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A traverse of fancy yarns in contriving fashion products

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Abstract

Fashion and its components have been discussed and represented a lot like silhouettes, cuts, surface ornamentation and different types of fabrics. Of these, yarn is also one of the main construction element, which helps to create more sophisticated and multiple structure textile consumer goods. Design of yarns is very important part of textile's design. Fancy yarns are special products of spinning, twisting, wrapping and texturing. It is and will always be up-to-date, as there is no alternative to them. The demand for yarns with structural and/or optical effects is due to the special aesthetic and high decorative appeal to the woven, knitted materials, and other textiles as well. The paper discusses that the unusual structures of fancy yarns are desirable in designing of new textiles. Fabrics which are produced using fancy yarns find applications in normal and high fashion products making them sustainable. It also encourages the application of fancy yarn fabrics in development of fashion products as they are production effective and eco-friendly.

Keywords: Fancy yarns, fabric, fashion, visual appeal, aesthetics

1. Introduction

The vast majority of the yarns produced commercially today are plain yarns – that is, they exhibit an evenness of colour and texture, and a uniformity of structure throughout the yarn. Attaining a perfect regularity of colour and structure has been the aim of much of the technical research and innovation in textiles for many years. However, at some point in the past, fabric designers realized that what seemed to be an imperfection in the yarn could, in some cases, create a pleasing effect in the fabric. As a result, research has also been undertaken to devise new ways of manufacturing yarns with these 'planned imperfections', or of making fabrics which demonstrate the textural variety that seems to be so appealing. These yarns are described as 'fancy yarns' or 'novelty yarns'.

'Fancy yarns' are those in which some deliberate decorative discontinuity or interruption is introduced, of either colour or form, or of both colour and form. This discontinuity is incorporated with the intention of producing an enhanced aesthetic effect. A fancy yarn is almost invariably complex in construction, with the natural result that the application of these more time-consuming or complex manufacturing processes makes the yarn more expensive than a single yarn would be. It may contain many different components that may be filament or staple, natural or synthetic. The most luxurious yarns involve the 'noble' fibres such as cashmere, mohair, angora, or other more expensive natural fibres such as linen or silk.

2. Methodology

The data was procured from secondary sources: books, journals and internet.

3. Results and Discussions

The variety of fancy yarn effects is unlimited, but there are a few general categories which offer some possibilities for classification. The basic structure of a fancy doubled yarn is that it consists of 'core' threads, an 'effect material', and in the more complex cases, a 'binder' which, as the name suggests, ensures that the entire structure holds together. Other forms of fancy effect may be based on colour effects or on variations in the details of the spinning process. The detailed knowledge about the yarn will help the manufacturers and designers in developing varieties of textiles. Fancy yarns include:

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Marl Yarn: The simplest of the fancy effects, a marl yarn is one in which two yarns of the same count and twist, but of different colours, are folded together to form a balanced yarn. They are, therefore, essentially plain folded yarns with the additional characteristic that the yarns folded together are of a different colour or texture.

Spiral or corkscrew yarn: It is a plied yarn that displays a characteristic smooth spiralling of one component around the other.

Gimp Yarn: It is a compound yarn consisting of a twisted core with an effect yarn wrapped around it so as to produce wavy projections on its surface.

Diamond yarn: It is made by folding a thick single yarn or roving with a fine yarn or filament of contrasting colour using S-twist, and cabling it with a similar fine yarn using Z-twist.

Eccentric yarn: It is an undulating gimp yarn, often produced by binding an irregular yarn, for example a stripe, slub or knop yarn, in the direction opposite to the initial stage, creating graduated half-circular loops along the compound yarn. It produces an uneven but relatively controllable texture, and in fact many of the more exotic yarns used in woven fabrics for ladies wear are of this type.

Bouclé yarn: This is a compound yarn comprising a twisted core with an effect yarn (or roving) combined with it so as to produce wavy projections on its surface.

Loop yarn: It consists of a core with an effect yarn wrapped around it and overfed so as to produce almost circular projections on its surface.

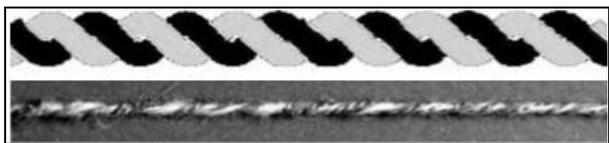


Fig 1: Marl Yarn: Structure and yarn

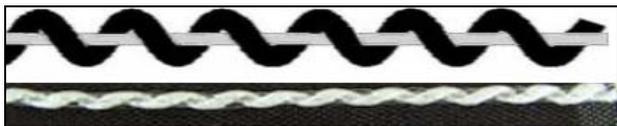


Fig 2: Spiral Yarn: Structure and Yarn

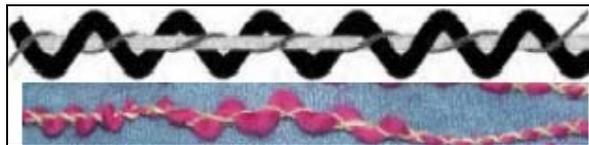


Fig 3: Gimp Yarn: Structure and Yarn

Loop yarn: It consists of a core with an effect yarn wrapped around it and overfed so as to produce almost circular projections on its surface.

Snarl yarn: Like the loop yarn, it is based around a twisted core. A snarl yarn is one which displays ‘snarls’ or ‘twists’ projecting from the core. It is made by a similar method to the loop yarn, but uses as the effect a lively, high twist yarn.

Knop yarn: It is one that contains prominent bunches of one or more of its component threads, arranged at regular or irregular intervals along its length.

