

Mod 1 Blog

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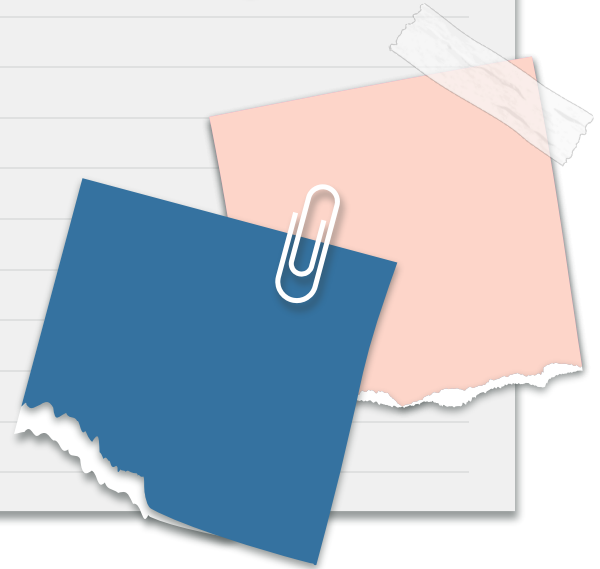


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01

SEWING A SIMPLE GARMENT

This includes creating a custom pattern using a T-shirt you already own. Also creating a sample of the garment is important so that one can make necessary adjustments to fit. From designing the neckline to hem, the way you make the pattern reflects on the garment.

02

SHIBORI DYEING: KUMO METHOD

The history behind shibori dyeing dates back to 756 A.D. and is a Japanese method for resist dyeing. Using natural indigo dye manipulating the fabric by twisting, stitching, and even tying creates patterns on the fabric that is unique to Japanese tradition. There are six different techniques and today we will be looking at the kumo (Lagerquist, 2019).

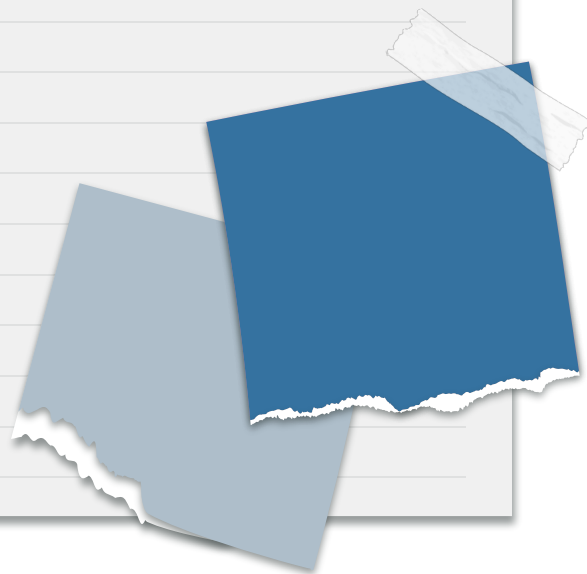
03

SEWING THE DYED GARMENT

The art of sewing a shirt out of textiles that was made in house is separate from just sewing a sample. The pattern that you design using shibori is strategically placed on the garment and is the artist's choice in where to take the cut from.

02

SHIBORI DYEING: KUMO METHOD



DYEING PROCESS



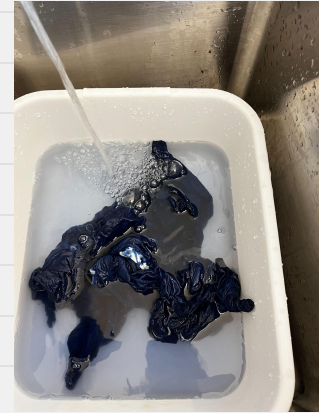
Step 1: Take your polyester thread and 2 yards of 100% cotton muslin.

Take an area of the fabric to twist and tie it up to make cone shapes.



Step 2: Throw it in a hot steel pot of indigo iDye, which is prepared with heat and salt.

(The bigger the cone, the bigger the design will turn out and vice versa.)



Step 3: Leave it in for about 20 minutes and stir occasionally

Then take it out to wash it in cold water and use mild detergent.



FINAL PRODUCT

Step 4: After hand washing until the color stops coming out, throw it in the dryer to let it dry and voila your fabric is dyed.

