

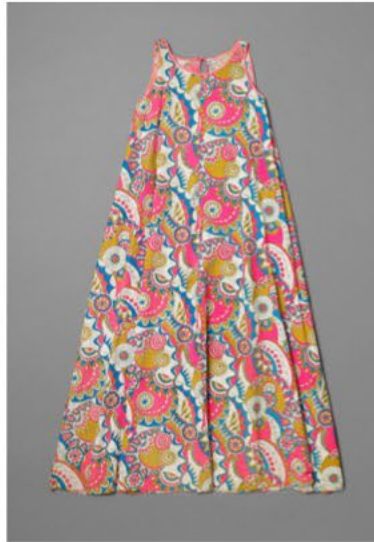
FLOWER POWER

Re-imagining the psychedelia of the 1960's with sustainable materials and colours
Design Research and Development by Vaishali Verma and Caroline Raybould

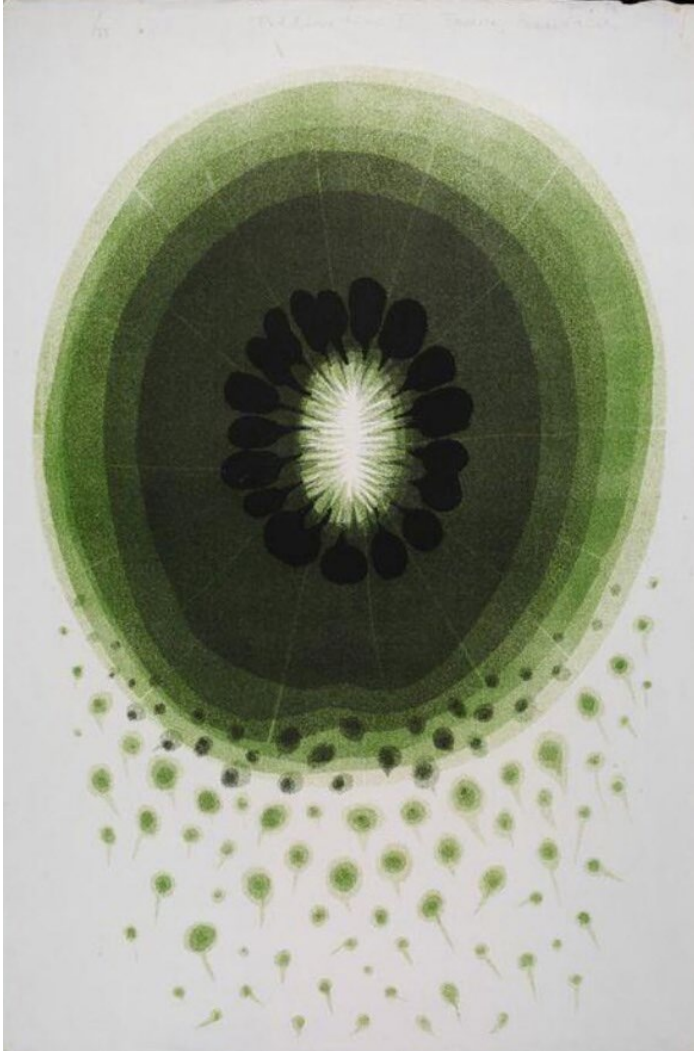
The background features decorative wavy lines in the corners. In the top right, there are several concentric, wavy lines that curve towards the center. In the bottom left, there are also several concentric, wavy lines that curve towards the center. The rest of the background is plain white.

