

ALEBA ARRILLO



material research

fashion & death

knitwear & 3D

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Resonance

Experimental Pattern Development

Digital Fashion Design Collection

Knitwear Design & Digital Simulations

Inspired on mortuary imagery, and intersections of light-shadow.

SHROUDING PALL QUILT

Bio Leathers & Bio Foils from
Living Material Archive (p.12)

/ Soluble Self-made Glue

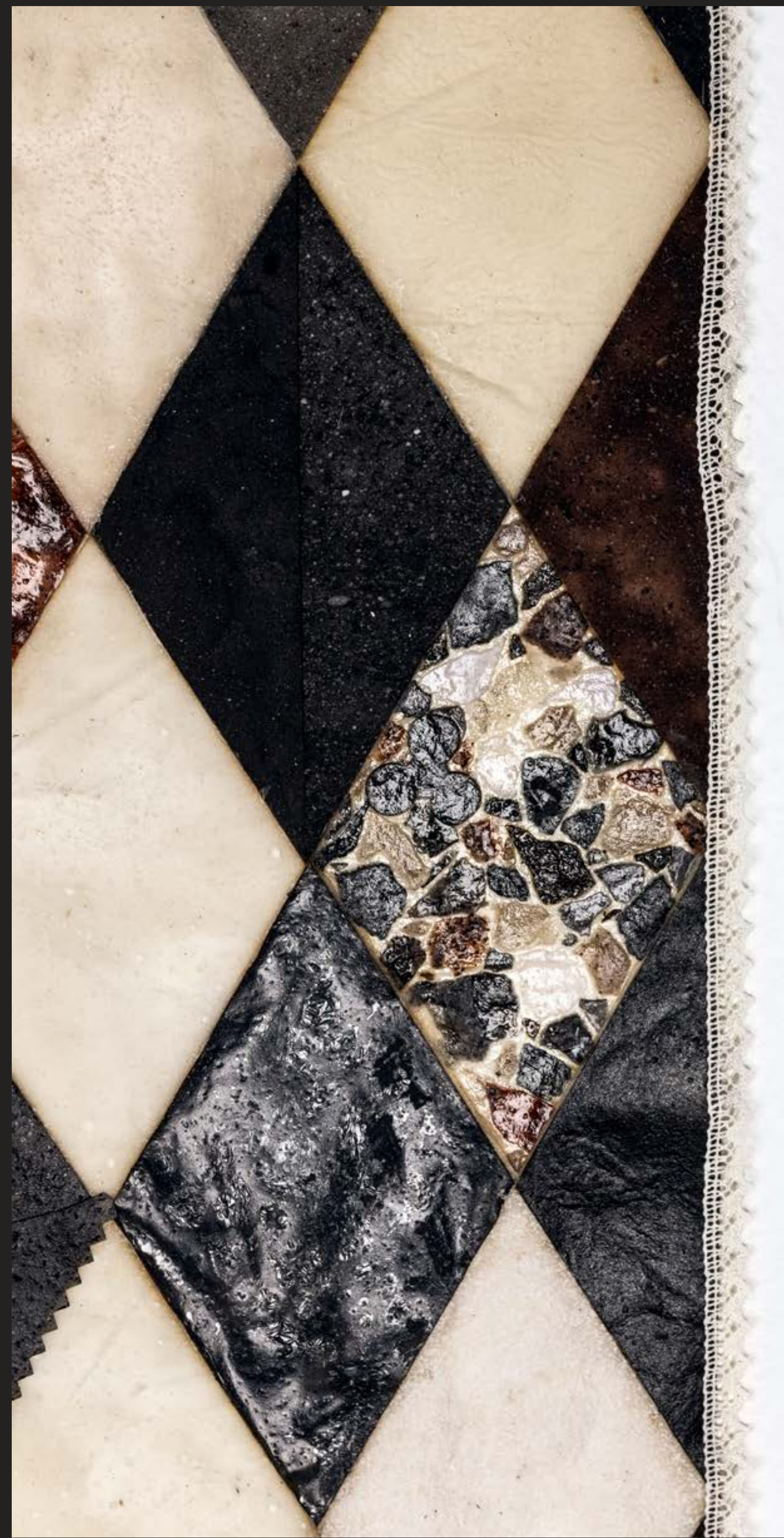
/ Natural Pressed Flowers

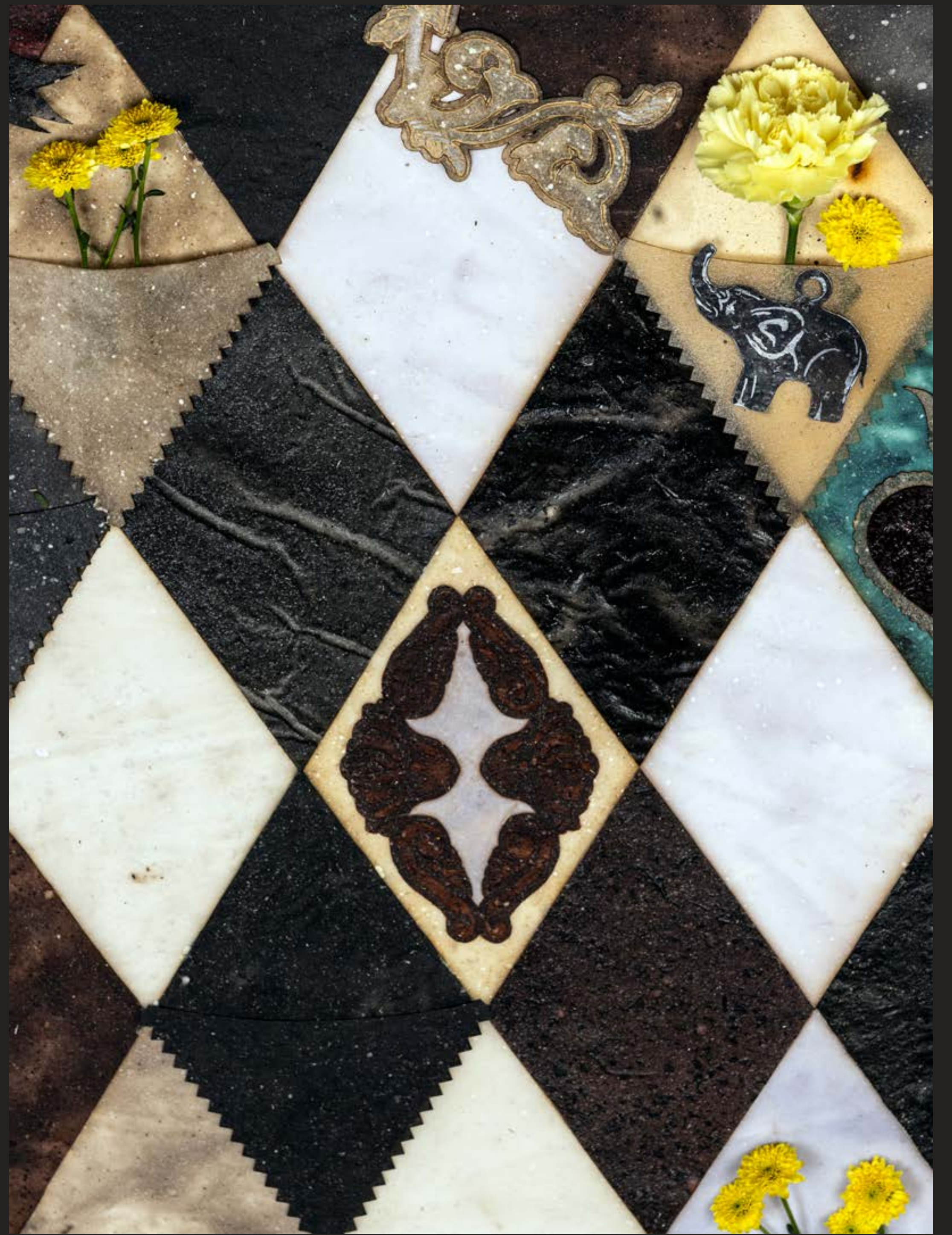
/ Laser Cut Designed Details
and Visual Handwork

