

A WRITTEN PROJECT

**TEXTILES**  
AND THEIR  
**INFLUENCE**

BY  
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B.A

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THE NATIONAL COLLEGE OF ART AND DESIGN

TEXTILES AND THEIR INFLUENCE

A WRITTEN PROJECT SUBMITTED TO:  
THE FACULTY OF ART AND DESIGN EDUCATION  
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BY

JOANNE PURSER

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## TABLE OF CONTENTS

INTRODUCTION.....	2
CHAPTER:	
I            My Personal Project	3
Commercial Textiles	5
Textile Project	6
CHAPTER:	
II           The History Of Textile Printing	11
Block Printing	14
Silk Screen Printing	16
Flat Screen Printing	16
The History Of floral Prints In England	18
An Irish Textile Designer	21
CHAPTER:	
III          Textile Design And Dance	23
Henri Matisse	26
Henri Matisse And Colour	28
CHAPTER:	
IV          Philosophy And Psychology	31
CHAPTER:	
V           Classroom Project	41





CHAPTER:

VI	Conclusion (Class Project)	44
	Conclusion	46

BIBLIOGRAPHY.....	48
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## INTRODUCTION

The arts are of central importance to education at all levels. This essay is intended to express the value and significance of textile printing and design, both inside and outside school. It will also show its importance for my pupils and for my own personal growth. It was interesting to research and to put down thoughts and explanations in concrete terms, for my own benefit and for the benefit of others, in order, that more people will understand my personal work, the research work the design process and the practical work involved. Hopefully, after reading this project a new synthesis begins. The argument presented will enable others to look at the work of my pupils and my own work with new understanding and insight, as regards both textile print as a vehicle for creative expression and as a means of communicating visual values to adolescents.





CHAPTER I





## CHAPTER ONE; PERSONAL PROJECT

### (SOURCE MATERIAL)

My own project is based in the environment with an emphasis on flowers and backgrounds. To start with I had intended to feature architecture in particular, but modified this discision later. The flower designs were mainly taken form the Botanic gardens and from floral still lifes, thus bringing the natural environment inside the home. There exists an initial irony in that when I think of all the textile prints I have seen, I have to admit that the ones I have disliked most have been floral, particularly those depicting roses. I think there have been many "bad" textile designs that have been produced cheaply based on flowers as a source, that the whole value of the image had become debased. William Kiburn, an Irish textile designer defined an original pattern as an "Assemblage of flowers or fruits placed in a variety of colours, so that they shall strike the trade as something new and not seen before".

(English Chintz floral designs - Gill Saunders, Page 3)



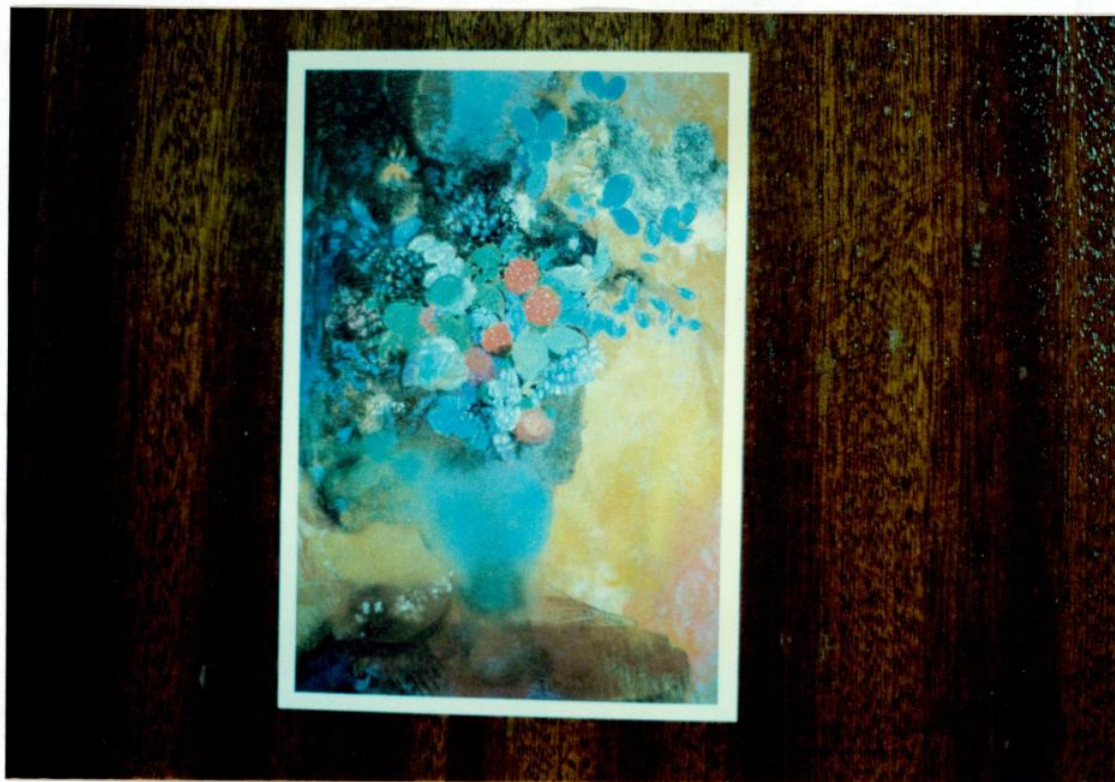
Originality is a quality that often plays a powerful role in determining our judgement of excellence.

