

Simone Rocha

Inspired by 'Wild Concrete', this Autumn/Winter '25 capsule print collection, juxtaposes nature, traditionalism and a contemporary urban environment to create a rich textural narrative captured through traditional art and design methods of enquiry.

A sustainable printing process has evolved from an exhaustive exploration of disperse dyes using a sublimation printing process. Ghost prints, waste product of first presses, contain scars of textured substrates and reduced levels of dye that when reprinted create subtle tones and unexpected hues. The collection contains bold colour contrasted with subtle variations on a range of natural woven substrates that represent urban environments that struggle to weather the passage of time.

The outcomes visually capture the journey experienced by Xiao Wei, a young woman who relocates to Hong Kong from Sham Shui Po, an area described by Romain Jaquet-Lagrez, where nature has intertwined with historic Tong Lau style buildings. This strong contrasting is a key influence in her personal style

The print collection is aimed at a Designer market level. Adopting Simone Rocha's Autumn Winter 2024 concept of teenage folklore set in modern realism, this capsule collection conveys nostalgic references to the recapture of a manmade world by the power of nature. Contrasted with soft tailoring, textured repeats in subtle ghostly tones create a fresh printed aesthetic for young creative professionals.



Wild Concrete -Romain Jaquet-Lagrez

Spring 2019 ,
Ready-To-Wear



Fall 2023

Spring/Summer
2022



cotton waffle pique



polyester chiffon



polyester satin



polyester tuft fabric

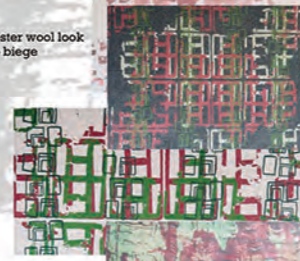


block structured
polyester - cream

cotton pique - white



polyester wool look
twill - beige



polyester leatherette



Sheung Wan



Cheung Chau



Tai Ping Shan



Tsim Sha Tsui



Sai Kung



Ma On Shan



Wong Chuk Hang



Tai Hang



Hung Hom



Sham Shui Po



Wild Concrete -Romain Jaquet-Lagrez



Market Level



Spring 2018



Spring/Summer 2020



JW ANDERSON



Spring 2019 Ready-To-Wear

Tailoring with interesting details and volume in the sleeves, texture in the looks in the jacket and the lace skirt



Partow Pre-Fall 2024 textured floral print in a monochromatic colour palette



Recent Catwalk Shows



textured prints

Antonio Marras Fall 2024 RTW



Simone Rocha's Taipei Store

Flower Tunnel



Central district, where Xiao Wei works



MINJUKIM



Spring 2020

Fall 2020



sheer fabric creates femininity

Simone Rocha feminine and contemporary clothing, romanticism with an edge



layered tailoring

Spring 2024 Ready-To-Wear



Henrik Vibskov A/W 2024 textured prints and sheer fabric with a geometric print on



Muse

Xiao Wēi, 24 year old who has relocated to Hong Kong for work. Likes nature, her home district and dressing feminine. Dislikes boring workwear and overly bright outfits that don't match her environment.



"Wild Concrete"

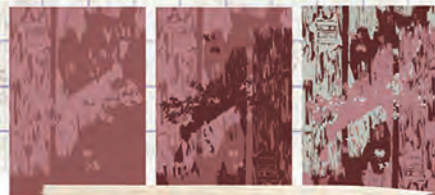
"Wild Concrete" is a book by French photographer that focuses on the fusing of nature in the urban Hong Kong environment. I chose to use this series as my source of inspiration because it follows onto my previous collections, looking into the natural world and how it impacts the urban environment. My collection will be based on certain elements of these photographs, taking the geometrics in the buildings and combining them with the texture of the plants growing amongst them.



original inspiration, drawing out the textures in the print



adding colour with a pink monochromatic colour palette with white as a contrast



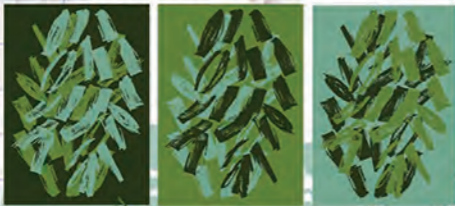
adding texture to create interest as a repeat print



inspiration from the gaps in the building structure



creating colourways by layering the mark, ready to be printed on textured fabric using sublimation



textured leaf mark making



colourways

adding in textured grids to the motif



print used in the patchwork sublimation print

fabrics used : textured block fabric, polyester satin, horizontal ruffle fabric and tuft fabric



after printing, it is important to note how different transparencies of fabric hold the colour

the more transparent the fabric, the less pigment is going to be absorbed, leaving it on the original piece of paper



