

BASICS

TEXTILE DESIGN

Josephine Steed
Frances Stevenson

C1

sourcing ideas

Researching Colour, Surface,
Structure, Texture and Pattern



ava
academia

BASICS

TEXTILE DESIGN

Josephine Steed
Frances Stevenson

C1

sourcing ideas

常州大学图书馆
藏书章

Ethical:

aware-
ness/
reflect-
ion/
debate

av
academia

An AVA Book

Published by AVA Publishing SA
 Rue des Fontenailles 16
 Case Postale
 1000 Lausanne 6
 Switzerland
 Tel: +41 786 005 109
 Email: enquiries@avabooks.com

Distributed by Thames & Hudson (ex-North America)
 181a High Holborn
 London WC1V 7QX
 United Kingdom
 Tel: +44 20 7845 5000
 Fax: +44 20 7845 5055
 Email: sales@thameshudson.co.uk
 www.thamesandhudson.com

Distributed in the USA & Canada by:
 Ingram Publisher Services Inc.
 1 Ingram Blvd.
 La Vergne TN 37086
 USA
 Tel: +1 866 400 5351
 Fax: +1 800 838 1149
 Email: customer.service@ingrampublisherservices.com

English Language Support Office
 AVA Publishing (UK) Ltd.
 Tel: +44 1903 204 455
 Email: enquiries@avabooks.com

© AVA Publishing SA 2012

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without permission of the copyright holder.

ISBN 978-2-940411-63-4

Library of Congress Cataloging-in-Publication Data
 Steed, Josephine; Stevenson, Frances.
 Basics Textile Design 01: Sourcing Ideas: Researching Colour, Surface, Structure, Texture and Pattern /
 Josephine Steed, Frances Stevenson. p. cm.
 Includes bibliographical references and index.
 ISBN: 9782940411634 (pbk. : alk. paper)
 eISBN: 9782940447336
 1.Textile design. 2.Textile design--Study and teaching. 3.Fashion design--Study and teaching.
 TS1475 .S744 2012

10 9 8 7 6 5 4 3 2 1

Design by Sandra Zellmer

Production by AVA Book Production Pte. Ltd., Singapore
 Tel: +65 6334 8173
 Fax: +65 6259 9830
 Email: production@avabooks.com.sg

1

Floral patterns are the mainstay of commercial printed textile design. Designer Aimie Bene specializes in floral repeats, where she uses Adobe Photoshop to generate fresh and dynamic print designs.



Basics Advertising
 Basics Animation
 Basics Architecture
 Basics Branding
 Basics Design
 Basics Design Management
 Basics Fashion Design
 Basics Fashion Management
 Basics Film-Making
 Basics Illustration
 Basics Interior Architecture
 Basics Interior Design
 Basics Landscape Architecture
 Basics Marketing
 Basics Photography
 Basics Product Design
 Basics Textile Design
 Basics Typography

JOSEPHINE STEED studied Constructed Textiles at the University of Middlesex, specializing in Knitted Textiles, and has an MSc in Textile Technology. She has a broad range of experience of textiles, from designer/maker practice to textile design for mass-manufacture. She has produced knitwear collections for international clients including fashion designer Abe Hamilton, Marks & Spencer, The Gap, Chloé and Mary Quant. She has taught Textile Design at Gray's School of Art, The Robert Gordon University, where she is currently based, and at Duncan of Jordanstone College of Art and Design (DJCAD) at the University of Dundee.

FRANCES STEVENSON is Programme Leader for Textile Design at Duncan of Jordanstone College of Art and Design. Her working career began with the Crafts Council in London, where she helped to stage, promote, exhibit and sell the work of artists and makers. In 1997 she returned to Scotland and set up her studio 'Stevenson' with whom she exhibited and sold her work nationally and internationally at venues such as Première Vision and the Crafts Council event 'Handmade' at the New York gift fair.