It appears that the "flower" in design has followed the course of social and art history and as Shirley Marein states "it is apparent that the flower is the subject matter of about two thirds of all design, patterns and motifs" (Flowers in Design - Shirley Marein Page 167) Throughout the centuries flowers have been a favourite subject of still life painters; Chardin, Henri Matisse, Odillon Redon and Georgia O'Keeffe to name but a few. The flower is unquestionably the single design element most prevalent in fabrics and wallpapers.

Overwhelmed by the patterns and designs of mass production and the photographic images of television and films. Most subject matter Shirley Marien says "without the power to shock tends to lose the power to attract attention". Nevertheless the flower is still a positive challenge for painters and printmakers and it is still the undisputed favourite for designers of dress fabrics, accessories, wallpapers and household linens. It is safe to say that the flower is still a powerful presence in the world of design. The multitude of forms in which it has been presented continues to offer a wealth of inspiration, a challenge to the designer to find new ways to use and interpret its provocative forms.







OPHELIA AMONG THE FLOWERS  
ODILON REDON (1840 - 1916) PASTELS





STYLISATION; TULIPS AND RAINDROPS; LILLIAN DELEVORYAS









MANTLEPIECE WITH BLUEBELLS; JACQUELINE RIZVI  
WATERCOLOUR; "THE ENVIRONMENT INSIDE THE HOME"





DOGROSES; PIANA ARMFIELD; OIL



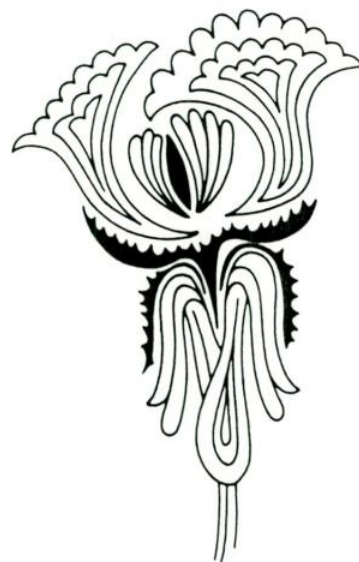
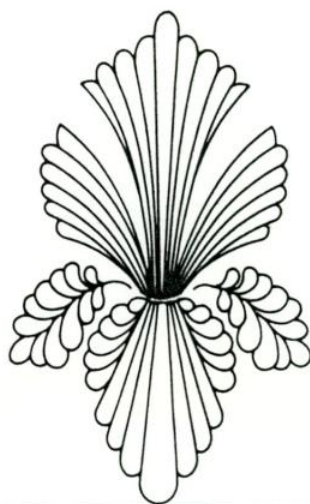
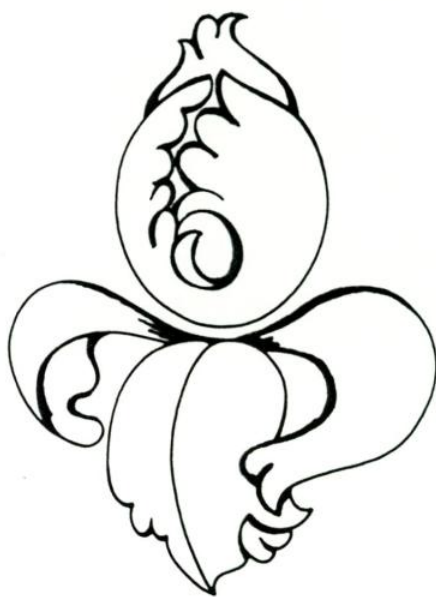
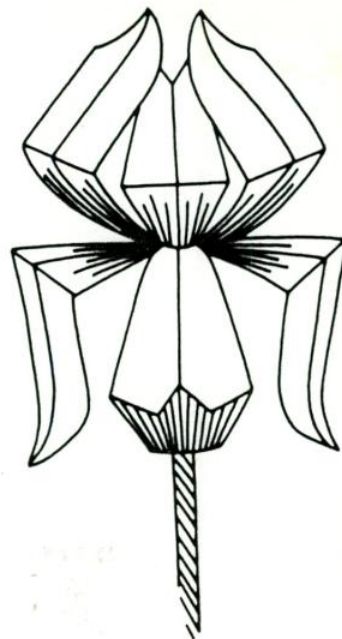




TEAPOT AND PEACHES; ROBIN MACKERTICH  
OIL, 1985; THE HOME ENVIRONMENT







INTERPRETATIONS OF THE IRIS



### COMMERCIAL TEXTILES

After looking around the shops for a couple of weeks, I have noticed something about textile prints in shops today. Commerically the main textile source used for textile design is floral. In contrast to this, in the college studio floral sources are studiously avoided. In my years in the college I have only seen one student work predominantly on floral design for a diploma project.

