

HSC 2002 – Textiles and Design

Major Textiles Project

TEXTILE ITEM/S FOCUS AREA: Textile Arts

Band 5/6

Sample 1



TEXTILE ARTS



DETAIL 1



DETAIL 2



DETAIL 3

This Japanese throw has aesthetic aspects showing creativity. Specialised fabrics used with the application of printed fabrics is innovative.

Decorative running stitching lacks complete mastery.

Inappropriate

- hem stitch, exposed and loose, detail 2
- use of hand running stitch to attach patches, detail 3

Inaccurate

- width of throw border panels, detail 1
- turning of throw corners, detail 2
- slanted placement of central design



Design Inspiration

Japanese textiles are the predominant inspiration of my major textiles item. My interest and fascination with these traditional textiles grew over a series of events. I initially did a cultural research study on Japan, which opened my eyes to their sumptuous fabrics, designs, and techniques. This research gave me knowledge of the colours and motifs used, which later became a part of my own design.

Akira Isogawa was also an inspiration for me. Not particularly for his clothing designs but for his adoption of traditional techniques and his skill in incorporating them into a contemporary item. An exhibition of Akira Isogawa's work at the Objects Gallery, in the Sydney's early Customs House inspired me to investigate the Japanese technique of Shibori. A red silk skirt designed by Akira was entirely embellished with Kanako Shibori. This technique gave an amazing textual quality and appearance, which I wanted to create in my own work.

A sumptuous variety of Japanese kimono silks, which I found at a Japanese import warehouse in Melbourne, also gave me design inspiration for my work. These silks (some on previous page) were endowed with traditional designs and had an incredible handle and texture. Many of the silks had subtle designs in the background, which inspired me to do embroidery as a means of highlighting these features. A particular kimono (picture on previous page), also found at the warehouse, gave me the inspiration to use the leaf motive as a lino-print.

I wanted to create a contemporary work; a work encompassing traditional techniques and properties that can be used for a more contemporary end use such as a decorative throw.

Supports written information through communication techniques such as a collage of pictures, samples from various sources in a thematic contemporary manner.

Akira Isogawa's
shibori skirt →



Relevance to Focus Area

My major textile item comes under the focus area 'textile art'. It involves using my decorative throw as a means of expression relating strongly to the creative and cultural inspirations of traditional Japanese textiles.

As a decorative throw this work could be used to adorn a furnishing, be hung in the home, in a gallery space or as a decorative piece in any situation.

Cultural Influence

The Japanese culture and traditional textiles have been a predominant inspiration for my work. Japan has experienced an amazing evolution of textiles, which saw the production of exquisite kimonos endowed in hand embroidery, shibori and block printing. I have adapted these techniques for my work, creating them for a contemporary textile item. The colours used in Japanese textiles also appear in my work. I have worked with fairly understated colours, such as greens and shades of gold.

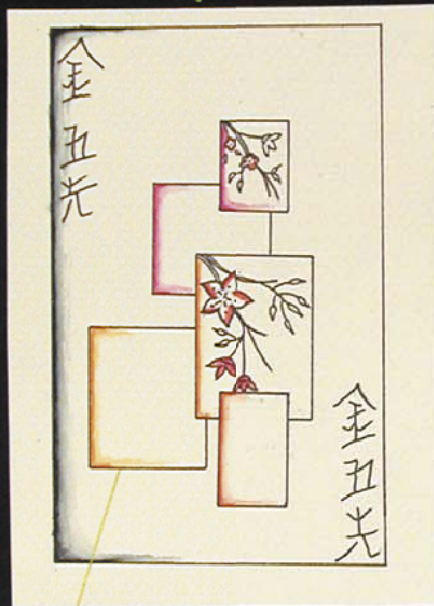


DESIGN DEVELOPMENT

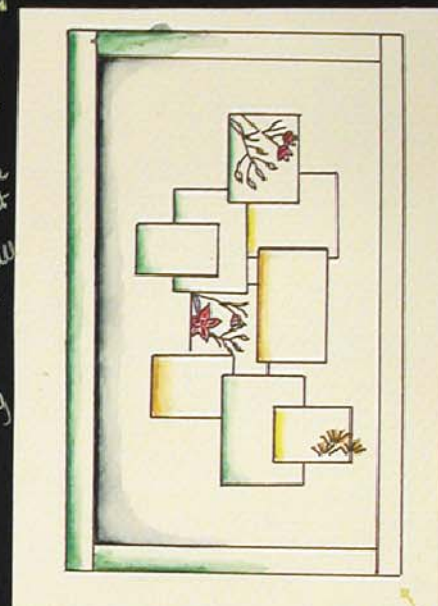
Clear labelling of design ideas related to inspiration.