Research for Print

Victoria & Albert Archives: Paper Dresses



Victoria & Albert Archives: Floral



Heathcoat

Maija Isola for Primavera Finland

Peter Hall

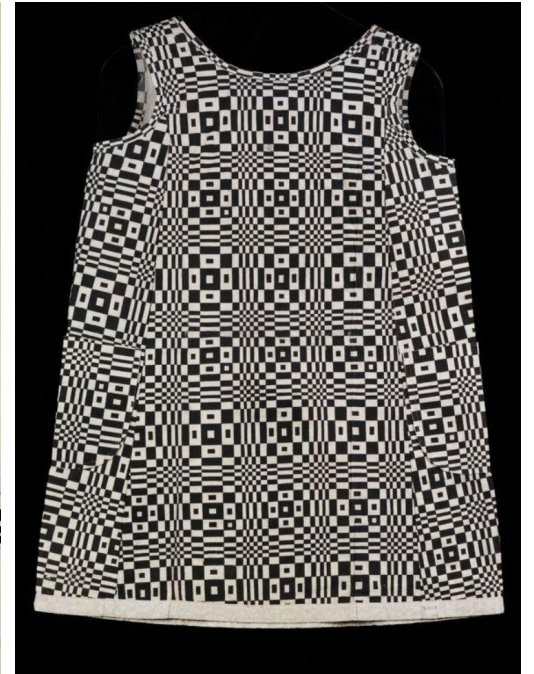
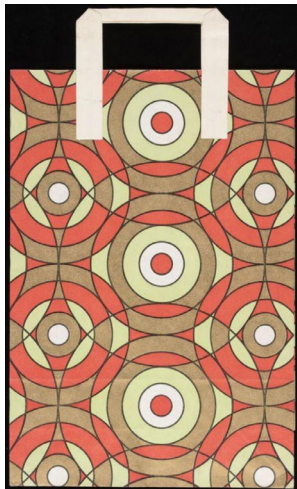
Tadek Beutlich

Victoria & Albert Archives: Geometric

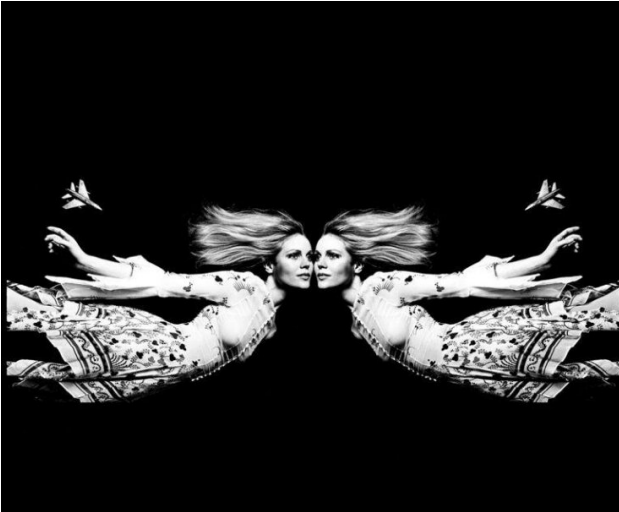


Left, Biba
Below left Nigel Quinney Bullseye Carrier Bag
and Pallisades.

Roger Dickinson for Hull Traders



Victoria & Albert Archives: Ossie Clark



Ossie Clark and Celia Birtwell



Textile Museum: 60s Boutique Exhibition



The Mary Quant Look

IS THIS JUST ANOTHER FAD?

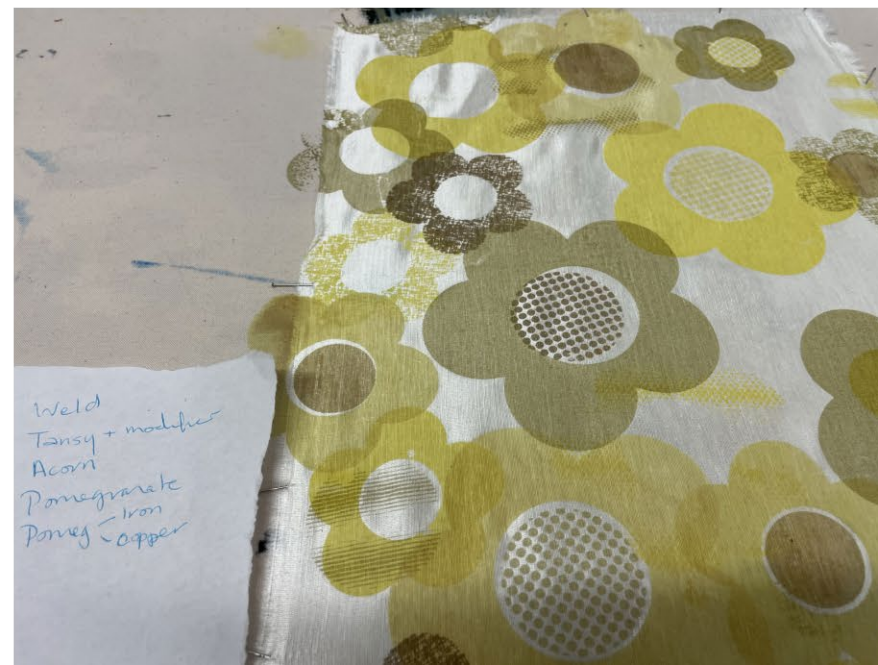


The background of the image consists of numerous light gray, wavy lines that flow across the frame from left to right, creating a sense of movement and depth. The lines vary in amplitude and frequency, giving the overall appearance of a stylized, organic pattern.