Whereas turning to print selling in Dublin. A large proportion of the designs are still floral. One shop of note is Marks and Spencers—where every single print that was in the shop was floral and there were about fourteen designs using a printed material.

There therefore seems to be a real chasm between the accepted values of the market place and those of young future designers hoping to sell their wares in that same market place.



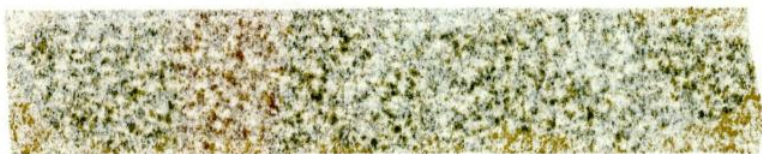


"COMMERCIAL TEXTILE PRINTS OF TODAY"





COMMERCIAL FLORAL TEXTILE PRINTS







COMMERCIAL FLORAL TEXTILE PRINTS









COMMERCIAL FLORAL TEXTILE PRINTS

## TEXTILE PROJECT

As stated previously, my own project is based on textile printing and the source I used is taken from the natural environment; in particular flowers in the environment. This is very different from the print I made last year in that the source was historically based on Persian manuscripts (Islamic Art). Initially I spent two days drawing to collect research material which included making drawings of the architecture of Dublin. As well as and in contrast to the floral environment of the Botanic gardens.

The difference of drawing these two source materials, that is the man-made environment and the natural environment was the rigid straight lines of architecture against the soft flowing lines of nature. Initially I worked on a design based on architecture, the area was around Tara street station. I chose a section of interest and enlarged and repeated the design which was in line only at this stage. It had to be translated into blocks of colour later. Initially I found it hard to find colourways, colour that looked well together. When placed in the various quantities needed within the design just did not work. The colours did not look well together. In the end I



changed the way in which I worked on the design by incorporating many textures. This greatly improved the design but I wasn't totally happy with it. So I changed my source material to flowers which I am much happier with. My drawing was always considered tight but I feel I have overcome this. The present print is a large design for a furnishing fabric which again differs from or is in contrast to previous work which was small and detailed. I am pleased with my developments.

The design is based on a still life, a floral still life which includes a vase and smaller flowers to bring the design together and make it flow. Also incorporating into the design are balustrades stylised to flow with the pattern. There is also sufficient contrast in the print through the use of small and large flowers as well as varying sizes of balustrading. There are large areas of space contrasting with the detailed flower arrangements.

Having completed the drawings from my research, the technical aspects had to be dealt with. The design had to be traced and repeated satisfactorily. It was decided that the design was suited to the use of pigment dyes, so these were then tested on various natural materials; a cotton twill, a linen, two textured cottons and a cotton with a slub. As well as a two tone viscose. There are also other fabrics I am





interested in testing, a material with a coloured slub and a pre-printed fabric. I intend to observe the design and colours on these materials and to choose one that belongs with and complements my print. I used silk twill and crepe last year as the design was for a fashion fabric, but the material for a furnishing fabric is usually very different and stronger, more durable fabric has to be found.

As stated previously colour tests were made on a number of fabrics and I have to say that the colours mixed in the beakers were very deceiving in that when they were printed many turned out a much lighter shade than intended. So more work has to be done on the colour tests. After this comes the process of painting the kodatrace (polyester drafting film) each colour is painted on a new piece of kodatrace very carefully to enable the print colour to register properly. This is a very time consuming process demanding a high level of patience and endurance. I do not think many people appreciate the input of work within a textile print but I find the whole process enjoyable. Fortunately I find the technical side both clear and absorbing..

After the design has been put into repeat, the painting of the kodatraces begins. I have eight colours in my design therefore, I need eight screens in order to print. With seven of the colours painting up the kodatraces was successful. With the eighth screen



there were problems. It was a kodatrace in which I had to mask certain areas and use a toothbrush to gain the desired effect. Initially I masked out all of the areas with masking fluid. Then I applied the opaque drawing ink with a toothbrush to gain the required texture. Unfortunately this technique did not work as the opaque was too thick and the masking fluid could not be peeled off. So I then had to make a stencil to mask the areas. I did not want coloured. The other areas were then blocked in with the opaque drawing ink and a toothbrush. All eight of these kodatraces contained registrations marks which were then placed in alignment with eight silk furnishings screens. The screens were then coated in a photochemical material and each of the kodatraces were placed on to the screen making sure the registration marks matched the screen and kodatrace where then passed through a strong light source. The kodatrace was then removed and the screen washed, the areas blocked out with the opaque drawing ink on the kodatrace became clear as the light did not penetrate those areas therefore not fixing the photochemical. So it washed away from the screen. The colour for each of these screens were then mixed and tested on a piece of fabric when the desired colour had been reached, the colour was bulked up. Then fabric was laid on the table and adhered to the table's surface with an iron. Stops, metal bolts were then placed at intervals along the table's length in order



