Illusory deception

Investigating the possibilities of garment through colorful print and layering

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LOOK 1
1. Abstract

This degree work explores the possibilities of illusory print expressions in fashion design, through the layering and gathering of opaque and transparent garments. The three-dimensional illusion, in the silhouettes, create an interesting relationship between multiple layering of garment and print. In combination they express depth, movement and deception on the human body resulting in an interesting effect that creates an optical illusion. The discovery of illusionary effect is a result of multiple investigations between diverse prints in various materials gathered in layers. Depending on which angle the viewer look, different visual illusions appear and activates the feeling of movement and three-dimensional illusion on the human body. The effect of utilizing different tactility surfaces in the concept of layering is a new visual expression in dressing. The outcome should be seen as a motivation to explore and translate things around us by transforming the world into a print and decorate it on the body in multiple layers and colors.

Keywords

Different dimensions of print, 2D – 3D, Layering, optical Illusion, Print, Fashion design
1. Abstract p. 2
   Keywords p. 2
   Table of contents p. 3

2. Introduction to the field Motive and Idea/aim p. 4
   Introduction to the field p. 4
   Illusion p. 4
   Optical art p. 4
   Optical art in fashion p. 5
   Motive and Idea/aim p. 6

3. Method & Development p. 9
   Method p. 9
   Art-based research p. 9
   Decisions and limitations p. 10
   Working in Photoshop p. 11
   Sketching method p. 11
   Transfer printing p. 11
   Development p. 12
   Starting point p. 12
   Material and print combination p. 13
   Layering prints p. 13
   Layering with stripes p. 14
   Layering in relation to body p. 14
   Development of garments p. 15
   Sweaters p. 16
   Jackets p. 18
   Kimono p. 19
   Leggings p. 20
   Pants/shorts p. 21
   Shirts/tops/sports bra p. 22
   T-shirt p. 23
   Composition of line-ups p. 24
   Line-up part 1 p. 25
   Line-up part 2 p. 25

4. Result, Conclusions & Discussion p. 26
   Result p. 26
   Tech pack p. 35
   Conclusions & Discussion p. 40
Illusion

Throughout history the term illusion has been used many times, when referring to something deceiving the human mind. That is exactly what the definition says “an instance of a wrong or misinterpreted perception of a sensory experience.” (Oxford Dictionaries) And it is a fascinating effect that deceives the eye to believe in something not there, yet it is, making your brain play tricks on you.

According to Donald D. Hoffman (2005) “When our visual system decides to interpret the available clues in a certain way, it necessarily makes assumptions that may prove to be false. If they do prove false we have an illusion.” This means that our mind eagerly seek the elements used to trick our senses, producing awareness and a critical eye to the variables used to deceive. Hoffman created the illusion ‘Trading towers’ (fig. 1) in his study he explains that the effect of seeing rectangular towers. When constantly looking it switches between four shorter - and the longer this leaves the visual system a bit unsettled. The knowledge of the image being flat is tricked by our visual system, because that is how we perceive 3D and depth. The illusion also shows various straight lines in the figure of 3D space. Looking at the towers edges our visual system see the line as straight though they are in fact wiggly. This only proves the fact that the unexpected in an illusion can suddenly occur and in an instinct change again

Illusion first occurred in Roman times, but these were mainly dismissed as mistakes of perspective. In the eighteenth century William Hogarth challenged the viewer and began the eternal fascination with the unfathomable (Al. Seckel). A growing number of artists, illustrators, and designers have deliberately incorporated obvious optical illusions and optical tricks into their artwork in order to evoke a feeling of surprise, delight and humor. It has a wide audience and many new phases occurred since the beginning of illusion. One of them is Optical art, or 'Op art' (op-art.co)

Optical art

In the 1960's the term 'Op art', was a cultural movement described for the growing work of abstract painters led by Victor Vasarely and Bridget Riley. 'Op Art' is a mathematically based form, usually abstract. In its usual from, the art contains repetition of simple forms and colors to results in a vibrating effect, exaggerated sense of depth and movement, foreground-background confusion, and among other visual effects. In its extraordinary way, it was possible to create such strong illusion of movement on a static 2D surface leaving the viewer with an emotional surprise. (Al. Seckel, p. 16)

A great example is, as mentioned earlier, the artist Bridget Riley's 'Fall', a repetition of close lines that in the combination of simple black and white create a wavy motion making the art appear to shimmer and move before the eyes. She also became a source of inspiration in fashion, when designers took in the optical illusion (op-art.co).
Optical art in fashion

A radical change in fashion happened in the 60’s, a social change in culture made the youth take over and things like music, film, fashion inspired sociality, changed fashion forever. At this time the so called ‘mod look’ blasted out of London, including the optical art as a pattern in fashion world. ‘Op Art’ patterns were all over, creating a colorful bold fashion sense where print was in focus, it was a clear example of interaction between fashion and art, a translation from a picture put on to 3D form (op-art.co).

Figure 3 (Pinterest) shows a good example of movement through a black and white patterned illusion of perceptual processes, a familiar wavy pattern as the one example by Riley. According to Von Goethe and Eastlake (1840, p.6), “[a] dark object appears smaller than a bright one of the same size”, making the viewer perceive depth in the garment as the black lines are used repeatedly.