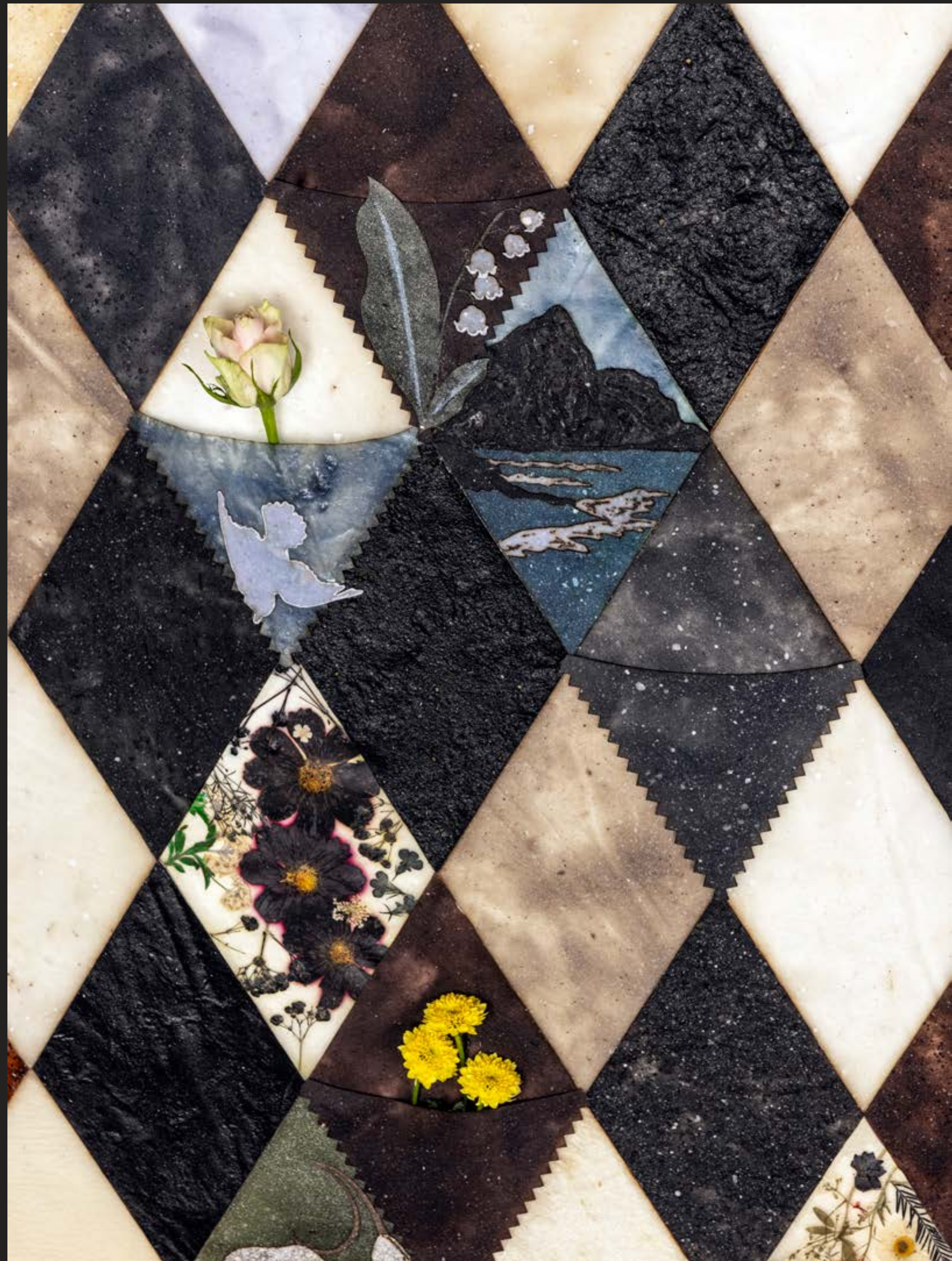
/ Hemp, Paper & Silk Yarns

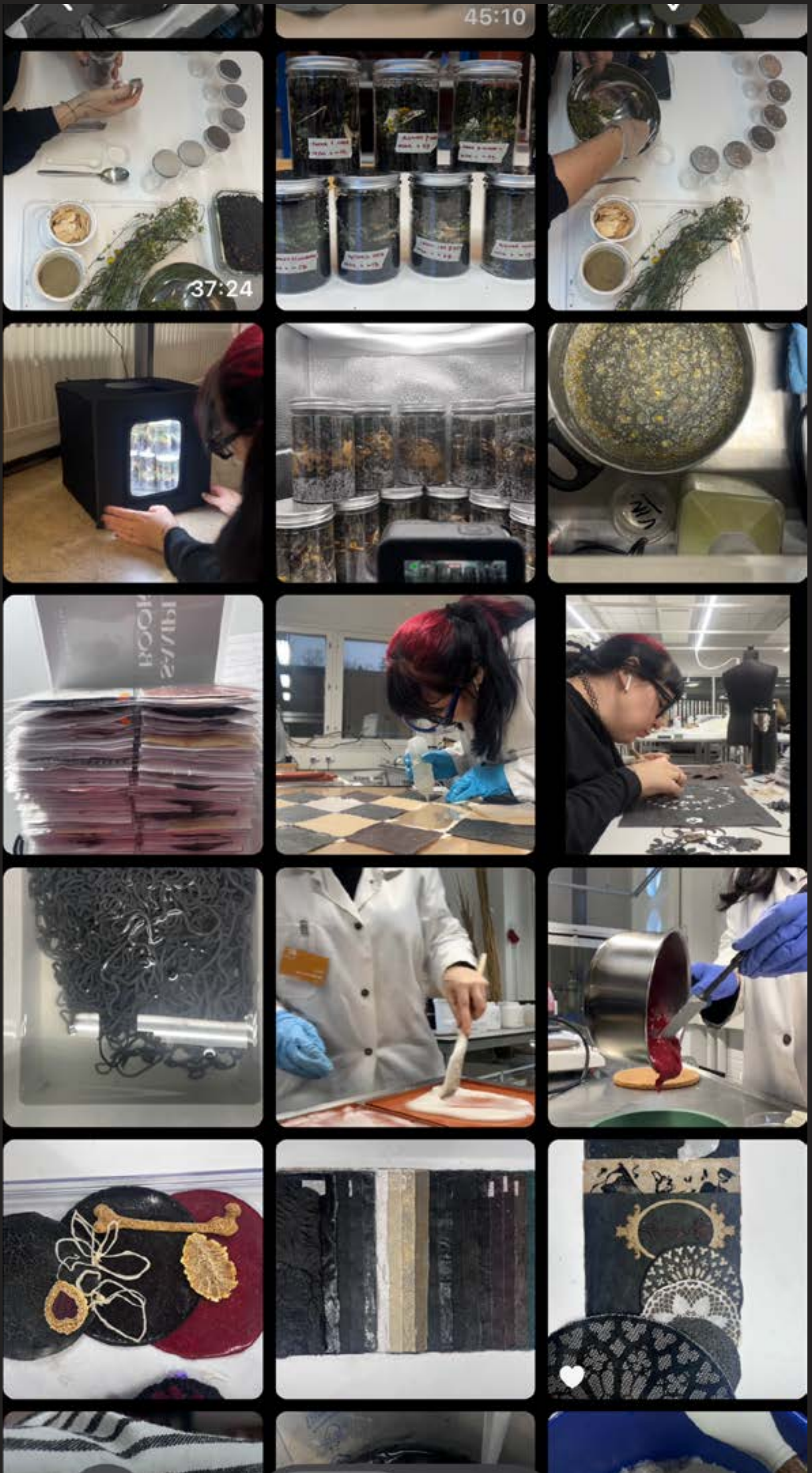
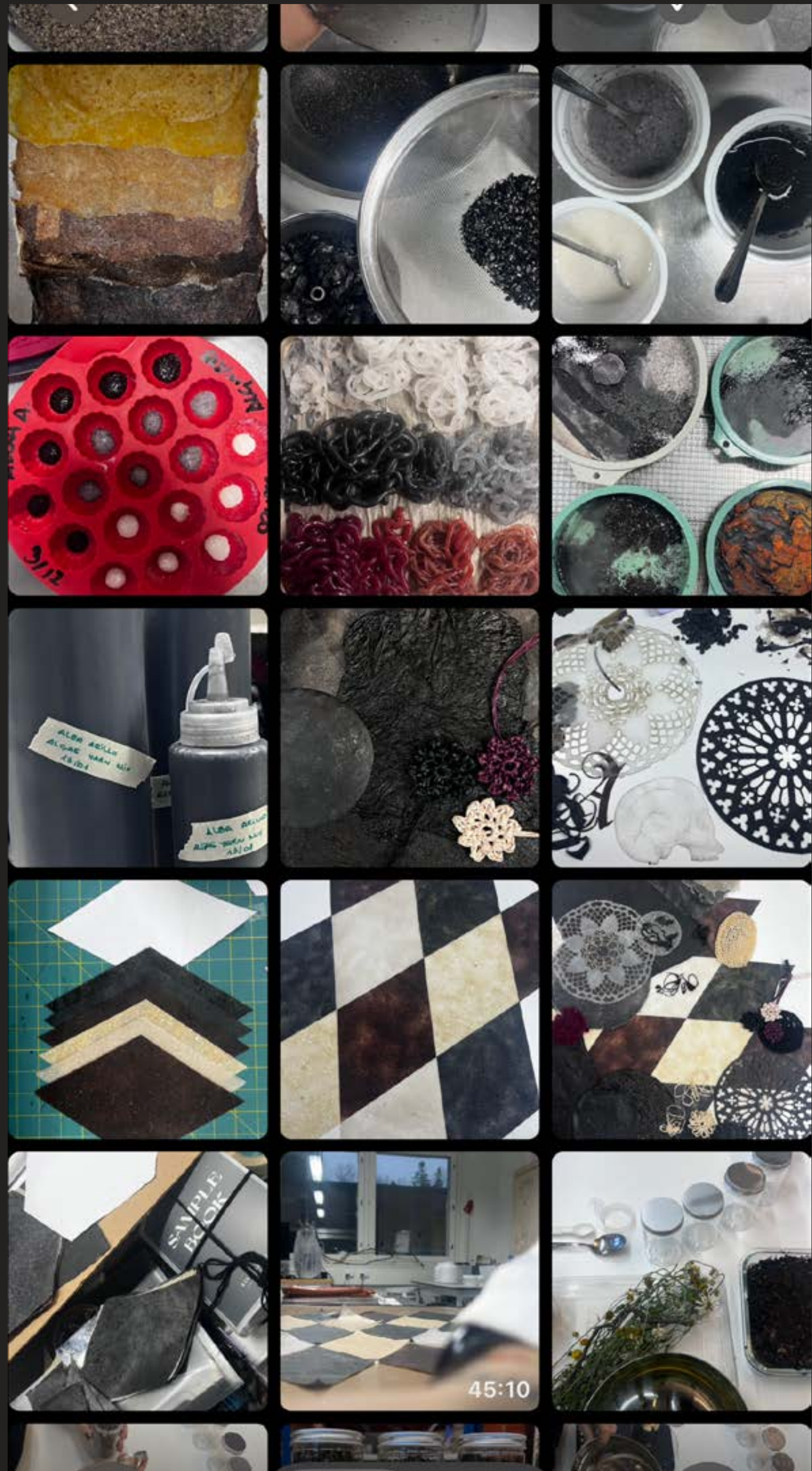
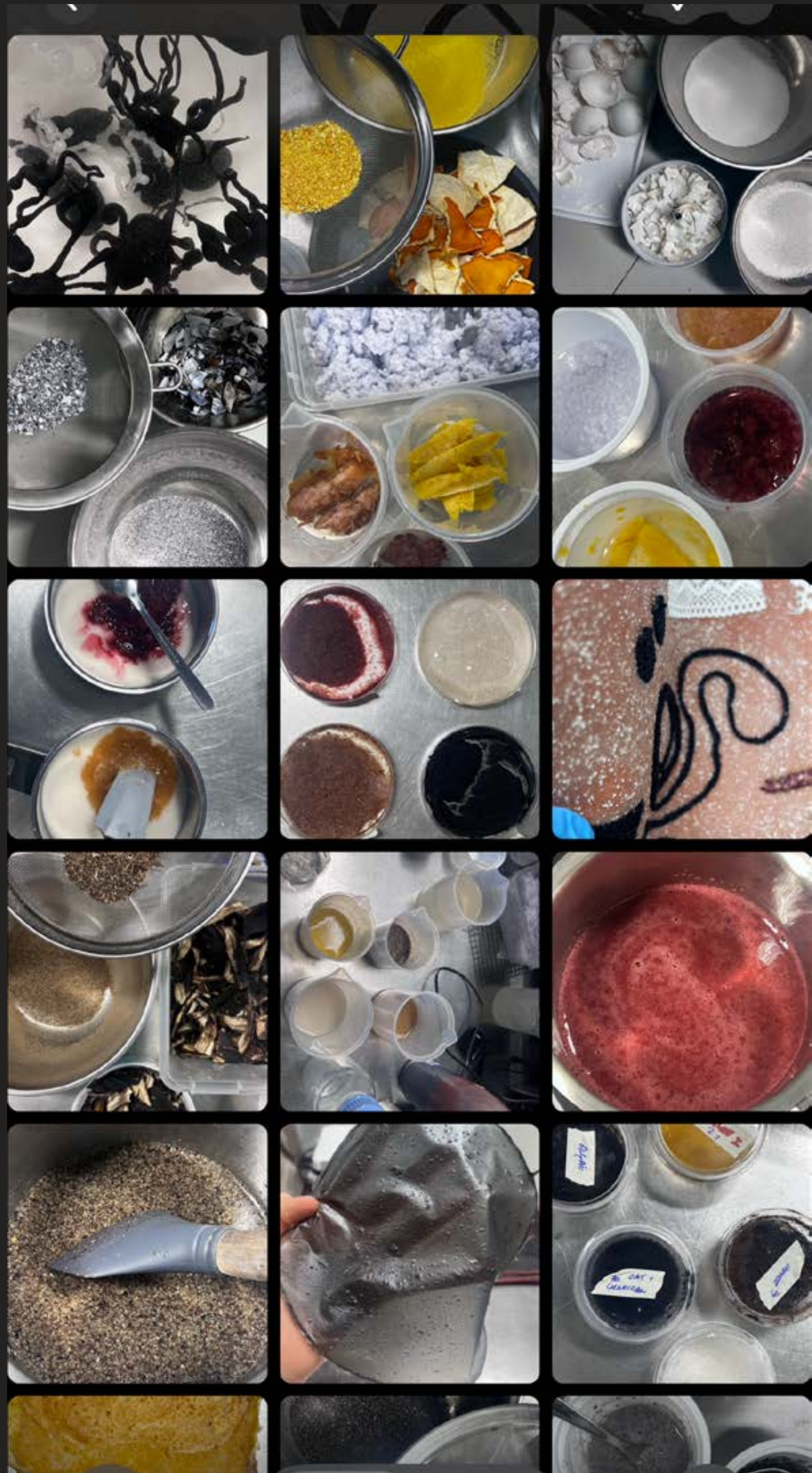
* All visual references are personal
memorabilia, family heirlooms and
odes to all my past selves.