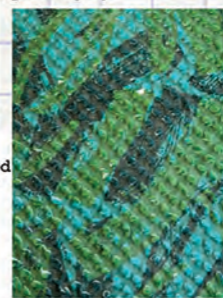
taking a scan of the ghost print and sublimation printing that onto leatherette to create a textured print on flat fabric



image printed out from the digital printer - heatpress number 1 onto tuft fabric



the same process with the tuft fabric, ghost printing onto stretch satin and then again onto polyester satin creates different levels of colour from the same piece of printed paper imagery



heatpress number 2 onto stretch satin

taking this image and zooming in to create the print, the colour becomes less saturated when initially printed



the same piece of paper after the first heat press, it has left behind the spots from the tuft fabric

Sublimation Printing

How to Ghost Print:

1. Print off the image you want to use, using the digital sublimation printer

the image needs to be in CMYK colour mode, 300dpi in a .TIFF format

2. Cut out the image and the chosen fabric slightly bigger than the image



image chosen

3. Place the fabric on the heat bed and put the image face down on top, heat pressing it at 190 degrees for 45 seconds

4. Carefully peel the paper from the fabric, putting it to one side

5. Repeat the same process with another piece of fabric and the same piece of paper



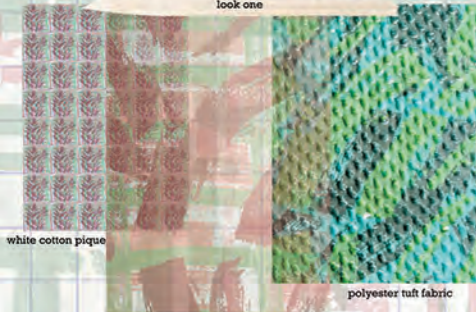
heatpress number 3 onto polyester satin

the stronger green shades continuously transfer across each heat press, whereas the blue only lasted one ghost print



