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AXEL BACKLUND
BA IN FINE ARTS; FASHION DESIGN DEGREE WORK
1. Abstract

In this project a collection of clothes, based on the raggar culture has been developed. The work is intended to be a modernization of the clothing, exploring the subculture and developing it, however without losing its attitude. Influences from other related subcultures have also taken part in the work.

The aim is to investigate the technique of spray painting directly on garments, as a method for developing prints, taking visual inspiration from the culture of raggar. Sources for inspiration to the painting have been graffiti, airbrush and action painters. In order to keep the attitude of the raggar culture, the collection is largely based on vintage clothing, linked to the culture in question. The result in this project is a collection containing eight outfits, dedicated mainly to raggar but also to others.

1.1 Keywords

Raggar culture, Spray Painting, Action, Graffiti, Vintage, Denim, Prints

6. Result

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7. Tech Pack

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9. References
2. Background

2.1 Definition of Raggare

A subculture in Sweden inspired by the whole 1950-60s American rock ‘n’ roll, hot rod, “greaser” concept. Raggare are a lot like American biker gangs and motorcycle clubs: They mostly consist of young or middle aged rural “redneck” types clad in denim and leather and even wear mullets and facial hair, drink heavily and are believed to be violent although the main difference is that raggare centre their obsession more on cars rather than motorcycles. They also had rivalries with hippies and punks often resulting in fist fights.

Definition of Raggare according to Urban Dictionary:
“A subculture in Sweden inspired by the whole 1950-60s American rock ‘n’ roll, hot rod, “greaser” concept. Raggare are a lot like American biker gangs and motorcycle clubs: They mostly consist of young or middle aged rural “redneck” types clad in denim and leather and even wear mullets and facial hair, drink heavily and are believed to be violent although the main difference is that raggare centre their obsession more on cars rather than motorcycles. They also had rivalries with hippies and punks often resulting in fist fights.”

2.2 History of Raggare

Fashion in subcultures are often based on special kinds of costume, appearance and adornment to make it look distinctive from the wider culture. The distinctiveness is sometimes created as an opposition to the “mainstream”, to the prevailing fashion. The aim for subcultures is to create exclusivity, either by being radical and forward-looking or reactionary and conservative. (Wilson, pp. 183–184).

The raggare culture emerged as a youth phenomenon in Sweden after the second world war. Sweden avoided involvement in the war and the growing welfare society where young people had higher paying jobs resulted in an increased purchasing power. New lifestyles were constructed among the youth and by choosing different style of clothes, hair and music, they could distinguish themselves from others. Parents functioned less as role models; instead the mass media, movies and popular music was a greater influence on their lifestyle choices. Two movies with great impact was The Wild One (1953) (Fig 2.) and Rebel Without a Cause (1955) (Fig 3.) (Rosengren 2000).

The first time the term “raggare” appears in the press is in 1957, and in 1958 big motor clubs for raggare were formed, mainly in Stockholm. They had names like “Road devils” and “Car Angels” (Fig 4). Kungsgatan in Stockholm became the street where the raggare started to cruise around. This was something new and because of that and due to other incidents, they got a lot of attention in newspapers and on tv. The culture also spread to others cities. The fascination for USA is what unites the raggare, and not only the music and the cars but also the clothes, the American style of clothing such as jeans, jean jackets and vests, leather vests, leather jackets and t-shirts. Prints, embroidered patches and decals often referencing the colors of the American flag were used to distinguish the raggare from the general population which also wore clothing of similar style. (Berlind 2005, 2014; Rosengren 2000)
2.3 Similar Subcultures

The raggar culture was primarily Swedish, but similar cultures also appeared in other countries like England (teddy boys and rockers) (Fig 7.), Germany, Austria and Switzerland (halbstarken) (Fig 5-6.) and the USA (greasers). They had different expressions but they were all anchored in the working class, provoked and scared the middle class and created headlines in the media. The raggar culture in Sweden was the only one in Europe that was associated with cars, unlike the other cultures which were mostly associated with motorcycles. As young workers they could afford to drive around in their big American cars, like in the Hollywood movies, something that wasn’t even possible for young people in the USA (Rosengren 2000).
2.4 Car Culture

