Rorschach

Chanel Uskoski, Washington State University Pullman, USA

Dying, Illustrating, Psychology, Draping

Fashion is more than textiles draped onto a body. It is a tool, a mechanism to convey a self-interpretation to the world. The question that arises is: Will this self-interpretation be interpreted the same by others? More than likely not. Only an ideal interpreter, an idealistic human being capable of discovering exactly what the self believes and desires to be true, is able to reach the same interpretation. The Rorschach ink blot test is an excellent example of how no one person shares the same interpretation.

The purpose of this project is to explore interpretivism through abstract dying techniques. Psychologically, people's brains are triggered and stimulated by different aspects that lead them to an interpretation of what they are looking at. By exploring ink blot dying techniques one will be able to see how the image of the dye is interpreted differently by individuals. This also may conclude if there truly is an ideal interpreter.

The process used throughout this project was draping. Preliminary draping was done on a size 8 dress form, while adjustments were done on a fit model. I first draped half of a muslin onto a dress form to insure accuracy. I then took the muslin off of the dress form after marking it with pins, and proceeded to mark over the pins with pencil. Once the marking was complete I cut off the excess muslin and I was left with fabric pattern pieces with no seam allowances. I then traced the fabric pattern pieces onto paper, and added two inch seam allowances. The two inch seam allowances were to allow a "buffer" if there were areas that needed to be let out or re-draped when fitting on a fit model. Fashion fabric was cut from these patterns and sewn with a polyester thread bobbin and rayon thread upper to allow for fitting.

 There were a total of five fit model fittings and each consisted of: Re-draping sections and marking the drape with pins, followed by removing garment from body and marking pin placement on the fabric with pencil, then using the marked fabric to redraft paper patterns, and finally cutting the fabric down to fit the new pattern pieces. Once the fit was perfected and the garment was sewn it was time to experiment with dying techniques.

The first dying technique was completed using a stencil which I had created out of card stock. This helped control the mirrored effect of the illustration, not to control the bleeding of the dye. A paint brush was used to apply the dye to the fabric, this is why I would consider it illustrating rather than dying; it is a controlled practiced, directing the ink in various ways. The next dying technique I explored before plunging into the garment was a technique I had used before: Blotting the dye to control the bleeding. When pressure is applied to the dyed area instantly after being applied it stops the bleeding effect of the dye, and crisp lines are allowed to be create. Multiple coats of dye are applied in order for the color to be saturated enough. I ended up using a combination of these two techniques, because I felt Rorschach's ink blots had characteristics of crisp lines, but the ink was also allowed to take it's own organic course. The stencil allowed the illustrated to be accurately mirrored, and the blotting helped create the clean lines of the blot.

The beauty of fashion comes in many forms; whether it be through textiles or design, fashion's ability to make us feel and express is it's greatest power. The importance of an ideal interpreter seems to crumble when one fully embodies what they believe to be their true self, and that is what fashion is about.

Materials:

100% Polyester Twill Weave (White): Front and back skirt panels and Tent

100% Polyester Plain Weave (Black): Tent Lining

95% Polyester 5% Lycra (White): Bodice; (Black): Side skirt panels

Plain weave interfacing: Lining the white twill weave

1 White invisible zipper; Hooks and Eyes; Snaps

Dye-Na-Flow Black Fabric Dye