Another example of illusory design from the 60’s is Paco Rabannes plastic ‘Kite’ coat from 1966. The Geometric style with layered pattern of the same design, creates a fun illusion of depth. The 3D structures and bright colored patterns will change depending on their angle and position, which is another element of illusory depth. These examples show a strong focus on print, which was exactly what ‘Op Art’ was all about, at that time, to give a wow effect on people and encourage to be yourself. (NYtimes)

Figure 4 Paco Rabanne 1966

Todays fashion is also highly inspired by the impressive illusion. A designer especially known for working with stripes is Marc Jacobs, in his collection from 2013, he manages to get through an illusion with repeated stripes. He accomplishes this by keeping it simple in both shape and color, letting the flow of stripes talk for themselves. (Vogue)

Another designer, known for her bold and interesting pattern- and color combination is Mary Katrantzou, in her 2017 ready-to-wear (Vogue). She uses lines to shape the female body, creating an illusion in the decorative structured pattern a construction of mainly all over prints. In the example shown, the movement of the pattern in relation to the movement of the body is what interests.
Motive and Idea/aim

Many designers and artists have approached the phenomena of illusion in different ways throughout the years. Impacting the viewers visual mind of some sort.

An example of this is fashion designer Dido Liu, in his graduation collection at Central St Martins from 2012. He looked into the culture of his homeland, Japan, and took in a modern touch with the use of technology. By using a 3D lenticular print depicts the dynamic movement of swimming goldfish and blossoming flower plays with our perception (Afflante). A good balance between shape and print, gives it a simple look and color scheme. He chooses to highlight the print by literally taking the illusion onto the body as a screen. In Liu’s garment the movement have an important role, although the nature and cultural sight to the project is important, the effect of the lenticular is in focus and will only fully appear on a moving body.

Liu is similar to this work in the sense of his print that is this projects main source of inspiration. Illusory wise his illusion also comes though in motion. The difference appears, in the choice of having a minimalistic expression and translating the illusion so literally with a 3D screen, this courses a lack of deepness that is to be found in the result of this assignment.

Artist Jen Starks focus is very much put into the craft of creating amazing sculptural 3D illusion with depth. She has no color limitation, which is also how this project looks upon the choice of colors. In her ‘Alpha and Omega’ (sdie) from 2009, a mirrored reflection on graphical leveled squares, is the result of a 3D deception that plays with lines of colors. It is a handcraft with a use of multiple materials such as foam, glue and paper etc. that is seen in her work.

The second examples, ‘Vortextural’ from 2013, is an installation of hand-cut paper. This really goes into the illusion of confusion, illustrating depth while changing shape and pattern, depending on which angle it is viewed. This notion happens because we, repeatedly in our mind, compare the lines and shapes to figure out what it is we perceive. It is two different expression of illusion that comes through in the examples, but has the same purpose, to impress the viewer, and show that illusion does not have to come in the shape of a garment or as a flat painting (Jenstark).

Compared to this work, as mentioned earlier, there is clearly no restriction in the colors which is refreshing, it can scare some people, but the way she gathers it all, is impressive. Although her design is non textile the relation to her art, is in the visual of depth, dimensions and colors. This is a static art pieces so the motion has to come from the viewer.
Dries van Noten is a designer, well known for his prints, he has a unique way to gather patterns and colors that inspires. In his collection from fall 2017, Dies connects the different prints from over the years in a mix and match way. Resulting in a colorful combination of layered motives, from flower to the more geometrical patterns. In his layering of garments and blocking with different colored patterns he achieves the authentic look that can be related to 'Op art' and creates the illusion of depth.

His choice of colors is very much in contrast, making the geometrical shapes pop out more and be in focus, compared to the background of a more organic pattern. His comment to the collection is “We have to keep rethinking what's important. I hate to stay still.” (Vogue 2017). This is a vision to keep in mind when designing print and in his manner of changing the combination of prints and mix, from the past until now, is a good way of rethinking the importance of his own prints.

In Notens expression and way of layering and blocking prints is very much related to this wok. He uses an interesting combination of both flower and geometrical shapes, as do this project with flowers and stripes. He layers the garments in the sense of decorating and combining print, were as in this project there is a certain illusionary effect expected to get through with the layering of garments and prints.

Anrealage 'The passage of time', from fall 2012 by Kunihiko Morinaga, shows a strong pixelated collection with the use of digital printing. Anrealage was able to express the concept of motion in garment by taking classic garments, evolve them in shape and combine print to gain a strong illusion. It resulted in a blurry pixelated pattern, layered to make it look like a garment in constant movement with the body. With the layering of the patterns Anrealage was able to create depth and perception, confusing the viewer when looking at the collection.

The mix of different motifs such as flowers, polka dots and checks, in a limited color scheme, was presented in a stretched and smudged approach as well as the detailing of multiple repeated layered hems, collars and sleeves (Gwilt, 2015).

This work identify itself very much with the technique Anrealage did, because of the repetitions that courses blurriness and confusion. However, the difference in this work is the expression of the prints, the intention is to mix patterns and multiple prints in one silhouette. With the use of layers in both prints and garments combined with transparency an illusory motion will appear.

Having in mind others working with illusion in art and design and looking at three-dimensional style in fashion. There was found to be a lack of relationship between multiple layering of garments and prints in relation to creating depth on the body. The field is also open for more play with materials and garments that will create more then just a flat silhouette, as a suggestion, the use of opaque and transparent layers will deepen the result with different illusory expressions.
The aim is to explore new expressions in fashion design through prints and layering, resulting in optical illusions.
3. Method & Development

Art-based research

“ In our everyday lives, we interpret, create, and use images as a matter of course, often without much conscious attention and using whatever social codes and conventions we've picked up along the way. Whether they are visual or imagined; symbolic or literal; one-, two-, or three-dimensional; analog or digital; material or visual; drawn with words or with lines: captured by the lens, the brush, the pen, or the poetic eye, images are constantly subject to reconstructions and reinterpretations. As Sturken and Cartwright (2001) points out, “The meanings of each image are multiple, created each time it is viewed” (McNiff 2008)

This statement captures so much of what this project want to say, about things we can do and create by looking, and what is done in the process of this subject - reinterpretation. In our everyday life, there are patterns to be found all over that our attention need to be lead to. The research has been to interpret visual daily things, a 3D card as inspiration, flowers in a picture -, existing print transferred to pictures, translating it into a textile print, are ways played with the endless possibilities we find in our surroundings. As to the quote (Sturken and Cartwright (2001) it can also be related to the effect of the illusion found in this project, you do not capture everything at once, so a new thing and a new way of seeing it, is created each time viewed.