2.4.1 Hot Rods

The cars have always been an important component in the raggar culture. Many young men have worked with their cars in order to service, repair and even rebuild. In the 60s an American phenomenon, the hot rod, was established on the Swedish market and drew attention even among the raggare. Ed “Big Daddy Roth” (Fig 8.), one of the biggest names in the American hot rod history, describes its beginning. “The hot rod was born in the junkyard after the Second World War when we couldn’t find any other cars. We bought whatever we could find and built it together. In the evenings we competed against each other with our home-built hot rods”. (Rosengren 2000)

2.4.2 Pilsnerbil

A pilsnerbil (translated: “pilsnercar”) (also known as a råttsoffa (translated: “ratcouch”) (Fig 9-10.) is usually a classic American car with its suspension slammed to the ground and heavily modified, rusted and decorated with decals, stickers, graffiti and other kinds of embellishments. These kinds of cars are usually filled with people, often beyond the vehicles intended amount of passengers. The car is used for driving around, and the passengers sometimes sit on the trunk or even on the roof, drinking alcohol, therefore the name pilsnerbil (Rosengren 2000; Slangoteket 2016).
2.5 Action Painting

Action painting is a style of making art, where the process consists of energetic techniques like pouring, dripping, dabbing, smearing and flinging paint on a surface. The term Action painting came from an American critic, Rosenberg, in 1952. He argued that the canvas became “an arena in which to act […] What was to go on the canvas was not a picture but an event” (Rosenberg 1959, p. 25), the image would be the outcome of this encounter between the canvas and the artist. Jackson Pollock (Fig 11-12.) who is thought to be one of the origins of the term action painting, also used hardened brushes, sticks, and even basting syringes as paint applicators. Pollock worked in a very spontaneous and improvisatory way, like dancing around the canvas, pouring, splashing and dripping paint onto it. The works produced by this style of painting still contained recognizable images even if the artist did not intend there to be any. The technique and style developed by the action painters have given influences to contemporary art makers like Gerhard Richter (Fig 13.). (Widewalls 2015; Rosenberg 1959; Slifkin 2011)
Alexander McQueen can be seen as influenced by the concept of action painting. The final look of his spring/summer 1999 collection the model walks down the runway and stops and stands on a spinning platform, where the dress she is wearing is then spray painted by two robotic arms (Fig 14-16.), the kinds one would use to spray paint cars in a production line. The pattern sprayed on to the dress is seemingly random and evokes the expression of something that would be action painted. (ArtReview 2003)
2.6 Graffiti and Street Art

“In a process of perpetual renewal, new marks and artworks are layered over the fading ghosts of graffiti past and the decaying surfaces of the city.” (Manco 2004, p. 7)

Graffiti and street art, as a movement, started in New York in the beginning of 1980. However graffiti, as an idea, has existed long before that, but has been seen like something outside the conventional art world, using methods seen as unlawful. Graffiti is something we mainly connect with streets and buildings, but the art has also inspired a lot of other off-street artists. Today the term graffiti has a broad definition and includes different styles, from simple tags and marks to complex and colorful compositions. The techniques also vary, everything from spray cans, paint-brushes and markers to stencils and stickers. Artists use other material to work on like canvas, metal and even clothing. Famous fashion houses like Louis Vuitton (Fig 19.) has used the graffiti technique on clothing and accessories (Manco 2002).
2.7 Airbrush

An airbrush (Fig 20.) is an atomizer for applying by compressed air a fine spray (as of paint or liquid color). (Merriam-Webster 2018)

In the 1950s in Detroit, a young Stanley Mouse had developed an own personal artistic style. He used an airbrush and started making money by painting drooling, bug-eyed monsters driving hot rods, on t-shirts. Similarly Ed Roth also started airbrushing t-shirts. Both of them made a living airbrushing t-shirt with monster motifs who usually illustrated driving comically small hot rods. Rat Fink is an example of a character popularized by Ed Roth which depicts a green rat. (Rokem Needle Arts).
2.7.1 “The Shirt Kings”

In the 80s Edwin Sacasa, Rafael Avery, and Clyde Harewood (Fig 25.) began airbrushing on t-shirts and opened a store in Queens New York City, the shop became iconic in the Hip Hop scene. (Stern 2013; Witte 2016)

Famous entrepreneur, fashion designer and artist Marc Ecko also got his start selling airbrushed t-shirts. (Witte 2016; Ecko 2013)
3. Motive

3.1 State of the Art

3.1.1 Graffiti in Fashion

One designer that has used graffiti in his work is Jeremy Scott as the creative director for Moschino. In their 2015 Fall/Winter collection (Fig 27.) several examples of spray painted dresses were shown, using graffiti as a way of enhancing somewhat conventional forms. (Phelps 2015)

