

HSC 2002 – Textiles and Design

Major Textiles Project

TEXTILE ITEM/S FOCUS AREA: Textile Arts

Band 1/2

Sample 1



TEXTILE ARTS



DETAIL 1



DETAIL 2

Shows creativity in the choice of subject matter and related to the inspiration and aesthetic features.

Limited construction techniques showing some mastery.

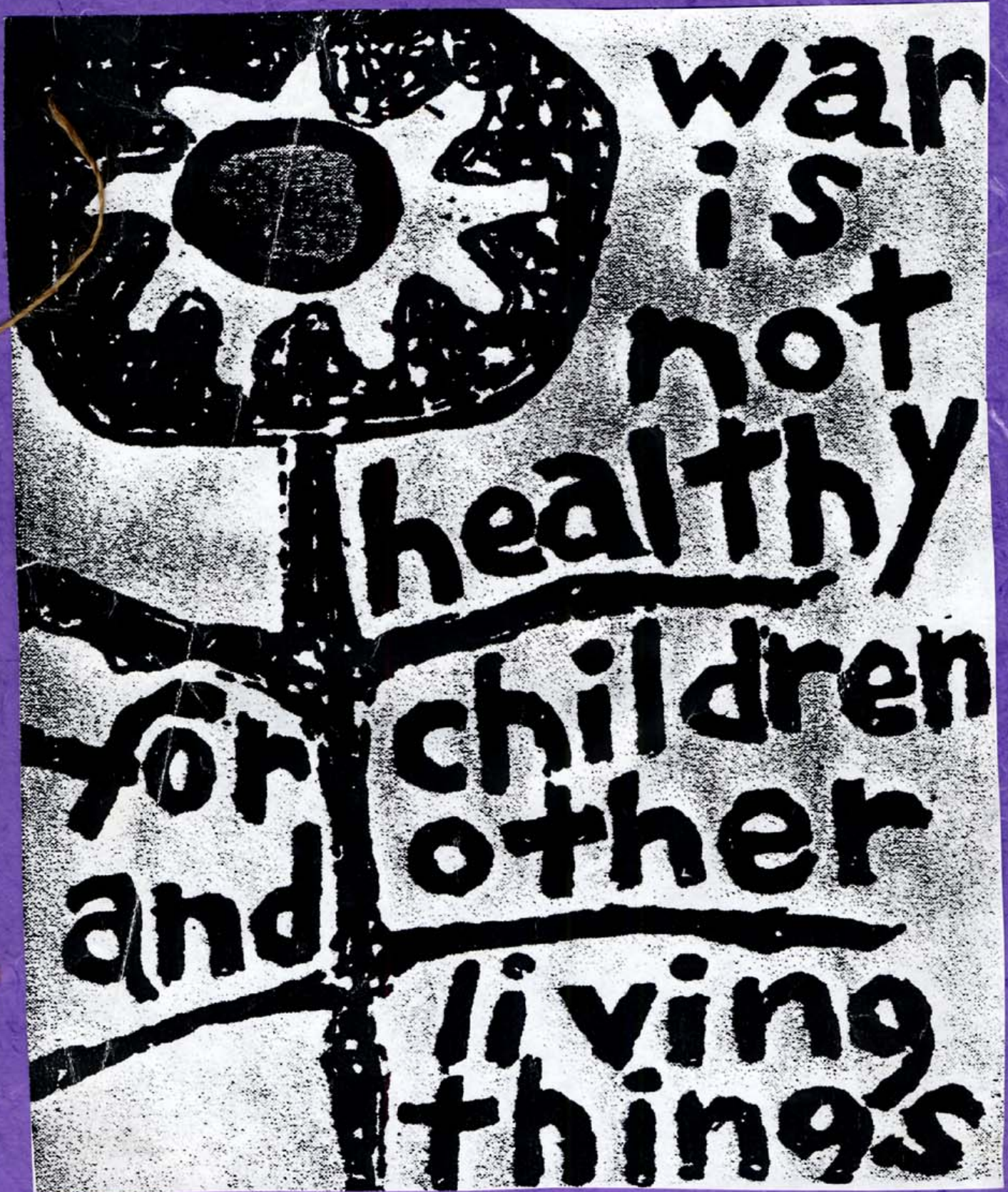
Incomplete item.