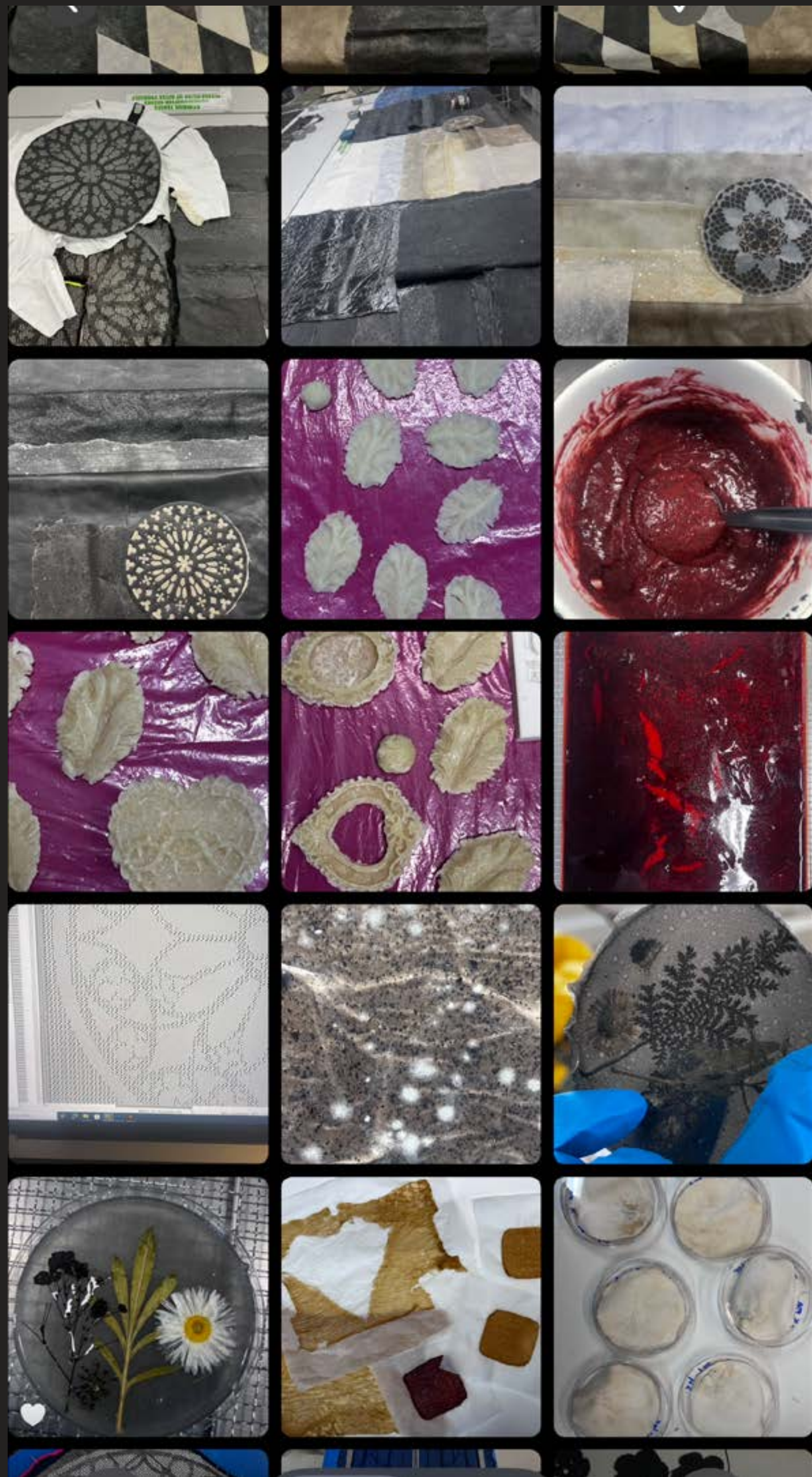








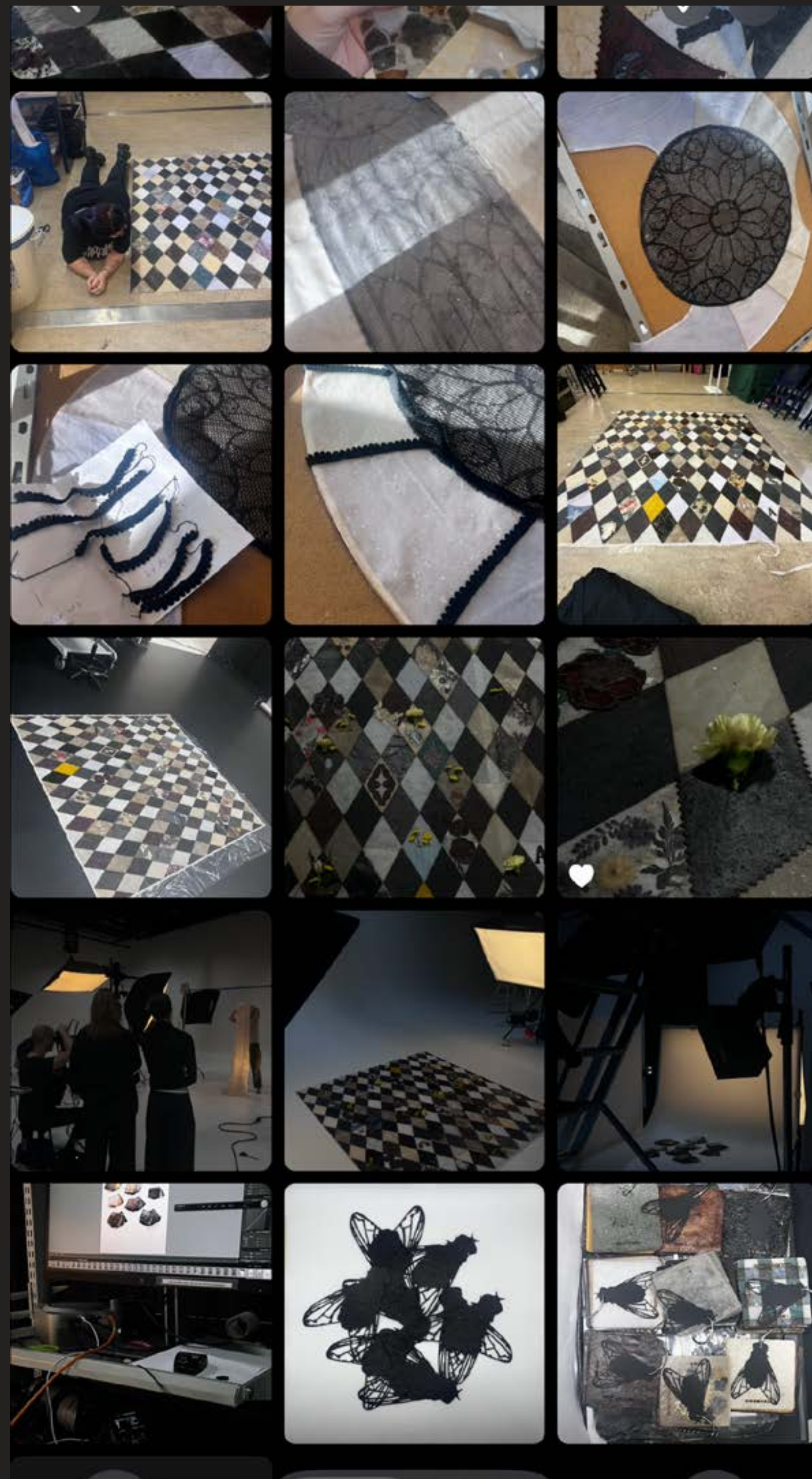
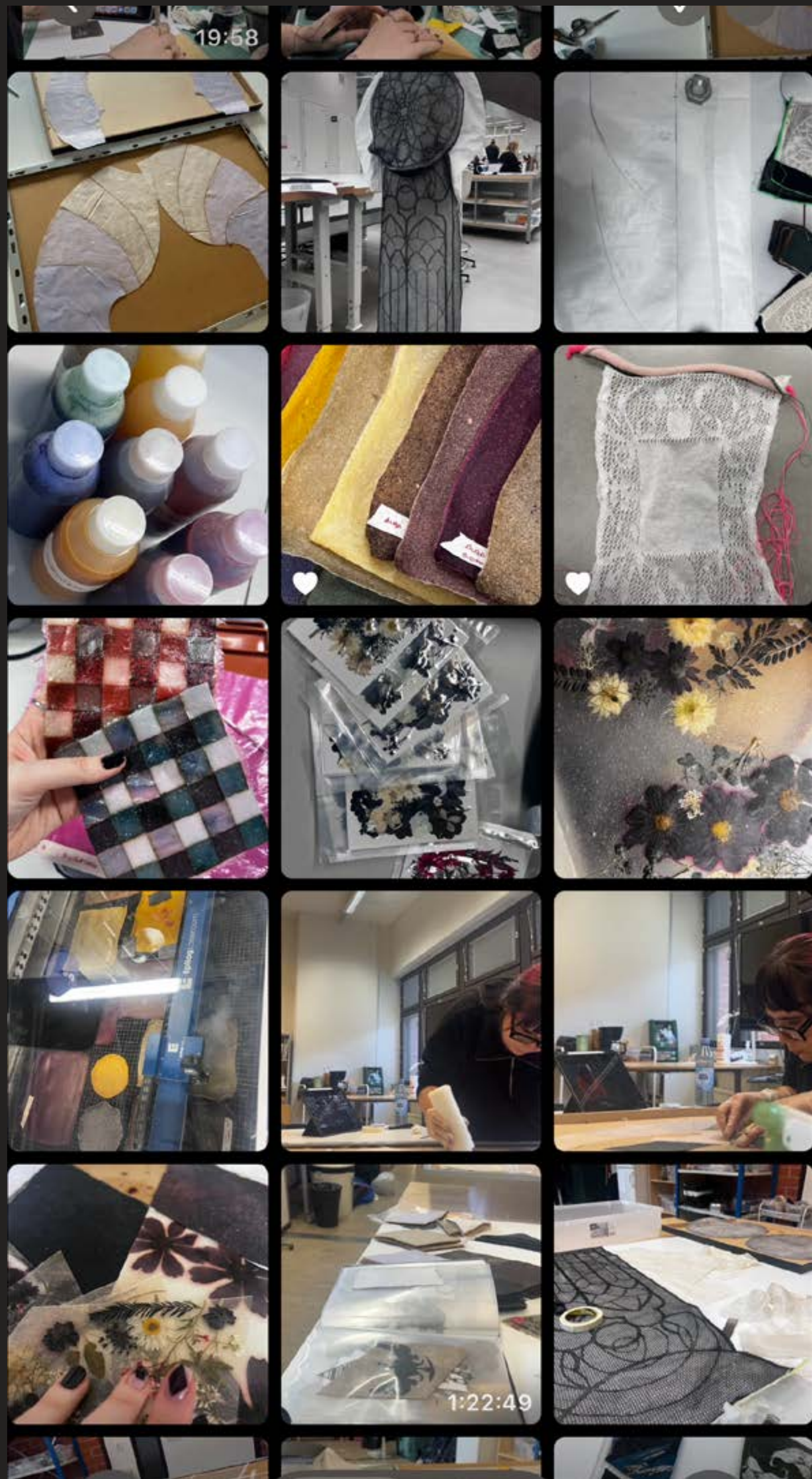






TRACERY BURIAL ENSEMBLE

Cellulose-based (paper & waste) Bio Leathers &
Cross-linked Algae Skins / Cotton & Silk Knit Embeds.





Living Material Archive

CELLULOSE BASED BIO LEATHERS

FOOD WASTE



Binders

Carboxymethyl Cellulose (CMC)

Microcrystalline Cellulose (MCC)

Fillers

Eggshell

Orange Peel & Pulp

Apple Peel & Pulp

Beet Pulp

Red Algae

Coffee Grounds

Bio-char

Wood Charcoal

CELLULOSE BASED BIO LEATHERS

COLORS FROM FOOD



Fillers

Food Waste & Pulps
Organic Matter
Recycled Paper
Cellulose Pulp

Coloring Agents

Cinnamon & Cocoa
Beet & Pitaya Juice
Paprika & Spirulina
Blue & Green Matcha

Bio-char & Charcoal
Lingonberry & Açai Berries
Mussel & Eggshells
Coffee & Onion Peel Dyes

CELLULOSE BASED
BIO LEATHERS

PAPER AND
CARTONS



Binders

CMC & MCC

Fillers

Recycled paper, Pulp & Cartons

Additives & Coloring

Food Coloring

White Clay

Apple Juice & Pulp

Beet Juice & Pulp

Coffee Grounds & Dye Tincture

Blue Matcha & Peaflower

Bio-char, Wood Ash & Charcoal

Logwood Chips & Tea Grounds



MIXED MEDIA
BIO LEATHERS
COATINGS
AND FINISHES

Bases

Cellulose-base Bio Leather
Food Waste & Paper based
Carrageen & Pectin Bio Foils
Agar Foils

Coatings

Methyl Cellulose (MC) Solutions
CMC 1% Solution
Biofoil (Agar, Chitosan, Carrag.)
+ Beet Juice, Charcoal, Tea

Techniques

Wet Pour on Wet Base
Wet Pour on Dry Base
Wet, Brushed on Dry Base
Mixed in - mould -

MIXED MEDIA
BIO LEATHERS
SURFACES AND
TEXTURES



Bases

Cellulose-base Bio Leather

Food Waste & Paper based

Carrageen & Pectin Bio Foils

Algae-based Skins

Embeds / Inserts & other Techniques

Bio Slime with Oat & Beet Filling

Cracked Carrageenan Composites

Cross-linked Organic Shapes

Banana, Cellulose & Wool Fibers

Textured Base Molds

Non-Woven PLA as Binding Base

Cotton & Paper Knitted Pointelles

Mosaic & Collage Laser-cut Details



CROSS-LINKED
BIO LEATHERS

ALGAE
LEATHERS

Base

Alginate

Coconut Oil

Calcium Chloride Solution Spray

Fillers & Coloring

Eggshell Powder

Orange Peel Powder

Coffee Grounds

Charcoal & Bio-char

Fiber Binders

Natural Wool

Black Dyed Wool

Cellulose (Wood)

CARRAGEENAN AND
PECTIN BIO FOILS

CARRAGEENAN
& AGAR
BIO FOILS



Base Solutions

Carrageenan

Agar

Apple Pectin

Methyl Cellulose 2%

Fillers & Coloring

Potato & Arrow Starch

Charcoal & Bio-char

Carton & Paper Pulps

Coffee Grounds & Red Algae

Wool & Cellulose Fibers

Korean Tea Leaves & Beet Juice

Sawdust & Pine Bark

Egg & Mussel Shells

CARRAGEENAN AND PECTIN BIO FOILS

EXPERIMENTAL METHODS



Embeds / Inserts & other Fillers

Pressed -dried & dyed- Flowers

Cellulose (Wood) Fibers

Mussel Shells

Cotton & Paper Yarn Knits

Sawdust Coating

Embroidery -paper/cotton yarns-

Crochet -paper/cotton yarns-

Recycled Bio Leather Scraps

Techniques

Foaming -by hand & soap-

Laser Cut

Dipping

Stain-dyeing

CARRAGEENAN AND
PECTIN BIO FOILS
COLORS FROM
NATURE



Fillers & Coloring

Cartons & Paper Pulp

Spirulina & Turmeric

Orange Peel & Pulp

Beet Juice & Pulp

Pine Needles & Pine Bark (Powder)

Coffee & Blue Matcha Dyes

Eggshell & Sawdust (Powder)