Another example of graffiti in clothing is Australian artist Pauly Bonomelli who goes under the name @hi-mumimdead (Hi Mum im Dead) (Fig 28-30.) on instagram. He uses graffiti influences to create custom one off pieces of clothing that have a very messy and rugged style. Most of his pieces are made from vintage clothing. (Rossini 2017)
Fig 29. Kanye West wearing a jean jacket by himumimdead

Fig 30. T-shirts by himumimdead
3.1.2 Reworking Vintage Garments

Reworking garments is something that the fashion brand Vetements have worked a lot with in their collections. Often collaborating with brands such as Levis and using their classical garments to create new pieces. Also using vintage garments and cutting them after their own proprietary pattern. The use of vintage garments was necessary for the brand since their quantities were too small to be produced at a large factory. (Yotka 2015)
3.2 Idea

Prints that are made on clothing are often made in connection with the production of the garment. A design is printed on a fabric to be cut out as pattern pieces and to be sewn together to make up the final piece. Instead working around the body, directly on the finished garments make the prints dynamic and expressive. To treat the garments like an auto painter or a graffiti artist would treat a car or a city wall respectively.

Vintage garments will be used in this project. There are two reasons for doing so. The grounds for using vintage garments in this work is partly the environmental aspect and the need to have authentic garments that would fit into the subculture in question. Using recognizable garments relates the work to the subculture and gives it a higher probability of being accepted.

When the brands are so important and connected with the subculture in itself, Levis and Lee denim for example, not using the original material in this work would make the work unauthentic and wasteful. Rather using vintage garments that have been used for years and worn out, adds to the expression this works aims to achieve. If one works with archetypical and recognizable garments, why bother sewing them again? If the expression one is looking for is already present in a vintage garment. There is no point in making a new leather jacket or a pair of jeans, for example, when there is so much of it already produced and easily obtained. It's also evident that the use of vintage garments as the canvas for this work is an advantage from an environmental and ethical standpoint.

Fig 35. Margiela from 2005. Football scarves sewn together to make a garment.

Fig 36. Margiella from 2001. Piece constructed of tags from vintage garments.

3.3 Area of Interest

In our culture, clothes are important identifiers. They, as well as name, language, gestures and possessions signals identity. The raggar cultures fashion has stayed quite true to its expression since its inception and has not changed a lot over the years. The raggar culture is a conservative, tenacious subculture, which stubbornly lives on to this day, and even attracts new members. (Rosengren 2000)

Since it seems to be a lack of “new fashion” for raggare, this project will deal with the potential to modernize the garments in the raggar culture, bring in ideas from similar subcultures and merge them into the raggar culture and create new ideas, but without loosing its essence.

3.4 Aim

The aim of this work is to investigate the technique of “action” spraying paint directly on garments as a method for developing prints, taking visual inspiration from the culture of raggare.
4.1 Experimental Design Research

-a careful or diligent search the systematic investigation into a study of materials and sources in order to establish fact and reach new conclusions.

Further he defines experimental design research as 
-test/trial, scientific procedure undertaken to make a discovery, hypothesis.
-demonstrate a known fact (MWD) a source of action tentatively adopted without being sure of the outcome (Thornquist 2015).

The book Notes on method 2 by Thornquist (2008) aims to give an understanding for experimental methods in general. A method described is when experiments are made in an uncontrolled way with all kinds of elements sourced from different places and different techniques or a combination of techniques is used. It leads to the most differentiated results and by exploiting the ideas one attains the insight about the ideas can be further developed by using a more controlled way of experimenting to focus on the results gained (Tornquist 2008).

In this project uncontrolled experimenting with different kind of techniques will be used to find a direction for the work, which will then be additionally expanded upon by using less variables and using a more controlled way of experimenting.