Inappropriate

- stitching used around hessian for appliquéd letters, detail 1

Inaccurate

- finishing of string couching, detail 2
- no backing attached





Contemporary presentation in keeping with the theme.

Design Inspiration

The main inspiration for the Textiles Project was protest posters, and painted murals of the 60's – 70's hippie movement.

The main aspect in developing the item was to convey a piece usually as art created with drawings & paints to be created using fabrics & stitches.

The final poster used “War is not healthy for children and other living things” was chosen, for it is symbolic to the hippie movement and the time.

It was also chosen for simplicity of design to then expand upon using techniques, colour, materials & textures.

These were also inspirations in creating the piece. To create the piece using Natural materials, Available resources, Traditional methods & Pattern of Psychedelia which were also symbolic of the hippie culture.

The Textile Item is in the focus area of textile arts. It was chosen for the item to be in this category because it is a piece to be shown, to express & communicate meaning of particular events in times of modern history of a change in social & cultural belief.

It involves the use of applique' and embroidery, and also uses the addition of colour through dyeing.

Interesting design
inspiration for
focus area.

Very limited
reference to cultural/
historical factors.

Visual Design Development

This item is to purely look at. Its main functions are is to be seen and look good.

The functional design aspects of the piece is the felt backing, this is to give the piece fullness, for front, and a way of attaching the piece to the backing ply board, so it can be displayed clearly.

Because the piece is for aesthetic purposes, there are many design attributes for that of aesthetic reasons.

As mentioned in Design Inspiration, the use of hippie culture methods & materials, is to be attained in this piece, also texture & colour are major themes of the item.

In developing the visual design these factors have had most influence in achieving the look of 60's culture.

The methods & materials which have been used to achieve texture and colour of the era are

1. Traditional techniques
2. Natural fibres
3. Use of available resources.

1. Traditional techniques – these are relevant to the time, because the culture believed in the rejection of consumerism.

- a) hand sewing – creates texture and in the case of this item creates contrast in the opposite colour thread used.
- b) Applique' without lisofix – the applique' letters use colour and texture well, they form balance in the item, and also contrast of colour, against the background, and thread colour.
- c) Batik- dye resist – the batik creates a contrast of colour to no colour.

And

Limited reference to elements and principles of design.

Limited reference to functional and aesthetic aspects.

d) Dyes painted on – has a freeing motion of colour, creating rhythm in the piece.

Also the freeing motion is symbolic of Psychedelic images, also a feature of the hippie movement.

2. Natural fibres – the choosing of fabric for the item, were chosen all aesthetic purposes. And the connection of natural fibres to the Inspiration.

a) cotton,

b) wool,

c) coarse fibres e.g. hessian.