Red Algae

Lingonberry

Paprika

Hibiscus & Flower Petal Powder

Bio-char, Charcoal & Korean Tea

Memento Mori

Experimental Pattern Development

Digital Fashion Design Collection

Knitwear Design & Digital Simulations

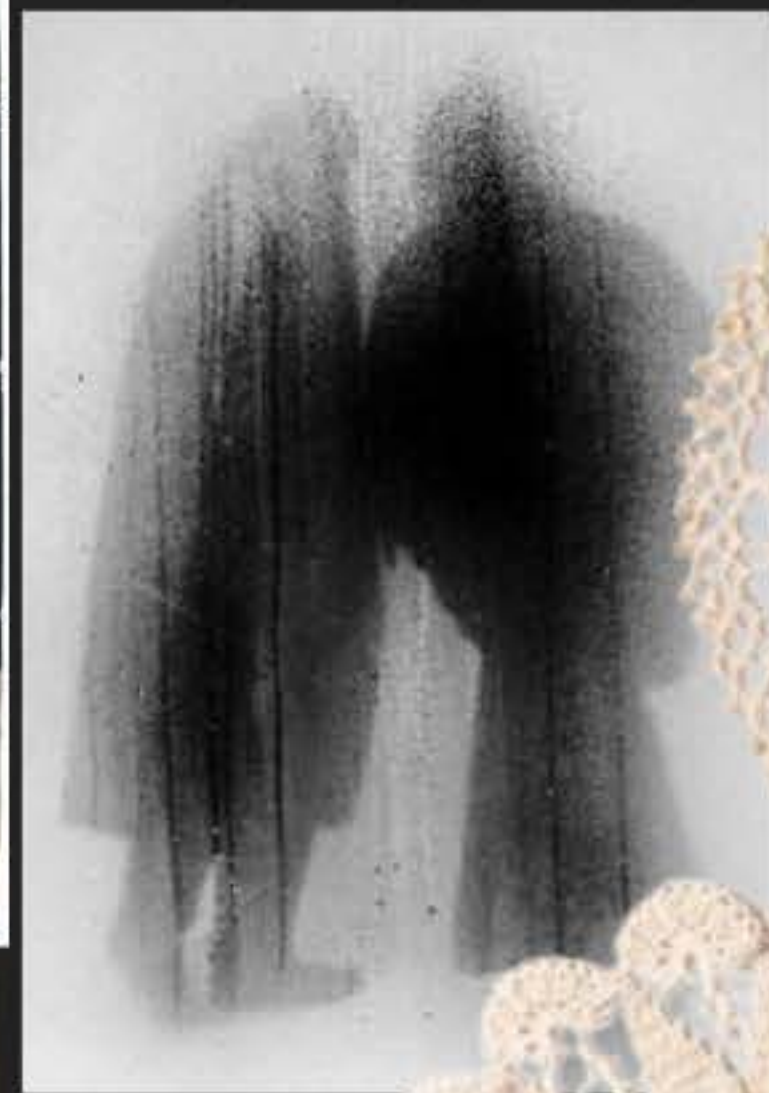
Inspired on mortuary imaginery, and intersections of light-shadow.



FOLDING EFFECTS AND STRETCH



BLUR · ABSENCE- PRESENCE



RECLAIMED FAMILY HEIRLOOMS



FLEURS DU MAL



CRAFTED NOSTALGIA

9

KODAK 50



9

The final garment will be a vis piece with a contrast fabric to outline the cuts - representing a skeleton and hidden on the sides of said 'bones' are 250 eyelashes buttonholes with which the modifications can be executed in many different ways.

! Sleeves don't look good when they are folded.

! The neckline is not very beautiful (Saman version)

It was my first time printing patterns from Clo - it was good!

AFTER THOUGHTS:

I use to get caught up in overly-complicated concepts that make it very hard to follow the story development and the idea to sell.

Hours after opening all these options and creating so many sketches to one single idea, it is best for me to narrow and winnow down work again so my idea is clear and it is easier not only to work on it but to expand it.



* Use the break to reflect on me

* What do I want to talk about might be making it hard to read. They usually come - the ideas, top a very deep, dark, space of me. better way to make them understand.

A SHROUD OF MY OWN

I need more time to think about more high end walls and 'artifacts' for the modifications of shape.



! Finishing shroud be perfected to be marveled.

AGED ECRU



SHADOW AND LIGHT

Fabric Simulations

Q FULL MILANO RIB · 8G X

FAVOLA YARN
Nm 12000
100% PA · 1Ply

CERALACCA YARN
100% PE · 1Ply



Q LINKS-LINKS PLATING · 14G X

GLACÉ YARN
Nm 1/134
80%CO 20%PE · 2PLY

RAYON YARN
Nm 2/30
100% RA · 1Ply



Q LINKS-LINKS 2X2 · 14G X

GLACÉ YARN
Nm 1/134
80%CO 20%PE · 2PLY



Q LINKS-LINKS PLATING · 14G X

GLACÉ YARN
Nm 1/134
80%CO 20%PE · 1PLY

FAVOLA YARN
Nm 12000
100% PA · 1Ply



Q 2X2 TUCK NET 3PLY · 8G X

FAVOLA YARN
Nm 12000
100% PA · 1Ply

CERALACCA YARN
100% PE · 1Ply



Q MESH · STYLE 1 · 14G X

GLACÉ YARN
Nm 1/134
80%CO 20%PE · 2PLY



Q MESH · STYLE 2 · 14G X

GLACÉ YARN
Nm 1/134
80%CO 20%PE · 2PLY



Q RIB MIX 1X1, 2X2, 4X3 · 8G X

GLACÉ YARN
Nm 1/134
80%CO 20%PE · 2PLY



ALL THE KNITTED SWATCHES AND TILES WERE SIMULATED WITH APEXFIZ AND THEN USED TO CREATE ALL THE DIGITAL MATERIALS THAT WERE LATER IMPLEMENTED TO RENDER THE DIGITALLY DESIGNED COLLECTION. WHILE CROCHET WAS SCANNED AND DIGITALLY ADAPTED AS 3D PIECES.

THE DIGITAL FABRICATIONS WERE INSPIRED BY THE KNITTED FABRICS I HAVE BEEN EXPERIMENTING WITH MORE TRADITIONALLY, AND OTHERS WERE THE STARTING FRAMEWORK FOR PROGRAMMING.

Memento_Mori_Digital_Collection.xd.



(DE)CONSTRUCTION EXPERIMENTS

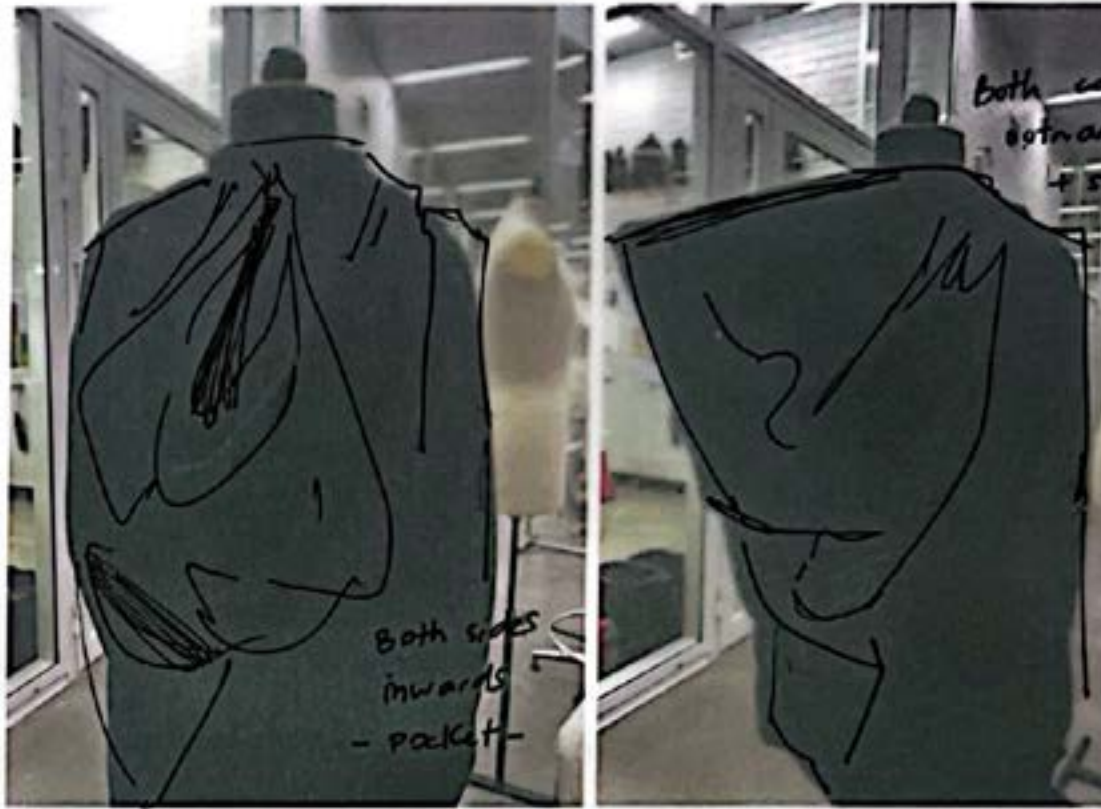


sides can be put in - at least - 3 different positions

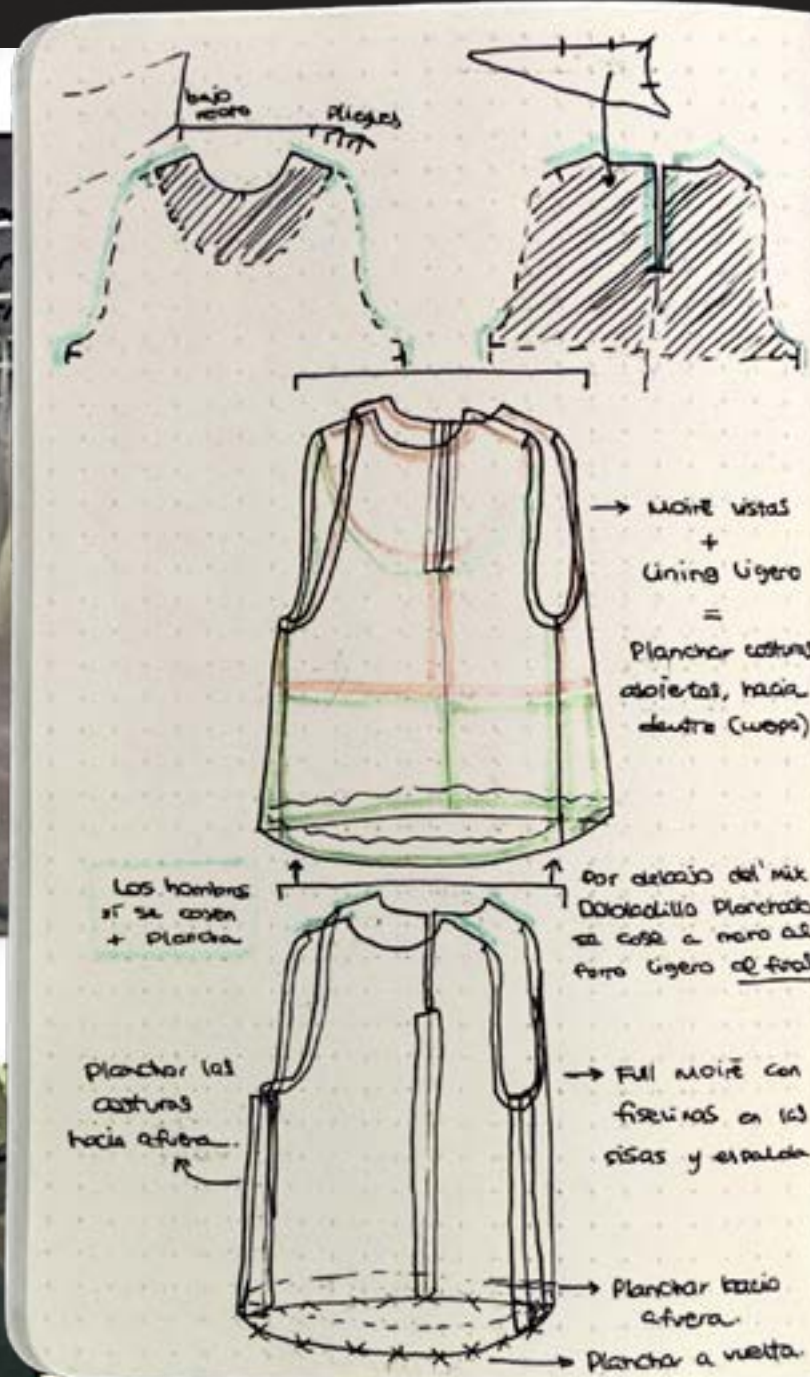
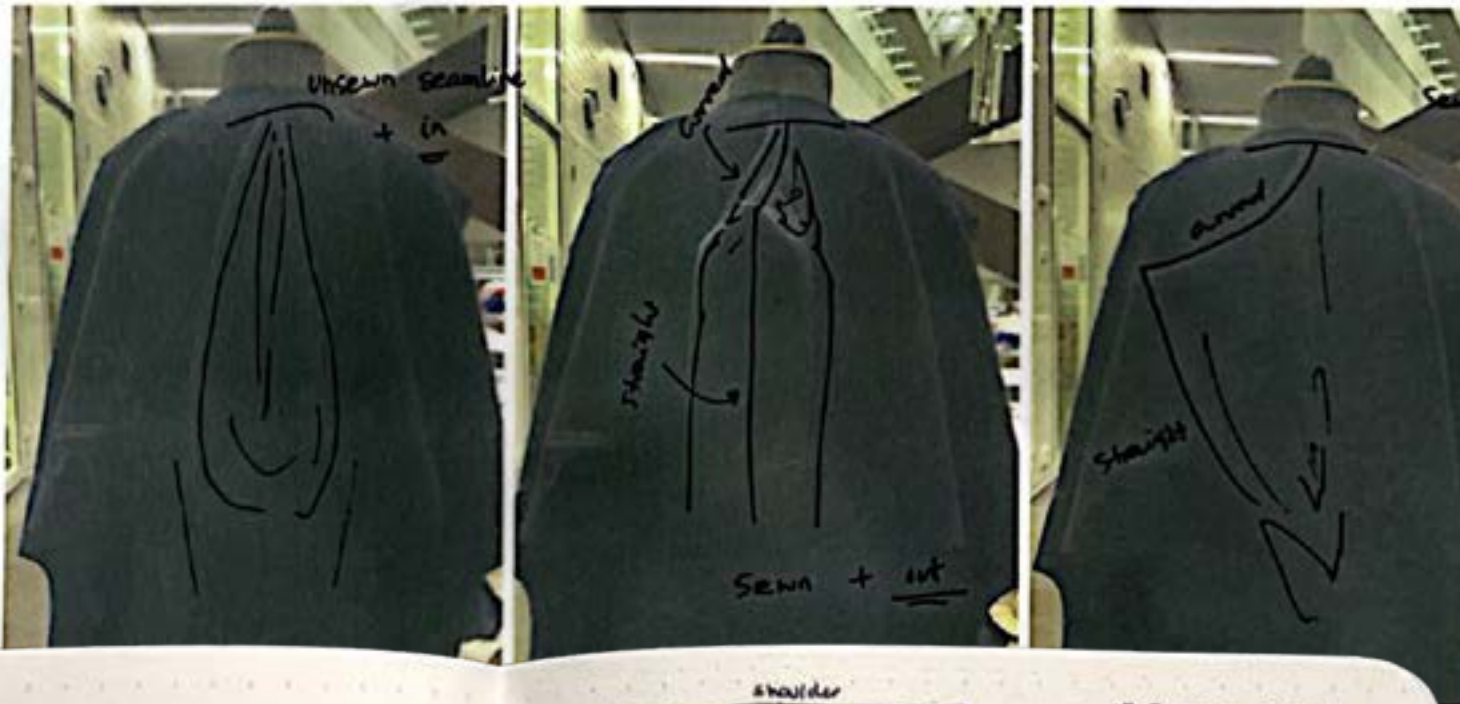
⊖ pocket cut = armhole

