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### **Notes for instructor:**

Projects 2, 3 and 4 involve the demonstration and use of screen printing and weaving equipment. The other projects are designed for more independent work but require demonstration of some techniques and also the provision of textile resources and access to equipment such as a computers, photocopiers and sewing machines. For all the projects please advise your students of any relevant health and safety requirements, particularly when working with printing and weaving equipment.

# Chapter 2: Printed textile design

## Project 1: Design motives

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### **Challenge**

To create four black and white geometric or floral motifs for textile pattern applications.

### **Objectives**

- To apply observational, analytical and experimental skills to preparatory drawings and finished motifs.
- To show inventive use of art and design medium and related tools.
- To develop finished motifs that display aesthetic awareness.

### **Strategy**

- Identify subject matter to observe in relation to either geometric or floral themes.
- Use appropriate drawing and paint medium and related design tools.
- Undertake a series of observational studies.
- Re-interpret studies into four finished motifs working within an A5 size format.

### **Reading**

Chapter 2: Printed textile design pages 54–63

Chapter 5: Design principles pages 149–153

### **Notes for instructor**

- In advance, inform students to source relevant subject matter to draw and paint.
- Encourage students to be critical and experimental in all aspects of the brief.
- Offer advice on how to manage the project within the time frame.

### **Timing**

Two days

## Project 2:

### Screen-printed fabric samples

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#### **Challenge**

To produce a collection of six screen-printed fabric samples using techniques and processes involved in flatbed textile screen printing.

#### **Objectives**

- To develop knowledge and understanding in:
  - photo-stencil screen preparation
  - printing inks and dyes
  - print table preparation
  - the screen printing process
  - the fixation of printing inks and dyes
  - the creative potential of textile screen printing in relation to design

#### **Strategy**

Demonstrate to students the following processes and techniques.

#### **Day 1**

- Identify motifs to be used in the printing process. They can be motifs created in project 1.
- Experiment with opaque medium on a sample A5 photo-sensitive film using, for example, photo-opaque medium, black ink pens, Chinagraph pencil, black paint and brushes.
- Adapt and apply a selection of designed motifs onto an A3 size photo sensitive film using a selection of opaque medium.
- Coat an A2 size sample screen with photo-sensitive emulsion and allow to dry.
- Attach A3 photo-sensitive film to the outside of the screen and expose to ultraviolet, using exposure unit.
- Remove film and wash screen. On areas where the ultraviolet light has bombarded the emulsion it becomes hardened and where it has been blocked by the opaque medium the emulsion washes away.
- Dry screen in a drying cabinet.

#### **Day 2**

- Identify a selection of different fabric types for printing.
- Prepare pigment inks for printing.
- Prepare print table by cleaning and applying gum to the surface of the table.
- Iron down fabric samples.
- Begin screen printing using squeegee and pigment inks.

#### **Day 3**

- Mix procion dye paste and discharge print paste and experiment with coloured overprinting.
- Begin screen printing.
- Steam, bake and wash screen-printed fabrics as appropriate.
- Maintain good standards of print room housekeeping during the workshop.

#### **Reading**

Chapter 2: Printed textile design pages 39–54

#### **Notes for instructor**

- Manage the timing and delivery of the workshop objectives so that all tasks are clearly understood and effectively realized by students.
- Encourage creative thinking in screen printing through manipulation and development of the motifs to create patterns and overprinting effects.
- Encourage students to develop an accurate technical notebook in relation to the fabric samples that they produce.

#### **Timing**

Three days

# Chapter 3:

## Woven textile design

### Project 3: Introduction to weaving (Part 1)

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#### **Challenge**

To produce a collection of hand-woven textile samples – plain and twill weaves.

#### **Objectives**

- To gain knowledge and understanding in the following areas:
  - the translation of a concept/design idea into a weave
  - yarn types and their characteristics
  - notation systems
  - the dressing of a loom

#### **Strategy**

##### **Day 1**

- Discuss with students examples of creative thinking that can occur in the interpretation of visual research into a woven textile.
- Enable students to test out these ideas in relation to their visual research.
- Explain and show students how to mark out a notation system on graph paper.
- Students to produce their own notation systems.

##### **Day 2**

- Show students yarns and discuss their characteristics. Students to work on the identification of yarns.
- Demonstrate to students how to dress a loom.
- Working in pairs students to dress a loom.

#### **Reading**

Chapter 3: Woven textile design pages 80–91

#### **Notes for instructor**

- Before the workshop tell students to develop visual research from an individual concept, keeping in mind its potential to be interpreted into woven textiles.
- Provide creative and technical support.

#### **Timing**

Two days

## Project 4: Introduction to weaving (Part 2)

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### **Challenge**

To produce a collection of hand-woven textile samples – plain and twill weaves.