In the second design I made the single fence post into a number of panels. This created more interest. The panels would be various bright colours decorated with embroidery and hand stitched steps.

Japanese motifs and techniques. Traditional symbols around central design. Using black and a base colour, green with red highlight.

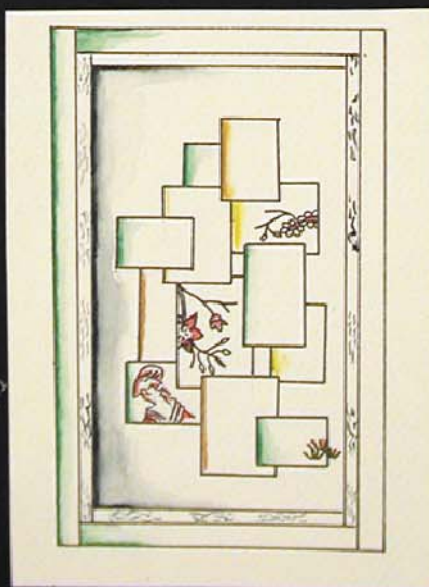


Added more shapes, earned symbols from editing. I like the design without the symbols as there have any real meaning. In place of these, I have put a ladder which encloses the design and keeps it visually neat.



Hand stitching along each shape would keep with the Japanese inspiration, as most of their traditional textiles were hand sewn.

In this design I have added an inner border of wood grain texture. This is a traditional Japanese technique of stich-resist dyeing, which I really would like to use in my design. This second border allows this addition.



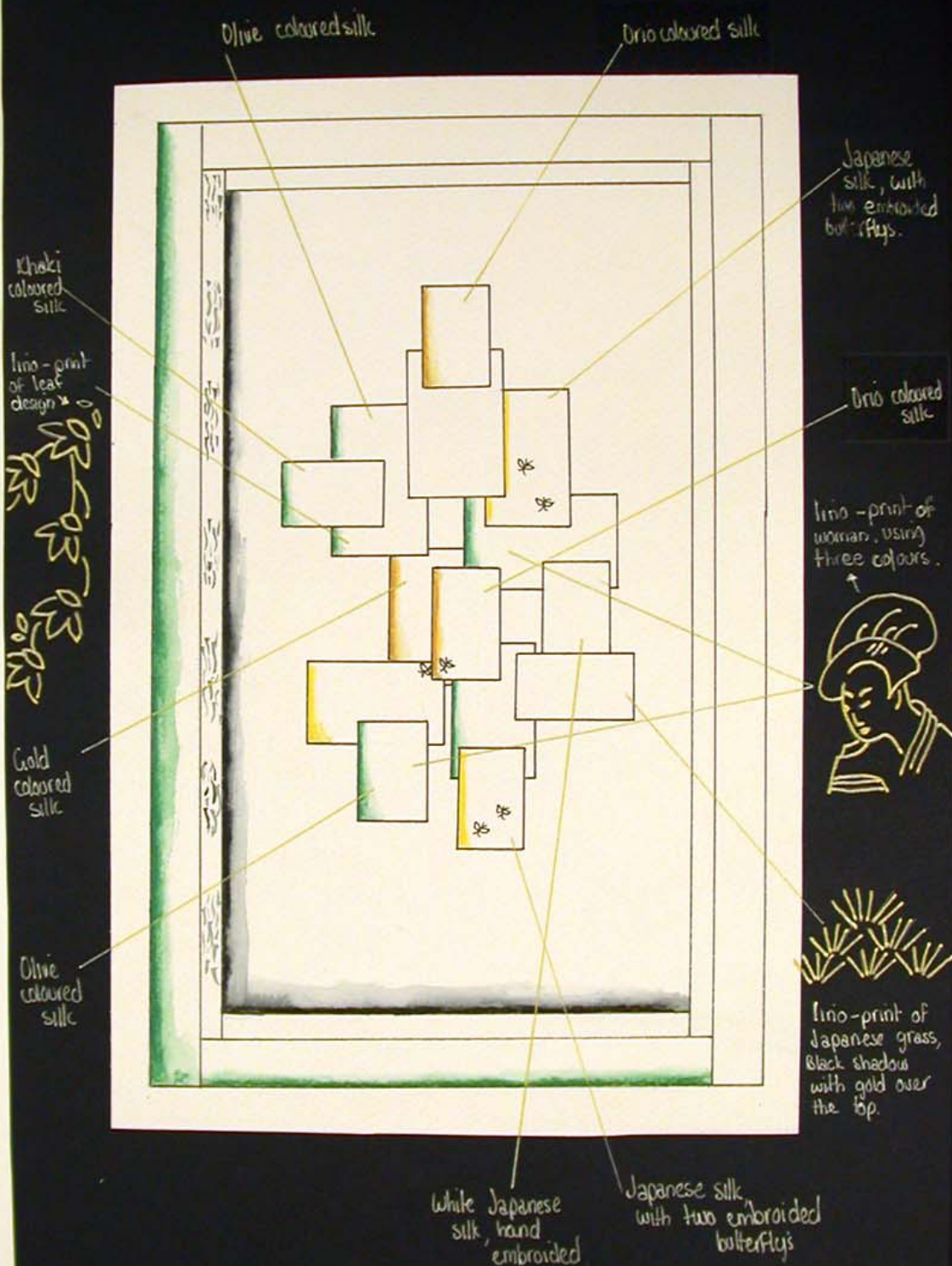
This design also goes back to the more natural colours such as green and gold. I have also included the design of Japanese style, which add visual interest.