In relation to the above statement, McNiff (2008) also talks about factors of analyzing an image that can be influenced by who is viewing and in which context the image is viewed. This is of course clear, because as a fashion designer specializing in print, the designers view is set in a print context, how the designer can work from the image to find the best solution. “Art embraces ordinary things with an eye for their unusual and extraordinary qualities”(McNiff 2008) as do the author see the prints in this project taking an ordinary thing to an extraordinary quality by remaking it in different ways and translating it onto textiles.

There is tend to separate research from practice work, which that is not the case in this project as they are combined to complement each other. There are learned new things along the way by doing the practice work of testing and researching at the same time to get new ideas though.

Emilie Johansson (2014) uses in her MA thesis the method from; Notes on method 1: photographic sketching, (Thornquist, 2008). She talks about photographic sketching methods “ It is a kind of experimentation where the thinking and action is interlinked, and none occurs before the other. Photographic sketching enables a certain speed and flow of actions, corresponding to the stream of consciousness and ideas in the mind.” This relates to this work in the way of sketching with both materials and garments, it was a fast successful approach that quickly captures possibilities and get an idea of a result that could be analyzed, dismissed or chosen throughout the project.
Decisions and limitations

The research started from a lenticular postcard (fig 11). Lenticular printing is created to give an image illusion of depth, motion, 3D which are some of the visual effects the image can have when viewed from different angles. The lenticular print is made of repeated rows of convex lenses on the upper layer and the back layer can be printed on directly or graphically altered by being printed and then gathered to give the illusion (Virtual-images). This triggered a range of new approaches that could be explored in relation to print. An association between illusion and print was found to be clear, because the changeable image of inspiration showed depth, color change, movement, different dimensions/2D-3D and a clear illustration. An enthusiasm for translating what the image expressed onto textile occurred. In his book, ARTISTIC DEVELOPMENT IN [FASHION] DESIGN, Clemens Thornquist (2010) writes about the steps of opening up to new ideas, testing and examine the work, figure 12 has been used throughout the project.

Practice based research was put to a test, by exploring new ideas within the project. This led to different paths, so boundaries had to be set and design decisions made, to keep a focused design process. Thornquist (2010, p. 39) also quote Heidegger’s [Holtzwege] in his book “Self-confidence is to be familiar with one’s world: to learn to see signs and find the sublime paths;” In other words, knowing the field of your work and making choices, small or big, is one of the key points to a successful outcome. During the process a great deal of the focus was of course the print illusion. But also including the technique of pleats, to break the perception of the print, was important. To get different dimensions/2D-3D and depth into the garments, so that the result would be more structured, crazy and artistic (fig. 16).

Due to the choice of not continuing with the pleats, was because of its distraction to the actual goals that was found to be achievable without the folds. A clearer focus by limiting the project to only print gave a deeper investigation process and to the core of the aim that is to confuse only with the technique of prints and layering. The layering is an important aspect of the project because they get transformed into an illusion, both in the pattern, material layers and layering of the garments. (Fig. 17)
Working in Photoshop

In the research of finding illusion the layering of materials and garments had been tested, but to layer the floral pattern was also an effect needed to get the overall feeling of illusion. The prints were done in Photoshop the diagram below shows an understanding of the process. Some steps were done several times and changed in its order, the more knowledge achieved when testing.

Source of inspiration (E.g. flowers)  
Cut out of useless things in the image, done in Photoshop.  
Make pattern. Placing the motifs randomly. Adjusting size, rotating and reflecting, so they are not only repeated in one direction. Made to an overall print.  
Find color for motif. Adjustments - Hue/saturation. Playing with the hue, for color changes and saturation on 100%, to get the colors to pop.  
Duplicate layer Moving the pattern a bit from the first layer and changing the opacity to make the wanted illusion in print.  
Choosing a background color. Is usually taken from the flowers, or by testing different color solutions and go with intuition. Contrast or not.

Sketching methods

Sketching was done in the physical form of testing printed materials and in three different ways, multiple times. One is sketching of small prototypes, layering them systematically to see where the illusion come through. Another is sketching of garments and printed materials in combination to see the effect it would have on each other and to see new possibilities, in terms of another garment construction. The third is a mix and match of garments, systematically tested at different stages in the development, as finished garments would emerge.

Transfer printing

Transfer printing was the technique chosen throughout the project. In the beginning it is an easy way to do small testing on different materials and to analyze the prints, because of the instant result you get. It captures very precisely the different colors and details in the print, so it is well translated onto the materials with the right temperature and speed.

The choice of transfer printing was also logical when it came to the material choices, because there would be a small limitation to the thickness and structure. The exciting thing about transfer printing is also the knowledge gained, about colors and materials during the way that can lead to new ideas.
Development
Starting point

The earlier experiment led to the conclusion that flowers is a good way of working with the illusionary effects and is also a well known pattern used in print design. However even thought the folds were dismissed the effect of the pixel/fluffy print, a result from an earlier investigation, was a good contribution to the flowers. Photographs were taken of different flowers, figure 24 shows the source of inspiration, a floral object is the starting point to build up a larger group of individual flowers and leaves. The different flowers were chosen to get a variety of expressions into the result, both in shapes, color tones and effects. A successful photograph was quickly tested, to see if it was useful in multiple results, in terms of different color tones.

As a second step the inspirational pictures were worked on in Photoshop, to create an all over print (fig. 25). Trying different effects to find the right expressions to be printed on materials.

