Docent Touring Notes - SCRAPS: Fabric Details

Characteristics of Silk: Breathes, wicks out moisture, very strong(stronger than steel), very resilient, good sun protector (cocoon does for the silk worm). Silk filaments can be over 1 mile long.the threads are twisted. If the cocoon is damaged the fiber may also be damaged. Shorter lengths are known as floss silk and are used for filling. The cocoons can be used for facial buffs.

Despite Japans' long history with Silk only 2 silk mills exist today. The production includes silk thread. One north of Tokyo (70%) and one in the far north (30%).

The Japanese Ministry of Agriculture eliminated support of silk production in the 80's.

Kibiso: silk-on the outer layer of the cocoon -too thick to use in machine weaving. Rough texture (5000 denier) silk- bulky. Used in cosmetics and/or animal feed. Is currently handwoven but a machine is work. Kibiso is used in hats, parasols and scarves (water resistant). An unusual silk made from this previous waste silk. When you reel silk from a cocoon, there is always a bit of fuzz on the surface, which you need to yank off before you can start reeling cleanly. Traditionally, we never throw away, keep till there is enough to handspin yarn. Still sericin on the surface of the yarn. Silk consists of two proteins, fibroin and ***sericin***. Once the fiber is cut the sericin secretes and forms a bonding material so that the tails can glue together. (lampshades and blinds).

If you degum yarn, it will become extremely soft and fuzzy. Great as a warp or weft yarn. Makes fully fashioned garments, no requirement of cutting! Good for lace knitting. Keba – fluff or floss silk – also from cocoon outercoating. Used as stuffing (high end products).

Ogarami choshi(bundles) – the core (inside) of the cocoon or tail end tends to get caught in the reeling mechanism.

Reiko Sudo (1953) NUNO - Reconsidering- Japan

2007- Saw potential in trying to recycle this waste and make new items as these items were made available for free.

Donja heavily padded kimono used by farmers and artisans. Large enuf to sleep a family of 4 naked inside. Their body heat aggregated within these layers of worn, recycled textiles (boro) carefully stitched together. Mended time and again. The donja speaks to preciousness of fabrics as worthy of multiple lives. She speaks of textiles one piece of fabric can change the atmosphere. 3 decades in this arena. Managing director of NUNO- founded in 1984.she refers to textiles as active living things. Draping rolling, folding, wrapping, stretching. Her textiles go from store fronts to kimonos. She shrinks, pleats and folds while transforming 2 dimensions to 3. She is very conscious of reducing waste. works with a prominent company in japan that recycles polyester. Without deterioration of second generation. Sudo also collects seconds from NUNO. Since 2007 she has organized items that are unsuitable for the commercial marketplace.

Sudo has been primarily involved with the outer casing of the silk cocoon (tangled mass of goo) called kibiso (Japanese, frisonette(french), Knubbs (British), sarnak (India), strusa (Italy).

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She considers kibiso to be prize waste as it contains the longest filaments. She has developed a finer denier so that this may be used with machine weaving. However, it is primarily woven with other fibers, its characteristics are crispness and natural putty color very contrasting to our regular concept of silk quality.

Repurposing silk is not new. The enormous waste involved with garment making, the second largest waste industry next to oil.

REIMAGINING – LUISA CEVESE RIEDIZIONI Italian Montero Seta (Mill)

The silk mill is a wonderous place with colors, Loud noises, busy places where machinery works and there is a production supervisor that troubleshoots. She became discouraged by the constant disgard of production waste. She was also captivated by the amount of wonderful colors and shapes that disgards provide. Today she goes to mills making items as diverse as fishing nets, lurex and left-over grain hulls. Selvedges remain her main inspiration. A selvedge is the long running end of the fabric. It is the end of the weft (shorter running yarns). In modern mills the selvedge is removed and is waste (approx. 4%) She also uses Italian linen selvedges. These pieces create a one of a kind.

She also cooperates with Italian knitting mills – cashmere and merino wool. She unravels the end cuts (which end up being curly) and creates fully fashioned garments where they are totally knitted and not sewn together from this waste.

Making waste accessible to people in urban areas to utilize in creativity is important for maximizing their creative potential.

She began working with Hosoo- 328 yr old Japanese weaver of brocaded silks historically used for kimonos – using gilded yarns in the weft. These seconds are sent to her. Hand spinning can utilize these seconds but not machines.

They cut their bags to generate least amount of waste. They manufacture to order. Loose quality control. Whatever comes out is accepted.

She collaborated with Christina and used her seconds in her work. From Thailand and Cambodia.

She uses plastic to mummify the yarns. Beauty is linked to process.

Reinvesting in Handwork Christina Kim – DOSA

JAMDANI – gossamer saris worn in Bengali,(fine muslin) India and Bengladesh. Sheer cotton fabric is brocaded white on white. The design is known but altered at the time. 2003 she fashioned her entire collection out of the jamdani and embarked on a long tradition of using all of the fabric (zero waste). You can seem examples of this in the basket and in her “made for the museum” hanging piece. Goal of full utilization of material resources. Despite trying to make use of the entire textile approx. 15% of the fabric is waste which is either incinerated or sent to landfills. Issey miyake has always sought to reduce waste.

