

Memory Marks

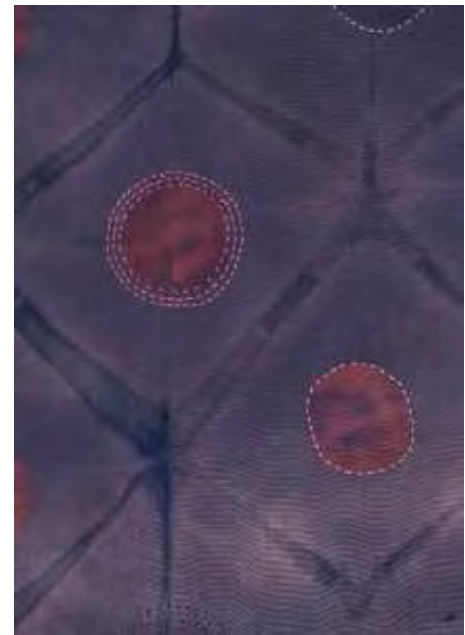
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The intent of the textile hanging, *Memory Marks*, was to reveal a theme of “cultural transition and loss” through the use of textile surface design. The societal mood of WWII Japan was conveyed through simplicity of color, form, and mark making; rather than more explicit graphic elements often relied upon in surface design.

Natural dyes on a heavy silk crepe de chine with naturally dyed silk/cotton embroidery floss were selected as the mediums of choice for exploration of the theme. The silk fabric was first scoured with textile detergent and then mordanted in aluminum sulfate before dyeing. The initial application of background color was achieved through full submersion in a natural walnut dye bath with iron modifier. The fabric was subsequently folded using the traditional Japanese technique of itajime to create a physical resist, before submersion in a natural logwood dye bath to achieve an all-over geometric pattern. An ombre effect was achieved through submersion into a logwood dye bath with gradual timed extraction. After each dye process, the textile was hand washed with textile detergent and allowed to fully dry so that the designer could make design decisions based on the dry appearance. A large dot print was applied to the foreground through a process of hand stamping gum tragacanth thickened logwood and myrobalan dyes utilizing a hand carved linoleum stamp. Meanwhile, three skeins of silk/cotton embroidery floss were submersion dyed in walnut, logwood, or madder dye baths. Concentric circles of running stitch were hand-stitched around strategically selected dots. The concentric circles varied by floss color and number of stitched circles ranging from one to five. Finally, the textile was finished with a hand-stitched rolled hem and thin sleeve for display.



Author's Note: This artwork was developed while both the designer and faculty mentor were present at Kansas State University, in fall 2012.