As earlier tryouts were tested with the use of transfer printing, a choice to continue with this print technique was made, because it is easy and a quick process that shows the result immediately. Starting out with small tests to get the feel of the colors, flowers, size, illusory effects in the combination with different materials (fig. 27 (Non of which are worked further with.)).

In the beginning of the process, choices of colors were not thought through. It was all about testing colors with materials, keeping an open mind and not excluding something before it was seen on fabric and colored prints were mixed and matched. The thoughts when sitting with a pattern was of course in the focus of the color mix, an excitement appeared when finding the really bright colors in combination, with the darker toned colors and they would compliment each other in a good way (fig.40). Also a more direct change of path was sometimes necessary, to get in some contrast to the overall expression (fig. 27 picture number 3). When choosing the background color, it was mostly a color taken from the flowers or one close to it. It could also be in contrast to the pattern to get equal attention, or a darker/lighter nuance, to get the flowers to brighten up even more (Red/green floral print fig. 25). It was not a factor that all the prints should illustrate equal amount of illusion. Also the simple results where an interesting combination with the layering of printed materials.

Figure 26 shows tests where several layers are merged together making the image very blurry. This does not demonstrate the best result, because with a cleaner image of simple blurriness the clearer the illusion will be when gathered in layers of garments. Though that does not mean that a result of multiple layers has not succeeded, it also depends on the image duplicated, if it was already adjusted to be blurry, how fare the layers are moved from one another and how much the opacity is set to be.

When finishing a pattern, the illusion is being tested. Moving the layer/layers to see possible new outcomes.
Material and print combination

When aiming for an illusion through layering, a practical investigation for the right material is crucial, to get the right feeling and fabric variety for the garment types. A great deal of the project has been to test the prints on different materials, to layer prints and materials to get the right effect of illusion. Layering small samples also gave an idea of what could fit together, print- and color wise.

While testing different materials, a striped knitted jersey took attention and an interesting turn in the process. A possibility to combine stripes into the design emerged, giving the design solution more contrast to the flowers.

Layering effects were throughout the process an important step to test. This started in the layering of small samples that were quickly analyzed and evaluated, in the sense of what worked and what did not. It clarified whether or not the illusion aimed for was there and if it was strong enough.

In figure 32 the same size pattern is put together, one with same color background and one with yellow. The first does not work because it confuses in the wrong way. It matches too much when motifs are in the same size, a change of scale in one sample, might have made it more interesting. The yellow lights up the print more, gives it more depth and an interesting switch of color, this is a successful print gathering, but scaling it up would be less confusing. Figure 33 is gathering two different prints, this is not the best result in the small samples, because both prints and colors does not compliment each other well. Figure 34 is showing how scale can contribute to an illusion, color wise it works in the blue part, but not in the purple, here the prints fade into each other.

When testing and layering prints the illusory effect was the goal. Figure 35 shows the same print in two different materials (knit and weaved mono-filament). Creating a successful illusion of movement, depth, blurriness and confusion when laid over each other and moved a bit apart. Figure 36 is layers of three and up, the samples has the flowers playing in different scales which is interesting.

When choosing to incorporate stripes a limitation on striped polyester jersey also made an appearance. The project was to gain from that, because more detail like colors, stripe size and the stripes start and ending could be decided. Fig. 31 shows the different results from the circle knit.

In the research of layering the small prototypes, a printed test with colored stripes caught attention. It broke up the organic feel of the pretty floral print and give it edge, also the effect of the colored stripes on the printed flowers gave a play with the colors. A further investigation of stripes in combination with prints started to grow.
Layering with stripes

Testing stripes with the print became an important step, trying different solutions that could be incorporated in the final outcome. This resulted in a new way of thinking about colors, as it was to be tested in different ways e.g. stripes as an under layer so the flowers pops up in a 3D way or the upper layer in the print, effecting the colors in the flowers (fig. 38). Stripes were played with in the manner of material and as a part of the flower pattern as subdued or more dominant in both scale and color. The stripes also contribute to the illusion in the way they are put together, they are just simple strait line, but in the gathering of flowers and layers they confuse and make an interesting play with lines, especially in motion.

Fig. 38 Trying to see if a print with multiple motifs will work, to combine the prints in different ways in the collection. This is not what aimed for because the illusion would not be strong in the layering, but will confuse enough when kept separate. Stripes that are put on the upper layer in the print was a very exciting technique, this gave different tones in the print and a strong play with colors in the flowers.

Layering in relation to body

Experimenting with layering of the garments and fabric in combination, is done throughout the process, to get a clearer vision of how the outcome could be. Going with multiple layering at ones is the best solution for the illusion to get through (fig 42). Though it is not a clear focus when volume is build up from inside a tight garment (fig 43). Keeping it simple with the layering of clothes is the best choice, so having tighter garments underneath and oversized shapes over, was found to be better, to get the right result aimed for (fig 46 + 47).

Fig. 42 Fig. 43 Fig. 44 testing stripes and prints in relation to the body, testing this made it clear that all materials should be printed on for a clear aim.

These close-ups of the layered prints demonstrate the different dimensions, movement, scale and depth that the layering creates, when size of garment is so diverse, this confuses the viewers look upon it and creates an illusion.
Development of garments.

The garment choices are inspired by sports wear. The choice of a specific wardrobe, made it easier to stay focused on the print illusion.

The idea came from the path of doing colorful prints that were to be layered with both tight and oversized garment. The different sizes made it possible to get depth into the layered prints in the garments. When standing still, volume and different levels of tightness becomes interesting in the combination and changeable when in movement, which makes the illusion stronger.

To scale up made more surface for layering e.g. the long sweater that covers up the hole body and builds an outside layer of illusion above the whole silhouette. Compared to if it would have cropped to half of the body, different illusions would appear and cuts of garments would create different levels and motion.

Thinking about proportions in the layering of print has been in focus and led to the consideration of which garments would be the best choice for the outcome to reach the goal.