THE PRINT PROCESS  
PAINTING OF KODATRACES  
AND THE FINISHED PRINTED FABRIC  
FIVE COLOURS







INITIAL RESEARCH DRAWINGS FOR MY TEXTILE DESIGN







THE DESIGN FOR MY TEXTILE LENGTH IN MIXED MEDIA

"A CROQUI"



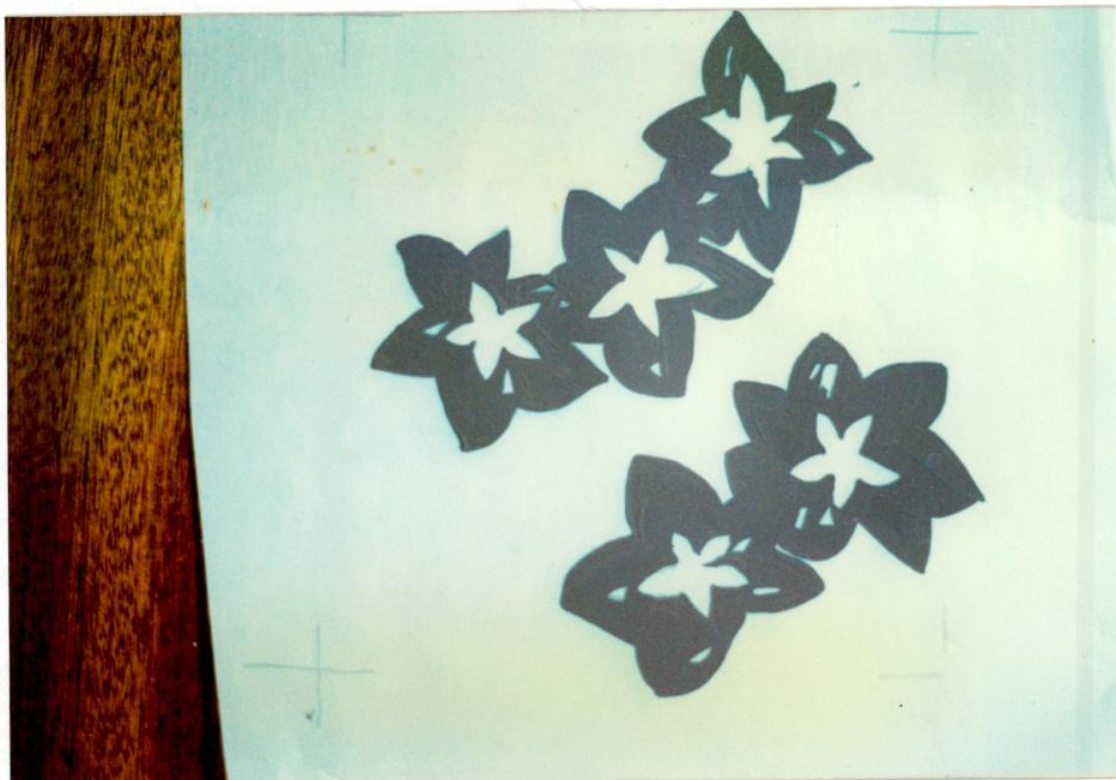




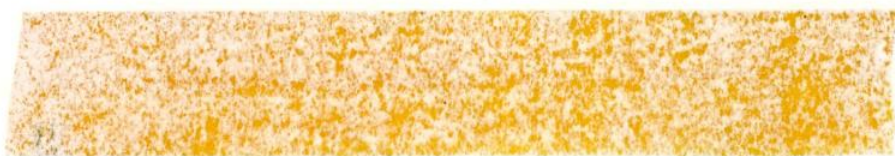
INITIAL DESIGN FOR TEXTILE PRINTS







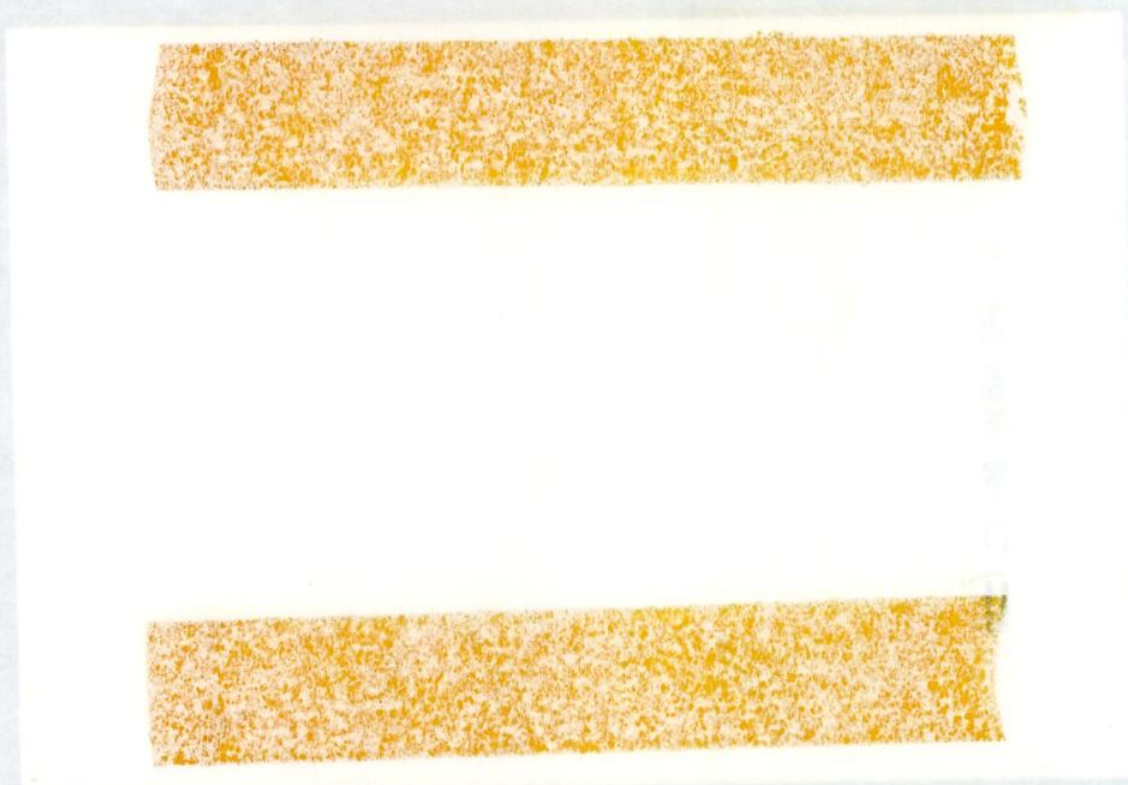