⊖ all backwards, open, like a cloak

⊕ Arms through the open seams of the back folded piece.



Both sides inwards - pocket



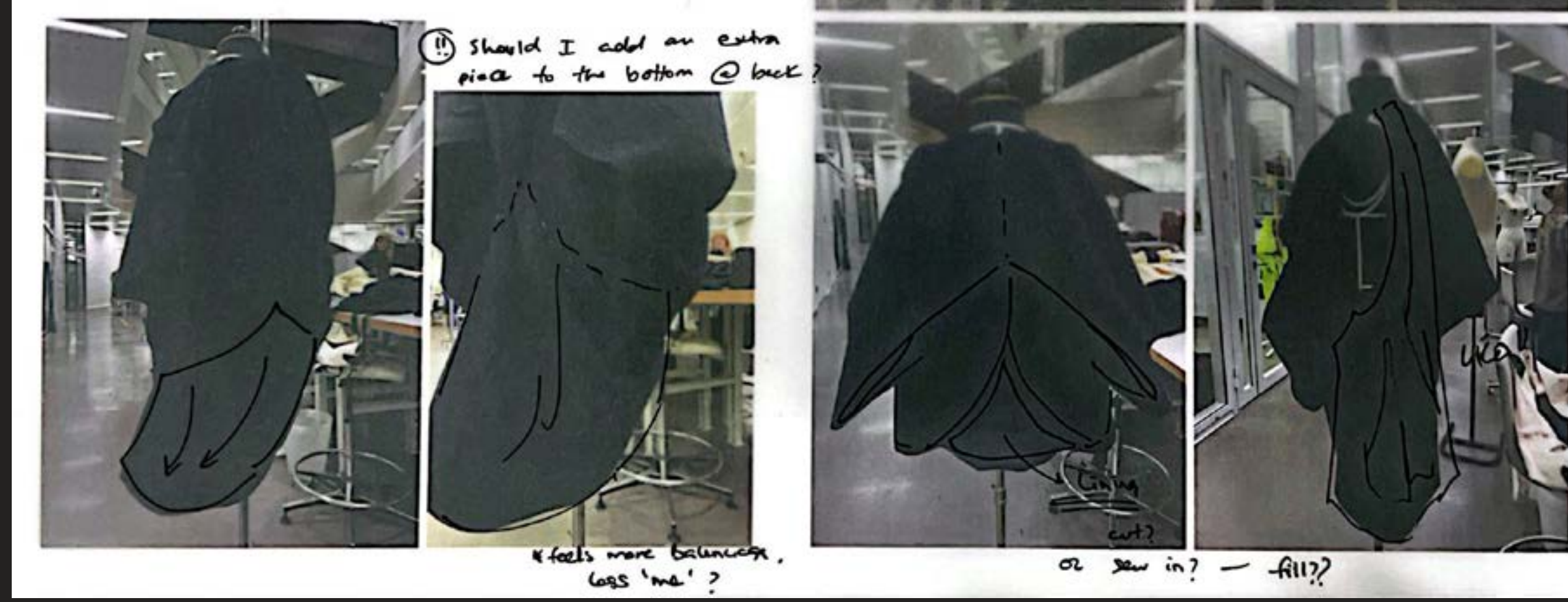
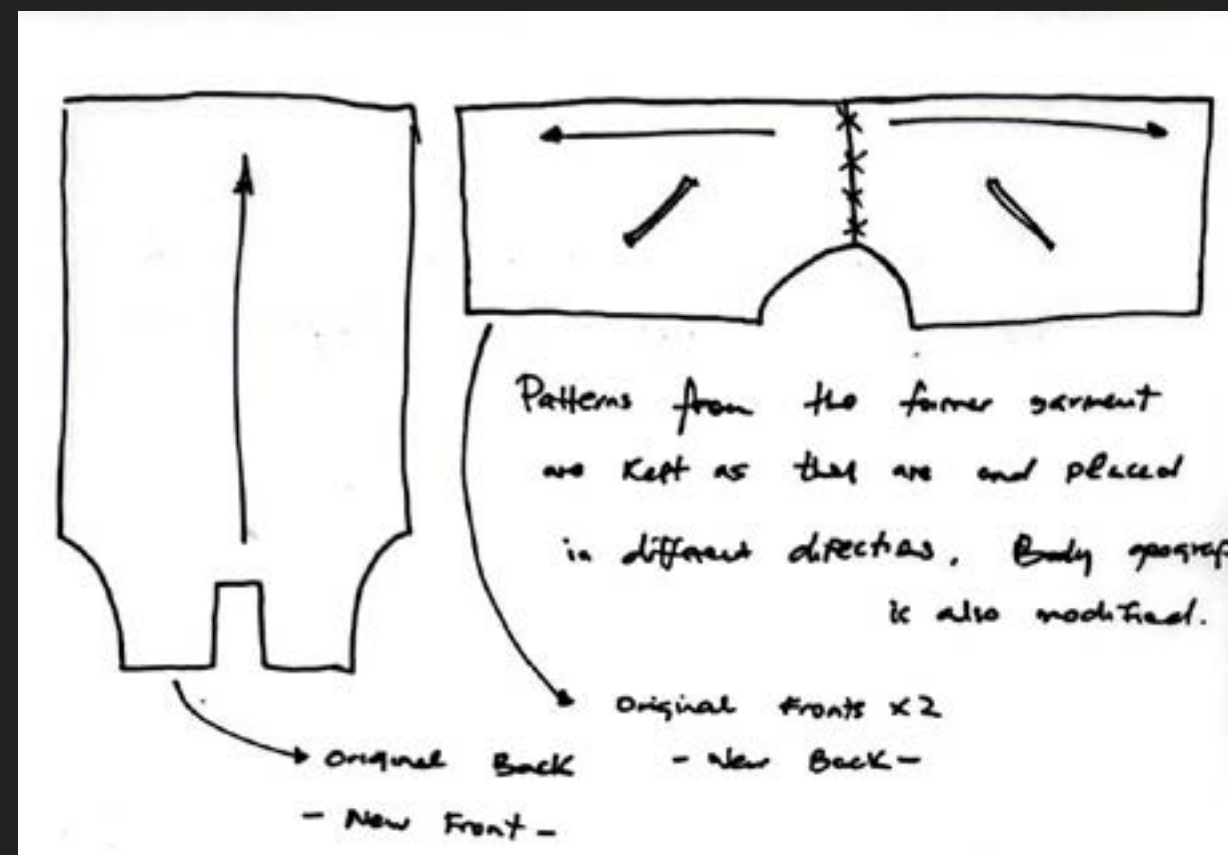
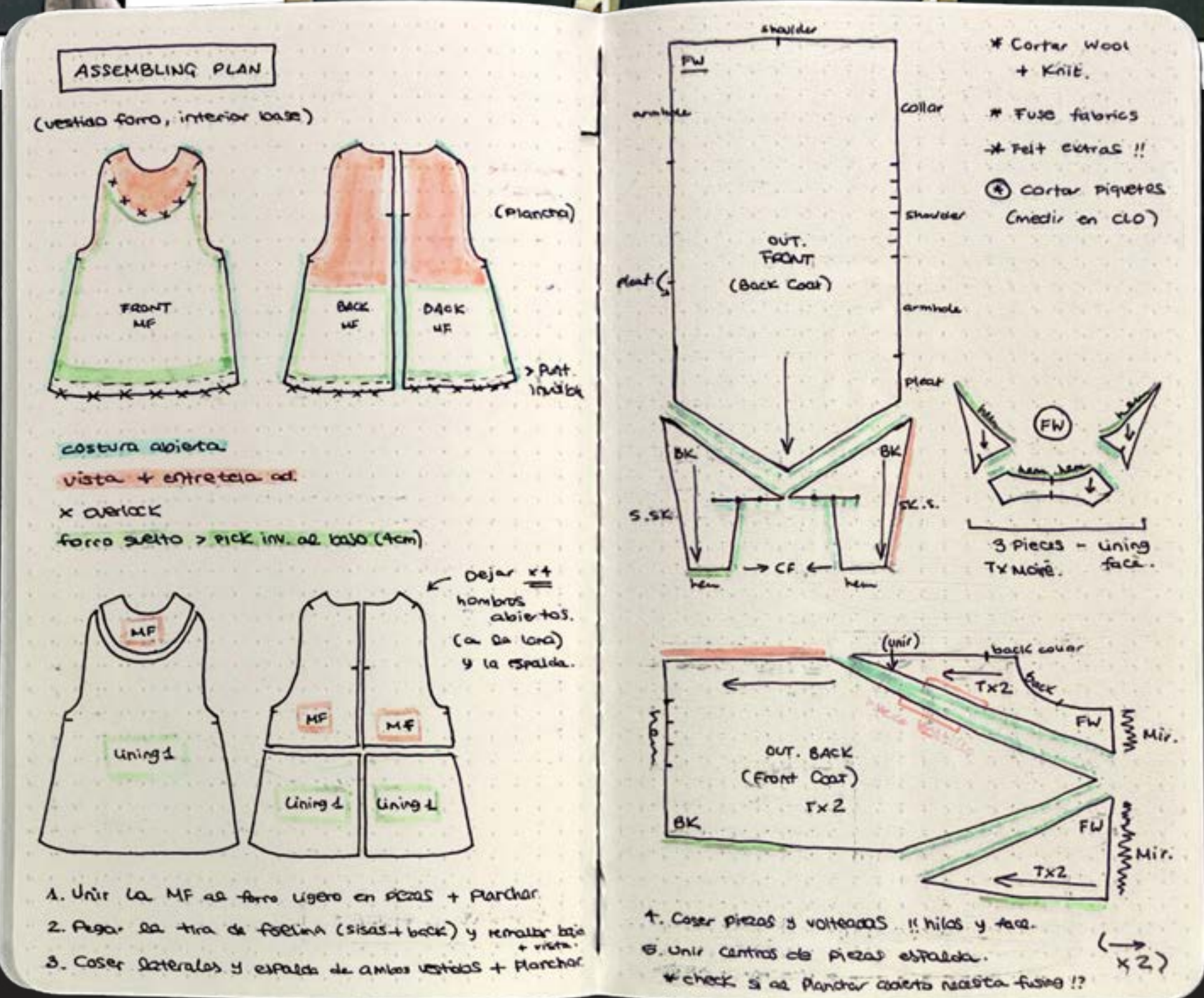
ACABADOS