Each garment has either been an inspiration from the authors own wardrobe or inspiration from the mood board, as seen on the left side. Dividing up the garment pieces made it manageable and helped to get a clear focus on what garments could go together to build up a line-up (fig. 49).
Sweaters

Fig. 50 The discussion to dismiss this pleated sweater was made. It was too complex and a simpler path was taken.

Fig. 51 A great oversize sweater, the model is used on all the outer layers.

Fig. 52 Toile of oversize sweater, made longer.

Fig. 53 Trying out possible looks with the sweater. As it is here, it does not work with this canvas material. Looks better with the plain long version, as the one above.

Fig. 54 Is a successful example of the sweater, a good material has been chosen, it has the transparency that allows the viewer to see the under layers clearly. The fabric did not work well with the original pattern piece, so adjustments had to be made, for the right fit. Plus, the print and material did not turn out well in the first try. The reason for this was that the thick material made it difficult to control in the heat press. The second and final try became more to its original rib structure and therefore more flexible in its movement.

Fig. 55 Is not the outcome looked for and not flattering around the stomach, because the material is too stiff and there is too much of it to be tucked in. Making it more fit in the shape would go away from the wanted oversize sweater path.

Fig. 56 Keeping the sweater in its simple shape, works better with the underneath shirt, and makes it interesting in the layering of print, material and movement. A change of fit had to be made because the fabric does not fall that well in the stiff material.
Fig. 57 To get more sport references into the collection a choice was made to incorporate a hoodie, this also made it possible to play more with layering in a subtle way. Adding a neon colored drawstring complements well to the flowers on the otherwise simple white silhouette which gives it an interesting play with colored details and transparency, found in the material. The shape of the hood did not turn out great, because of the stiff fabric, the solution to change fabric was possible, but it would not seem to fall into the vision of the collection, so the fabric on the garment was kept the same, only the prints could be mixed.

Fig. 58 Too much fabric is gathered around the stomach and not the expression of layering that the project aims for.

Fig. 59 On the toile made, the hoodie falls nicely sound the face, this is not the case with the chosen fabric for the hoodie, the decision was made to keep it down as a part of the styling feature.
Fig. 60 The beginning of a jacket, arm length and detail decisions were made.

Fig. 61 Length on the jacket is tested and sports details tried in a new way.

Fig. 62 Testing new expressions, extra length on the arms are not a path continued with. The ribbed details work well when its with print, the white takes too much attention, and keeps it to the all covering print vision in the project.

Fig. 63 The jacket is inspired by the successful layering result of the pleated sweater. A very stiff garment but with the right adjustments and details, a sporty jacket became the result. The print takes a lot of attention, but is a very good contrast to the other prints and the multiple colors fits well into the line-up.

Fig. 64 Choosing details for a flower striped jacket, the layering is found in the flowers and in combination with the stripes it gives an illusion. Similar pattern technique as in fig 38.

Fig. 65 When choosing to make a jacket with a hood, great detail like zipper and drawstring can be incorporated and bring in new colors. In this case the neon colored details work well with the yellow in the flowers and does not stand out too much, but becomes a good contribution to the jacket.
Kimono

Fig. 66 Looking at the different expressions of the arms, to get a feeling of size and length.

Fig. 67 Adjustment in the position of the arms were tested, which also meant changing the width in the front and back piece. This arm cut is in the same position as the oversize sweater, to gain a more cohesive line-up.

Fig. 68 The ribbed finishing that is found on some of the other garments, were quickly tested and dismissed on the kimono, it would not fit in with the sport expression.

Fig. 69 Testing a lighter material, to get a feel of the flow it gives, and going the opposite direction of the heavy canvas that did not seem right. The next step was to find a transparent enough fabric to get the right illusion when layered with the other garments.

Fig. 70 Perfect light - and transparent fabric was found and printed on. I was not to fall on the floor and as little gathering of seams as possible, so the front and back became one pattern piece and arms another. Rib detail was tested again in a different fabric and print, but was dismissed, simple finishing was the best solution in this garment.

Fig. 71 To get in more details, as seen in other garments, and play a bit more with the transparency, a range of possible pockets were tested. For example, a pocket with another print, similar to the jacket in fig. 65 or the same print in another fabric with details of stripes and also one similar in fabric and print was tested. These was found to be a distraction in the overall piece so they were all dismissed.

Fig. 72 A simple kimono became the result. But not a simple silhouette.
Leggings

Fig. 73 The leggings were important because they could easily be layered with multiple garments. The connection with the outer layers makes good illusions, especially when in motion, because they remain close to the body and meet the oversized garments depending on the movement. The first tryout was not a success, trying to knit the legging fabric was too difficult, so a change to a more glanced gymnastic fabric was made, for a better fit and were finished off with sports seams.

Fig. 74 Shortening the length on the leggings as a possible way to show more skin was dismissed, it seemed like as half way solution. A tryout of a printed garments in combination with a one colored fabric was neither what was aimed for, a more interesting edge came to it, when combining print with print.

Fig. 75 During a fitting an opening to play a bit more with stripes came up and a deeper reference to sport was established.
Pants/shorts

Fig. 76 The pants was a success in relation to the oversize track pants, though what seems to be missing was a sportier feel to it.

Fig. 77 To open up on the sides gave it a sportier look and at the same time, a possibility to play with an extra layer underneath. The pants got developed further and more details appeared like pockets, press buttons on the side and drawstring along the waist.

Fig. 78 Taking the toile of the pants to develop shorts.

Fig. 79 The first shorts tryout, seemed half way in the sense of the length, so adjustments had to be made.

Fig. 80 Testing the different lengths and seeing how it would look underneath - and over a layer. This is not a possible solution, as established earlier, only printed leggings works.