▼ **WHAT IS
TEXTILE DESIGN?**

6
HOW TO GET
THE MOST OUT
OF THIS BOOK

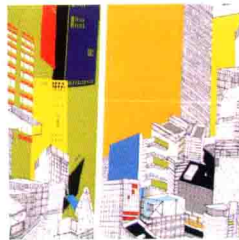
8
INTRODUCTION

12
WHAT DOES A TEXTILE
DESIGNER DO?

18
WHAT ARE
THE OCCUPATIONS?

28
CASE STUDY –
REIKO SUDO

30
INTERVIEW –
DONNA WILSON



▼ **RESEARCH FOR
TEXTILES**

34
WHAT DO DESIGNERS
RESEARCH?

36
WHAT IS PRIMARY
RESEARCH?

44
WHAT IS SECONDARY
RESEARCH?

46
CASE STUDY –
BECKY EARLEY

48
INTERVIEW –
J.R. CAMPBELL



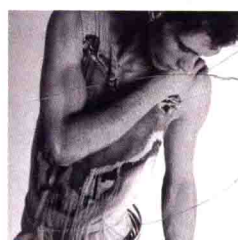
▼ **THE TOOLKIT**

52
TOOLS FOR
PRIMARY RESEARCH

58
TOOLS FOR
SECONDARY RESEARCH

64
CASE STUDY –
MAGGIE ORTH

66
INTERVIEW –
LINDA FLORENCE



▼ PLANNING RESEARCH

70
DESIGN BRIEFS

72
GENERATING A THEME

74
METHODS TO EXPLORE
THE THEME

84
CASE STUDY –
MANISH ARORA

86
INTERVIEW –
JOHANNA BASFORD

▼ OBSERVATION AND ANALYSIS

92
COLOUR

100
SURFACE

106
STRUCTURE

112
TEXTURE

120
PATTERN

130
CASE STUDY –
YINKA SHONIBARE

132
INTERVIEW –
TIM GRESHAM

▼ TECHNIQUES FOR OBSERVATIONAL DRAWING

136
DRAWING TECHNIQUES

144
MIXED MEDIA

148
SCALE AND
DIMENSIONS

152
CASE STUDY – MISSONI

154
INTERVIEW –
JAMES DONALD

▼ APPENDIX – HOW TO PRESENT YOUR RESEARCH

158
VISUAL PRESENTATION

164
CAD PRESENTATION

166
VERBAL PRESENTATION

168
CONCLUSION

170
GLOSSARY

172
USEFUL RESOURCES

174
INDEX

176
ACKNOWLEDGEMENTS
AND PICTURE CREDITS

177
WORKING WITH ETHICS

BASICS

TEXTILE DESIGN

Josephine Steed
Frances Stevenson

C1

sourcing ideas

Ethical:

aware-
ness/
reflect-
ion/
debate

va
academia

An AVA Book

Published by AVA Publishing SA
 Rue des Fontenailles 16
 Case Postale
 1000 Lausanne 6
 Switzerland
 Tel: +41 786 005 109
 Email: enquiries@avabooks.com

Distributed by Thames & Hudson (ex-North America)
 181a High Holborn
 London WC1V 7QX
 United Kingdom
 Tel: +44 20 7845 5000
 Fax: +44 20 7845 5055
 Email: sales@thameshudson.co.uk
 www.thamesandhudson.com

Distributed in the USA & Canada by:
 Ingram Publisher Services Inc.
 1 Ingram Blvd.
 La Vergne TN 37086
 USA
 Tel: +1 866 400 5351
 Fax: +1 800 838 1149
 Email: customer.service@ingrampublisherservices.com

English Language Support Office
 AVA Publishing (UK) Ltd.
 Tel: +44 1903 204 455
 Email: enquiries@avabooks.com

© AVA Publishing SA 2012

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without permission of the copyright holder.

ISBN 978-2-940411-63-4

Library of Congress Cataloging-in-Publication Data
 Steed, Josephine; Stevenson, Frances.
 Basics Textile Design 01: Sourcing Ideas: Researching Colour, Surface, Structure, Texture and Pattern /
 Josephine Steed, Frances Stevenson. p. cm.
 Includes bibliographical references and index.
 ISBN: 9782940411634 (pbk. : alk. paper)
 eISBN: 9782940447336
 1.Textile design. 2.Textile design--Study and teaching. 3.Fashion design--Study and teaching.
 TS1475 .S744 2012

10 9 8 7 6 5 4 3 2 1

Design by Sandra Zellmer

Production by AVA Book Production Pte. Ltd., Singapore
 Tel: +65 6334 8173
 Fax: +65 6259 9830
 Email: production@avabooks.com.sg

1

Floral patterns are the mainstay of commercial printed textile design. Designer Aimie Bene specializes in floral repeats, where she uses Adobe Photoshop to generate fresh and dynamic print designs.





