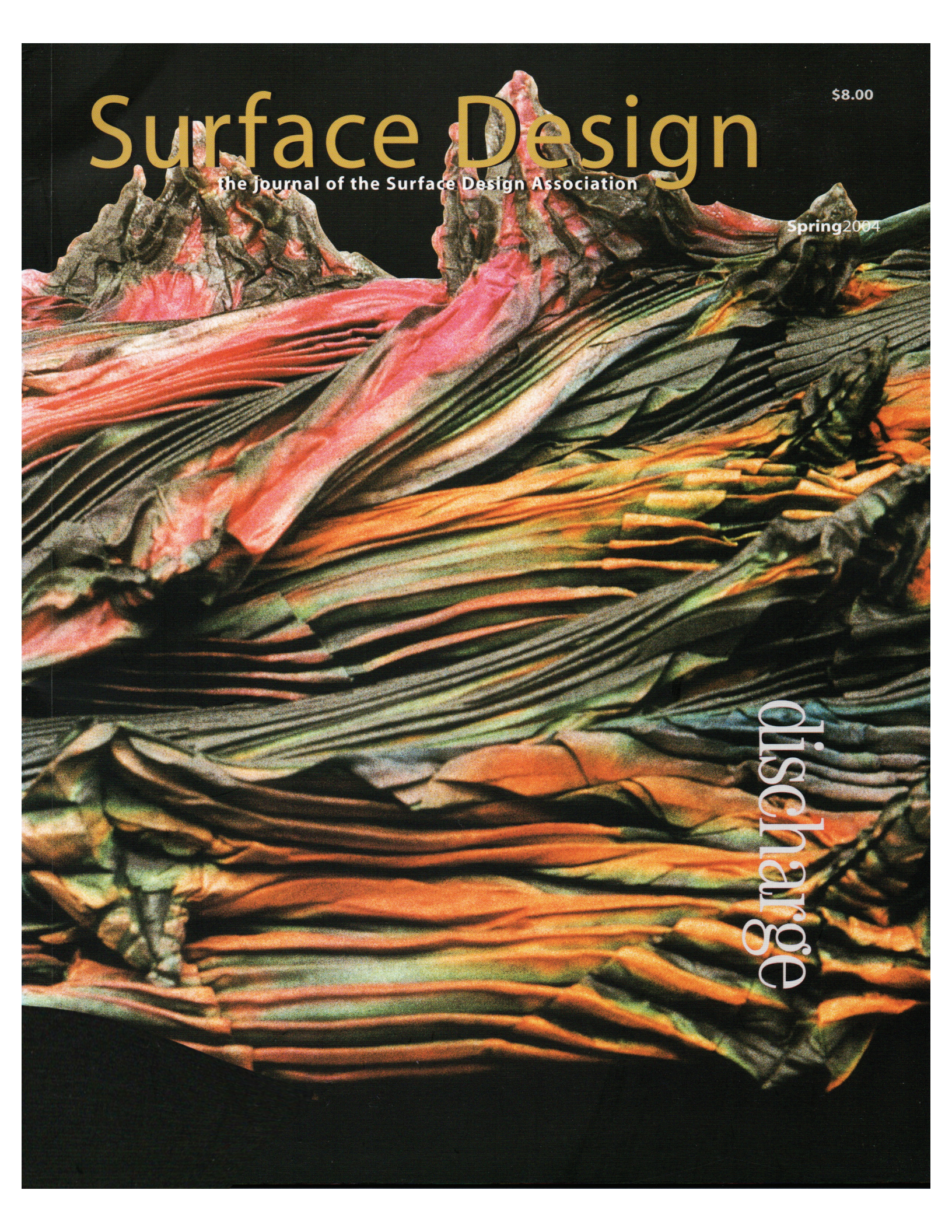


Surface Design

The background of the cover is a complex, abstract artwork. It features numerous layers of material, possibly paper or fabric, that have been folded, draped, and layered to create a sense of depth and movement. The colors are primarily red, orange, and green, with some black and dark grey areas. The overall effect is one of organic, flowing forms that resemble a landscape or a close-up of a textured surface.

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discharge



MORE THAN SUBTRACTION:

Discharge in Clothing Design

by Jo Ann C. Stabb

One thinks of "discharge" on textiles as subtracting color, but this examination of the work of four artists demonstrates that it can be much more. All are exploring nuances and variations that distinguish highly individual and innovative approaches.



Doshi Juku

Silk georgette,
contemporary bound
shibori, Formusol discharge,
acid dye, 2002.

Photo: Tom Henderson.

Doshi, of San Diego, California, combines shibori-dyeing of fabrics with discharge dipping processes or with overlaid images created by discharge printing. She

alternates the use of two different discharge chemicals to achieve different visual results. As she states: "I found that I have different results on the same piece of fabric, depending on which chemical I use. For example, the same black fabric discharged using sodium hydrosulfite may leave a gray halo, while with formusol discharge a brown halo remains. A second difference is in the depth of the discharge through the shibori wrap. I find that the sodium hydrosulfite chemical only discharges the surface of the fabric and that the formusol goes into the wrapped folds." She applies discharge during the shibori process by dipping and by pouring the heated chemical over the pole-wrapped cloth. She also uses discharge

thickened and printed through a printing screen or via other applied resists, like potato dextrin. Her knowledge of these processes has been developed over twenty years of designing textiles and costumes for the theater and now she is focused on wearable art.

As an example, her multi-step process for the piece entitled *Juku* demonstrates the vivid high-contrasts possible with her technique. Beginning as black silk georgette, the fabric was shibori-tied, dip-discharged, and rinsed; the color was then applied with squeeze bottles, dip-dyed, dip-discharged, and rinsed again. This selective addition of color into the initially discharged areas creates the possibility for variations and highlights that give the artist some control over the outcome and avoids overall uniformity of patterning.