Fig. 81 Another print was tested, stripes is in a different direction and bigger, more visible, which makes it sportier. The colors are also in the same category as the other bright prints seen earlier, compared to the previous tryout, which is faded and seems to be with another printing technique that does not fit into the collection.

Fig. 82 Another pair of short were made to get another dynamic in play, to contribute to a more balanced line-up, when thinking in terms of showing skin.
**Shirts/tops/sports bra**

Fig. 83 The tight shirt, as well as the leggings, is a good way to get the different dimensions, motion and air in between the layers. The shirt was fitted and tested on different materials to get the right tightness.

Fig. 84 This top is evolved from the tight shirt. The shape seems to be a middle way of a sport bra and the symmetric print, did not fit in to the overall expression. A sports bra was chosen to be done instead.

Fig. 85 Another top that evolved from the shirt worked well because it has a sharper reference. Trying out different details, the best result found was the simple two stripes over the chest.

Fig. 86 The first tryout was, as the leggings, not a success. It gave an idea of the shape, but the fabric needed to be changed for a tighter more even fit, as a solution a gymnastic fabric, the same as in the leggings, was chosen. That made the second tryout better and a more fitted sample was possible.

Fig. 87 Shows the two different sports bras that are made. Small scrap pieces from other garments were found usable, as the different prints were put together, connecting them in a garment and nicely finished of with a sport seam.

Fig. 88 When it came to dismiss some of the garment types that were made, this piece did not make it to the final pick. There were a lot of the basic shapes that got reused for another garment piece. This top was not one of them, so it seemed less usable to do something further with that had not already been accomplished in other garments.
T-Shirt

Fig. 89 Toile of the oversize t-shirt is being tested to see the possible arm lengths. The length of the garment was shortened a bit.

Fig. 90 Testing different arm length expressions and looking at where the best illusion comes through. Something interesting happens when the different components play together, e.g. the skin is covered by the transparent layer and it gathers up to meet another print where a cut emerge in the expression. The chosen solution was to have the hole arm covered, because the combination of the two prints worked well together and in the overall silhouette. Also getting in another garment type, will give an interesting variety of silhouettes in the line-up.

Fig. 91 Testing arm length on the t-shirt and seeing if there are other details that can be added. Two different prints were combined, to mix a bit more in prints and not only in layers.

Fig. 92 Testing arm length on the t-shirt and seeing if there are other details that can be added. Two different prints were combined, to mix a bit more in prints and not only in layers.

Fig. 93 Looking at the possible outcome of a t-shirt which is open in the sides, as in the track pants, to play a bit more with the underneath layers. This also gives more flow to the garment when in motion because the t-shirt is so long.

Fig. 94 The final details was tested and a similar color tone was chosen, so it would not distract too much from everything else that is going on.
A composition of ideas and already existing results was put up on a board, to get a clear picture of what should happen further on. Analyzing and dismissing some details and prints.

Using existing garments to build up a line-up to get a sense of a possible result. At this stage color awareness for future prints were in focus, either to match with another garment color or to get something in contrast, a kind of “new print”, because it became clear that some colors were repeated e.g. blue, pink and yellow are dominating at this point.

A system of mixing and matching printed garments were done throughout the process as a sketching method. To see the different expressions, material combinations, composition of prints, proportions and garments. Some combinations are more successful the others but a good way to exclude some ideas.

Fig. 97 Systematic example.

Fig. 98 Tests of simple print combinations without the layering in garments.

Fig. 99 Playing with garment length.

Fig. 101 Many layers combined.

Fig. 100 Thoughts about incorporating non printed garments was tested and quickly dismissed, because of aim.

Fig. 102 Layer on print and skin.

Fig. 103 Body fully covered.

Fig. 104 Testing of hat.
Line-up part 1

The systematic way of sketching continued, as more garments and print got developed so a buildup of line-ups could begin to take shape.

Fig. 105 Gives a very bright/yellow feeling, matching with the same print, which makes it plain in the expression.

Fig. 106 This line-up becomes very confusing with the many layers at once, but a good balance in print size.

Fig. 107 Is a very body covered line-up and becomes too heavy in expression.

Fig. 108 This was the line-up chosen to be develop further, looking at it now, it is very divided up. Many silhouettes are matching with the same print and color tones.

Conclusion: there is a need for bigger scale difference in the prints. Adjustments in the shapes, some of the garments look sloppy, details are to be looked upon and a variation in prints combined in one silhouette, while continuing to work on the final line-up composition.

Line-up part 2

A more detailed look upon composition, of print and garment in the individual silhouette, could be done with the finished garments. In which order the silhouettes should come to complement each other, with small changes and make for an interesting final result, were though of.

Fig. 109 Length wise it becomes very much the same, and not a good composition in the different expressions of the silhouettes.

Fig. 110 This is not the best composition because, the garments are not shown in the best possible way. The show of skin is not in balance, but divided up in the two sides, while covered silhouettes are in the middle.

Fig. 111 The composition in prints is being well mixed, the garment types well balanced, but an edge/surprise is missing.

Fig. 112 Good balance in the show of skin, simple outfits, well divided colors and print mix expression.
4. Result, Conclusions & Discussion

Result

Within the result of this line-up, an exploration of illusion through layers and prints were done, with the purpose of creating optical illusion. The project looks into the three-dimensional aspect of illusion and examine how the impact of multiple layering in garments and prints, inspired from an everyday thing, can achieve depth, color change and motion on the human body.

As the project went on the importance of the garment types became a priority, in the aim for illusion. Basic oversized garments were chosen, even though other techniques like pleats were tested as well, so the print layers could really shine through and be gathered in different ways to achieve perception. Small details made their appearance, as seen in one of the sweaters, jackets and pants. Also finishing of the garments were repeated throughout the project, to obtain a cohesive line-up e.g. the long sweaters, leggings and neon colored details. The idea of gathering as many prints and garments as possible, were made clear not to be a well balanced choice. Interesting things happens in the composition, when a break with print against the skin would appear, hence the result ended up simple with a balanced exposure of skin.

