



- 1 *(pp. 10-21)*
Hussein Chalayan, Basso and Brooke, Paul Smith,
Jonathan Saunders, , Ralph Rucci, Issey Miyake,
Alexander McQueen
- 2 *(p. 10)*
 - * fashion
 - * interiors
 - * product
 - * theatre
- 3 *(p. 10)*
Higher production costs than traditional methods.
- 4 *(p. 12, see also Chapter 6)*
Reprographic four-colour process printing
- 5 *(p. 12)*
a. 1998
- 6 *(p. 12)*
Because digital printing has the ability to print intricate details and millions of colours and also the possibility of producing very large-scale images.
- 7 *(p. 12)*
Because a separate template has to be made for each colour and the image built up in stages as each colour must be laid down separately.
- 8 *(p. 18)*
Millions of colours may be printed at a higher level of detail.
- 9 *(pp. 12-21)*
 - * photographic
 - * graphic
 - * trompe l'oeil
 - * engineered
 - * large scale



- 1 (p. 24)
 - * Photoshop gives the freedom to edit and manipulate drawings and photographs. It is bitmap-based - images are made up of a mosaic of individual coloured pixels.
 - * Illustrator enables the creation of accurate graphic drawings and effects. It is vector-based - creates a graphic image from a series of points, lines, curves and shapes.
- 2 (p. 28)
 - b. dots per inch
- 3 (p. 30)
 - Allows drawings to be scaled, composed and arranged.
- 4 (p. 34)
 - * Gives freedom to draw, paint and sketch with a computer in much the same way as if using traditional materials.
 - * Can draw directly onto a graphics tablet, trace over an image, draw on the screen.
 - * In Photoshop allows creation of effects such as subtle watercolours and bold line drawings.
 - * In Illustrator allows a high degree of dexterity and control when drawing.
- 5 (p. 36)
 - High quality photographic detail can be incorporated into textile design.
- 6 Martin Margiela, Christian Lacroix, Christopher Kane, Erdem (tutor to check latest catwalk shows)



- 1** *(p. 88)*
 - * the block or tile
 - * the half-drop repeat

- 2** *(p. 88)*
 - c. tracking

- 3** *(p. 88)*
 - * Rework and re-tile the repeat until a balanced effect is achieved.

- 4** *(p. 88)*
 - * Repeats were created by tracing or photocopying the original artwork, cutting up the page and collaging or retracing motifs to work across the seam. Once the repeat unit was deemed successful, the design would be recreated by painting or photocopying.

- 5** *(p. 88)*
 - * To maintain the hand-drawn or photographic qualities of an original design.



- 1 *(p. 122)*
Drawing, painting, collage and photography
- 2 *(p. 122)*
 - *The style of garment for which the designs are intended.
 - * The weight of the fabric.
 - * If designs are for heavy wools and knits might consider a collage medium to give a sense of weight.
 - * If designs are intended for lightweight silks or chiffons then might consider working with transparent paint effects to suggest movement and fluidity.
- 3 *(p. 122)*
 - * life drawing – developing sketches and line drawings of the figure in various media
 - * tracing photographs by hand or digitally



- 1 *(p. 142)*
 - * Designers are disappointed with the 'flat' outcome of a digital print.
 - * Mechanical output makes designer feel personal
 - identity of the work is in danger of being lost.
 - * Need for a textile designer to have a physical relationship with the cloth.
- 2 *(pp. 142-165)*

Catherine Frere Smith, Clara Vuletich, Joanna Fowles, Melanie Bowles
- 3 *(pp. 144-155)*
 - * hand painting
 - * screen printing
 - * devoré
 - * foiling and flocking
 - * resist dyeing
 - * embroidery and embellishment
- 4 *(p. 146)*
 - * Devoré printing involves the burning out of one of the fibre blends of cellulose-protein fabrics such as silk/viscose mix. Once the chemical devoré paste is applied it will burn away one of the fibre types to leave a transparent area.
 - * silk/viscose satin or silk/viscose velvet
- 5 *(p. 149)*