YELLOW KODATRACE, WITH REGISTRATION MARKS







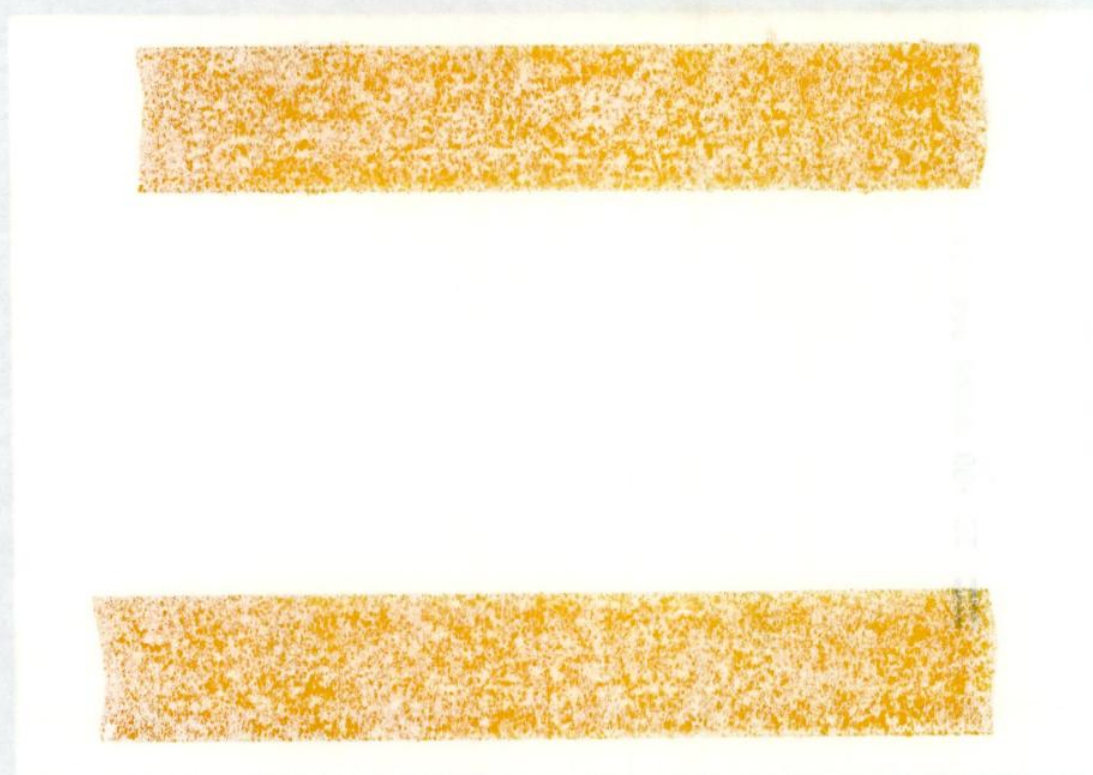
GREEN KODATRACE WITH REGISTRATION MARKS





BLUE KODATRACE WITH REGISTRATION MARKS

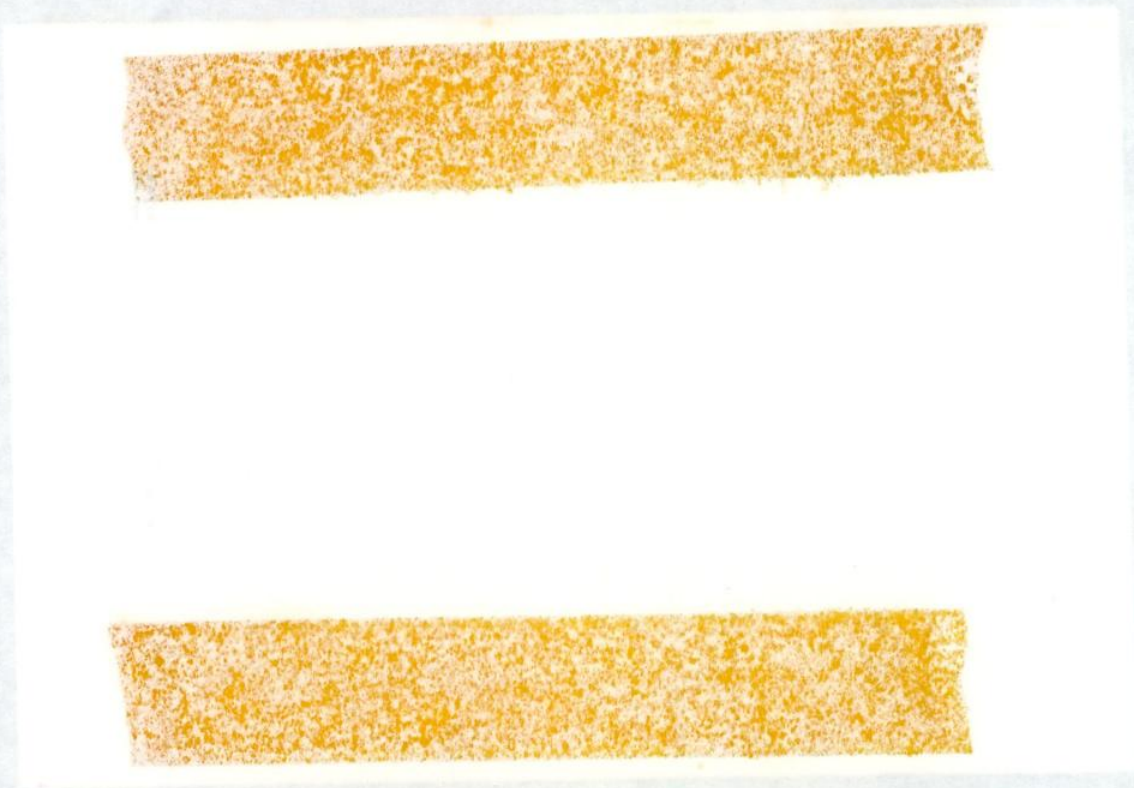




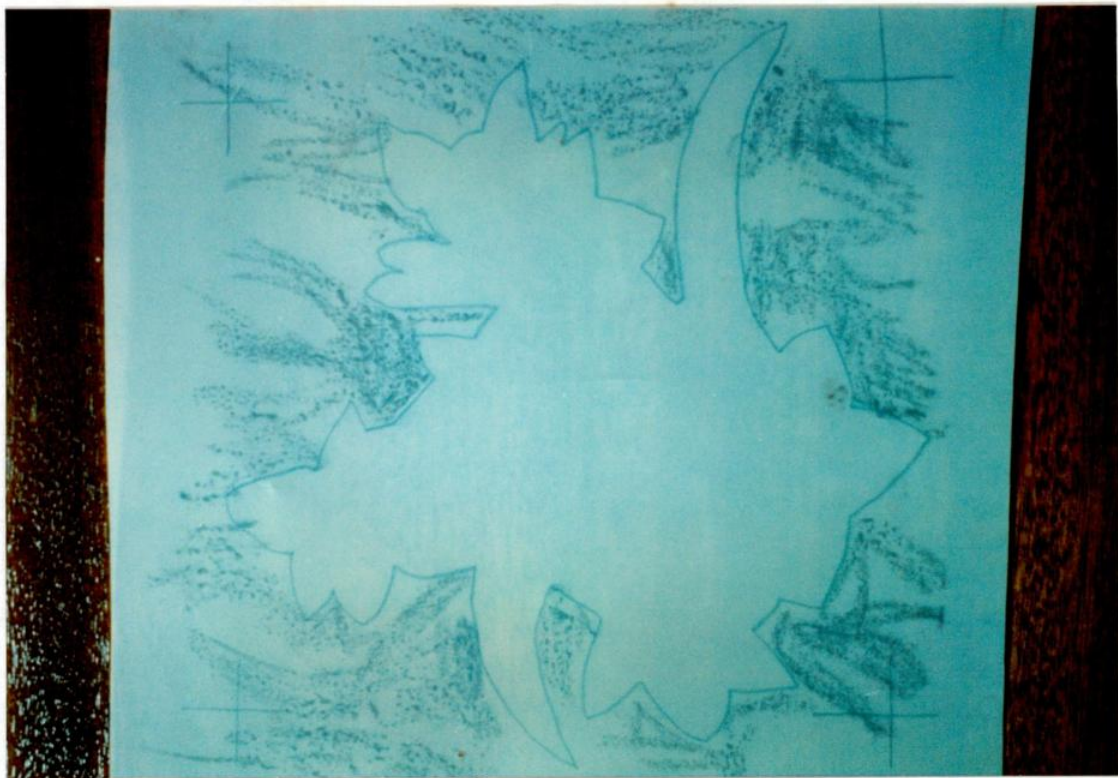




RED KODATRACE; WITH REGISTRATION MARKS TO PRODUCE THE  
TEXTURED BACKGROUND. A STENCIL WAS MADE AND A  