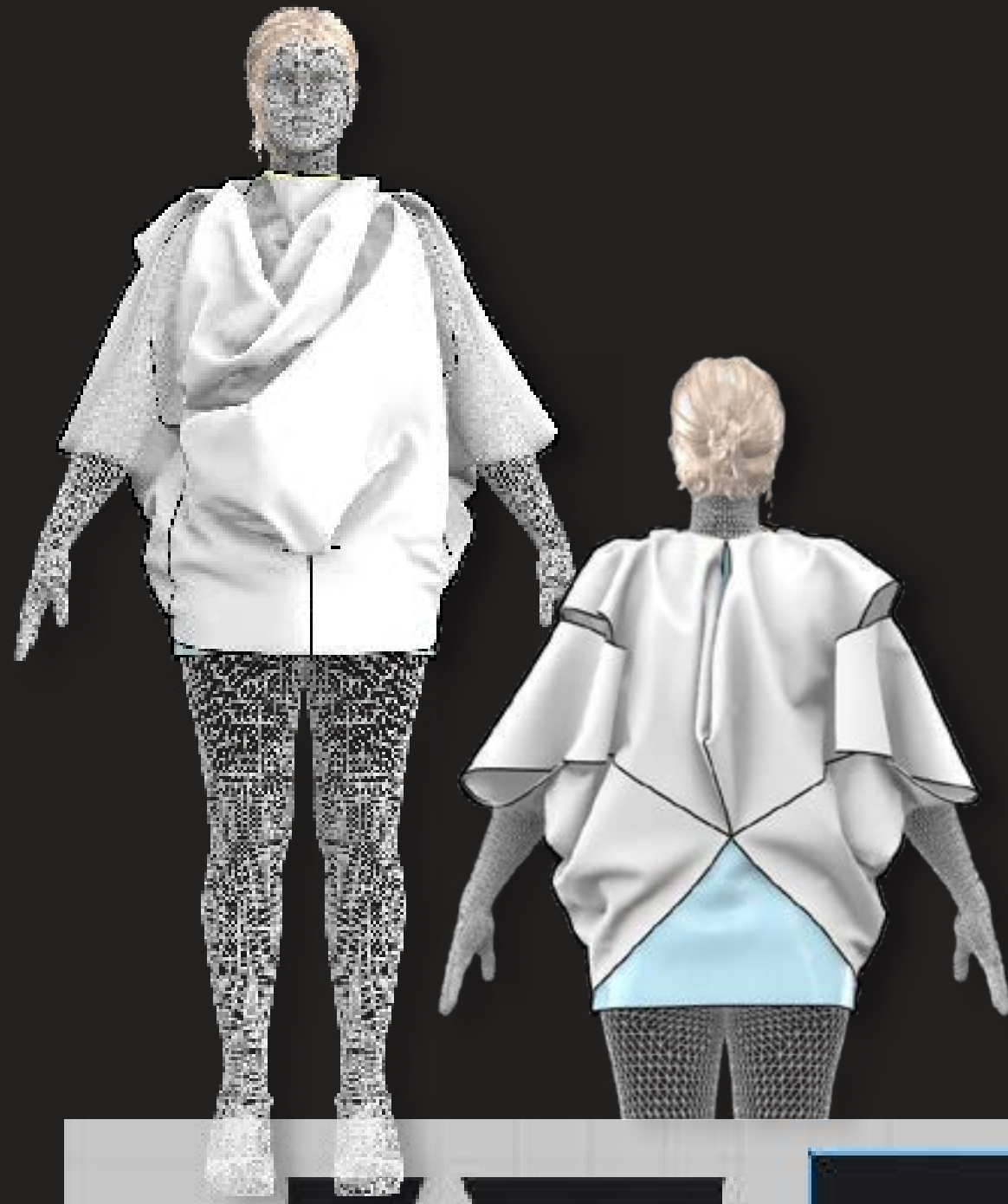
Ⓜ Para los zonas que irán sueltas y no dentro del mismo forro, se harán unas tiras a la medida.

- ← hacer las tiras más anchas !! →
1. Coser al 0,2 del filo hacia dentro (medió)
 2. Planchar el otro extremo de la tira a 0,5cm.
 3. Planchar por la mitad a bocanillo cada el borde del tejido principal y doblar hacia dentro.
 4. Coser con pesante al canto (1cm por fuera) y ocultar la cinta en el lado interior + planchar!!



1. Coste fresa. (M/C)
2. forro mix (M+L)
3. Vestido base. moiré.





SCALING THE FINAL PIECE











A collage of vintage-style images. At the top, a woman with short dark hair, wearing a black sleeveless top and a pearl necklace, looks upwards. Below her, a man in a dark suit and white shirt is visible. To the right, there is a large, intricate lace pattern. At the bottom, several butterflies are scattered. The background is a mix of yellow and white tones.

¡Julita! ¡Cariño!

Print and Surface Design Collection

Exhaust Dye, Silkscreen Printing,
Digital Printing, Foil and other Finishes
on Cotton, Viscose and Silk Fabrics.

Inspired on memories, how to capture
important events and nostalgia.



A LO LEJOS

JULITA. | CARIÑO!
Año VIII

PRINT GROUND MATERIAL = 100% VISCOSE (SATIN)

PROCESS STEPS

1. Follow the procedure of dyeing cellulose fibres according to dyeing process diagram. (Contemporary Colour Methods, pp.131-132)
2. Let the fabric dry and steam to get rid of the wrinkles.
3. Print the motifs and text with the transparent paste and let dry. Then add some more with full color pigment and dry again.
4. Press for 20" at 160° twice to fix.
5. Let it cool.

TECHNIQUES

EXHAUST DYEING WITH REACTIVE DYES
SCREEN PRINTING WITH CLEAR PASTE
SCREEN PRINTING FULL-COLOR PASTE

RECIPES

AFTER THE STEAM DRY
- Deep Black B (0.2%) / 0.3g
- Ultra Yellow BGRN / 0.4g
- Caluminate extra / 0.6g
- Caustic soda / 2.5g
- 36L water

**Recipe for 100g of fabric

B CLEAR PASTE
- 100% clear paste

B FULL-COLOR PIGMENT PASTE
- 2g Imperon Black

EL ESPEJO EN QUE OS VEO

JULITA. | CARIÑO!
Año VIII

PRINT GROUND MATERIAL = 100% COTTON (VOILE)

PROCESS STEPS

1. Follow the procedure of dyeing cellulose fibres according to dyeing process diagram. (Contemporary Colour Methods, pp.131-132)
2. Let the fabric dry and steam to get rid of the wrinkles.
3. Print the full fabric with melting paste and let fully dry.
4. Place the silicon paper and press for 20" at 160° twice to fix.
5. Let it cool and keep the paper very carefully.

TECHNIQUES

EXHAUST DYEING WITH REACTIVE DYES
SCREEN PRINTING WITH MELTING PASTE (FULL SCREEN)
SILICON PAPER

RECIPES

AFTER THE STEAM DRY
- Deep Black B (0.2%) / 0.3g
- Ultra Yellow BGRN / 0.4g
- Caluminate extra / 0.6g
- Caustic soda / 2.5g
- 36L water

**Recipe for 100g of fabric

B MELTING PASTE
- 100% thick melting paste
- 40% thinner melting paste

MESA VACÍA

JULITA. | CARIÑO!
Año VIII

PRINT GROUND MATERIAL = 100% COTTON (VELVET)

PROCESS STEPS

1. Follow the procedure of dyeing cellulose fibres according to dyeing process diagram. (Contemporary Colour Methods, pp.131-132)
2. Let the fabric dry and steam to get rid of the wrinkles.
3. Mix melting paste and print over the fabric with the screen.
Each motif has a different direction and the text goes on the lower left area of the surface.
4. Let the melting paste dry.
5. Activate melting paste at 160° and place silicon paper over motifs and text, and rock paper downwards over the fabric.
6. Press for 20" twice and a final 5" to fix.
7. Let cool and remove rock and papers carefully.

TECHNIQUES

EXHAUST DYEING WITH REACTIVE DYES
SCREEN PRINTING WITH MELTING PASTE
FOIL (WHITE)
SILICON PAPER

RECIPES

VOID BLACK (Full Coat)
- Deep Black B (0.2%) / 0.3g
- Heavy B / 0.3g
- Caluminate extra / 0.6g
- Caustic soda / 2.5g
- 36L water

**Recipe for 10g of fabric

B MELTING PASTE
- 100% thick melting paste
- 40% thinner melting paste

DUELO

JULITA. | CARIÑO!
Año VIII

PRINT GROUND MATERIAL = 100% VISCOSE (SATIN)

PROCESS STEPS

1. Follow the procedure of dyeing cellulose fibres according to dyeing process diagram. (Contemporary Colour Methods, pp.131-132)
2. Let the fabric dry and steam to get rid of the wrinkles.
3. Mix melting paste and print over the fabric with the screen.
Each motif has a different direction and the text goes on the lower area of the surface.
4. Let the melting paste dry.
5. Activate melting paste at 160° and place silicon paper over motifs and text, and rock paper downwards over the fabric.
6. Press for 20" twice and a final 5" to fix.
7. Let cool and remove foil and papers carefully.

TECHNIQUES

EXHAUST DYEING WITH REACTIVE DYES
SCREEN PRINTING WITH MELTING PASTE
FOIL (MATTIE BLACK)
SILICON PAPER

RECIPES

VOID BLACK (Full Coat)
- Deep Black B (0.2%) / 0.3g
- Heavy B / 0.3g
- Caluminate extra / 0.6g
- Caustic soda / 2.5g
- 36L water

**Recipe for 10g of fabric

B MELTING PASTE
- 100% thick melting paste
- 40% thinner melting paste

a lo lejos

exhaust dye • transparent paste • pigment screen

Española y gaditana,
luna y sol de maraña,
jazmín en tu vestido
sin roja ni colora.
Entre Sierra Cazorla
y el Peñón de Gibraltar,
una rosa postimera
besa los labios del mar.

(Estribillo)

¡Ay, La Línea!,
Línea de la Concepción,
trono de la fantasía,
fragua donde Andalucía
forja plata de ilusión.
Rincón de la patria mía,
trozo de suelo español
asomado a la bahía
donde siempre brilla el sol.

II

Con el sol como divisa
y la luna por cimera,
tu cielo, una sonrisa;
tu nombre, una bandera.
Un piropo te diría,
porque eres novia y sor:
toca blanca por el día
y por la noche de amor.

being away from home is always hard, specially when it feels like you are forgetting about your roots or letting go of certain memories from the happiest times. even now, though, if i lay in bed and close my eyes, i can still hear the horn of the ships out in the sea in foggy nights. and i can remember our anthem by heart...

ALBA ARILLO

el espejo en que os veo

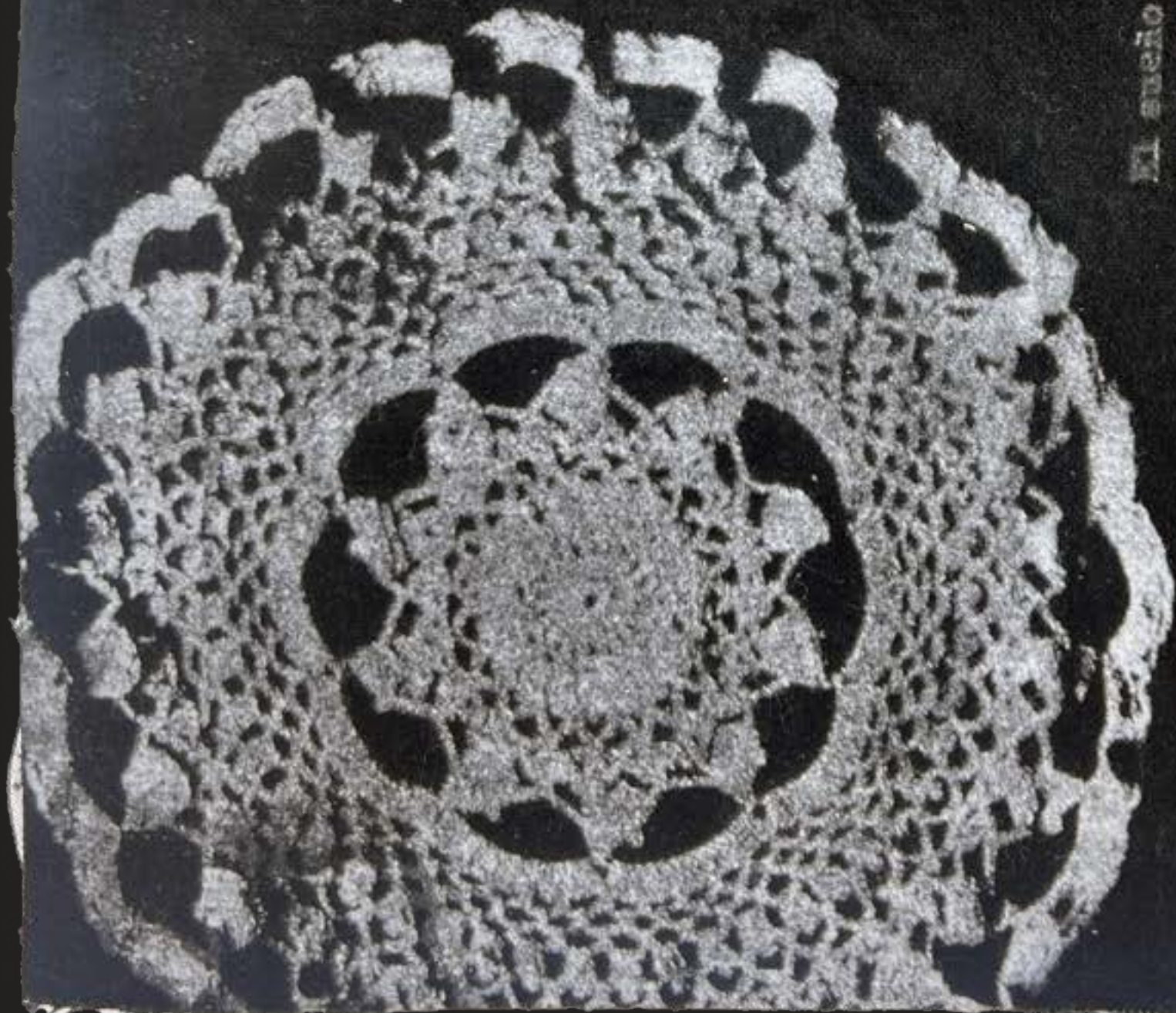
exhaust dye • mentil paste • silicon paper

mirrors hold many happy memories for me. specially because grandpa loved to get primped and always made sure he looked good and collected in the nicest way. he also hated ageing, because he felt young at heart, and he also behaved like so. he hated mirrors because they reminded him of his real age. now i see all of them when i look at myself in the mirror, not only my features, but also my gestures and my smile.