I have once again increased the number of panels in the design. This also allows me to add more detail and decoration.

Logical progression of design ideas.

FINAL DESIGN

FINAL DESIGN



Visual Design Development...

The original inspiration for my textile item was the colours, patterns, and techniques of traditional Japanese textiles. I wanted to include these in my major work by adapting them for use as a modern item. My first design was simple including one panel with a Japanese print and embroidered symbols surrounding it. I felt that this design was too simple, so I introduced additional shapes. This created more visual interest. I also played with colours in this design moving from a predominately green background to a mix of brighter reds and oranges. Although these colours were visually stimulating, I was unsure of their link to my inspiration of Japanese textiles.

The next stage of my design saw more shapes in the middle without the Japanese symbols on either side. I was much happier with the design without the Japanese symbols, although they were interesting, they added no real symbolic meaning to my work. With these gone, I added a border to enclose the shapes. This addition gave a nice finish to the edges of the design. At this stage I decided to go back to the more neutral Japanese colours such as greens, gold's, and bamboo colours.

I was beginning to see the composition and mood of the design take place. An aspect of Japanese textiles, which I really wanted to use was the traditional dying technique *Shibori*. So far my design had not allowed for this. In the final design I added an extra border, which enclosed the central design and consisted of wood-grain *Shibori*. As *Shibori* is incredible time consuming, I designed the border to be thin. This also made it a subtle part of the design rather than the dominant feature.