Process



Harvesting and developing colours from locally gathered Weld and Tansy.



Dye Extraction Process



In order to start the magic of 60s meet the nature, we had to extract the dyes first and create our colour palette. It was not an easy process, the extraction of one dye took over 3 hours from beginning to the end. We selected 12 plants for the extraction. It took us solid 3 days worth of work to get the printing pastes ready for the next process.

Within the process we made mistakes, tried over, learnt a lot about natural dyes; they are sensitive to heat, light and the dark colours may seem good at first but will fade away with every wash or over exposure of light (any kind). It takes loads of dried flowers or roots to make a little portion of dye printing paste.



Green Tea



Sappan Wood



Weld



Pomegranate



Coreopsis



TANSY

GREEN ROSE

CUDBEITA

CASSIA

CYPRIS (WILD)
ROCKET (WILD)

CINNAMON
BIANCACA SAPPAN

COSMOS +
COREOPSIS

POMEGRANATE

JAMAICAN
SORREL

ACORN

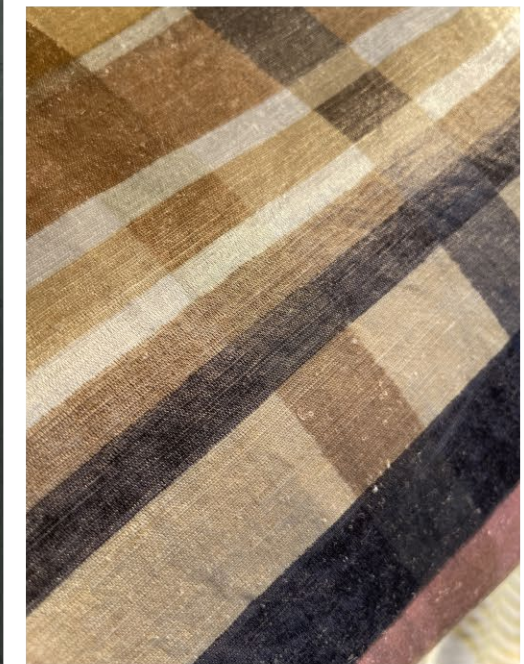
OAK GALLS +
2g IRON

8g GALLS +
8g IRONS

Step 3: we printed stripes of all the colours we had processed for colour. These fabrics were steamed to fix the colour. We tested the colours on a variety of fabrics. These fabrics can then be a useful reference and guide for further prints.



| | Dye | Thickener | Alum |
|-----------------|------|-----------|---------|
| Dyers Camo | 201g | + 12g | + 6g |
| Cosmo + Corcop | 169g | 10.2g | 5g |
| Tonsy 300g | 300g | 18g | 9g (6g) |
| Duddlein | 285g | 17g | 8.5g |
| Jamaican Savrel | 262g | 15.7g | 7.9g |
| Golden Rod | 192g | 11.5g | 5.8g |
| Sappan Weak | 272g | 16.3g | 8.1g |
| Sappan Strong | 100g | 6g | 3g |
| Weld | 222g | 13.3g | 6.7g |
| Madder 7% | 200g | 12g | 6g |
| Sappan 3rd | 135g | 8.1g | 4g |



Once in the print room, we focussed on experimenting with floral graphics and psychedelic patterns inspired by sixties print and pattern.

We opened ourselves to various of techniques and merged them together, as it was the experimental era from the paper dresses to wallpaper to rotary printing to the plastic shoes.

Fabrics used included:

- Hemp Silk
- Recycled Cotton
- Organic Cotton
- Recycled Silk
- Organic Cotton Corduroy

Without a doubt we loved experimenting on Hemp silk, the fabric has an amazing sheen and whatever the colour it only contributes to its beauty. All the fabric were medium to light weight as it is easier to print and tie dye, because the dye seeps-in well.

Techniques used included:

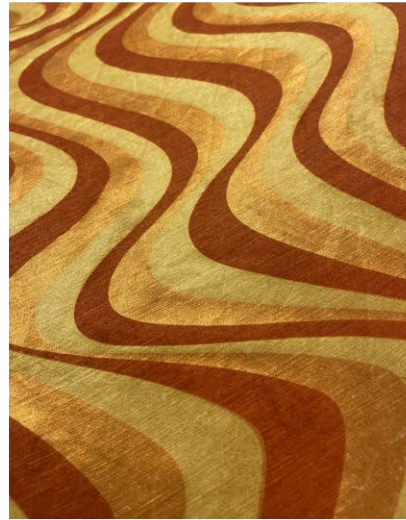
- Tie & dye
- Screen Printing (Digital and Hand made)
- Overlay methods

We experimented with mordants and modifiers including Iron, Copper, Alum and Citric Acid.