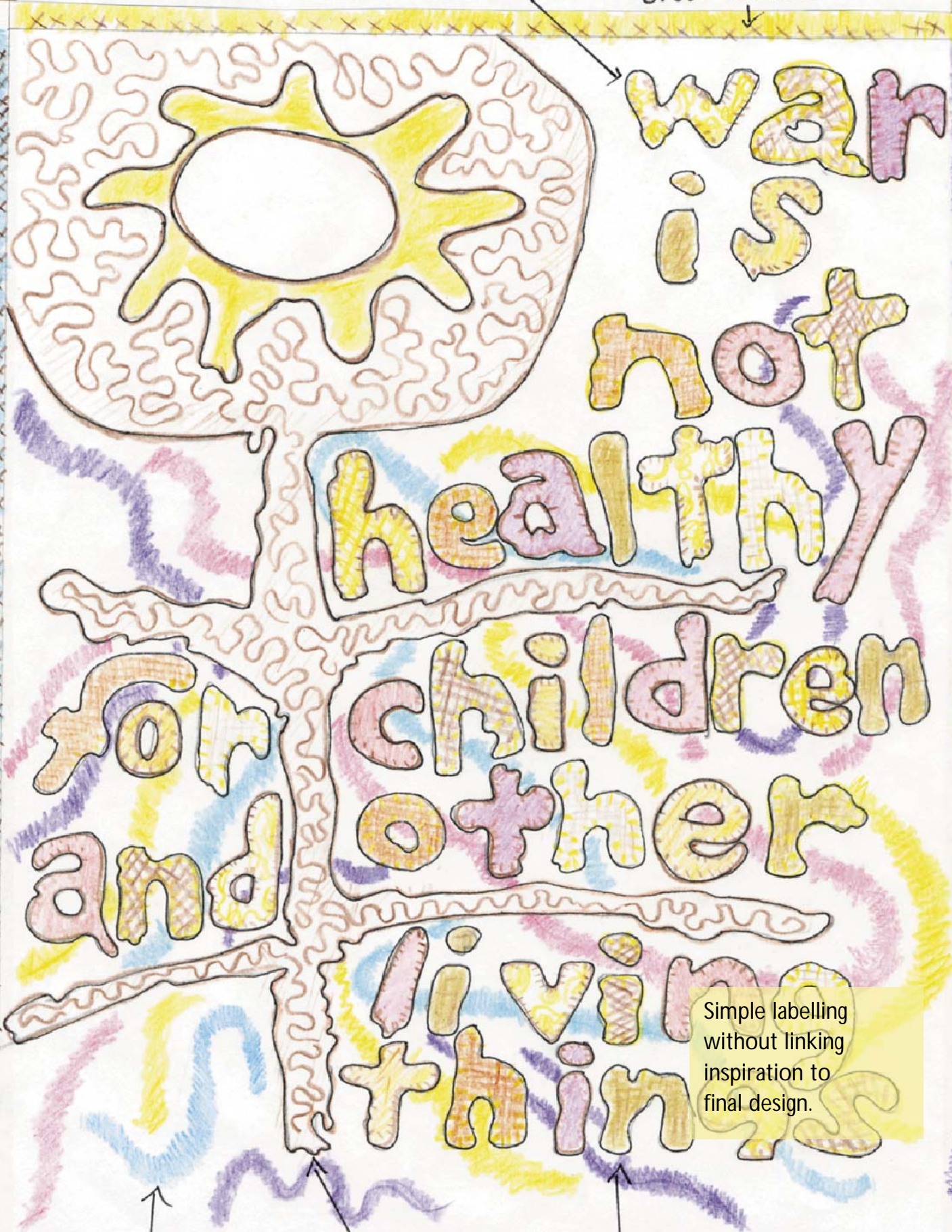
All the fabrics achieve either texture or colour.

3. Use of available resources – Throughout the piece there are the use of many available fabrics, this is the result of the Inspiration, in creating something of that culture would have done.

No changes have been made from the original idea; there wasn't an exact original idea that I was following. There wasn't even a final image of what I had in mind. The only ideas were of all the things just mentioned certain themes & styles, based around hippie times. The final product gradually developed as each technique was added to the original piece.

No evidence of visual design development.

blanket stitch cross-stitch



Simple labelling without linking inspiration to final design.

Painted dyes

Stem Stitch

Appliqued Letters

Manufacturing Specification

a) Description

The wall hanging is 92cm x 76cm piece. The focus of the piece is an anti war poster of the 60's, which displays a flower using stem stitch, in wriggled pattern of a textured brown fibre. Around the flower displays appliqued letters spelling " War is not healthy for children and other living things". The letters are appliqued using blanket stitch of contrasting thread to the different fabric pieces of colours and textures.

Behind the focus of the piece – the poster, are flows of painted on colour in blue, pink, yellow & purple.