TOOTHBRUSH AND OPAQUE DRAWING INK USED TO PRODUCED THE  
TEXTURE







GOLD KODATRACE; WITH REGISTRATION MARKS  
GOLD TEXTURE PRODUCED BY RUBBING OVER A ROUGH  
SURFACE WITH A CRAYON





OPAQUE AND MASKING FLUID ON THE KODATRACE,

THIS KODATRACE COULD NOT BE USED



THE FINISHED PRINTED FABRIC



FABRICS USED TO PRINT TEXTILE LENGTHS

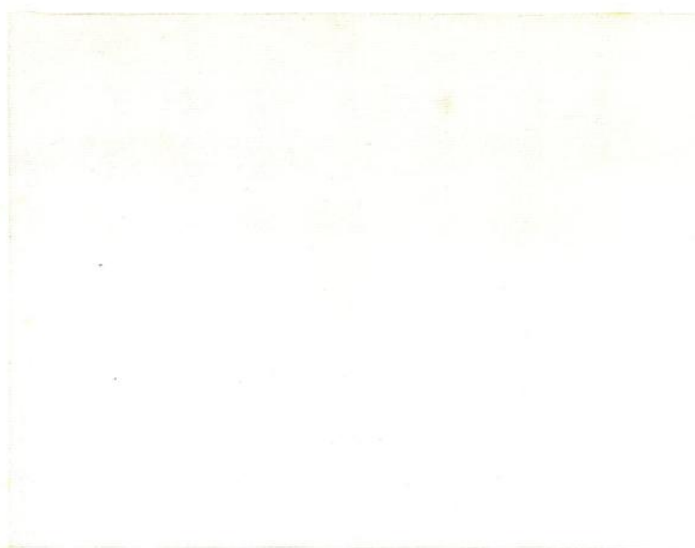