Final Prints

look one

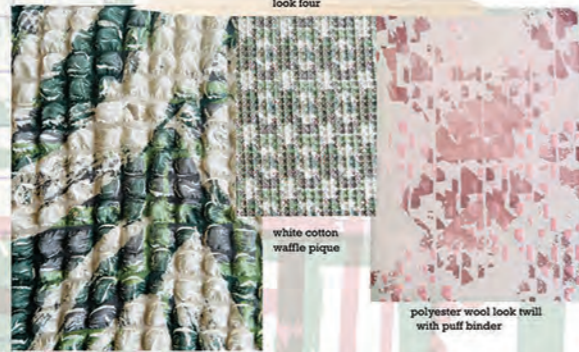


white cotton pique

polyester chiffon

polyester tuft fabric

look four



polyester block fabric

white cotton waffle pique

polyester wool look twill with puff binder

look two



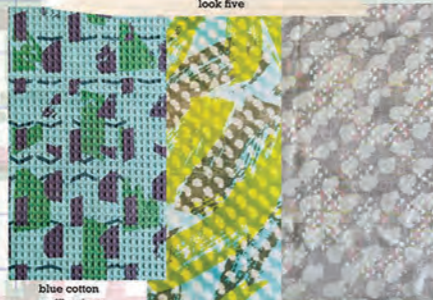
ghost print onto polyester satin

polyester wool look twill



polyester satin with puff binder

look five



blue cotton waffle pique

ghost prints onto polyester satin

look three

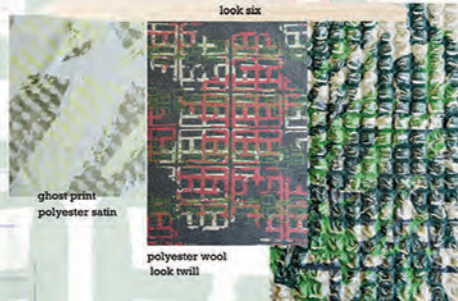


polyester leatherette

ghost print block fabric

polyester tuft fabric

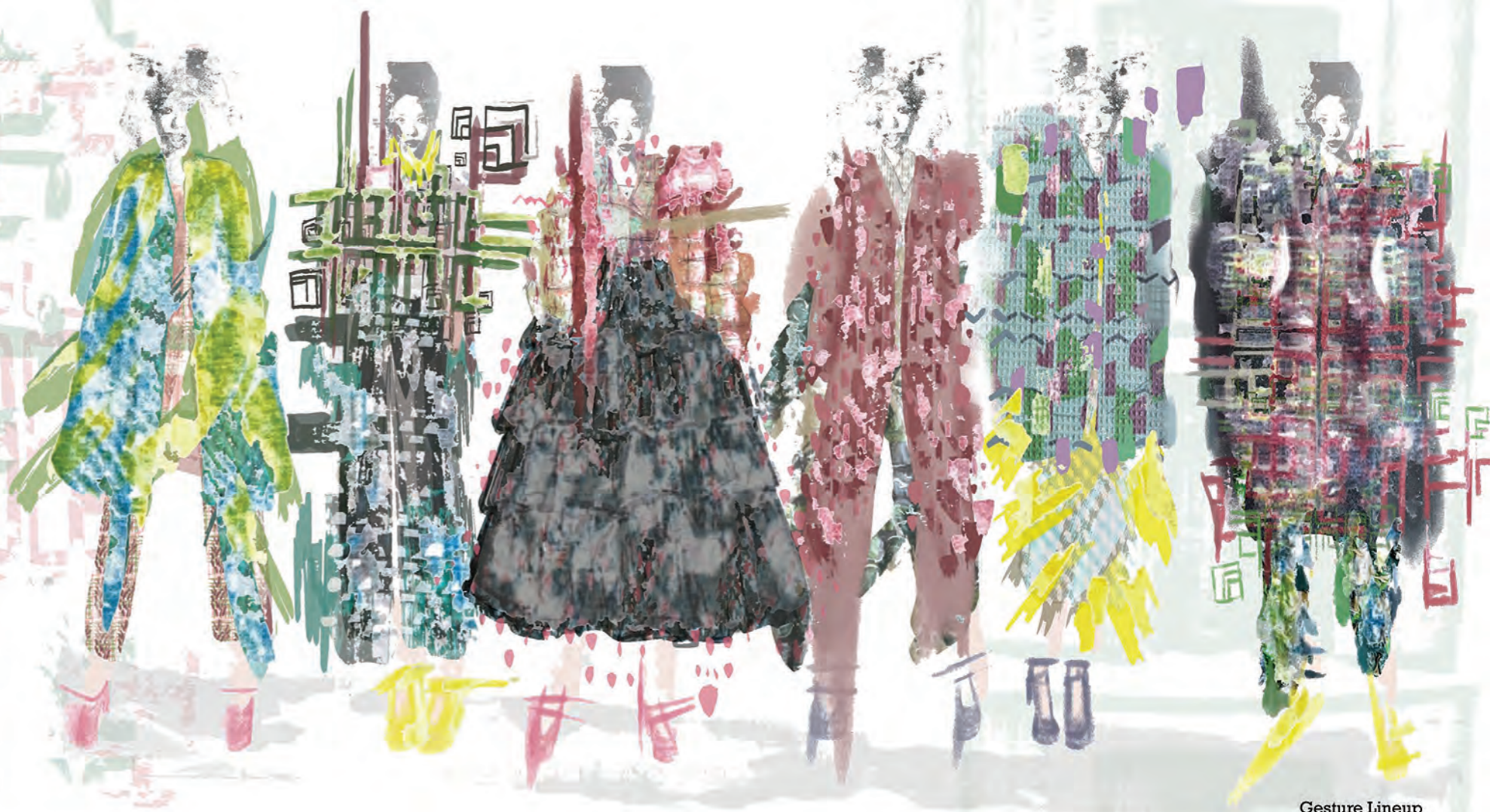
look six



ghost print polyester satin

polyester wool look twill

polyester block fabric

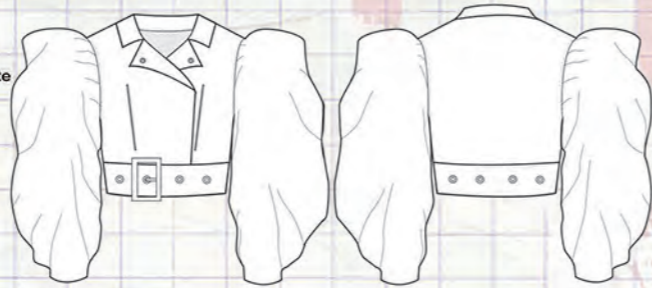


Gesture Lineup



cropped jacket with leatherette bodice and block textured sleeves

sleeves ghost printed from a patchwork print, then scanned and sublimation printed onto the leatherette



square neck long sleeve dress with a tiered skirt

fabric: polyester tuft fabric sublimation printed



polyester satin ghost printed slim fit shirt

slim balloon sleeve wool look twill jacket with a large scale sublimation print

princess seams to create the shape, with gathering on the sleeve head to create the volume and shape