▼ **WHAT IS
TEXTILE DESIGN?**

6
HOW TO GET
THE MOST OUT
OF THIS BOOK

8
INTRODUCTION

12
WHAT DOES A TEXTILE
DESIGNER DO?

18
WHAT ARE
THE OCCUPATIONS?

28
CASE STUDY –
REIKO SUDO

30
INTERVIEW –
DONNA WILSON



▼ **RESEARCH FOR
TEXTILES**

34
WHAT DO DESIGNERS
RESEARCH?

36
WHAT IS PRIMARY
RESEARCH?

44
WHAT IS SECONDARY
RESEARCH?

46
CASE STUDY –
BECKY EARLEY

48
INTERVIEW –
J.R. CAMPBELL



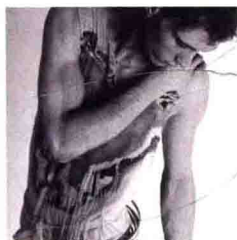
▼ **THE TOOLKIT**

52
TOOLS FOR
PRIMARY RESEARCH

58
TOOLS FOR
SECONDARY RESEARCH

64
CASE STUDY –
MAGGIE ORTH

66
INTERVIEW –
LINDA FLORENCE



▼ PLANNING RESEARCH

70
DESIGN BRIEFS

72
GENERATING A THEME

74
METHODS TO EXPLORE
THE THEME

84
CASE STUDY –
MANISH ARORA

86
INTERVIEW –
JOHANNA BASFORD

▼ OBSERVATION AND ANALYSIS

92
COLOUR

100
SURFACE

106
STRUCTURE

112
TEXTURE

120
PATTERN

130
CASE STUDY –
YINKA SHONIBARE

132
INTERVIEW –
TIM GRESHAM

▼ TECHNIQUES FOR OBSERVATIONAL DRAWING

136
DRAWING TECHNIQUES

144
MIXED MEDIA

148
SCALE AND
DIMENSIONS

152
CASE STUDY – MISSONI

154
INTERVIEW –
JAMES DONALD

▼ APPENDIX – HOW TO PRESENT YOUR RESEARCH

158
VISUAL PRESENTATION

164
CAD PRESENTATION

166
VERBAL PRESENTATION

168
CONCLUSION

170
GLOSSARY

172
USEFUL RESOURCES

174
INDEX

176
ACKNOWLEDGEMENTS
AND PICTURE CREDITS

177
WORKING WITH ETHICS

Headline

Chapter sub-headings are displayed at the top of each left-hand page.

Navigation

The current chapter sub-heading, as well as the one you have just come from and the one that you will be moving on to next are displayed at the top of the right-hand page.

Quote

Pertinent thoughts and words from well-known figures in the textile design world are displayed in purple boxes.

DRAWING TECHNIQUES MIXED MEDIA SCALE AND DIMENSIONS

144 MIXED MEDIA



The boundaries between design disciplines are becoming increasingly blurred. We see textile designers today working with many other types of materials. This offers new exciting possibilities and observational drawing techniques using mixed media are particularly useful in triggering new approaches to textiles.

Mixed media refers to the process of combining two or more types of media to create a single composition. This technique for observational drawing enables many different surfaces and textures to be made. Found objects can be used in combination with traditional drawing media, such as paints and pencils.

Mixed media extends the experience of drawing through the use of line, tone, texture, shape and form, using traditional materials together with other types of media such as collage, paint, paper structures and wire, investigating composition in two dimensions and in relief. Some commonly used mixed-media techniques are outlined here.

COLLAGE

Collage is a technique used for assembling different types of materials together. A collage can include all sorts of materials, such as newspaper and magazine clippings, coloured and handmade papers, photographs, postcards and many other found objects.

Student collage work using a range of found paper collage materials. Collage gives this working drawing a range of patterns and surface textures that can then be used to develop further drawings and design work.

145

"Things have really moved on a lot. The materials I use range from wood and paper to plastics and metal"

KAREN NICOLS

COLLAGE EXERCISE

Gather together a range of found paper-based materials. These might include used envelopes and stamps, cardboard, old dress patterns, maps, newspaper, bus tickets or shopping receipts.

Using an A2 (C) sheet of paper, begin to assemble and glue your found objects whilst at the same time observing your composition (as for drawing techniques). Consider the shapes and forms of the objects and how they overlap. Rip, shred and cut paper edges to reflect the composition. This collage can then be further developed using traditional drawing materials to add detail and colour.

Introduction

Each chapter sub-heading is introduced by a short paragraph.