4.2 Action as a Method

The word “action” - definitions according to yourdictionary.com (Fig 35.).

action
1. the doing of something; state of being in motion or of working
2. an act or thing done
3. [pl.] behavior; habitual conduct
4. habitual activity characterized by energy and boldness; a man of action
5. the effect produced by something; the action of a drug
6. the way of moving, working, etc., as of a machine, an organ of the body, etc.
7. the moving parts or mechanism, as of a gun, piano, etc.
8. a. the sequence of happenings in a story or play; plot
   b. any of such happenings
   c. such happenings when exciting
9. a legal proceeding by which one seeks to have a wrong put right; lawsuit
10. a. a military encounter
    b. military combat in general
11. the appearance of animation in a painting, sculpture, etc.
12. BLAND
    a. activity or excitement, specif.
    a. gambling activity
    b. sexual activity

Fig 35. Definition of the word “action”

Thornquist (2012) writes about Banksy’s (2006) work in the book Arranged Abstraction and describes how Banksy has developed a technique of using stencils that minimize the time it takes to complete a work of art, but it also gives the artwork its distinctive expression because of how it is made.

In this work different types of ways to spray the paint directly onto the outfits will be tested, in order to explore the interactions between the paint and the different layers that appear as a result of reworking the clothes. Seeing how the different techniques in spraying change the overall resulting outcome. To create a dynamic expression using the whole body as a canvas for creating prints that interact in divergent ways to one another. Using quick and improvisational actions in order to create a unique and dramatic print aesthetic.
4.3 Painting

The methods for getting the paint onto the clothing will be:

1. spray can
2. airbrush
3. electric spray gun
4. squeeze bottle
5. brushes, markers and fingers

Using the finished outfit as a blank canvas to spray the designs on. Combining different methods and equipment when spraying paint to achieve a variety of visual styles in the outfits to create a more dynamic expression, for example quick and scribbly designs and more detailed realistic designs. Using coatings to manipulate the material properties of the garments so that they react in different ways to the paints being used.

4.3.1 Limitations of the Method

The limitations of this method are the inability to control the outcome of how the different paints react with the materials, for example how the material absorbs paint that has a lower viscosity and how paint with a higher viscosity will drip and stay on the outer layer of the material.

4.4 Distressing

The finish of the end product should reflect the haphazard and chaotic look found on a typical “pilsnerbil”, commonly used by raggare to drive around and drink alcohol in. This will be achieved by distressing the garments in various ways, for example wearing and tearing the garments, using sandpaper on areas that would wear down over time, washing and bleaching and creating stains.

4.5 Tools and Equipment

Tools necessary to carry out the work will be: spray paint, airbrush, compressor, pigment print paste, reactive print powder, markers, paint brush, tape, coatings, squeeze bottles, electric spray gun, dremel, sandpaper, etc.

4.6 Selection of Garments and Motifs

To make the combination of clothes that will be used as the canvas research about archetypical garments in raggar culture will be conducted. Working with vintage garments that are found to be relevant as a starting point and combining them to create outfits. Reworking these garments to make the different techniques of printing significant to the forms in each outfit. Selecting the inspiration for the visual motifs that are to be researched as well, collecting an archive of motifs that are relevant to the raggar culture and those related to it. A criteria for making and choosing garments for the outfits was that they should, in some way, correspond with the clothing and attributes found in the raggar culture. An ambition in the project is also to use as much vintage garments and accessories as possible. Some new materials, like fabric, leather, hardware, etc, are to be used. The inspiration for the paintings and the motifs are to be derived from the raggar culture, but also from graffiti artists, airbrush and action painters.
5. Development

5.1 Starting Point

At the start of the process there was a lot of different tryouts on how to approach the archetypical garments. To find a focus point in the silhouette and reworking of the garments video and photo draping sessions were conducted. Successful examples were expanded upon to develop the print expression.

Fig 43. Tryouts where made on how to combine garments to achieve a variation of results. Left: How to emulate the look of sagged jeans common in raggar culture (see Fig 38.) Middle: Further tryout of the previous concept. Right: Tryout of combining two pairs of jeans by joining them in the crotch.

Fig 44. Unsuccessful tryout of development of the classical leather vest. The shape and expression does not correlate to the intended outcome therefore rejected.

Fig 45. Drapings with spray painted American flag proved unsuccessful in silhouette and shape, but the expression of the flag in its rough and distressed finish connects to the motive.

Fig 46. Development of the sagged jeans. Painting the underlaying pair of jeans to enhance the print. In the end the print is not used as it is too simple in expression. The silhouette proves successful but needs to be shortened in the jacket length so that the construction of the jeans are more pronounced.
Fig 47. One of the first successful developments utilizing all the components outlined in the method. Using the techniques of spray painting and airbrushing over the layers of the outfit, having one image print stretch across all of the garments.

Fig 48. Tryout of airbrushing motifs. The quick and cartoony style is more true to the essence of the work.