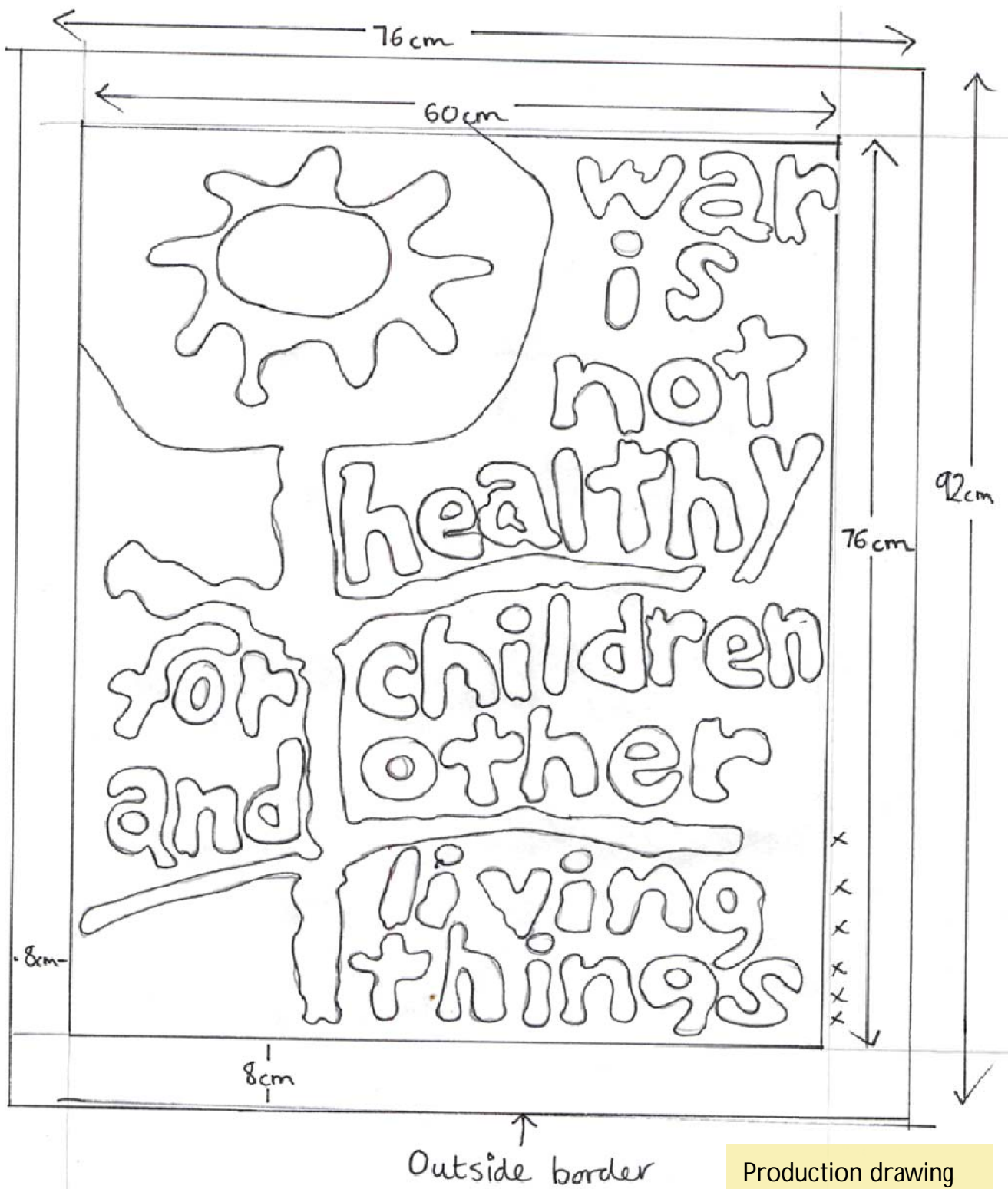
Outside the poster is a border using a strip each of the above colours, not hemmed, cross-stitch on using contrasting thread of brown.

The piece is presented using backing of felt attached to 3-ply pine board.

b) Productions Drawings

For pattern of 'war poster' - Enlarge
front cover & use as stencil.

No evidence of
pattern pieces used.



Production drawing does not have enough labelled information of how to construct the item.

c) Technical Production Plans

Fabrics – Description, Quantities & Cost.

Background piece



Organza – 100% cotton, plain weave,
Strong, soft,
Quantity- 1m x 90cm Price- \$14.95 p/m

Applied letters – Fabrics chosen for texture



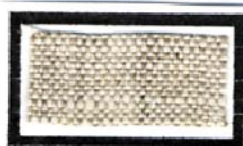
Heshian - coarse fibres, loose plain weave
Fibres & weave not strong very, frail material.
Quantity- 7 letters, no set amount.
Price- was available.



Blanket – wool fibres, plain weave
Thick, soft
Quantity- 6 letters, no set amount.
Price- 50c, 2nd hand services store.



Dishcloth – white dyed brown
Cotton fibres, plain weave
Quantity- 6 letters, no set amount
Price- was available,



Cotton fibres, plain weave
Strong, stiff.
Quantity- 4 letters, no set amount
Price- was available.

Fabrics chosen for colour – Pink



Cotton – 100%, plain weave
Strong, stiff.
Quantity- no set amount
Price- available, scrap fabric

3 letters

4 letters

Incorrect labelling
of fabrics.