Iron and Alum were our main mordants, as Caroline says the iron makes everything sad and the alum makes everything happy and bright. I found the words very poetic and straight to remember.



200 fresh picked
4l-4g
dye's coreopsis
18/8/22
no stalks
2 trays
9-1g dry 25/8/22



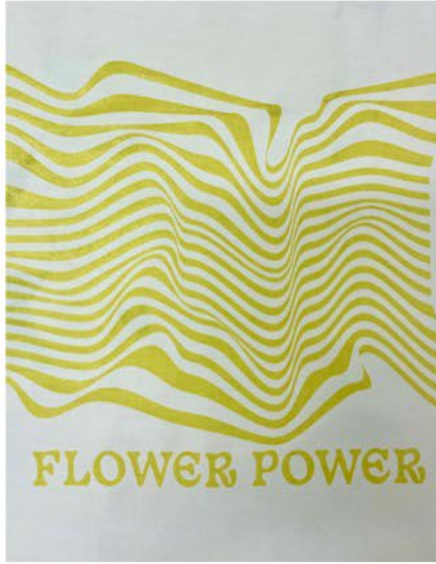
Colours and 3 colour prints developed using pomegranate, sappanwood, madder and coreopsis, modified with iron, copper and citric acid.

The background of the image consists of numerous light gray, wavy lines that flow across the frame from left to right, creating a sense of movement and depth. The lines vary in amplitude and frequency, giving the overall appearance a fluid, organic quality.