Fig 49. Final outcome of the development seen in Fig 47.
5.2 Lineup Development

Successful examples were found when the print interacted with the different garments in the outfit, altering the expression of the result. When other pieces were added, it had to connect with the print and theme of the outfit and not take away from it. For example, when the print is limited to one area of the outfit and does not cross over to the other garments (Fig 50.), it became a less successful example and the garments in the outfit do not feel connected to each other.

Elements such as color and technique of spraying in the prints were determined to be crucial to have a variation throughout the lineup. Such as having a difference in the finish of the prints, some having a more detailed and thought out finish and some retaining the feel of having the action of spraying the motifs in an improvisational and quick manner. This was found as a way to relate to how graffiti is often done quickly to not get caught in the act, and sometimes the piece is done in a legal way or on a wall specifically made for people to have a place to express their artistic talent. Analyzing the visual expression pertaining to the aim, the need to relate the motifs used as reference to subculture was important, to not steer too far away from the intended look.

Fig 50. The airbrushed print does not overlap in a significant way.

Fig 51. Successful example of the print connecting the garments in the outfit.

Fig 52. Example of a more detailed imagery style of print. Using airbrush in combination with other techniques, such as spray can and markers. The reference for the motif is the classical “hot rod monster” commonly found in hot rod scene.

Fig 53. Example of a print made in an “action painted” style. Using a squeeze bottle to spray the paint onto the garment in an improvisational way. The color scheme refers to the colors of the American flag which is an important part of the raggar culture.

Fig 54. Example of a print made in a quick and improvisational way but using references found in raggar culture such as flames and tribals. This time using an airbrush in an inexact and spontaneous manner to create a feeling of chaos.
Lineup examples and sketches were altered over the duration of the process. The lineups were developed using full scale tryouts and Photoshop collages was used in parallel to test out different combinations.
5.3 Outfit 1

The base for outfit 1 consists of three blue vintage Lee denim jackets, a black shirt based on a California Ranchwear shirt and two pairs of gray vintage Levis jeans.

Fig 55. Initially the two pairs of Levis 501s are cut all the way around the sides to separate the front and back pieces. The cut on the back of the pants is made through the back pocket, leaving half of the pocket.

Fig 56. The two pieces are sewn together at the inside leg seam and the half pockets on the back become the side seams.

Fig 57. Tryout of sagged way of wearing the jeans. To have a more varied silhouette in the lineup this was discarded.

Fig 58. The front is pleated to fit the garment on the hip. The shape and silhouette of the pants

Fig 58. Tryouts to find patterns of pattern on pants.
Fig 59. Pattern sprayed on pants. Done very quickly and spontaneously to get the desired effect.

Fig 60. Black is added to create a higher contrast in shades.
A replica of a California ranchwear cowboy shirt is made as a complementary garment.

Fig 61. California ranchwear dress shirt.

Fig 62. Replica of Fig 62.

Fig 63. The silhouette is not there and needs more variation.

Fig 64. Jean jackets are added during fitting. Draped and sewn together in layers to extenuate a v-taper in the silhouette. The thickness of the fabric in the armpits fix the arms in a position to create this effect.

Fig 65. The jacket is distressed to give the look a rougher look.

Fig 66. Final touches on the jacket to connect it with the rest of the outfit.
5.4 Outfit 2

The base for outfit 2 consists of one blue vintage denim jacket, two pair of black and blue vintage Levis jeans.

The pair of blue jeans are cut from the front all the way around the crotch seam and added in the side seam of the black pair. Fig 67. On the opposite side seam a larger piece is added the shift the center in the back of the pants. This creates interesting look.

Fig 69. The jeans are coated with a coating of CB21 which makes the surface of the jeans water repellent. This is done so that when the spray paint is applied it will interact with the fabric in a different way than it would otherwise, not being absorbed into it. It also makes the jeans stiffer which creates a wrinkle effect.

Fig 70. A pattern is sprayed onto the jeans. This is done differently in front and back to create a sense of direction in the lines. The back is printed in a rounded way to extend the lines of the backside.
Fig 71. The denim jacket is coated with a black textile pigment paste to stiffen the garment in a similar way to the jeans. This is also done so that the paint will interact in another way with the garments, just like in the previous piece.

Fig 72. Spray paint is applied to the jacket, it’s sprayed in the same way as in the jeans only this time dots and stars are added. On the shoulder a drip effect is created by spraying lots of color.
5.5 Outfit 3

The base for outfit 3 consists of a constructed black leather vest and three pair of blue vintage jeans,

Fig 73. Three pairs of jeans are taken apart and sewn together in overlapping layers.