### **Objectives**

- To develop knowledge and understanding in the following areas:
  - marking out a weaving plan on graph paper
  - the process of weaving
  - the finishing of a woven cloth

### **Strategy**

#### **Day 1**

- Demonstration to students and support in marking out a weaving plan.
- Demonstration to students on weave preparations and the process of weaving.
- Two students working on one loom to produce plain weave samples that show technical competence.
- Review samples on the loom.

#### **Day 2**

- Continue with weaving to produce a series of twill weaves that show technical competence.
- Remove weaves from the loom.
- Demonstration to students on a selection of finishes.
- Students to apply finishes to their weave samples.

### **Reading**

Chapter 3: Woven textile design pages 80–91

### **Notes for instructor**

- Encourage and provide support to students to ensure they develop technical competence.
- Make students aware of the variety of finishes used once the cloth is woven.

### **Timing**

Two days

# Chapter 4:

## Mixed media textile design

### Project 5: Embroidery—hand stitch and design

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#### **Challenge**

To develop technical and creative skills in hand stitch embroidery.

#### **Objectives**

- To produce an embroidery sampler using the following hand stitch techniques: straight stitch, back stitch, chain stitch, blanket stitch, feather stitch, cross stitch, knotted stitch and couching stitch.
- To design a coloured floral motif on paper using no more than six colours.
- To translate the floral motif onto fabric with distinctly differing coloured natural and synthetic threads.
- To experiment with creative ways in which stitch techniques and coloured natural and synthetic threads can combine to achieve an innovative interpretation on the floral motif.

#### **Strategy**

- Identify needle types, coloured threads, ground cloth and embroidery hoop.
- Use the sampler as a creative and technical test bed. This can be achieved, for example, by giving consideration to how you choose the colour and thread types in relation to the hand stitch techniques. Give thought to your layout and your sequence of stitch techniques on the sampler.
- With the floral motif consider in advance, and during the process of stitching, how you are adding a new aesthetic dimension to the original motif.
- Develop a view on the textile context for the embroidered motif.

#### **Reading**

Chapter 4: Mixed media textile design pages 108–113

#### **Notes for instructor**

- Demonstrate to students the techniques and processes they will subsequently be asked to undertake.
- Encourage and provide advice to students on enhancement of technical qualities in hand stitching in relation to achieving creative aesthetic results.

#### **Timing**

Two days

## Project 6: Fabric manipulation— appliqué and design

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### **Challenge**

To develop knowledge and experience in the technical and creative design of appliqué using machine and hand stitching.

### **Objectives**

- To design and realize an A3 size appliqué sample inspired by observational drawing and cultural references.
- To gain basic knowledge in the principles, techniques and aesthetics of appliqué using machine and hand stitching.

### **Strategy**

#### **Day1**

- Develop a design for appliqué on paper and transfer onto tracing paper.
- Resource coloured backing cloth, relevant fabric pieces and identify machine and hand stitch techniques to be used in the making of the appliqué.

#### **Day 2**

- Trace onto paper each fabric shape contained in the design. Use each paper cut-out shape as the template, pin onto the relevant fabric for that shape and cut around. Remove the paper template. Do this for all motifs or shapes in the design.
- Based on the design, position fabric shapes onto backing cloth with pins.
- For fabrics that fray use the turned edge appliqué technique and for those prone to fraying during handling use iron-on interfacing on the back of the fabric.
- Explore and use a range of stitch techniques that enable the technical realization of the appliqué and which also contribute towards the aesthetic characteristics of the sample, such as zig-zag and novelty stitches.

### **Reading**

Chapter 4: Mixed media textile design pages 107, 125–127

### **Notes for instructor**

- Demonstrate at the relevant stages the techniques and processes students will need to use.
- Advise on time management and decision making.

### **Timing**

Two days

# Chapter 5: Design principles

## Project 7: Repeat pattern

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### **Challenge**

To explore repeat pattern systems and scale in relation to textile design.

### **Objectives**

- To develop fundamental knowledge and skills in the creative and technical aspects of repeat pattern.

### **Strategy**

- Identify a black and white motif from Chapter 2, Project 1: Design motifs.
- Duplicate images using tracing paper or photocopying techniques to generate examples of the following repeat patterns: block (mirroring or rotating), half-drop and sateen.
- Scan the black and white motif into the computer and add colour. Using CAD methods within Photoshop, Illustrator or Aleph-Step and-Repeat software produce an example of the following repeat pattern: half drop with a vertical mirror and pillar arrangement.
- In CAD re-design, where necessary, the edges of the repeat motif so that there is natural rhythm and movement from one repeat motif to the next within the pattern.