3D is now considered whole garment making or fully fashioned. Leather poofs stuffed with all the waste

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jamdani (India)

A handwoven cotton muslin woven with design motifs that appear to float. The weave uses a supplementary weft technique wherein a thicker extra weft is inlaid by hand to create the floating design. (dobby) *Jamdani* weavers possess centuries-old skills and often work without a drawn pattern, weaving from intuition. Each cloth is a unique design, never to be exactly repeated. The weave, said to have originated in the eastern Indian subcontinent, was considered an ultimate symbol of luxury, prized for its fine, sheer qualities. According to lore, the ultimate test of fineness was to draw a *jamdani* sari through a woman's ring. The entire system of production, from dyeing threads to setting up the loom, is determined by the length of the end product: the sari. Looms are set up with 60 m (~197 ft.) of warp; each warp yields 10 saris at 5.5 m (18 ft.) in length. For this reason, it is nearly impossible to convince a weaver to produce running yardage. dosa *jamdani* is handwoven by villagers of Samudragarh, near Kolkata. Since our first season using *jamdani* in 2003*,* we have been saving production scraps and redesigning them into engineered yardage for clothing and accessories.

recycled *jamdani* (India/Mexico/USA)

Running yardage and accessories engineered from *jamdani* sari end-pieces and smaller, oddly shaped scraps generated from clothing production in India and Los Angeles. Rectangular end-pieces are pieced together to form a 4-meter (4.4 yds.) long base, upon which smaller *jamdani* scraps are appliquéd according to the artisan's own freehand design. The first time we employed this technique, we used archived *jamdani* scraps collected during our 2003–08 productions. This first generation of recycled engineered yardage was used for our 2008 clothing production. Fabric leftovers from that production were again collected, saved, and repurposed for second generation recycled patchwork curtain panels. The process continues as an ongoing effort in every production season. The tiniest of scraps saved throughout the separate productions are used for *tikdi* appliqué, recycled *corazon milagros*, and recycled *talismans.*

Between 2003–08, dosa used 13,545 m (12,385 yds.) of handwoven *jamdani* yardage for its clothing production. From this, scraps were collected and repurposed into 800 m (875 yds.) of recycled running yardage, which we used to produce the Spring 2008 collection.

Standard issue is made for the road - essential pieces that travel easily, lightly, are versatile, and above all else functional. We do this thing called the "dosa shake" – spray with water, bunch it up, then a few gentle snaps of the wrist and a garment is good to wear straight out of the luggage. Within the movement and flux of life, these clothes provide a sense of continuity and identity.

Standard issue is produced every year, always evolving with the adoption of practical details or road-tested adjustments. Shapes are based upon everyday, vernacular uniforms from across the world's fields and roads, especially India: Rabari (herders) shepherd jacket, kurta, cossack top, dashiki. Taking inspiration from Korean white porcelain ware, the clothes evoke lightness with over 10 shades of white.

As a cornerstone of dosa, content is rigorously considered. We use organic, natural dyed, hand loomed materials and employ hand stitching wherever possible.

badla (India) stitching technique using metal

Gujarati term for a flattened, pliable metal ribbon used in traditional Indian metal embroidery wherein it may be pierced, crimped, stitched, or couched onto the surface of a fabric. Traditional *badla* embroidery is believed to have come to India in the sixteenth century via the second Mughal emperor, Humayun. After exile in Persia, Humayun returned to India bringing with him Persian artists to influence Indian courtly arts. Once made of gold or silver,

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today's *badla* is electroplated silver or copper and sold in half-meter (19 in.) bundles in three different weights.

We have been using *badla* since 1999. When used for patterns of small dots, the work is known simply as *badla* in Gujarat. This type of embroidery is performed primarily by women at home. In this technique, as seen in our Traveler 2010 Orion collection, metal ribbon is threaded on a needle, pierced through a cloth's surface into a small hexagonal knot shape, and flattened with a glass bottle or cowrie shell. A frame is not required. *Badla* is also used in dimensional embroidery known as *zardozi*. Fabric is stretched on a frame and *badla* is couched on the surface with needle and thread. The metalwork remains on the surface of the fabric only, never touching the skin. *Zardozi* is done in workshops mostly by men in Kolkata

Lurex: polyester core wrapped or plated in silver or gold tape. Originally real metals but deemed too heavy.

She uses reactive dyes but the below can be used:

Natural dyes:

Marigolds, roses, hibiscus, and coconut husks are collected, hand sorted, used to dye cloth,

coconut husk

Used as a natural dye to achieve varied shades of pink. Brown coconut husk yields shell pink; green coconut husk a blush or antique rose pink. For the Adiv Temple Blessings project, brown coconuts are salvaged from temple waste after the flesh is offered to devotees. Green coconuts are recycled from coconut water vendors.

Hibiscus plant in the mallow family (*Malvaceae*) that is used as a natural dye ingredient

Lac has been used as a dye and pigment since ancient times, deep scarlet

The rind of the pomegranate fruit- deep yellow color and the bark contains high amounts of tannin for color fastness

Gujarati term for small dots used in appliqué work. *Tikdi* is a traditional Indian technique devised as a way to use the smallest of fabric scraps. The dots are made from remnants leftover from other appliqué and patchwork. In essence, *tikdi* are twice recycled. Small circles are cut from fabric leftovers and stitched by hand onto a base cloth creating a constellation of appliquéd dots

Techniques are learned through trial, error, and curiosity, with two Saturdays a month dedicated to experimentation. Workers keep a daily journal to ensure results can be replicated.

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