Final Prints









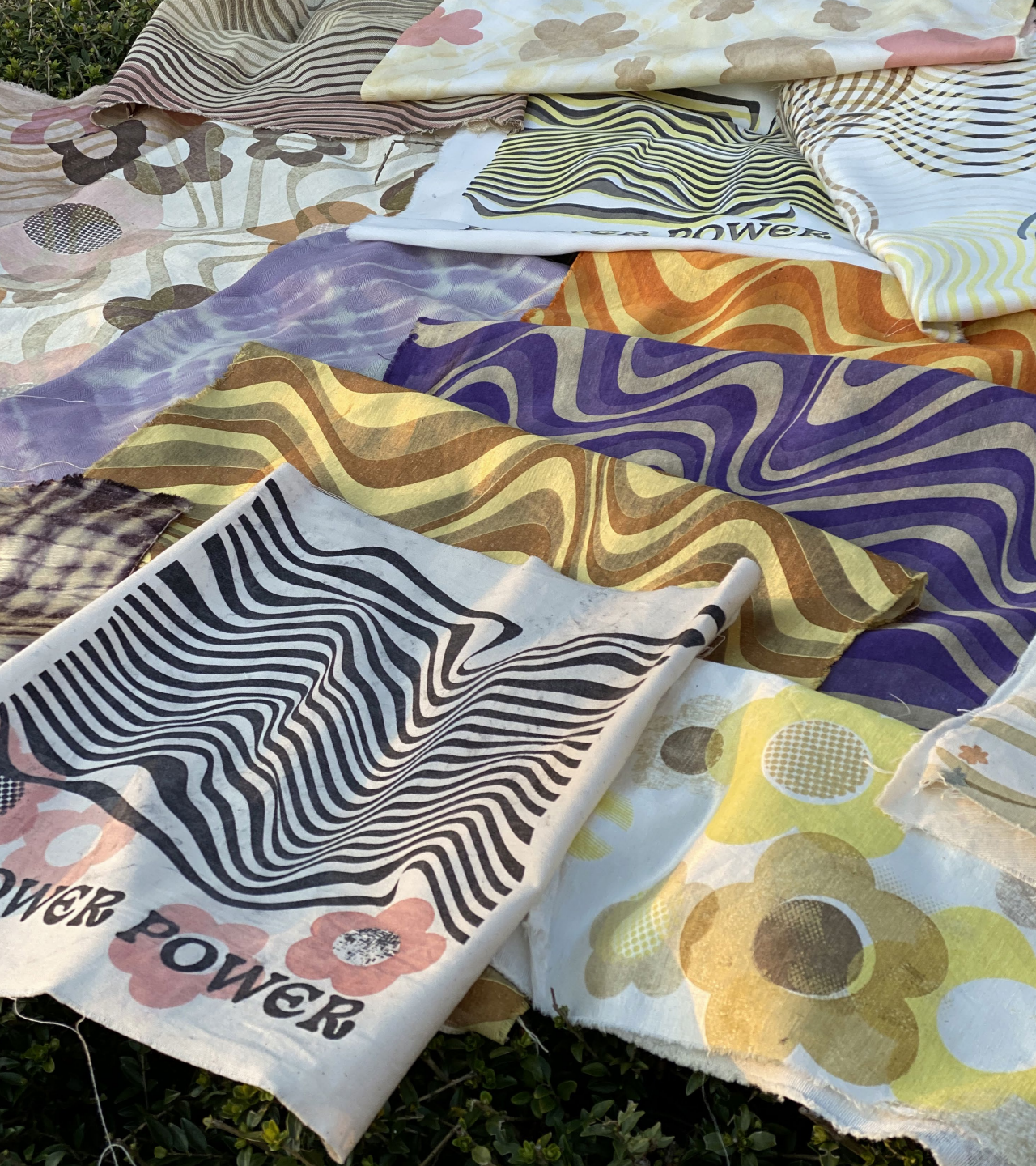


FLOWER POWER



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Reflecting on the Project

Caroline Raybould

It was interesting to scour through the archival collections of the V&A museum and learn about some of the print designers of the sixties. It was a really prolific time within youth culture, and especially within music and fashion. We were both keen to find link between India and the UK through the patterns we saw, such as the paisleys, and also through the dye plants we used. We became aware of the global movement and histories of some of the colour such as madder, sappanwood and sorrel, some of which originate from India.

We discussed how the sixties drew on previous eras such as art nouveau, and the arts and crafts movement. It was also a time of increasing global travel, with the Beatles travelling to Rishikesh, India in 1968, to learn transcendental meditation with Maharishi Mahesh Yogi, which increased the influence of Indian culture to the west.

It was also really great to get into the print workshops to work with Vaishali. We could bounce ideas and also it was more fun to do the tests and processes with someone else; it's a lot of work and takes time to develop the dyes, print pastes and to create the designs, so we could achieve a lot more in the time we had by working together. I had the chance to develop my printing experience and learnt how to do a 3-colour print which I hadn't done before.

In the future I would like to work out how to develop repeat patterns with the potential to do full garment and an exhibition. I would also like to know more about mordanting within the printing processes. It would also be interesting to gather primary data from people who lived through the sixties, whether in India or the UK, to bring the past to life.

Vaishali Verma

This project started off with a zest for 60s and the colours, I speak for both of us when I say we loved the reasearch as well as the physical creations. Working on this project was so thrilling personally, as I got to carry forward my existing reasearch and look at it from a different prespective of being more natural, sustainable and environmental friendly. We combined our love for the decade with present need for being more sustainable and environmentally conscous.

It was an amazing learning experiance with Caroline, she taught me a lot about the nature of natural dyes and how to work with them. In between work we used to exchange stories about Indian tiedyes and methods, listen to 60s music, talk about the effect of India on The Beatles and their music, technical advancements in the era, good blogs on 60s, designers and their work and books to refer to on dyeing and printing.

I have a more of experimental and organic approach when it comes to designing and this project gave me room for experimentation and learning. In the future, I would like work more with natural dyes and polish my skills on tiedye, multicolour tying and learn more about role of various mordants in natural dyes. I will carry on with my reasearch and would like to interview the upcoming youth about their views on the 60s and people from the 60s to compare the past and the future and what can we learn from the time in terms of fashion.

References

All imagery from the Victoria and Albert Museum Archives can be found here:
V&A (n.d.) *From the Collections*. Available at <https://www.vam.ac.uk/collections?type=featured> (Accessed: October 21, 2022)

All the mood images can be accessed via pinterest boards as below:

Verma, V. (2022) *Psychedia Inspiration*, Pinterest. Available at: <https://www.pinterest.co.uk/vaishl/pshycedlia-photoshoot-inspiration/> (Accessed: August 10, 2022).

Verma, V. (2022) *110 dandies fashion ideas: Fashion, dandy, 60s fashion*, Pinterest. Available at: <https://www.pinterest.co.uk/vaishl/dandies-fashion/> (Accessed: August 18, 2022).

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With Thanks

With thanks to Julia Szivak, Rajinder Dudrah and Vishal Chauhan and the opportunity to work on the India 75 Creative Industries project.

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Reach us on Instagram!

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