Matthew Williamson
- 6 Jonathan Saunders, Giles Deacon, Basso and Brooke, Paul Smith (tutor to check latest catwalk shows)
- 7 *(pp. 157-158)*
 - * Helen Murray integrates a digitally-printed piece into a sculpted fabric.
- 8 *(pp. 160-163)*
 - * inkjet transfers
 - * sublimation printing
- 9 *(p. 160)*
 - * Hobbyists (children and adults) can enjoy hands-on and immediate approach to transferring images onto mouse mats, jigsaws, coasters and clothes.
 - * Quilters in particular can make use of this new technology as allows them to include photographic imagery in their work.
- 10 *(p. 162)*

b. polyester



- 1 (pp. 168-171)
 - * woodblock/block printing
 - * gravure
 - * roller or rotary screen printing
 - * flatbed silk-screen printing
 - * stencilling
 - * heat-transfer
- 2 (p. 168)

Cyan, Magenta, Yellow and Black (C,M,Y,K)
- 3 (p. 170)

a. rotary screen printing
- 4 (p. 171)

b. less than 1%
- 5 (pp. 171-173)

a. in the 1960s and 1970s
- 6 (p. 171)
 - * Transfer inks or disperse dyes are first printed onto paper and then transferred onto the cloth via a heat press. Sublimation is a process whereby a solid is transformed into a gas and then becomes a solid again.
- 7 (p. 171)

6000 linear metres or 6560 linear yards
- 8 (p. 171)
 - * Traditional methods are able to complete more than one process such as discharge printing, resist techniques, devoré, flocking, relief techniques and printing with metallic and pearlescent pigments. .
- 9 (p. 172)

Continuous flow and drop on demand
- 10 (p. 172)

Piezoelectric drop on demand
- 11 (p. 173)

Synthetic polyester-based fabrics
- 12 (p. 176)

Fixation
- 13 (p. 176)
 - * To stop the spread of ink droplets and to contain the chemical agents used in the fixation process.
- 14 (p. 176)

dyes and pigments
- 15 (p. 176)
 - * light fastness
 - * there is no need to pre-coat the fabric
- 16 (p. 176)

c. plant and animal-based materials
- 17 (p. 176)

Steam
- 18 (p. 177)
 - * To remove excess dye that might otherwise stain the fabric.
- 19 (pp. 178-179)
 - * a reduced impact on the environment
 - * rapid turnaround time and less preparation.
 - * ability to print millions of colours in very high detail
 - * ability to print larger scale images
 - * facilitating the use of engineered designs
- 20 (p. 179)
 - * higher cost than traditional printing
 - * slower production speeds than traditional methods
 - * inability to create additional surface effects such as devoré or flocking
- 21 (pp. 180-181)
 - * automatic live-time repeat function
 - * automatic colour way generation
 - * colour separation tools
 - * sophisticated colour management systems
 - * specialist RIP software
- 22 (p. 181)
 - * In order to create the individual screens.
- 23 (p. 182)

RGB additive colour
- 24 (p. 182)
 - * The screen uses RGB data while a digitally printed image uses CMYK data.



- 25** *(p. 182)*
* The purpose of colour management is to control the process of handling colour data as it is translated from one device to another through to final production. This ensures that the colours onscreen will match as closely as possible those on the final print.
- 26** *(p. 182)*
* RIP is software that converts RGB data as displayed onscreen into the CMYK data that is needed to drive the printer. RIP software will also control other printing parameters.
- 27** *(p. 182)*
* A printer profile is a file that individualizes print controls for each type of fabric, representing the range of colours that may be achieved.
- 28** *(p. 183)*
* An instrument used to measure spectral transmittance or reflectance (i.e. to quantify colour data).
- 29** *(p. 183)*
* A colour that is 'out of gamut' means that it may not be obtained by a certain device.
- 30** *(p. 184)*
Como