### **Reading**

Chapter 5: Design principles pages 154–161

Chapter 2: Printed textile design pages 41–43

### **Notes for instructor**

- Demonstrate how to develop the repeat pattern using analogue and digital approaches.
- Split time equally between analogue and digital methods of repeat pattern generation.

### **Time**

One day



## Project 8: Visualization

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### **Challenge**

To create visualizations for textile designs in context.

### **Objectives**

- To gain knowledge and experience in the illustration of a textile design in fashion and interior contexts.
- To explore drawing, painting and collage techniques in relation to the illustration of a textile design.

### **Strategy**

- Identify textile designs for visualization. These could be taken from preceding projects.
- Identify fashion forms as well as interior settings and related products.
- Visualization 1: A4 landscape format – illustrate an interior room setting with products using drawing and painting techniques. Within the interior suggest through illustration two to three co-ordinated textile designs.
- Visualization 2: A4 portrait format – hand draw and paint a fashion illustration indicating either one or two textile designs (this will depend on the garment in the illustration).
- Visualization 3: A4 – choose either an interior or fashion context and using collage create your illustration. Colour photocopy your textile designs and collage into your interior or fashion context.

### **Reading**

Chapter 5: Design principles pages 162–165

### **Notes for instructor**

- Monitor and manage the timing of the project brief to enable the realization of each requirement within the project.
- Encourage students to be imaginative and contemporary in their choice of interior settings/products and fashion forms.
- Advise and support students in decision making about considerations regarding all aspects of the development of the visualizations, particularly in relation to aesthetics and design quality.
- This introduction should form the base from which to introduce visualization on interior products and fashion illustration using CAD.

### **Time**

One day

# Chapter 6: Creating a collection

## Project 9: Mood board design

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### **Challenge**

To create a textile design mood board for a spring/summer or autumn/winter fashion market or for an interior market context. The mood board should be able to act as an inspirational starting point as well as an ongoing source of inspiration throughout the development of the design project.

### **Objectives**

- To develop knowledge in mood board design for textiles, showing awareness of product context, market and season.
  - To gain knowledge and understanding through research into mood board design. Trend forecast boards should also be investigated as they can be inspiring because of their content and intelligent layouts.
  - To blend awareness of the preceding objectives, with an individual concept that considers historical and cultural perspectives.
- To show receptiveness towards other outlooks, for instance, poetic, atmospheric, ethical and sustainable themes.
- To develop research skills in relation to concept and the collecting of visual research material.
  - To develop creative awareness in the layout of the collected research material to produce the mood board.

### **Strategy**

#### **Day 1**

- Gather a variety of visual medium, original photographs, collage, drawings, colours, selected cuttings from magazines and journals, collected, gathered and found objects, fabric, yarn and other relevant textile medium. This visual material should embody the overarching concept and market direction.

#### **Day 2**

- Select, edit and develop a series of potential layouts. Record layout possibilities with a camera for reference.
- Identify final visual elements for the mood board.
- Further refine and finalize layouts.
- Present the mood board to fellow students in the group and explain your inspiration and gain feedback from peers.

### **Reading**

Chapter 6: Creating a collection pages 169–172

Chapter 5: Design principles pages 140–142

### **Notes for instructor**

- Advise and encourage students on potential research directions and on how to approach the identification of resources for the design of the mood board.
- Advise students on the design and layout of the mood board.

### **Time**

Two days

## Project 10: Colourways

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### **Challenge**

From a six colour textile design explore and create four alternative colourways.

### **Objectives**

- To explore the possibilities and then create colourways for each of the following hypothetical scenarios:
  - spring/summer womenswear
  - autumn/winter menswear
  - French farmhouse interior
  - Modernist city interior
- Consider your colour choices for each colourway in relation to either: visual impact (contrasting and subtle), atmosphere or emotive responses.

### **Strategy**

- Research into typical fashion and interior colour palettes to assist in preparation.
- Using the six colour textile design as your template, go on to develop your own individual colour responses in relation to the fashion and interior scenarios listed in the objectives.
- By hand painting with paint and brush produce two of the required colourways.
- Scan a section of the six colour textile design into a computer and by using CAD software, such as Photoshop, Illustrator or Aleph Colour, design two further colourway solutions from those set out in the objectives.
- The colourways will only need to show a section of the design which contains all the colour elements.
- For the CAD generated colourways, print out onto paper and also digitally print on cloth so that the different colour characteristics between paper and cloth printing can be evaluated.

### **Reading**

Chapter 6: Creating a collection pages 180–183

Chapter 5: Design principles pages 143–149

Chapter 2: Printed textile design page 62

### **Notes for instructor**

- Encourage students to research in preparation for the design of the colourways.
- Advise on colour testing with paint and in CAD in preparation and also be open to experimentation in CAD when finalizing.

### **Time**

Three to six hours