- Becoming Living Jewels -

Based on the book "becoming living jewels" by Poul Beckmann, this Spring/Summer 2024 womenswear collection investigates the year 2050; a world where humans have begun to mutate with insects whilst trying to find an alternative food source. In this world, humans have been forced to find an alternate food source, insects, which has mutated them into these insect-like creatures.

Jewel tones with a hint of orange make up this colour palette inspired by E.A Seguy's "Papillions Pt.1" and zooming into different areas of the butterfly and distorting them creates abstract prints on lightweight fabrics such as crepe de chine and chiffon.

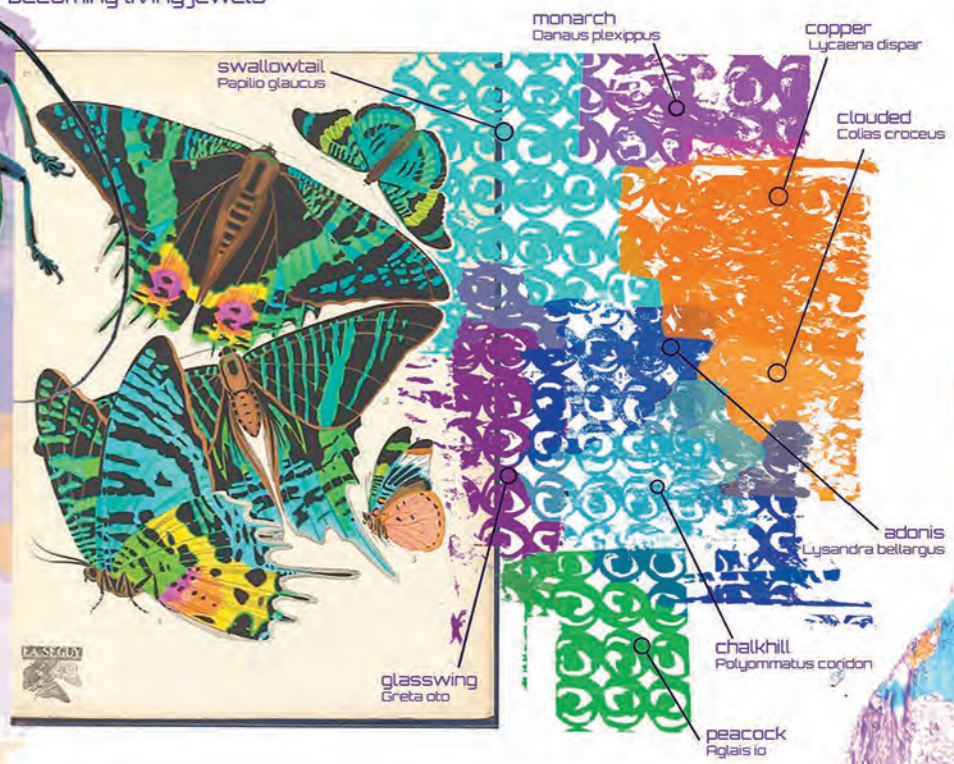
Subtraction cutting plays a major role in this collection; the zero waste technique creates interesting silhouettes from rectangles of fabric, gathered at the hips to create volume that mimics the shape of the insect's abdomen.

E.A Seguy's
"Papillions Pt.1"
(ca. 1920-29)