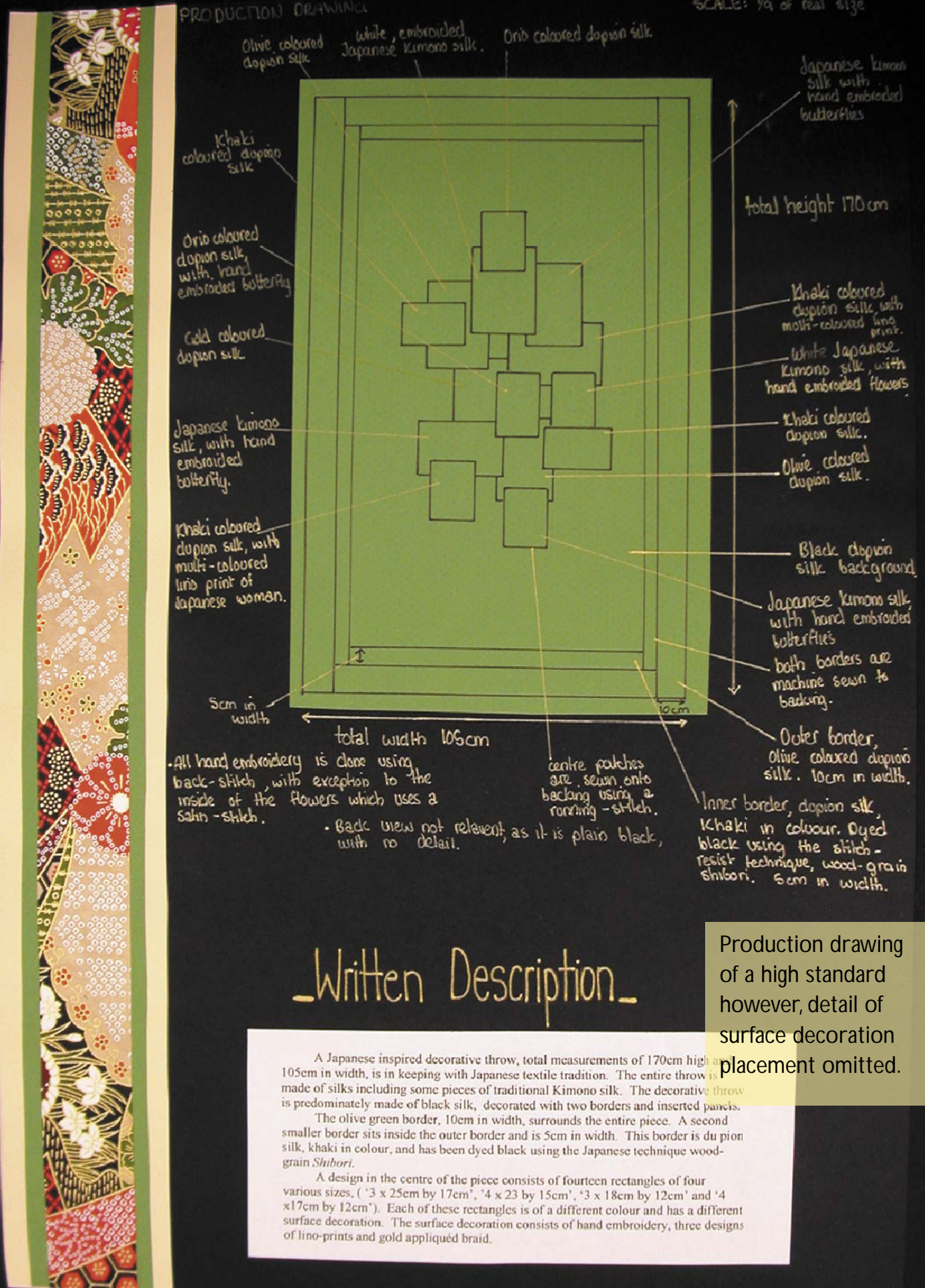
Functional and Aesthetic Design...