Slub yarn: It is one in which slubs have been deliberately created to produce the desired discontinuity of effect. Slubs are thick places in the yarn. They can take the form of a very gradual change, with only a slight thickening of the yarn at its thickest point.

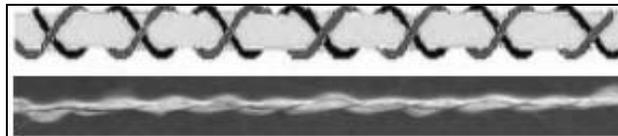


Fig 4: Diamond Yarn: Structure and Yarn

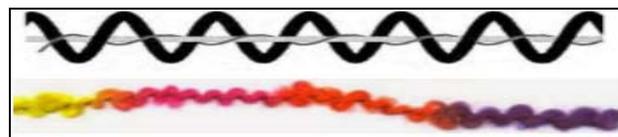


Fig 5: Bouclé Yarn: Structure and Yarn

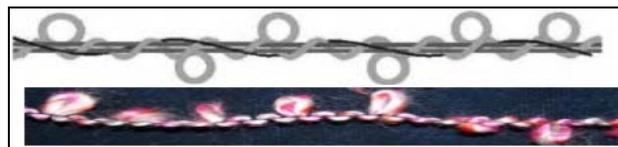


Fig 6: Loop Yarn: Structure and Yarn

Chainette yarns: It made by a miniature circular weft knitting process, often using a filament yarn and a ring of between 6 and 20 needles. They have been seen in small quantities for many years, and are being used extensively in fashion knitwear.

Chenille yarns: It consists of a cut pile which may be made of a variety of fibres helically disposed around the two axial threads that secure it. Chenille yarns are traditionally used in the manufacture of furnishing fabrics and trimmings, fashion knitwear, and as decorative threads in many types of broad and narrow fabrics.

Cover yarn: It is one in which a yarn at the core is completely covered by the fibre or yarn wrapped around it. It is familiar to embroiderers, because most metallic embroidery threads take the form of a filament core with a metallic thread or flat ribbon wrapped around it.

Fancy doubled yarns are all decorative. They will noticeably enhance the aesthetic effect of a fabric in which they are used, even though the precise effect that will be achieved is often a mystery before the fabric is made, until the designer has gained a certain level of experience – and even then, it will not be possible to describe the exact effect expected to another person.

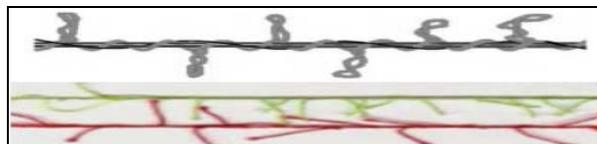


Fig 7: Snarl Yarn: Structure and Yarn

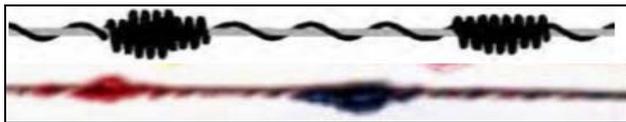


Fig 8: Knop Yarn: Structure and Yarn



Fig 9: Chenille Yarn: Structure and Yarn



Fig 10: Slub Yarn



Fig 11: Chainette Yarn

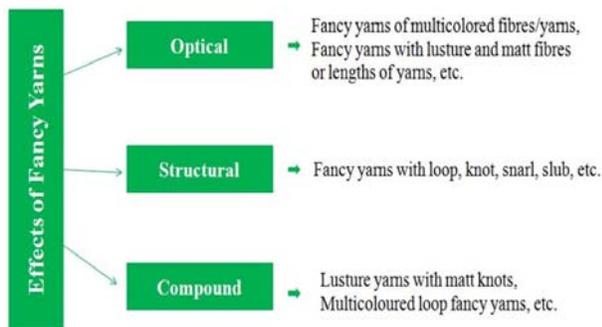


Fig 12: Effect of Fancy Yarns

It is certainly possible to use a fancy yarn in a fabric that has a decorative structure, the decision to use a fancy yarn of some sort means that it is no longer necessary to design a decorative structure in order to create a decorative fabric. On the contrary, the use of a decorative structure becomes just one of the several design choices available in addition to the decorative effect of the yarn. The enhanced aesthetic effect will be felt even – or perhaps especially – in cases where the fabric structure is of the simplest. The plain fabric can therefore combine the elegance and simplicity of the plain structure with the decorative effect of the yarn.

In designing fancy yarns, there are different approaches. The ‘design’ element is likely to be concentrated upon achieving visual and tactile attraction in high fashion attire. This will usually involve combining many different plain and fancy yarns, to produce an exciting visual effect mingling colour, texture and structure to achieve the desired appearance. The textural effect of a single fancy yarn is likely to be more dominating.

A variety of subtle appearances may be achieved, and new design potentials may be explored at all by the artful combination of several factors. A wide range of variations on a particular yarn design may be produced by changing the colour used in the core, effect or binder yarns, by changing the count of the core, effect or binder, or by changing the twist level in one of the feed yarns

4. Conclusion

It becomes easier to produce fabrics and garments including fancy yarns, the average level of their use will rise. The general awareness of the variety of yarn effects available to fabric and garment designers will also rise. For fashion designers, fancy yarns are very interesting in their tactile and visual appearance. Due to the vibrancy of colors and possibility to achieve a number of effects, fabrics made from fancy yarns are used to make a variety of items that can be worn in a number of occasions.

The fabric produced by these yarns may of itself, create an exuberant effect. Products made from fancy yarns would give a whole new range of choices for designers to work on and the consumers to shop for. The products developed would be sustainable as well as saving on time in their production process as it needs no surface embellishment.

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