Del Core Spring/
Summer 2023

Sternotomis
callais rufomaculata
from Poul Beckmann's
"becoming living jewels"



monarch
Danaus plexippus

copper
Lycaena dispar

swallowtail
Papilio glaucus

clouded
Colias croceus

adonis
Lysandra bellargus

glasswing
Greta oto

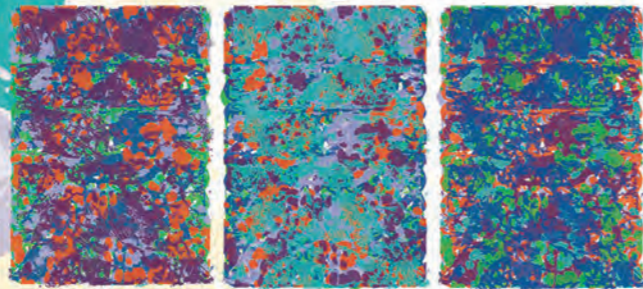
chalkhill
Polyommatus coridon

peacock
Aglais io

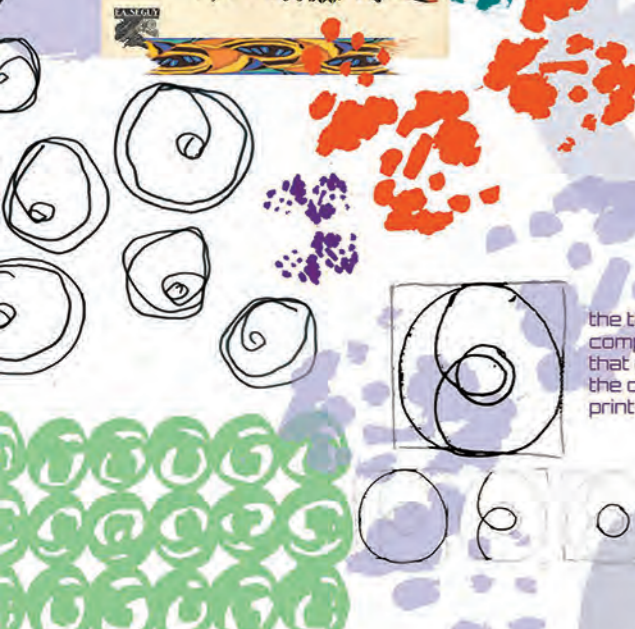




colourway options



developing the six motifs by drawing



the three components that make up the circle print motif

screens printed



MIXING THE PIGMENT:



INSTRUCTIONS

- 1L of cold water into the blender
 - 30g manutex powder
 - 50g sodium bicarbonate
 - 50g urea
 - 30g resist salt
1. Weigh out the measurements into separate cups
 2. Dissolve the sodium bicarbonate and urea into a small amount of hot water
 3. Start the blender and when it creates a whirlpool, add in the resist salt, urea and sodium bicarbonate, adding in the manutex after
 4. Blend together, occasionally stopping and stirring with a spoon until it is mixed properly
 5. Pour into a bucket and wash out the blender ready for the next person



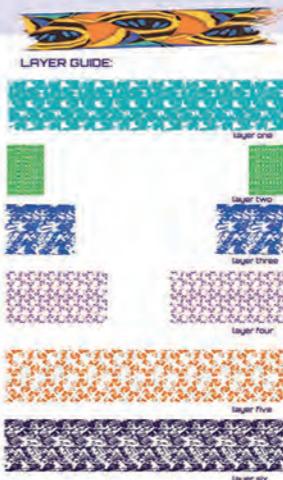
testing the pigment on scrap cotton

MEASUREMENTS:

- TEAL: 36g Royal Blue, 18g Emerald
- GREEN: 50g Brilliant Emerald
- BLUE: 50g Royal Blue
- ORANGE: 36g Scarlet, 18g Lemon
- PURPLE: 42g Deep Purple, 4g Navy, 4g Blackcurrant

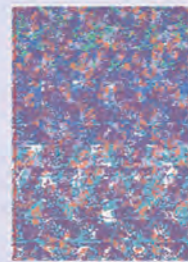


printing the cotton length: 500cm long x 112cm wide

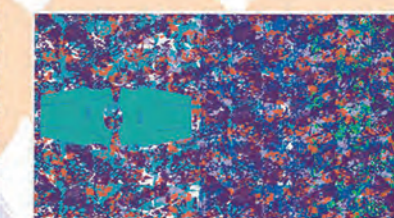
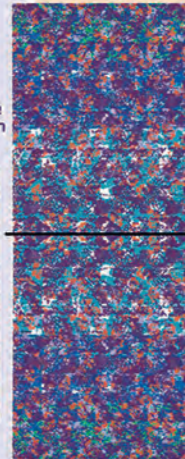


SUBTRACTION CUTTING

A zero waste technique to create garments with volume



fold line



PROCESS STEPS:

1. Fold the rectangle in half and sew down the two long sides to create a pillowcase
2. Place the bodice pieces on with the front at the fold line
3. Connect the bottom of the front bodice to the back bodice with a curved line. Cut out the inside space on the top layer only to leave the bodice pieces
4. Sew together like a normal garment, taking the side seams down to the end of the curve
5. On the mannequin, gather the fabric up to create the desired shape and bar tack into place