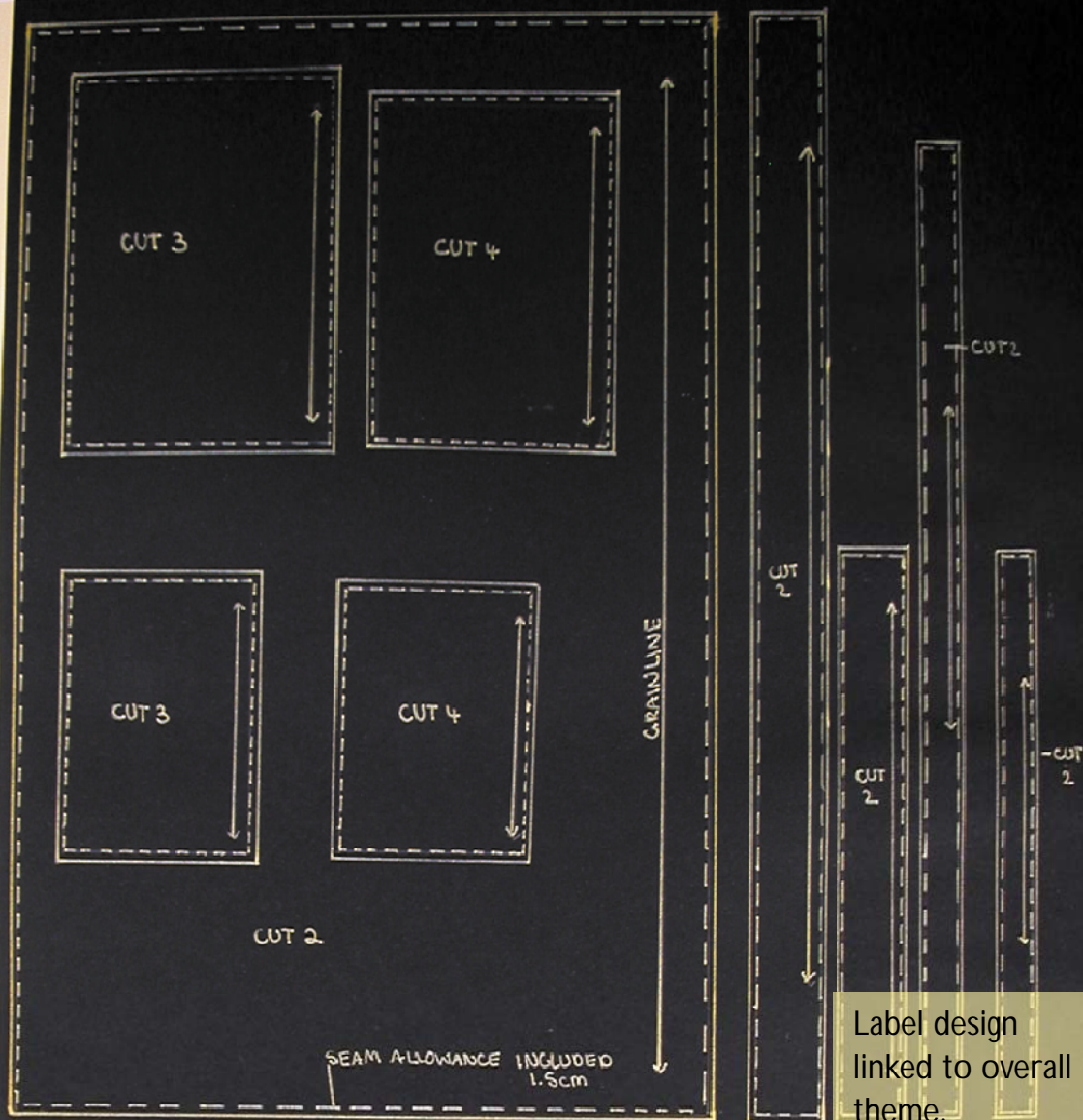
As my design is a decorative throw, it encompasses more aesthetic design, than functional design. I have used geometric lines to create strength in the centre piece and give definition to the silhouette of the design. The embroidered sections of the centre piece give a rich texture and create activity in the work. The *shibori* in the border also gives a strong textural quality, adding to the works dynamics. I have used a range of shapes and directions to give visual interest. Directions on the work move in various directions, but are balanced to obtain harmony within the piece. Texture has also been created by the silk used. Silk contains natural flaws, which give a rich and natural aesthetic to the work.

The decorative throw is a suitable size, to fit its desired function. As a throw would usually cover a considerable area, the work has been designed big enough, so that it can be used in various situations. The throw has been lined with wadding, which makes it stronger and able to withstand more use.

Describing some functional and aesthetic aspects of the design, but no critical analysis.







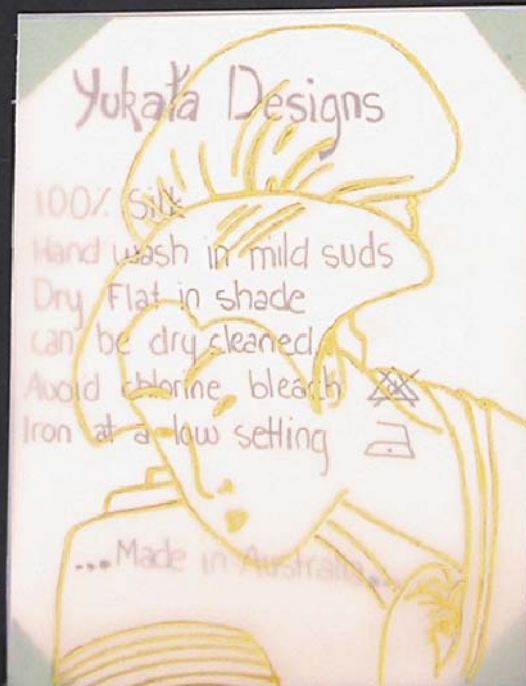
Label design
linked to overall
theme.

SCALE :- Background pattern and borders,
 $\frac{1}{7}$ of real size.