FINDINGS & CONCLUSION

Findings:

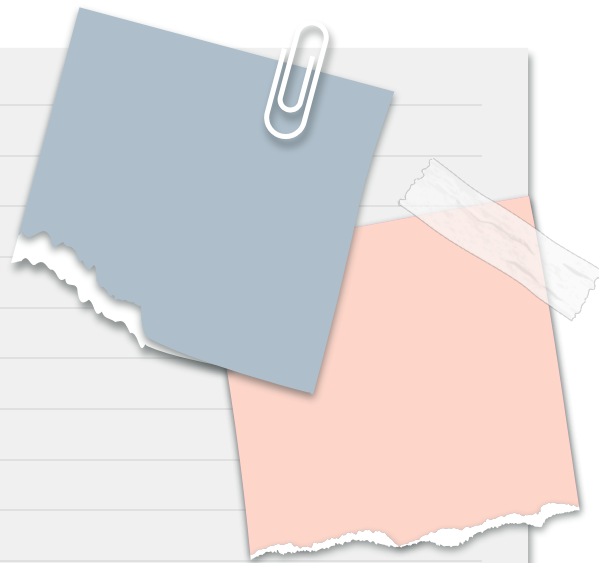
When preparing the muslin using shibori methods, it was very difficult to keep a tight grip on the two layers of fabric (because I decided to fold the 2 yard fabric in half) while also trying to wrap with the thread with the other hand. Nonetheless the project came out as expected. The point of using the kumo method in my design was to create big flower-y, firework esq patterns. In the tutorial, their cones were much smaller and so the pattern was significantly smaller, which is a difference that I wanted to recognize. The little dots nearby the design weren't intentional but I think that it adds character to the piece without having perfection, it humanizes the pattern.

Conclusion:

In designing the pattern for my textile, I learned that patience is one of the virtues for performing a task such as this one. As sewing a garment also implements this virtue, there is more downtime in dyeing a garment because once the design is set up, throwing it in the vat and drying it down to a usable form takes a lot more time. It was very exciting at the same time because the hard work done with shibori comes to life when the whole process is complete.

SEWING

03 THE DYED GARMENT



SEWING THE DYED GARMENT



Step 1: Cut out your 2 yard dyed muslin using the cap sleeve shirt pattern. Including the lining for the neckline.

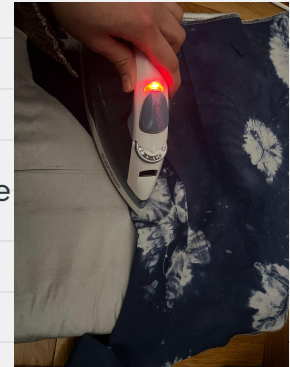


Step 2: After all parts are cut out, overlock the side and shoulder seams as well as the hem.



Step 3: Line up the lining and front & back piece with right sides facing each other then sew together leaving a $\frac{3}{8}$ seam allowance.

Step 4: Flip the lining to the wrong side of the garment and iron flat at the seam.



SEWING THE DYED GARMENT Cont'd

Step 5: After ironed, topstitch to make sure it lies flat.



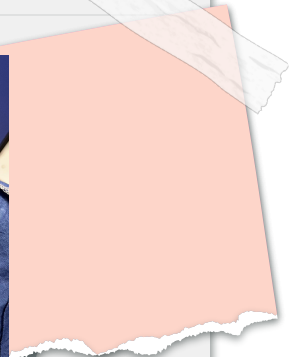
Step 6: Using the 1-inch seam allowance, sew the front and back piece together.
The iron the seams flat.



Step 7: Fold the hem up $\frac{1}{2}$ inch and sew to create a clean hem



Step 8: Using the invisible stitch hand sew the cap sleeve after rolling in twice about $\frac{3}{8}$ inch to hide the overlock.



THE SHIBORI DYED GARMENT



Final Garment

FINDINGS & CONCLUSION

Findings:

When sewing a dyed garment the process of getting the fabric wrinkle-free after putting it in the dryer was something that I was nervous for especially when the textile design was hand crafted. It adds more sentimental value behind the piece because it took longer than just going to go buy the fabric in a store which is already preprinted. I didn't want to mess up the unique fabric with heat or make any mistakes so I found that the practice garment really helped me along the process without any mishaps. The pattern that I took from a shirt I owned was fitted, so I did have to adjust the the pattern by cutting the armholes a little bigger. Since the original shirt had some stretch to it unlike the cotton fabric, the pattern that I took from it needed to grade it so that the new garment could fit.

Conclusion:

Overall, the process of dyeing and sewing the garment was rewarding and I all the trials and tribulations to replicate one pattern emphasized that making anything takes effort, time, and care. I feel that I can appreciate the supply chain in fashion even more because I got a tiny glimpse of what designing textiles and garments could look like.

RESOURCES

- Lagerquist, E. (2019). *The ancient japanese art of shibori*. Veritas Journal.

<https://veritasjournal.org/2019/06/21/the-ancient-japanese-art-of-shibori/>