Fig 74. The layers are tucked in and sewn to create pant legs.

Fig 75. The jeans are bleached and painted by using a squeeze bottle to spray the paint on to the pants.

Fig 76. A coating is applied to the jeans. The bleached color of the jeans is too light so some blue pigments is mixed into the coating.
Fig 77. The jeans are distressed by using a dremel with a variation of techniques and bits. The jeans are too still light in color.

Fig 78. The jeans are dyed and even more distressed in a washing machine.
Fig 79. A vest is constructed from a vintage leather jacket. The vest is constructed like a classic raggar vest but in an oversized fit to create a more visually appealing silhouette.

Fig 80. The prints is sprayed on to the back of the vest using an airbrush. The print is created using a stencil.

Fig 81. Back of vest print.
5.6 Outfit 4

The base for outfit 4 consists of a black vintage leather jacket and black vintage leather Levis trousers.

Fig 82. The jacket is painted to emulate studs all over the garment.

Fig 83. Shading is added on the studs to increase the three dimensional effect of the print.

Fig 84. In addition real studs and other embellishments are added all over the jacket to add another aspect in the garment. This type of embellishments resembles those commonly found in jackets of English Rockers.
Fig 85. The trousers are also painted with studs, real studs and other embellishments are also added here.

Fig 86. Pants.
5.7 Outfit 5

The base for outfit 5 consists of a black vintage leather jacket, a pair of black vintage Levis denim jeans and a black t-shirt.

Fig 87. A layer of white paint is applied as a base layer, in order to get the print to really stand out from the black background of the garment. This also serves as a better canvas to spray on.

Fig 88. The print is sprayed using an airbrush. The motif is based on the classic hot rod monster. It's not complete and needs something more around the character. It is masked off with masking tape to keep it safe.

Fig 90. The rest of the design is sprayed and the masking tape is removed.
Fig 91. Unsuccessful first try of print on the back of the jacket. Its clean style is too similar to the front side and needs to be more chaotic.

Fig 92. Further developed with a more spontaneous way of working, this creates a more chaotic expression but the letters of the text need something to make them stand out.

Fig 93. The silhouette with the sleeves of the t-shirt sticking out on the sides are not successful and should be removed.

Fig 94. The sleeves of the t-shirt are removed and jacket sleeves are added to form a silhouette that has a greater variation in the lineup. The letters of the text are modified to cause a greater pop-out effect.
5.8 Outfit 6

The base for outfit 6 consists of a blue vintage Levis denim jacket and a pair of blue vintage Levis denim jeans.

Fig 95. Paper is glued to the jeans and spray painted.

Fig 96. The paper is ripped from the jeans to create an effect that references how posters plastered on a city wall would look when torn down. Paint is then sprayed with a squeeze bottle to get a dripping look. The colors chosen in this outfit reference the color palette of the American flag. The lines of the drip resembles the stripes found in the flag as well.

Fig 97. More paint is added to get a better color balance. The back of the jeans are sprayed in a arching motion following the direction of the legs and meeting in the center.
Fig 98. The same technique is applied to the denim vest, by gluing paper to the vest and tearing it off it creates the desired effect.

Fig 99. Paint is sprayed onto the garment using the same technique as in the jeans by using a squeeze bottle by positioning one self far away from the garment and spraying the paint in a slashing motion.

Fig 100. The jacket is later removed and replaced with an airbrushed t-shirt. This is done to open up the collection and prevent it from being all too similar in silhouette and style.
The base for outfit 7 consists of one vintage denim shirt, two vintage Levis and Lee denim jackets and two pairs of vintage denim jeans.

Fig 101. The Levis jacket is cut in the center back and layered over the denim shirt. All garments are bleached to create a blank canvas for the print.

Fig 102. The other jacket is turned front to back and merged with the first jacket. This creates the opportunity to open the jacket in the back.

Fig 103. Development of the jeans. The first tryouts are unsuccessful as the jeans sag too low and creates a space between the legs that is distracting, they need to be higher up.

Fig 104. The jeans are moved into a better position.
Fig 105. A motif is sketched on paper and scanned. It is then projected onto the outfit and traced using an airbrush. This technique allows for a greater detail in the print.

Fig 106. The image is colored in. The color of the main motif is switched from green to brown since the green did not turn out as intended.