- Pattern pieces inside background
piece (central design patterns) are
 $\frac{1}{3}$ of real size.

PATTERN PIECES

PRODUCT LABEL



Order of Construction...

1. Cut out front and back of throw and inner and outer borders.
2. Cut out paper pattern pieces for front insert panel.
3. Using pattern pieces, cut out each segment of the front insert panel in the appropriate material. Lay paper pattern pieces onto front piece (large black silk) of throw. Leave aside for the time being.
4. Using the pattern pieces, cut a shape of quilt fuse for each piece, less seam allowance
 - smallest size
 - medium size
 - large size
 - largest size.
5. Iron quilt fuse onto back of each piece leaving seam allowance without interfacing.
6. Iron seam allowance over, mitre each corner. Pin and tack.
7. Lay paper pattern pieces onto front piece.
8. Decorate selected pieces as follows:
 - Embroider over Jacquard butterfly pattern
 - Pint "Woman's head" on 2 pieces
9. Place insert panel in required pattern on the front of the throw using the paper patterns to guide.
10. Pin, tack and hand sew onto throw front.
11. Add the two remaining lino-prints to specified area's.
12. Sew on shibori border, followed by outer border.
13. Add wadding to entire back of fabric, not including seam allowance.
14. Sew backing piece of black silk onto the side of wadding not covered.

Quantity of material: Dupion Silk, 115cm width

Black - $3.5\text{m} \times \$21.95/\text{m} = \76.80
 Olive - $2\text{m} \times \$21.95/\text{m} = \43.90
 Khaki - $1.7\text{m} \times \$21.95/\text{m} = \37.30
 Oro - $.25\text{m} \times \$21.95/\text{m} = \5.50
 Gold - $.40\text{m} \times \$21.95/\text{m} = \8.80

traditional Japanese Silk:

• white embossed, 20cm width - .6m (offcut from Japanese import warehouse in Melbourne, \$5)
 • cream patterned silk, 40cm width - .5m (offcut from Japanese import warehouse in Melbourne, \$5)

Notions Required:

Embroidery thread x 2 colours @ \$2.85 each = \$5.70
 Cotton thread x 5 colours @ \$2.65 each = \$13.25
 Linen thread x 2 @ \$2.85 each = \$5.70
 Gold braid, \$.90/cm, need .5m = .45
 Quilt-Fuse x 2m @ \$2.65/m = \$5.30
 Wadding x 1.7m @ \$13.36/m = \$22.70

Total Cost = \$236.00





INVESTIGATION EXPERIMENTATION AND EVALUATION

Very briefly describes some of the properties and performance of the fabric, yarns and fibres used.

Properties and Performance ...

Dupion, is a lustrous silk often woven from two different colours of threads, so that it shimmers or changes colour in the light. Dupion is made from an irregular, rough silk reeled from double cocoons or cocoons spun side-by-side which are interlocked, making it necessary to reel them together. Usually brightly coloured, it has a moderately crisp drape, fairly reflective lustre and a nubby texture. It is crisp to the touch and doesn't wrinkle badly or hold a crease well.

These properties, such as the lustre and crisp drape give the aesthetics of traditional Japanese design, which is relevant to my design.

Evaluation of techniques ...

I found that the hand embroidery was a successful technique, as it created a delicate highlight. The embroidery also allowed some of the more intricate designs to be highlighted, which cannot be done with other techniques.

Experimenting with the various shibori techniques, was a great learning experience as it made me research this traditional technique and its process. Although I am not sure if I would use this technique in the future, as it is incredibly time consuming and needs a lot of patience. One of the properties of shibori, which can create beautiful designs, is the nature of chance of the dyeing process. Each piece of shibori will turn out differently, which can create a diverse textile item.

Overall I am relatively happy with my textiles work and the techniques which I have used. After extensive experiments I was able to encompass various techniques, which I feel were mostly successful in execution and aesthetic value.

Lino-Prints

Woodblock printing on textiles is a traditional Japanese technique for fabric embellishment. I chose to adapt this technique to the more contemporary form of lino-printing, while maintaining traditional motifs and designs.

My lino-prints consisted of three designs; a traditional Japanese woman, a floral motif, and a Japanese style grass. Before deciding on the final placement and colours of these prints, I experimented with various background colours and printing colours, all of which enabled me to see the effect as it would appear on my final page.