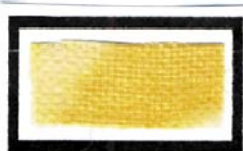


Calico- dyed, 100% cotton
Plain weave
Quantity- 4 letters, no set amount
Price- available, leftover fabric.

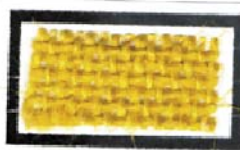
Fabrics chosen for colour – Yellow.



Calico- dyed, 100% cotton
Plain weave
Quantity- 2 letters, no set amount
Price- available, leftover fabric.



Dish Cloth- Batik Sample
Cotton fibres, plain weave
Quantity- 4 letters, no set amount
Price -Available, scrap sample piece.



Heshian- coarse fibres, plain loose weave
Frail fabric
Quantity- 3 letters, no set amount.
Price - available, scrap material



Cotton/Polyester blend, Twill weave
Stronger then plain weave.
Quantity- 3 letters, no set amount
Price- Available.

Border



Cotton 100% -plain weave, Quantity- 15cm x 90cm for each colour.

A lot of space
allocated to swatches,
quantities and cost
of fabrics.

Price- \$ 2.85 for all four colours.



Felt- non-woven, wool fibres.

Quantity- 1m x 90cm

Price- \$8.80 per metre.

Sewing Notions

- 4 Brown Thread - available
- 2 Yellow Thread - \$1.20each x2 = \$2.40
- 2 Paintbrushes – available - wax for Batik
- painting on dyes
- Strings of heshian – Fray heshian fabric. Heshian – 1.5m x 50cm – available, excess heshian.
- Wax for Batik - available
- “Dylon” Fabric Dyes – ‘Kingfisher Blue’, ‘Carnival Pink’, ‘Sunshine Yellow’ & ‘Windsor Purple’. \$6.40 x 4. = \$25.60
- Sewing needles, Stanley knife, carbon paper & pins – available
- 3-ply pine board 92cm x 76cm.

Itemised Cost

Fabrics

Organza	\$14.95
Blanket	\$ 0.50
Border Cotton Fabrics	\$ 2.85
Backing Felt	\$ 8.80

Notions

Embroidery Thread – Yellow	\$ 2.40
‘Dylon’ Fabric Dyes	\$ 25.60

Total Cost = \$ 55.10.


Order of Construction

1. Enlarge the A4 sheet on the front cover to 76cm x 60cm, using an overhead projector, and photocopying the A4 sheet to asertate. Use this as a stencil.
2. Using the stencil made, trace the outline of the flower on to the Organza, using carbon paper.

3. Heat up Batik wax and paint onto Organza following the lines that were just traced. Let dry.
4. Mix dyes according to instructions. Paint on Organza in swirled patterns around wax, using each colour sporadically. Let dry, and keep yellow dye for later use.
5. Iron off wax. Sew stem stitch, using hessian strings, following the wax line, outlining the flower.
6. Still using the Hessian strings and still using the stem stitch, embroid the inside of the flower in a wiggly pattern, filling up the entire flower except for the centre of it.
7. Of the flower leave the centre circle plain, and outside the centre circle paint yellow with the dye.
8. With the stencil made, use a Stanley knife to cut each individual letter out. This makes two templates, 1. For cutting the letter shapes, and 2. For positioning the letters on the Organza.
9. Use templates 1. To cut letter shapes out of the fabric. From the 1st letter every 4th letter is yellow, every 2nd is brown texture fabric & from the 3rd letter every 4th letter is pink. Follow this pattern Yellow, Brown, Pink, Brown, Yellow, Brown, Pink, etc.
10. Using template 2, position the letters in the correct spot with pins and secure in contrasting thread using blanket stitch. Pink & Yellow letters- Brown thread, Brown letters- Yellow thread.
11. Using coloured cotton strips, cross-stitch unhemmed to the edge of the Organza piece with brown thread.
12. Attach felt piece to 3-ply with excess fold around back of ply, using sturdy glue.
13. Sew the cotton/ Organza piece to felt at the back of ply securely.

d) Product Label

Label lacks detailed care instructions.

Dillie 

Care instructions


Keep out of may direct sunlight

-colours may fade.

Not Drycleanable

Size

92cm x 76cm x 2cm.