THE RED COLOURWAY



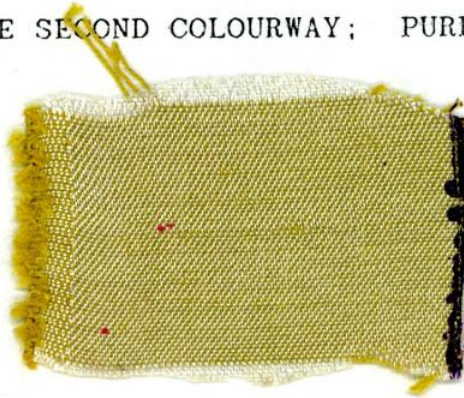
A CREAM POLYESTER/COTTON



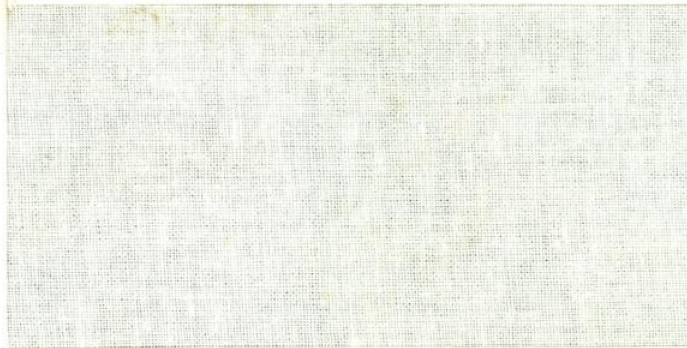
A WHITE COTTON; TWILL WEAVE



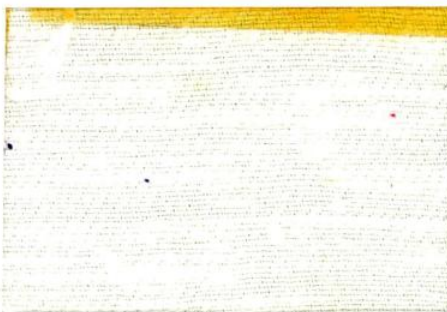
THE SECOND COLOURWAY; PURPLE



A TWO TONE VISCOSE



A CREAM COTTON; PLAIN WEAVE



A VISCOSE/COTTON FABRIC WITH A SLIB







THE FINISHED PRODUCT- THE FLORAL TEXTILE LENGTH.