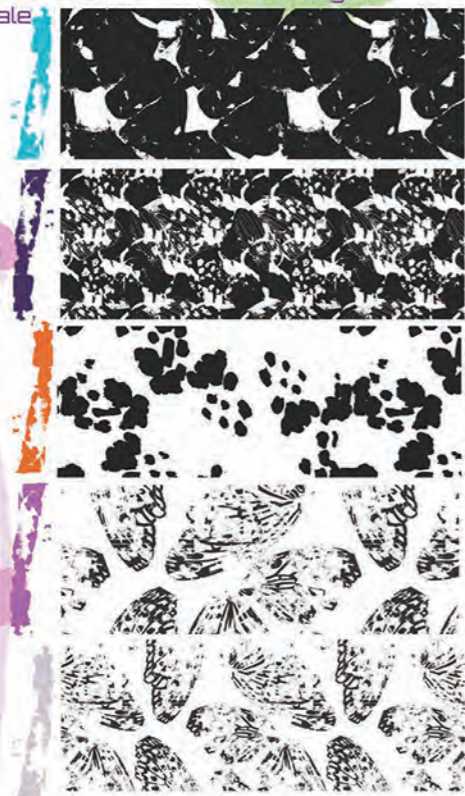


experimentation with scale

projecting the print onto a toile to visualise the full scale before printing



screen layers

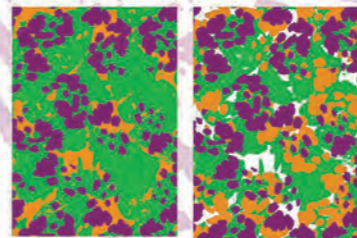


look three development

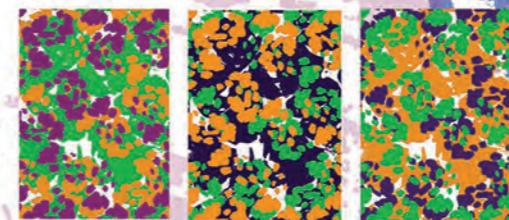
the difference between the CMYK document and the final sublimation print



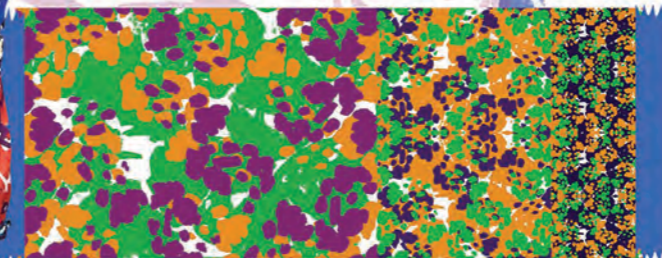
look six development



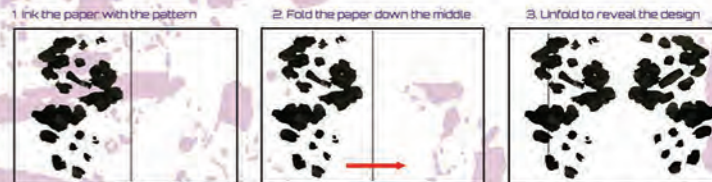
original print idea developed to include a white background



changing the colourway for each section and darkening the purple shade



final print



using illustrator to create the repeat pattern

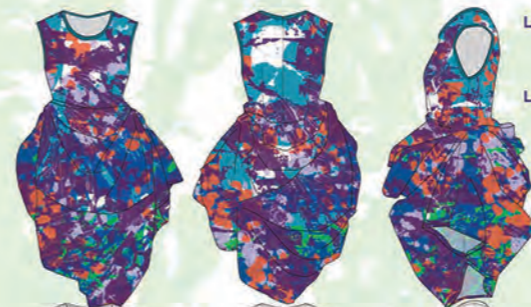


inspirational marks on a butterfly wing



changing the colours

butterfly ink development



Look Two: subtraction cut dress featuring a development print where a layer is added for every section

Look Three: A fitted sweetheart neckline dress printed with a large scale pattern and holographic foil, with a chiffon subtraction cut dress as an overlay



polyester satin

cotton poplin

polyester satin

cotton satin

crepe de chine

crepe de chine and chiffon

polyester satin