Dillie 

Fibre Content

Textile materials 65% Cotton
35% Wool

Country

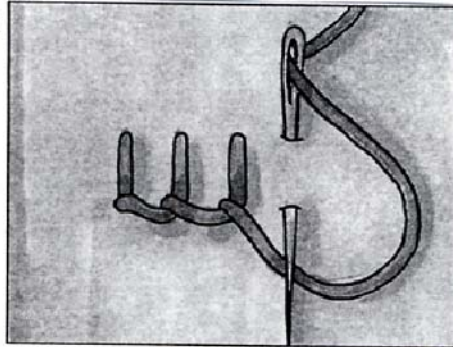
Made in Australia.

Investigating, Experimenting & Evaluating.

Because this project isn't for functional purposes, all of the techniques, and experimenting, were for aesthetic purposes. As mentioned in Visual Design Development, to achieve the look in Design Inspiration.

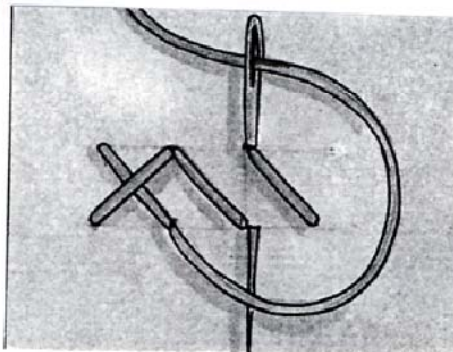
Manufacturing techniques-

- Blanket stitch



Blanket stitch may be used for finishing hems and, when the stitches are worked close together, for buttonholes. It is used decoratively for scalloped edging. Work from left to right, bringing the needle down vertically and looping the thread under its tip before pulling through.

- Cross-stitch



Cross stitch is the best known of all embroidery stitches; it was used by the ancient Egyptians and more recently for the samplers made by nineteenth-century schoolchildren. It is worked in two parts, and the top stitches should always lie in the same direction. The stitches can be worked singly, or built up in rows, as shown.

- Stem Stitch

This stitch was used to form lines in the piece. In the piece it was used with hessian strings. It was sown using 2 strands on top of the fabric, and another strand threaded in a needle sewing around the 2 strands on top, down through the fabric, and sewing back to the top of the fabric and around the 2 strands again.

The 2 strands on top of the fabric forming the line and the other strand securing them in place.



Description given of manufacturing methods used.
No evidence of experimentation.

Decorative techniques

- Applique'

Is described as 'painting with fabrics'. It is simple technique, in finding a pattern, just transferring it onto fabric and sewing around it.

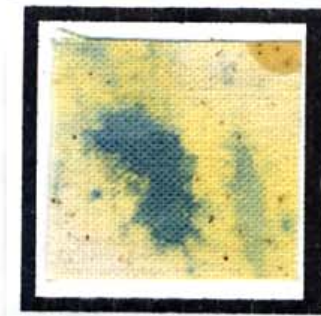


- Batik – Wax dye resist. Batik is a traditional method of dye resist. It involves heating wax to the right temperature, then applying it to the fabric. The fabric absorbs the melted Batik, Wax dye resist. wax and forms a dye resist. Where the wax is remains original Colour.

- Dyes – painted on

This method was applied to have a swirling effect of colours.

It was achieved by mixing dye baths and instead of soaking the fabrics in it, painting them on with a thick paint brush.





Dyes – Painted on.

Batik – Wax dye resist.



The reason these methods were chosen, because it is an aesthetic piece, all the techniques just mentioned were for aesthetic purposes. Those particular aesthetic techniques were used, because it connected to the Design Inspiration, e.g. traditional & expressive of things in the culture.

The choice of fabric, were again chosen for there aesthetic purposes – texture & colour, main themes in the piece.

The end purpose of the project is to be looked at. Therefore no fabric was tested for functional ability e.g. strength.

Tests that were carried out on fabrics were –Dyeing variations
And – Batik applications.

Dyeing Variations



-Wet Fabric



-Dry Fabric



-Sponge



-Brush

Dry Fabric with a Brush was finally decided because of it's more defined swirl, and depth in colour.

Batik applications



-Thin brush



-Thick brush



- Temp. not enough

- Temp.right

Batik has to be applied at right temp. other wise it doesn't soak into the fabric to resist the dye.

Minimal
experimentation.

No evaluation of
properties and
performance of
fabric, yarn and fibre.