Fig 107. For the background an American flag is added to further correspond with the aesthetic of the aim.
Fig 108. The back of jacket is airbrushed with motifs referencing America to connect it with the aim.

Fig 109. Half of the jacket is held by the side to show of the layers created by the print.
5.10 Outfit 8

The base for outfit 8 consists of one blue vintage Levis denim jacket and three pairs of blue vintage Levis denim jeans.

Fig 110. The sides of the jeans are cut out and stitched together with another pair. This is done so that the jeans will fit sagged lower on the body.

Fig 111. A segment of the jacket is cut from under the arms to shorten the jacket to allow the pant to be more visible.

Fig 112. The whole outfit is bleached to have it act as a blank canvas for the print. Due to the jacket being shortened it creates a v-shape in the silhouette.
Fig 113. First tryout of motif is unsuccessful, it need more feeling of spontaneity and chaos.

Fig 114. Development of the print is getting closer to the preferred result.

Fig 115. Development of the back of the outfit.
Fig 116. A variety of techniques are used to achieve the levels of chaos and disarray wanted, including spray painting, airbrushing and electric spray gun painting.

Fig 117. Green is added to bring the color balance together and add a more dynamic expression.
6. Result

Looking at the resulting lineup, it conveys a feeling of being contextually appropriate in the subculture. Referencing common aspects found in the subculture, and in those related to it, is important to understand the expression as a whole. The method of developing the prints in the final pieces are varied in technique and expression, but all of them associate with the concept of action and spraying. The shifting in layers seen in outfit 5 and 7 is a successful aspect that correspond well with how the action of spraying the print directly on the outfits can be used as a technique, to produce a print that has a unique expression. Outfit 4 references aspects of similar subcultures related to the raggar culture such as the British rocker subculture and the German/Austrian/Swiss halbstarken subculture. Outfit 2 and 6 are more oriented towards the action of printing but also referencing the obsession with flags and The United States of America found in raggar culture. With outfit 2 exploring the stars in the jacket and the stripes in the pants and outfit 6 exploring the colors of the flag. Outfit 1 and 3 are leaning more towards the Swedish raggar culture with the denim vests, jacket and the leather vest. Outfit 8 is about maximizing the expression of the spraying and to enforce a feeling of chaos and disarray.
6.1 Outfit 1
Outfit 3

6.3 Outfit 3
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7. Tech Pack

7.1 Outfit 1
7.1 Outfit 3
8. Discussion

This work has explored relations between subcultures, methods of printing and whole garment printing. Investigating the subculture of raggare and graffiti through the action of spraying paint directly on garments. Correlating the final result with the aim of the project, it brings the subculture into a new framework and connects it to fashion in another context.

Potential for further developments are high in this work. To put the work in a commercial context as pertaining to the techniques of printing and reworking vintage garments. Austin “asspizza” Butts (Fig 119.) has worked with printing and reworking vintage garments as a way to build up a brand to later move into more cut and sew. This way of working is something that could be applied to additionally expand this project, to take vintage garments and printing/spraying signature designs to elevate the garments hierarchical position in todays culture.

Working with spray paint as a tool for making commercially acceptable garments has been explored by Virgil Abloh (Fig 120.) in his fashion brand Off-White. Using a t-shirt as a canvas for creating custom one of a kind merchandise is something he did for an exhibition in Tokyo where he spray painted a limited amount of t-shirt to be sold at the exhibition. (Stanley 2018)

Exploring custom merchandise as a concept for further developing this project is a viable way of commercializing the method used in the work. Creating unique hand made one of a kind designs to be sold in an online store or through social media. This way of creating small capsule collections or realizing garments in a steady flow is a viable market strategy. Making small runs of products creates a hype around every new release and build brand recognizability.

Fig 120. Virgil Abloh spray painting a unique design on a t-shirt at the exhibition.

Fig 121. spaghettiboys.world is a website with an interactive store which has a virtual dressing room. They produce small quantities of garments with frequent additions to the selection in their online store.

Fig 119. Designs printed on vintage garments and sold online at asspizza.com and through social media.
Fig 122. Example of what could be done as a further development of the work. How the t-shirt from outfit 6 is commercialized through developing screen prints based on the original design.
9. References


Thornquist, Clemens (2012). Arranged abstraction: definition by example in art research. Borås: The Textile Research Centre, CTF, The Swedish School of Textiles, University of Borås