Construction method for lino-prints:

1. Trace or compose design onto paper and shade over these lines with a charcoal pencil.
2. Reverse tracing paper onto uncut lino and re-trace lines to transfer image onto lino.
3. Cut away areas that you do not want to print using appropriate cutting tool. (Lino should be warmed before cutting).
4. Lay a small amount of fabric paint onto a smooth surface and then roll it out so that the paint is even. Run the paint over lino-cut.
5. Place lino face down onto fabric. Using a barren and applying maximum force rub lino-cut onto fabric.

The contrast of the white and gold is too dramatic for my design, so I have maintained the gold, but on the greens. This creates a more harmonious effect.!

Limited description and justification of materials, equipment and manufacturing processes.

Final colours used in my design.

The grass print being repeated with black underneath and gold on top. I found that the black, gives a shadow effect and creates interest.

Although the print of the woman works well on white, I found the contrast of the colours too dramatic for my design. I found that using the green background gave a more subtle effect, suitable to my design. The use of multi-coloured prints, also gives visual interest and a more textural quality.

Shibori Dyeing

Shibori is a traditional Japanese method of resist dyeing. It encompasses various methods of folding, crumpling, stitching, plaiting, binding and knotting. This was a process that I really wanted to work with on my major textiles item. I experimented with two patterns of Shibori, one using binding and the other using stitching.

Binding - Kanoko Shibori

Grains of rice were patiently tied with thread into the fabric then dyed. The placement of each grain is important as it determines the design produced. For this experiment I used a piece of dupion silk dyed with the *Dylon Cold Dye*, colour 'bordaux'.

I found that this technique was incredibly time consuming and that it was difficult to obtain even shapes and lines. Although the kanoko Shibori was successful in parts, the aesthetic results created were too dramatic and were not exactly what I had in mind for my textile item. The results of this experiment led me to try a stitch-resist dyeing process called 'wood grain' Shibori, which results in a more subtle patterning and was consistent with my design motifs of leaves and flowers.

Stitching - Wood-Grain (mokume shibori)

Repeated rows of stitching are sewn parallel to the weft, which creates the wood-grain patterning (see photo). The length of the stitches may be the same throughout, which is the traditional approach, or they may vary in length from row to row. No attempt should be made to rigidly align the individual running stitches with those in other rows, as it is the irregularity which creates the undulating lines and interest. After stitching is completed, each thread is drawn up to tightly ruffle the fabric so that it holds throughout the dyeing process. The cloth is then dyed.

Through extensive experimentation with different stitch lengths, a range of base fabric and dye colour combinations, a range of threads and hot and cold dyes, I found the wood-grain Shibori successful.

The balance of light and dark in these designs gives it a textural quality. I really liked the undulation of the dark lines as it creates texture and a softening effect. These properties would be highly suited to my textile item as I planned to use it in an inner border where I required subtle visual interest and texture.



Kanoko Shibori



Different threads and stitch lengths, using wood-grain shibori.



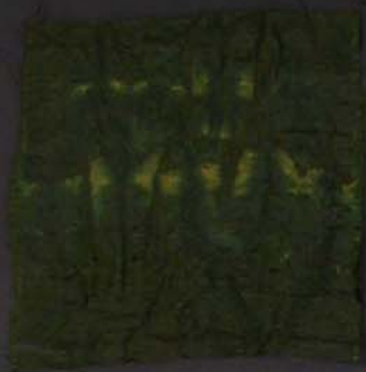
Red, leaf green and pink Dylon cold dyes on Oris coloured silk. These colours show the shibori very well, although the colours are not suitable for my design.

Khaki hot Dylon dye on Oris coloured silk. This is a great colour although the hot dye is too penetrating and doesn't show the shibori as well. Khaki is only available in a hot dye, making it unsuitable for my particular purpose.





Black Dylon cold dye on Oris coloured silk. Originally my inner border was going to be black, although this experiment showed that the black did not take well. The grey that resulted, did not fit in with the colour scheme of my design.



This trial led me to experimenting with black dye again, but on the khaki coloured silk. This resulted in a deep green, which was subtle in effect. This colour and appearance of the shibori, fitted perfectly with my design.

Final wood-grain shibori, inner border: Khaki silk, dyed with Black Dylon cold dye.



— Experimenting with embroidery. Practising the back-stitch in the design required, allowed me to see what it would look like before completing my final work.

