

# Brief Analysis of Second Creative Design of Apparel Fabrics

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**Abstract:** Apparel fabric is the carrier of apparel design and, at the same time, one of the important considerations during the design processes. Currently, second creative design of apparel fabrics has been adopted by more and more fashion designers, and has become an effective way to display tastes and reflect the styles of apparel designs, and to increase the added value of products. With the advance of science and technology, second fabric design enjoys a broader space for development. It is the key to fashion design, and a new breakthrough in this field. This article introduces the skills of creative fabric design; demonstrates how the apparel styles were influenced by second fabric designs and key points of its practical application; and discusses excellent works of second design come only from scientifically applying various creative ways of thinking, along with a full understanding of fabric performances and apparel styles. Second creative design of apparel fabrics fits the fashion-oriented, diversified and stylized demands of the current textile and apparel market, and enjoys vast development prospects.

**Keywords:** Apparel fabric; Skill; Style; Creative design; Added value

## 1. Introduction

Along with the development of human civilization and progress of science and technology, people's living standards and aesthetic level continue to rise; functions of garments have been far beyond conventional senses of keeping warm and covering shame. Consumer demands for apparels presents characteristics of multi-level, diversification, fashion, personalization and functions of environment protection. When consuming, customers' final choices are usually made through comparison of styles, colors, qualities of materials and accessories, by observing or touching. After many years of development, styles of clothing have been relatively fixed, and colors of garments are now diversified, thus consumers are paying more attention to the changes of apparel fabrics. Therefore, second creative design of fabric is highlighted among numerous elements that affect consumers' choices. Customers prefer garments that are designed with creative and distinctive materials which help to reveal their unique tastes and personalities.

Second creative design of apparel fabrics precisely conforms to the fashionable, diversified and stylized demands of the textile and apparel market, and has a vast potential for future development. Second creative fabric design could not only raise the status and role of materials in fashion design, show the distinctive characteristics and styles of branded clothes, but also inspire the fashion designers and give them broader space for designing through creative changes of fabrics.

## 2. Skills of Creative Fabric Design

Creative fabric design in fashion design field primarily refers to reinvention and innovative applications of apparel materials, also known as second creative design of apparel fabric. It means that fashion designers make some change on the appearances, forms or textures of the garment materials in various creative ways; combined with effects like colors, space and light, the range of fabric application and design space will be greatly expanded. Creative fabric design mainly uses methods of adding, subtracting, breaking and deconstruction etc., through creativity and imagination, to obtain a special effect. Specific techniques include joining, breaking, hole-digging, transforming, filling, folding, decoration and corrosion, and application of traditional skills like embroidery, tie-dye and batik. There are plenty of methods of creative fabric design; an excellent work of second fabric design cannot be completed by any specific creative technique alone, but by various complementary techniques and thinking methods. To conclude, the major methods of second creative design of apparel fabrics could be divided into three classes.

### 2.1. Addition Design

The key feature of addition design is to add appendages, including embroidery, pleating, nail bead, quilting and patching, on the original fabrics, in order to achieve the aim of decoration.

Embroidery consists of machine embroidery and hand embroidery, the former one is a quick and convenient way, which is suitable for large-area dress making or mass production. The major characters of hand embroi-

dery include neat and graceful patterns, fresh and elegant colors, diverse stitches, exquisite embroidery and unique effects; hand embroidery is suitable for high-end garments production. There are many types of embroidery, such as colored embroidery, drawnwork embroidery, sticker embroidery, nail bead embroidery etc. In 1970s, the punkers put urban household wastes (like pins and chains) and pieces of skirts and ballet skirts together and applied those to clothes design, which later became the model of beauty and symbol of personality. Since then, the addition design of fabric has been applied to the utmost-material features like exterior heavy metal tassel decoration on thin fabrics, colored feathers and cords on jeans legs, and coarse-fibered wool have been put to full use, and have extremely satisfied the diverse visual demands.



Figure 1. Addition design



Figure 2. Subtraction Design

## 2.2. Subtraction Design

Subtraction design is mainly a kind of destructive design, which is, conducting destructive treatments on the surface of the fabric through some specific means, and the incomplete or damaged appearances of fabrics provide a unique decoration esthetic sense. Basically, subtraction design changes the appearance of fabrics through

processing methods like cutting, tearing, scraping, hollow-out, drawnwork, burnt-out, fading, sanding, washing, etc., brings imperfection and stereoscopic impression to the fabrics; Jeans and knitting garments often use this kind of design. In 1980s, two Japanese designers, Rei Kawakubo and Yohji Yamamoto, introduced the edgy styles of “junk” and “beggar” based on black color; these styles are destruction for all the existing styles, and also ambitious attempts in damaged fabric design. Designers violates traditional aesthetic requirements-trousers being torn, worn, raw edges added; stitches on the reverse side being revealed; or different kinds of holes being added to expose skins-to show the mysterious temperament of deconstructionism.