Exercise box

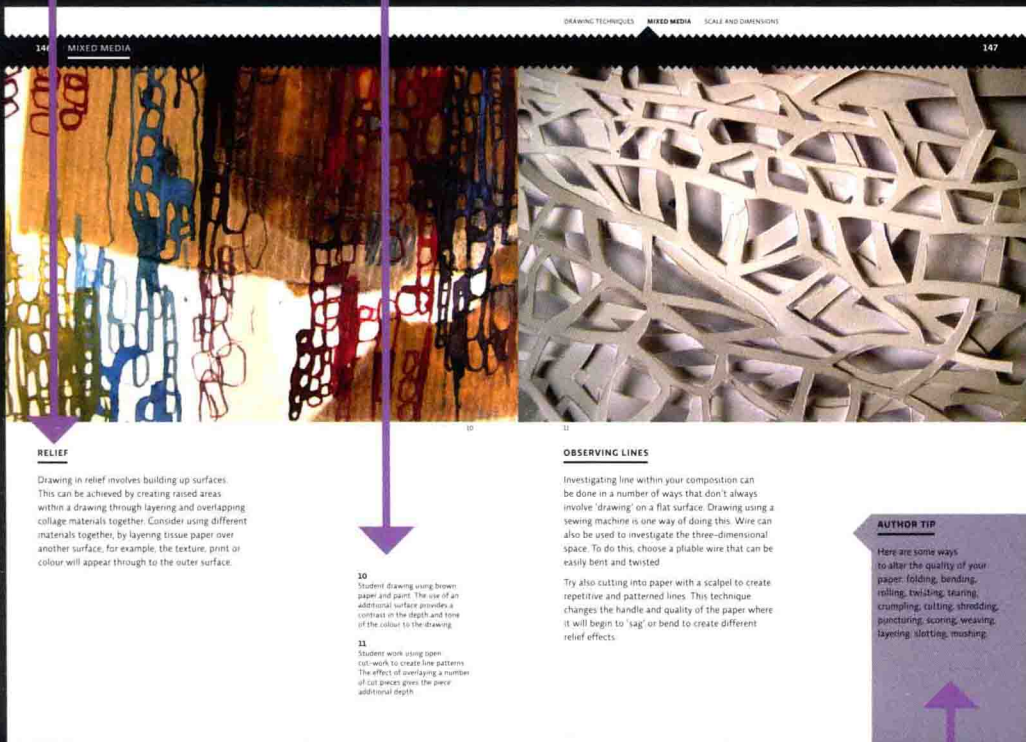
Exercises are provided to help the student to develop, evaluate and test their ideas.

Sub-head

Each chapter sub-heading is broken down further to allow information to be easily accessed and absorbed.

Caption

Each image is accompanied by a caption explaining the design or ideas behind it.

**RELIEF**

Drawing in relief involves building up surfaces. This can be achieved by creating raised areas within a drawing through layering and overlapping collage materials together. Consider using different materials together, by layering tissue paper over another surface, for example, the texture, print or colour will appear through to the outer surface.

10 Student drawing using brown paper and paint. The use of an additional surface provides a contrast in the depth and tone of the colour to the drawing.

11 Students work using open cut-work to create line patterns. The effect of overlapping a number of cut pieces gives the piece additional depth.

OBSERVING LINES

Investigating line within your composition can be done in a number of ways that don't always involve 'drawing' on a flat surface. Drawing using a sewing machine is one way of doing this. Wire can also be used to investigate the three-dimensional space. To do this, choose a pliable wire that can be easily bent and twisted.

Try also cutting into paper with a scalpel to create repetitive and patterned lines. This technique changes the handle and quality of the paper where it will begin to 'sag' or bend to create different relief effects.

AUTHOR TIP

Here are some ways to alter the quality of your paper: folding, bending, rolling, twisting, tearing, crumpling, tilting, shredding, puncturing, scoring, weaving, layering, slotting, mashing.

Author tip box

Snippets of useful information are displayed in the form of author tip boxes.

Textile design is an extensive subject that covers a wealth of design contexts, from wallpaper to clothing. Due to this breadth, textile design overlaps, links, and drives and innovates many other areas of design practice, including fashion, jewellery and architecture.