ALBA ARILLO

mesa vacia

exhaust dye · melting paste, screen · flock & silicon paper



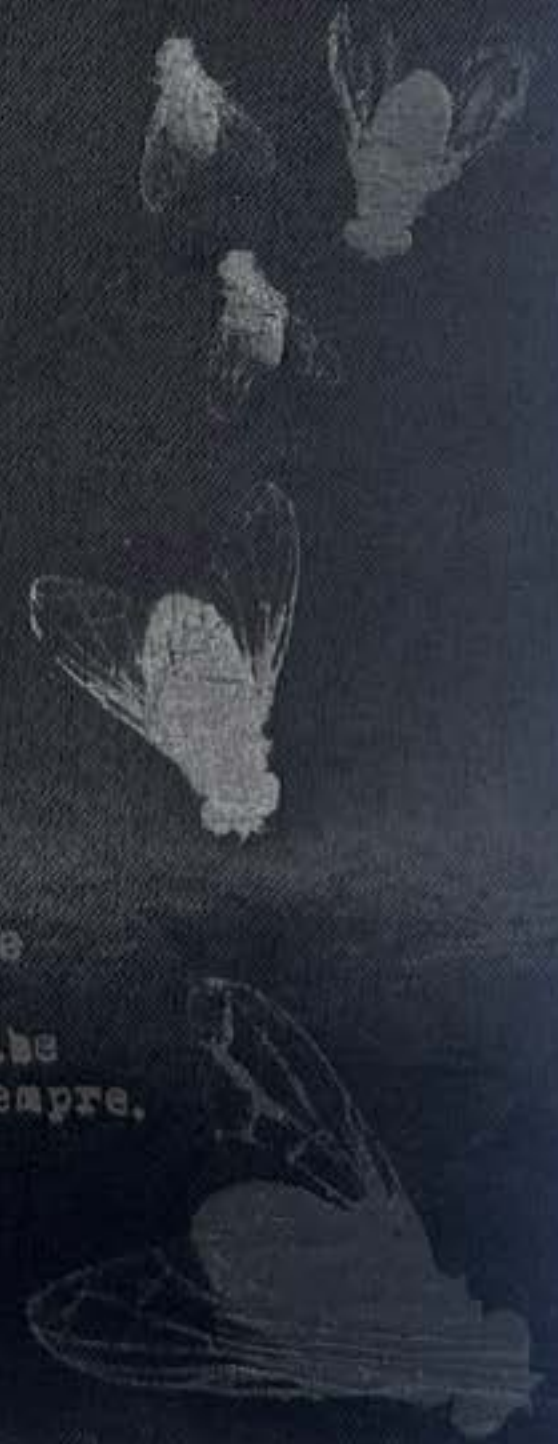
El sueño va sobre el tiempo
flotando como un velero.
Medio puede ser el sueño
en el corazón del sueño.
El tiempo va sobre el sueño
hundido hasta los cabellos.
Ayer y mañana busca
vacías flores de duelo.

after my grandparents passed, it was very hard for everyone to seat on the table without them. for a while, the seats they used to hold were empty because no one wanted to use them, as if waiting for them to still come and fill the table, to complete us again. the crochet doily and the little details represent that void.

ALBA ARILLO

duelo

exhaust dye · melting paste, screen · silicon paper



Te buscaba la muerte
y yo me sonreía
porque la muerte sabe
que tú te llamas siempre.

"death was looking for you and i smiled to myself, because death knows that always is your name...". the immense power of grief is that it evolves and changes its shape. even when you think you have recovered, there will be something that triggers the pain again and turns the memories into something else. these are layers of that grief.

ALBA ARILLO

TELETEXO

JULITA IGARIÑO
AREA 1000

PRINT GROUND MATERIAL = 100% COTTON (VOILE)

PROCESS STEPS

1. Follow the procedure of dyeing cotton fibers according to dyeing process diagram. (Contemporary Colour Methods, pp 139-152)
2. Lay the fabric on a plane to get rid of the air holes.
3. Press the full fabric, with melting table, new area at fully dry.
4. Place the fabric between two sheets of horizontally wrinkled paper and print for 20" at 160° (with 100% relative humidity).
5. Let it cool and roll to make the lines more deeply.

TECHNIQUES

EXHAUST DYEING WITH REACTIVE DYES
SCREEN PRINTING WITH MELTING PASTE (FULL SCREEN)

RECIPES

- 1. VOID BLACK (Full Color)
- 2. Deep Black N 891 / 50g
- 3. New RL / 70g
- 4. Clearing Paste / 33g
- 5. Glycerin's salt / 80g
- 6. TAL water

* Recipe for 65g of textile.

MELTING PASTE

- 80% thick melting paste
- 40% thinner melting paste

PRESENTE - AUSENTE

JULITA IGARIÑO
AREA 1000

PRINT GROUND MATERIAL = 100% COTTON (SATIN)

PROCESS STEPS

1. Follow the recipe for reactive dyes against mixing paste for cotton fibers according to dyeing process diagram. (Contemporary Colour Methods, pp 145-148)
2. Paint with color and a brush, then add the clear mix around the edges to let them blur out.
3. Lay the fabric dry.
4. Steam in the sock steamer, under a protective fabric.
5. Finishing finishes for cotton fibers.
6. Cold rinse, 15 min.
7. Wash in boiling water, 10 min.
8. Final color time.
9. Let the fabric dry and steam to finish.

TECHNIQUES

PAINTING WITH REACTIVE DYES

RECIPES

- 1. SMOOTY CRAY (100)
- 2. Deep Black N / 50g
- 3. Black RL / 50g
- 4. Mixing paste / 100g
- 5. CLEAR REACTIVE MIXING PASTE (100%)
- 6. Sodium temperature water / 175g
- 7. Urea / 200g
- 8. Sodium bicarbonate / 30g

* Recipe for 65g of textile.

FUIMOS

JULITA IGARIÑO
AREA 1000

PRINT GROUND MATERIAL = 100% COTTON (LAYER 2) & 100% SILK (LAYER 3)

PROCESS STEPS

1. Arrange layers previously on the workshop and match them.
2. Place the fabric on the printer plate and check for height, bumps and dust.
3. Print the three different files.
 - 1. Screen layer (ink) + bed.
 - 2. Ink layer + picture output.
 - 3. Top layer (ink) organic + cross material.
4. Lay all the layers dry separately.
5. Fix by pressing on 'book' at 160° for 20", raise, let them 7", cut the white area on the medium layer to create the negative space, layer all the pieces and fix at the top.

TECHNIQUES

EPSON DIGITAL PRINTING

CORTEJO

JULITA IGARIÑO
AREA 1000

PRINT GROUND MATERIAL = 100% POLYESTER (DIFFON)

PROCESS STEPS

1. Follow the recipe for the different shapes of garments etc.
2. Print the different shapes around the surface.
3. Print the full color black, negative and motifs.
4. Blend with the mixing paste, the composition of colors and the text details.
5. Lay with the grid, the paragraph.
6. Lay them dry, between the different printing of colors and at the end to make sure all colors lay well.
7. Fix by heat, pressing at 160° for 20", raise.
8. Lay out.

TECHNIQUES

SCREEN PRINTING WITH RICHMENT COLORS

RECIPES

- 1. FULL COLOR RICHMENT (100)
- 2. Ink Impression Black
- 3. CLOUD GRAY (SHEEN)
- 4. 50% clear mixing paste / 10g
- 5. 50% Impression Black
- 6. 100% WHITE (SHEEN)
- 7. 50% clear mixing paste / 10g
- 8. 50% Opaque Paste (White)

a lo lejos

fuimos

cortejo

presente . ausente

teletexto

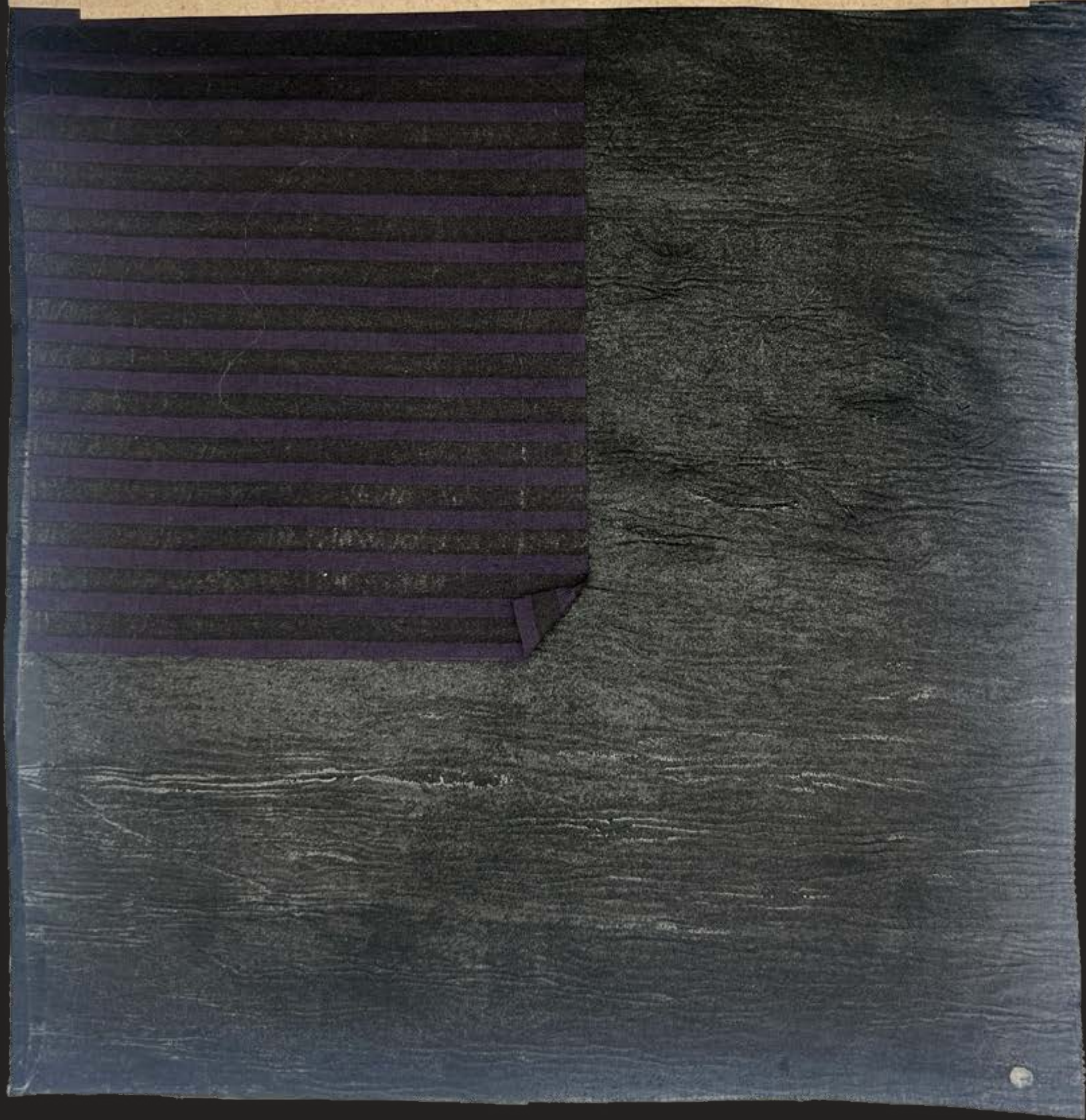
legado

MESA VACIA



teletexto

exhaust dye • sentil paste & wrinkled paper



glitch is the main inspiration for this concept in particular. when i was grieving, there was so much energy being used to go by my day in survival mode that i stopped capturing memories somehow. i only have very faint ideas of what happened during those months. this glitch then starts becoming more intermittent until it leaves...