The prints evolved more as new tests were done and the safe color choices in the beginning, began to be bolder and more in contrast to each other. Stripes were added and made a huge turn in the projects aesthetic, it broke off the sweetness that the floral print has and gave an exciting new print illusion. Incorporating stripes also opened up for the opportunity to play more with colors, directions and scale in different ways, leaving either the flowers or the stripes in focus.

Along the way a conscious decision was made, to only mix printed garments, so it would result in full printed silhouettes. This gives a strong statement in the line-up and states that print can be played with in multiple combinations. The choice gave more edge and surprises in the line-up witch really came through in the mix of different patterns at once. An example of this is the fluffy print, being a dominating print in the composition, as it stands out, though it has a great connection to the other prints in its colors and illusion.

When looking at the selected colors there is a repeated connection in the silhouettes to make it cohesive. The colors are effecting each other and the patterns they are combined with, throughout the line-up composition, e.g. The long blue sweater that lights up and effects the prints underneath. The choice of color tone in the background is important for the flowers to come through, in the way they do.

Compared to the long white sweater where the color tones are reverse, flowers with a darker tone, gives it a different expression in silhouette. The flower pattern is more visible and more in focus when layered with other prints. Which in this case gives an interesting outcome, with a mix of both light and dark toned garments underneath it shows how different the result can be and the importance of picking the right colors and prints in a match.

Final decision to the result was to have a mix of gender in the line-up, this gave the collection a quite different outcome. The solid sweetness of colors and prints in the project, was now placed on a masculine male, which is an enticing contrast and change of the original vision for the project. Most importantly it made the expression of the line-up stronger and a clear illusion was present.
The illusion was succeeded in different expressions, attached on basic garments that are inspired by sports wear. The framework of the investigation lay in the merging of colorful prints and play with layers, to render different levels and approaches of illusory effects.

1. Shows a strong illusion in the gathering, which gives an idea of what to expect next. It is an interesting silhouette with multi colored stripes, different print in various scale and layering levels.

2. Look is dominated by the jacket with the fluffy print, which gives a very strong blurry illusion and depth due to the second layer of material attached. It gives a stronger silhouette when put together with a different print in a darker tone and well balanced display of skin.

3. Shows illusory with a full covering sweater. Different levels of depth, comes through in the proportions, tight versus oversize garments, which in motion makes an effective illusion.

4. Is a simpler silhouette that plays with diagonal and vertical stripes, in both material and print. It has a very oversize look and in motion the illusion becomes strong. Illusory is also found in the print and the tight gathering of repeated stripes.

5. Look is taking the gender expansion to another level. It is strategically in the end of the line-up, after the more basic silhouettes as a surprise moment, this makes the collection bolder and gives it an edge. The pants can be opened in the sides and show off skin when in motion.

6. This full covering sweater, compared to look 3, features a darker outer layer that gives a brightness to the flowers and effects the inner layers. The transparent knitted rib gives an interesting structure to the look, it is well mixed with show of skin and the underneath garments that gives it a break from the print on print look seen earlier.

7. Final look is the kimono in combination with a tight sports bra and legging. The kimono creates layering in itself because of its oversize shape and light material. The bra has a mix of prints, one coherent to the leggings and jacket in look 2.

This final line-up expresses an interesting gathering of prints, it has unexpected turns in the looks that speaks well together and become stronger in a unit. Finding coherency in details, colors, garment and combination of sizes, has been important for the overall result. Also the ending levels on the garments and in which order it should come has been essential, e.g. look 2 is ending at the knees, showing a lot of skin, while look 3, next to it, is down to the feet. This saves it from being dull and a more diverse line-up is constructed.
ANNE KROGH
Art No: 1060413 PANTS
Pattern number: PANTS B17/895200
Style number: 23062017
Fabric quality: 100% polyester

Created date:         2017-06-23
Revised date:          2017-06-23
Season:                     SS17

Pattern number: PANTS B17/895200
Style number: 23062017
Fabric quality: 100% polyester

Created date:         2017-06-23
Revised date:          2017-06-23
Season:                     SS17

Art No: 1060413 PANTS
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Created date:         2017-06-23
Revised date:          2017-06-23
Season:                     SS17

Fabric quality: 100% polyester

Fabric quality: 100% polyester

Fabric quality: 100% polyester

Fabric for fold 6 cm on side

Elastic band, fold 10 cm

Knot

2 cm

11 cm

Fabric:

Elastic band:

Eyelet with washer:

Button:

Fabric:

Type: Picture: Material: Name: Supplier: Thread:  
Fabric: 100% polyester Knit China 90 Pink Polyester 67345  
Elastic band: 30% Elastan Elastic band China  
Eyelet with washer: Messing Eyelet with washers 5mm China  
Button: Messing Press fasteners 15 mm 18, 9 on each side China  
Fabric: 2 mm silk rope Twisted Rope 1,5 m China
ANNE KROGH
Art No: 1060317 Kimono
Pattern number: Kimono P17/89S222
Style number: 04062017
Fabric quality: 100% polyester

Created date: 2017-06-04
Revised date: 2017-06-04
Season: SS17

Fabric quality: 100% polyester

Contact info:
Company address:
Phone: Fax:
Web address:
VAT No:

Measurements
Created date: 2017-06-04
Revised date: 2017-06-04
Season: SS17

Fabric and Trims
Created date: 2017-06-04
Revised date: 2017-06-04
Season: SS17

Type: Picture: Material: Name: Supplier: Thread:

Fabric: 100% polyester Chiffon China
90 yellow Polyester 83726

Contact info:
Company address:
Phone: Fax:
Web address:
VAT No:

Company address:
Phone: Fax:
Web address:
VAT No:

Company address:
Phone: Fax:
Web address:
VAT No:
Art No: 5003417 SPORTS BRA
Pattern number: BRA P17/89L802
Style number: 17062017
Fabric quality: 100% polyester

Pattern number: BRA P17/89L802
Style number: 17062017
Fabric quality: 100% polyester

Fabric quality: 90% polyester, 10% spandex

Type: Picture: Material: Name: Supplier: Thread:

Fabric: 90% polyester, 10% spandex Active wear spandex knit China 90 White Polyester 47211

Fabric: 90% polyester, 10% spandex Active wear spandex knit China 90 White Polyester 47211

Elastic Band: 30% Elastan 70% Polyester Elastic Band: China

Seam Detail: 100% polyester Sport cover seam China 90 White Polyester 47211
ANNE KROGH
Art No: 7896317 Kimono
Pattern number: Kimono V17/82H622
Style number: 05062017
Fabric quality: 100% polyester

Measurements
Created date: 2017-06-05
Revised date: 2017-06-05
Season: SS17

Fabric quality: 100% polyester

Fabric and Trims
Created date: 2017-06-05
Revised date: 2017-06-05
Season: SS17

Type: Picture: Material: Name: Supplier: Thread:
Fabric: 100% polyester Knit China 90 White Polyester 47211

Inside and Details Info
Created date: 2017-06-05
Revised date: 2017-06-05
Season: SS17

Season: SS17

Contact info:
Company address:
Phone:
Fax:
Web address:
VAT No:
Conclusion/discussion

The world of illusion shows a wide aspect, it is everywhere deceiving our visual system and is well known in the context of fashion, especially in print design, to have a surprising effect. The aim of this project has been to explore new expressions in fashion design through prints and layering, resulting in optical illusion. This aim is the red thread throughout the project, to the final line-up result, as the illusion is visible in the prints and in the layering. Playing tricks with the mind of the viewer and also interacting with the body as a 3D shape, a dialogue that is very strong in motion.

To get a big variety of illusory expressions into one line-up, each silhouette shows different examples, but still keeping a coherence in the garments, like detail, colors and topic. There is scale – and color differences in the prints that makes the collection exciting, it gives an uplifting mood for the observer.

Print is an interesting technique that is eye catching and the layering makes it more crazy in its combinations, therefore perfect to use, when translating optical illusion. It could sometimes seem to be a struggle, how to combine it all, the prints having a life on its own, mixing them together, while also juggling with the colors and shapes. There had to be build an edge, excitement and surprise moments in the line-up, to keep an interest in the prints, a good example of this is to incorporate males in the collection. What seemed like a feminine collection was now taking an unexpected gender turn in the line-up, making it bolder and interesting.

There were found limitation in the amount of layers that could be combined for the illusion to come through and so it would be pleasant to look at. It can be difficult to find the right balance, with all the factors playing at the same time and the question is, when would the viewer get an engaging experience? This is crucial to know and there are different opinions on that. Before the final line-up was chosen various amounts of layers were tested, but going toward a simpler gathering of layers was a stronger choice for the overall expression of illusion.

With the layering - and the choice of garments, a commercial value can be put into the collection by breaking up the garments and gather it with non printed garments, to turn the volume down. This has already been tested in the development but dismissed because of the aim. The layering and very colorful print combinations does it very non commercial, even though it is taken from a gray basic sweater the author has still altered it into a bold mix of printed garments that when put together, makes the artistic illusion, inspired by the world.

When translating a visual effect, as the lenticular inspiration in this project, a choice to either translate it directly or not, has to be made. There has been an investigation of the illusion and new ways of translating the object, a bigger variety of solutions was found and has its own expression. During the process the main choice of inspiration was chosen and had many possibilities within the topic. This made it difficult to led go of some of the ideas, referring to the pleating in the beginning, it was a detour that should have been avoided, but the right decision for the projects vision that was even stronger without. It was a technique that was too time consuming, when also dealing with print, concluding now that better time planning and method in the beginning would have helped, to analyze the findings in a better way, for quicker decisions. With a more artistic mind view and more time, incorporating pleats could have been done to get it to a more extreme level. Was it limiting the project or would it, in the end, have backfired to incorporate the pleats? The collection as it is, would seem very simple and less exciting, in comparison, if the pleats were incorporated, but at the same time, the result is also more understandable for the viewer and gives a clearer aim.

A wider aspect of illusion could have been possible, first of all, to do more with transparent fabric on the down parts, like a pair of shorts. Include print just with stripes, not only with floral patterns, to see what effect that would have on the combination and the interesting illusion that would appear in motion. To incorporate more of the two-striped sports reference, would have made it more cohesive and recognizable to the other garments featuring the same detail, a third example would have been better for the overall expression. Bringing in another pattern in contrast to the flowers could have been very interesting in the overall combination. For example, dots which could have been played with in the same way as the stripes, on materials and in the prints, making the project more abstract. This could, as mentioned earlier, been possible with more time awareness and print planning. Optical illusion opens up for new visions and the possibilities are endless in the sense of translating the world. Refreshing unique ideas evolves and different aspects of design appears.


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Fig 2: https://neurophilosophy.wordpress.com/2008/10/01/the_enigma_of_op_art/ accessed 9 Aug.

Fig 3: https://www.pinterest.dk/pin/440578776026523500 accessed 10 Aug.


Fig 5: http://www.vogue.com/fashion-shows/spring-2013-ready-to-wear/marc-jacobs/slideshow/collection#43 (accessed 8 June)


Figure 8: Available at: http://www.jenstark.com/ (Accessed 02 April 2017)


Figure 10: WWD Staff. Anrealage RTW Fall 2012. Available at: http://wwd.com/runway/fall-ready-to-wear-2012/tokyo/anrealage/review/ (Accessed 30 April 2017)