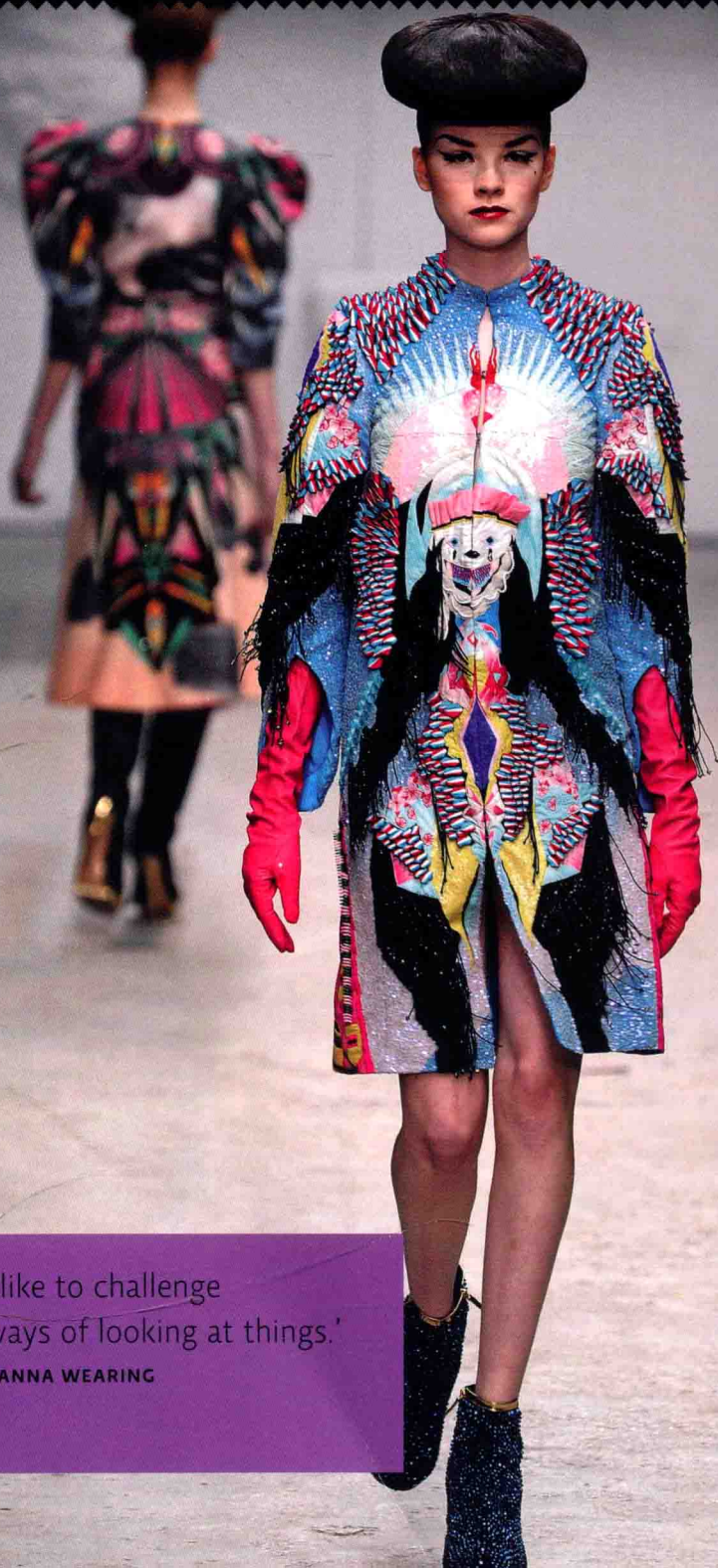
The creative journey – from concept to final design – always begins with a process of researching and gathering ideas. Many of the methods used to do this are similar to those used within other creative disciplines, but the textile designer views and analyzes the world around them through a very specific lens.

In order to produce inspirational textile outcomes, an understanding of the research and ideas-gathering stage is essential. This book aims to introduce the fundamental techniques required for this crucial part of the textile design process.

Throughout the book, visual examples and a number of short exercises help to fully equip the reader for their own creative experimentation. We hope you will find the book both informative and inspiring, as well as a helpful companion throughout your creative research and design practice.

2

This Tim Gresham tapestry shows a scallop pattern, with the textural qualities of weave structures and yarns adding to the richness of the fabric.



'I like to challenge
ways of looking at things.'

HANNA WEARING

1

WHAT IS TEXTILE DESIGN?

The research techniques used in textiles are similar to those used in other creative disciplines – fashion, graphics, jewellery and product design, for example. But when working with textiles, we need to explore the world around us through a different visual lens. To help us understand this, this chapter will look at textile design as a discipline and at how it differs from other creative subjects. We'll look at what textile designers do and why research is important to them. We'll look at the role of the designer and their responsibilities. Further on, we will explore the different occupations available to a graduate in textile design and find out what we mean when we talk about the textile industry today.

Overall, this chapter will introduce you to textile design and will demonstrate how textile research is ultimately personal to one's own creative interests and individual specialized areas of practice.

1

This garment from Manish Arora's collection demonstrates how textile design is such an integral part of the fashion industry. The print forms a dominant part of the overall piece and demonstrates the sourcing of motifs and the arrangement of colour and pattern. The overall composition is unique.