, it is possible to also use other media such as collage and photography as a means of communication. Experiment with drawing, use different types of media and be expressive with line, colour and texture. Think also about silhouettes and blocks of colour as done within your design. Consider whether you are trying to represent what you are drawing precisely or if the artwork is developing in a more abstract direction.

Illustration: Textiles • Designing textiles • Textiles and production

Introductions

Special section introductions outline basic concepts that will be discussed.

Examples

Projects from contemporary designers bring the principles under discussion alive.

Additional information

Box-outs elaborate on subjects discussed in the main text.

Headings

These enable the reader to break down text and refer quickly to topics of interest.

Captions

These provide image details and commentary to guide the reader in the exploration of the visuals displayed.

Colour and trends
118 / 119

Khaki
During the years of colonial rule in India, the British Army used their khaki summer tunics as a dull brownish-yellow colour for camouflage in combat. This military use was called 'khaki'. The word's origin is said to stem from the Urdu term 'kha' meaning 'dust-coloured' and 'ki' the Persian word for 'marching'.



Season

Colours can also be seasonal. Cold seasons tend to warrant darker colours, such as blacks, greys and dusky colours. As the season warms up, the colours become lighter and bolder. They then become stronger and brighter as the sun becomes more intense. The sun bleaches out dark colours, so if you are designing for hot countries, consider a lighter colour palette. Think of the colour palettes of African tunics or Hawaiian shirts. When we pack for our summer holidays we quite often take brighter colours than we would wear in a colder climate.



Colour referencing

Colour often needs to be consistent across various forms or items, types, which in turn may require different types of dye that may even be produced in different countries. For a colour of a shade to remain consistent from the design stage through development to realisation, companies often use a colour referencing system. The Pantone and Munsell colour systems are common references for colour matching, as each colour has a specific number for reference. Rather than trying to describe the colour, the number can be used to identify the hue. Pantone charts are arranged chronologically by colour family and contain 1,300 colours. They are a great resource, but they are separate and need to be replaced as the colours start to fade, making referencing inaccurate.

Looking at colour under different lighting conditions can affect the hue – an incandescent light makes a yellow call to the true, while a halogen light creates a blue cast.

Colour and the customer

Colour is very important within fashion and textile design. When a customer enters a store they have to be drawn to the colour of a garment. They may then go and touch the garment and feel they will try it on to see if it fits in life.

With a better collection sale colours are usually black, navy, white, olive and blue. Buyers will often buy in garments in these colours as they are the staple colours of most people's wardrobes. It is sometimes a good idea to offer some of the basic colours and add to them occasional experimental colours. These colours will add life to the collection and will usually entice the customer to buy, with seasons new colours along with the time-seasonal basics.

Skin tone can also have an effect on the colour choice of a garment. Dark skin looks great against strong, bright colours, while lighter colours work better against pale skin.



- 1 A colour palette created by Justine Fox is renowned for the Cloué 3050 collection. Copyright: Global Color Research Ltd.
- 2 Cloué 3050 surveyor shirt (afterworking.com)
- 3 Pantone colour book.

Chapter titles

These run along the bottom of every page to provide clear navigation and allow the reader to understand the context of the information on the page.

Running footers

Clear navigation allows the reader to know where they are, where they have come from and where they are going in the book.



'I get inspired by people, music, films, my own homes, travelling, the streets of London, Paris or New York. Great energy coming from meeting new and fun people, attending a great event, anything and everything feeds me in one way or another.'

Valentino in *Fashion: Great Designers Talking* by Anna Harvey

1 Balenciaga A/W07
runway show.
Catwalking.com.

It is important to consider the function of the textile you are designing before you start. Is it required for its aesthetic qualities, how it drapes, the handle of the cloth, its texture, for its colour, pattern, surface interest, or is it required for its function, how it will stretch around the body or maybe how it can be tailored. Will it be used for its protective qualities, perhaps against rain or the cold? With the development of nano-textiles more advanced functions can be catered for – a fabric might deposit a medicine on the skin or be a form of communication, as the colour changes according to the wearer's temperature or mood.

It is useful to have knowledge of the historical development and use of textiles, for example, how different fabrics and techniques have become fashionable within Western fashion. It is also interesting to see how textiles are used in different cultures to clothe the body.

The inspiration for textile design can come from any source and it can inform colour, texture, pattern and scale. Consider the ways in which you might begin designing, what media you might use – paint, pencil, CAD – and what surface you might work on.

Once you have designed a range of textiles it is important to consider how you might sell your ideas or manufacture the design as a length of fabric or a garment.

Researching textiles

As with all designing it is important to look at what is happening in fashion and textiles currently (this is known as secondary research). This will enable you to direct your designs; do you want to do something similar to what is happening currently, to follow a trend and to be fashionable, or do you want to react against current ideas and try something more experimental and set a new trend or fashion?

Whatever you decide you will need to also find research that is original (known as primary research) in order for your designs to be new and not just copies of what is going on around you. Original research for textiles can come from anything: historical costume, galleries, nature, architecture, books, the Internet and travel, for example. It is important that your research can provide inspiration for imagery, pattern, texture, colour and silhouette.

A brief history of textiles

Toile peinte

This is hand-painted cloth.

Chint

A Hindu term for gaudily painted cloth that gave rise to the name 'chintz'.

Looking back historically we can see the types of textiles that were popular at certain times. This is usually related to some form of advancement in technology or trend within society.

Throughout the history of textiles, certain patterns and fabrics have been repeated. These textiles become classics and some classics remain constantly popular in some form or another, for example, spots, stripes and florals. Other classics go in and out of fashion, such as the paisley design. It is interesting to take a classic textile design and look at what makes it so timeless, then try to reinvent it.

1-2 Toile de Jouy designs originally depicted pastoral scenes that were finely rendered in one colour and positioned repeatedly on a pale background. In these examples, Timorous Beasties have taken the landscape of modern-day London to produce a contemporary toile de Jouy design.