## 2.3. Three-dimensional Design

There are various means of three-dimensional design, it does not damage the material itself, but adopts only a plane-to-stereoscopic reconstruction approach, which provides a concave and convex texture contrast and strong sense of touch by applying folding, weaving, shrinking, wrinkling, stacking, pleating, etc., on plane materials, thus increasing stereo effect. In addition, through means like weaving, knitting, crocheting or knotting, different fiber materials could form metrical spatial hierarchies, and the designs could also present endless three-dimensional texture effects, which bring plane materials embossment and stereoscopic impression. Combining a variety of materials is another way to obtain stereoscopic effects. Creating a three-dimensional model by superposing multiple layers of fabrics, and combining materials with different texture by overlapping, stacking and crossing, designers could create an overlapped and interpenetrated stereo space. The techniques above are usually used in partial design, and sometime on an entire piece of fabric, such as formal gown or performing costumes.

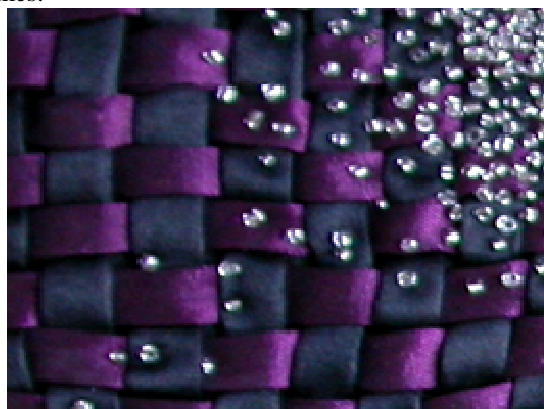


Figure 3. Three-dimensional Design

## 3. Influence of Second Creative Design of Fabric on Garment Style

Garment style refers to the value orientation, inner characters and artistic features presented by the apparel forms of an era, a nation, a genre or a person. Garment styles are embodied in various elements of contents and forms of apparels, implying the characteristics and personality of a certain work or work group. Garment styles present designers' unique creative ideas and aesthetic pursuit, and reflect the distinctive characteristics of the times.

The second creative design of fabric, through deconstructing, reconstructing, stitching and dissimilating various elements, gives the combination of the elements new vitality; it is a creative activity that integrated art with technology. The changes of fabrics and different textures bring people distinctive visual and tactile feelings, and thus evoke different imagination. Garment style determines the means used in second creative design, and the fabric style after creative design is the keynote of garment styles. It is a basic element of fashion design, directly affecting the image of apparels and consumers' aesthetic emotion and psychological characteristics as well. Therefore, good apparel stylists should primarily be excellent creative fabric designers, who possess a full understanding of fabrics' texture, color and pattern, only then can they perform perfect second creative design.

#### **4. Application of Second Creative Design of Fabric**

Fabric is the carrier of apparels, is the prerequisite of design. When using fabrics, fashion designers should possess not only a scientific mind, but also a soul of artist.

##### **4.1. Current Situation of Second Creative Design of Fabric**

With the development of the society, people's deliberate pursuit of apparel styles and shapes is fading; instead, the trend of fashion turns into comfortable, casual and simple tailoring. But the consumers can easily become bored because of the quite similar styles of garments, so that the creative development and design of fabric have attracted extensive attention of the textile and garment industry. The garment industry now tends to be diversified and personalized; functions of apparel fabric become the major demands of both domestic and foreign markets. The main stream design trend is toward equal attention to both functionality and creativity. Second creative design of apparel fabric precisely caters this trend—seeking breakthroughs in the innovative uses of fabrics; changing the fabric appearance by all kinds of means and techniques; performing partial decoration on apparels; making dull styles more aesthetic and artistic, to attract consumers' attention and enhance the visual style and artistic taste of fabrics, thereby enhance the added value and competitiveness of apparel products.

##### **4.2. Key Points of the Application of Second Creative Fabric Design**

When applying second creative design of fabric, designers should not only consider the beautiful appearance, functionality and technicality of the products, and combining the basic texture of the material with the content expressed, but also consider the price of brands and costs of products. This point is particularly important, especially for some branded garments with clear styles and prices. Since apparel products are usually divided into classes like creative apparels and garments, creative design of different fabric have their own range of application. For example, in creative apparel design, designers utilize a variety of fabrics to realize their ideas. Innovation is the key—the roles of new innovative fabrics are especially highlighted in fashion contests. At this time, designers, in most cases, seek to maximize the sensory effects, while ignoring the production cost of their works. But in garment design, the applicable range of creative fabric design must be considered according to the commercial value of the brands. Exceeding 10-20% of cost is acceptable in creative fabric design, so the expense to develop second creative design could be put in this 10-20%; but a cost higher than that would not be accepted. The essence of design is to increase added value of the product, which is also the value of second creative design of apparel fabric. Therefore, this part of the value will directly determine the techniques used in second creative design of fabric.

##### **Conclusion**

Today's apparel design, on the premise of updating the aesthetic concept and expanding the aesthetic range, gives all kinds of design elements more contents and vitality. People are no longer satisfied with the long-developed, old and similar styles, instead, bold, colorful forms and visual impressions attract great attention. Designers renovate the fabrics, and perform second fabric design, so that they could free themselves from the limitation of material, become more creative, and enhance the aesthetic and artistic value of garment, therefore increase the added value of apparels. Moreover, recreation of materials could, to some extent, guide the textile production—means and appearances of second design of bionic fabrics could become a source of inspiration for textile design.

The developments of fabric design and apparel design are complementary. After second creative design, fabrics could present extremely colorful effects. Because of the distinctive charm, it has become a highlight, and one of the most important trends in the development of apparel design.

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