ALBA ARILLO

presente • ausente

reactive dye paint • clear reactive lightest paste

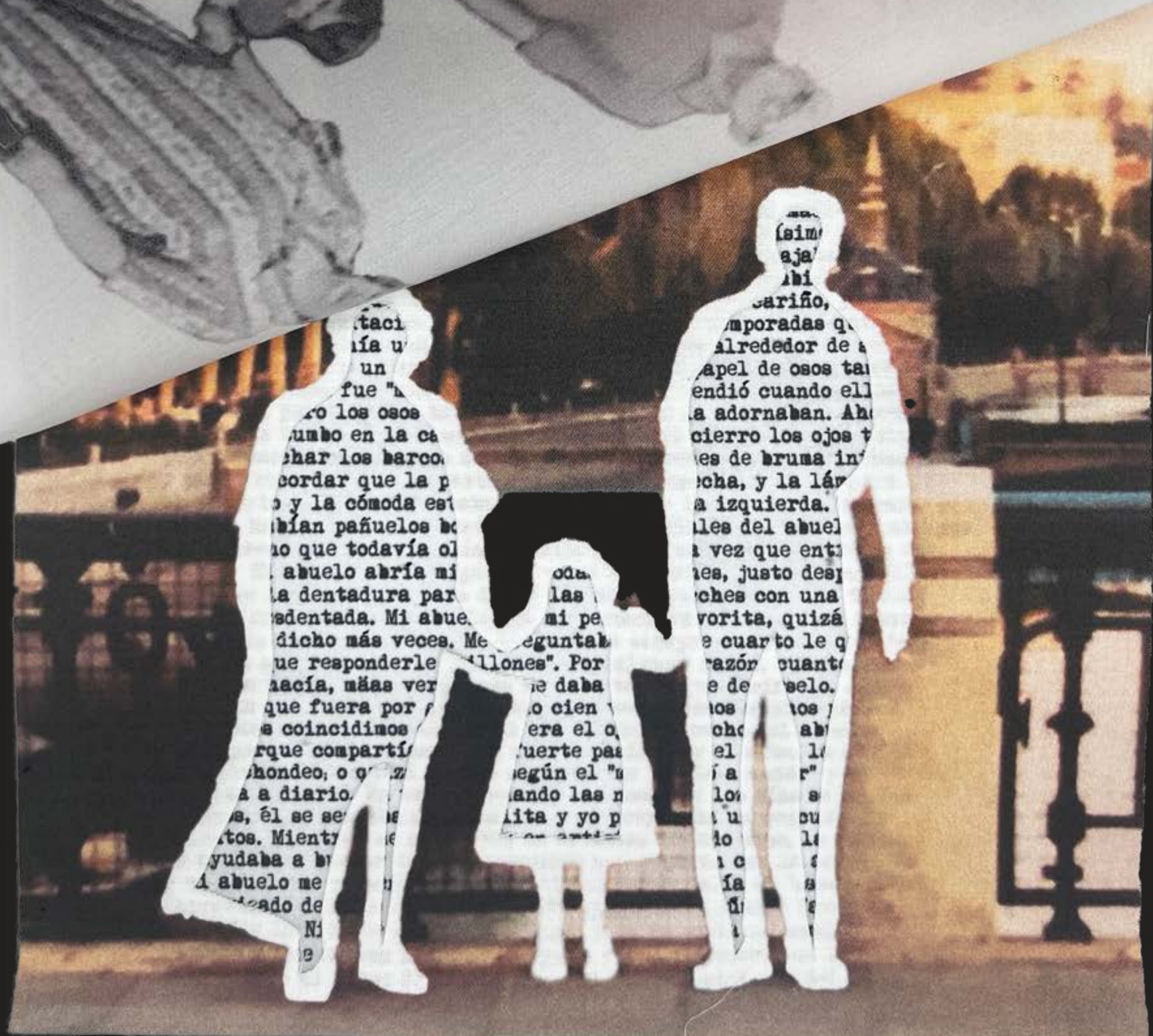
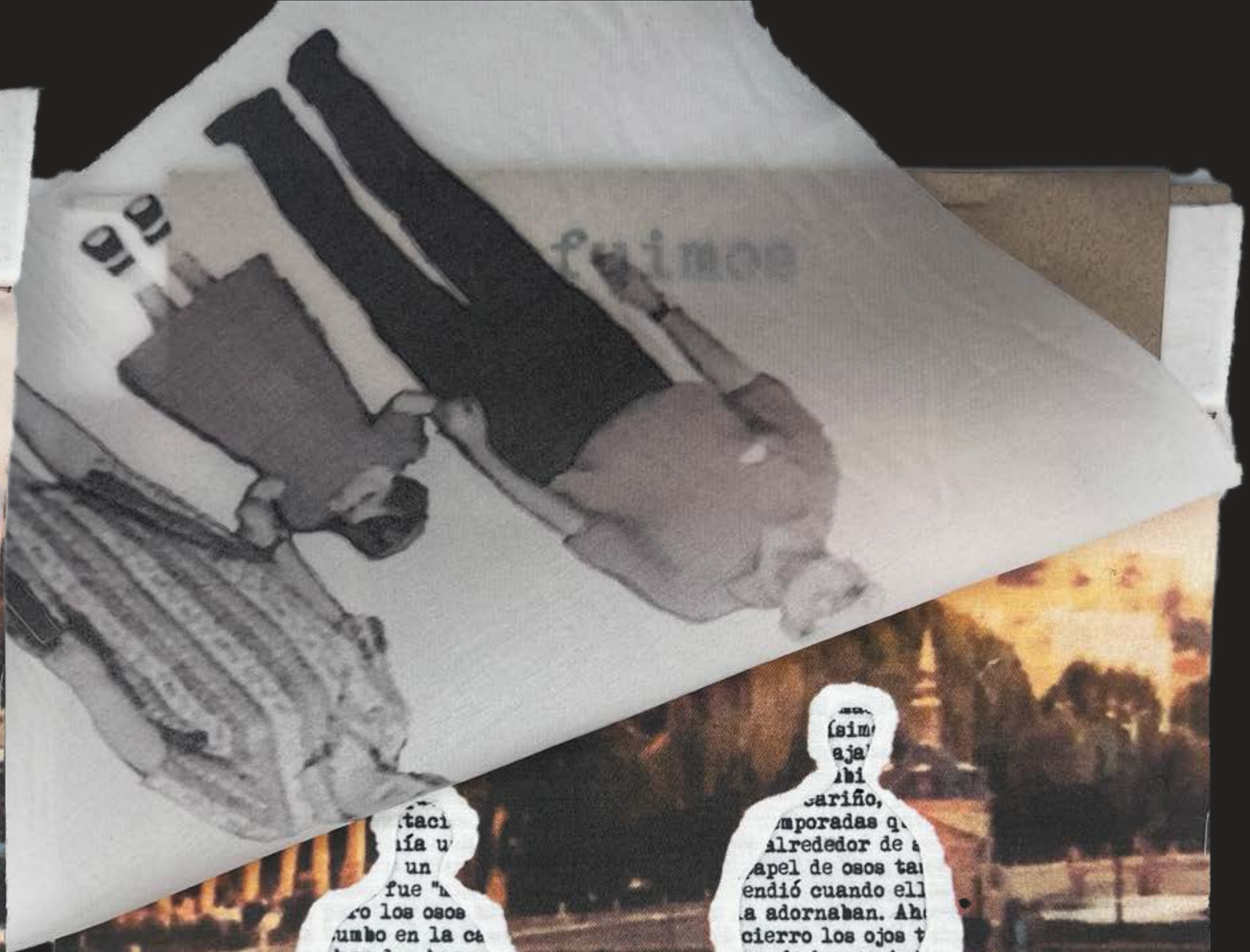


John Batho's work was truly inspiring and one of my favorite mediums to express my feelings about grief and longing visual and artistically. this particular technique is a representation of how memories evolve, sometimes turning into a blurry idea of how something really happen while certain details about it remain intact.

ALBA ARILLO

fuimos

digital print • pigment screen

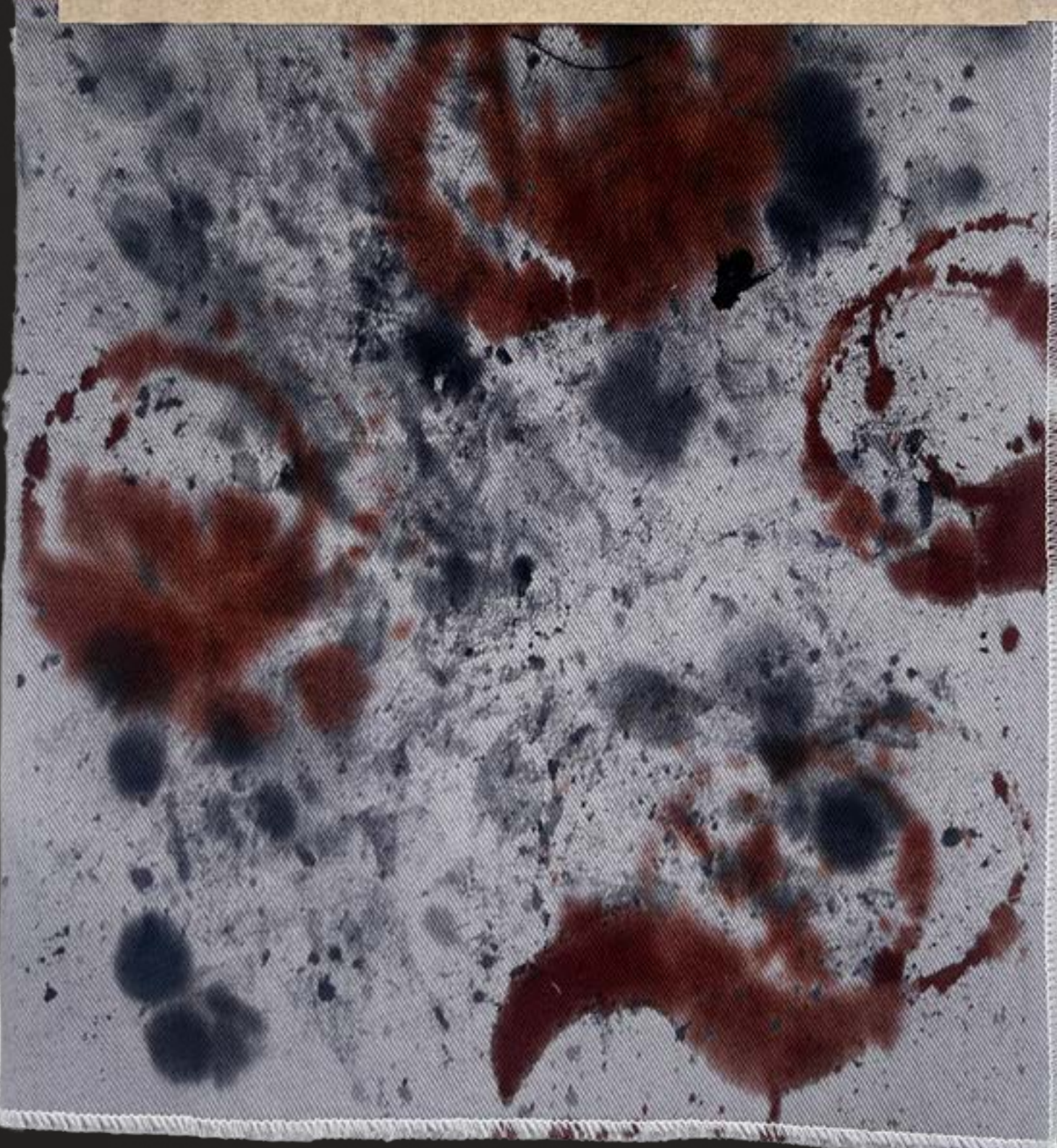


as years pass, memories take different shapes and meanings. while the recent years after one event might bring very visual and specific details about those times, as time passes those details might get blurred or disappear. then only the outlines of them remain and some details just peak through in certain times... so why not write?

ALBA ARILLO

cafe con churros

exhaust dye · reactive dye paint · pigment screen



pasodoble

digital print · pigment screen



una respuesta

exhaust dye · pigment screen



one of my favorite things of Spanish culture is our "sobremesa", which is spending time around the table for long times after lunch or dinner. in my family, though, it is also very often done after breakfast. the last day i spent with my grandparents i bought churros wrapped in gray paper, which got very greasy after a while. the coffee stains remind me of how my grandfather hated to have dirty tablecloths.

ALBA ARILLO

my hometown has always been a special and safe place for me. when i was younger i sometimes dreaded to stay there for so long because i had no friends, but my grandparents always did everything they could to entertain me. now it is the place where i have most friends and loved ones, and listening to our anthems has become a very special thing to connect with each other. i also loved dancing to it with my dad.

ALBA ARILLO



when my grandparents died, i found it very hard to express all the overwhelming feelings that i was feeling during my mourning period. i was alone, on my own, and i usually spiraled about possible ways to express all those feelings. finally, a song that i loved before, one day just became the perfect way to let them all out.

ALBA ARILLO





**ALBA
ARILLO**