RED COLOURWAY



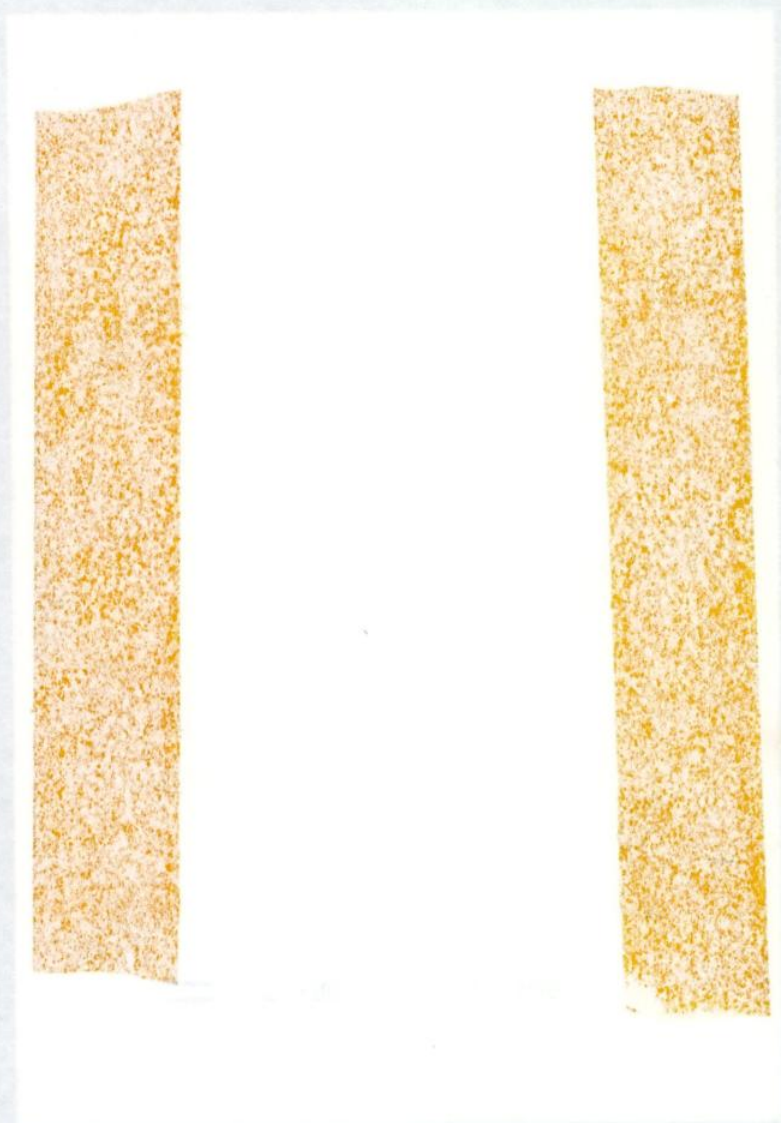




THE FINISHED PRODUCT - THE FLORAL TEXTILE LENGTH;

PURPLE COLOURWAY





to know where to place the screen when printing, to gain the correct repeat join. The screen was then placed on the table, the dye poured into the reservoir and a squeegee used to pull the dye across the screen and on to the fabric. This process was repeated several times in order to gain the finished repeat textile length.

This whole process was repeated again. As the fabric was printed in two different colourways one of which was predominantly red and the second purple.



## CHAPTER II





## HISTORY OF TEXTILE PRINTING (IN GENERAL)

The patterning of fabrics by applying surface colour, originated somewhere in Asia. The easiest known technique, block printing, probably originated with the Chinese, who were printing paper using woodblocks two thousand years ago. In Europe printed textiles came comparatively late, initially as poor competitors to woven silks.



woven  
material  
showing  
decorative  
elements

The lower Rhineland region of Germany was probably one of the first parts of Europe to produce printed textiles between the tenth and fourteenth centuries. Block printing was being carried on in monasteries, which were then centres of arts and crafts activities. It was not until the Renaissance that it became a commercial venture practised in towns.

Design inspirations came from the previous patterned silks and velvets which were being transported along the Rhine from the orient.



Various means were employed to try to imitate their sumptuous quality. Silk and linen were printed with sticky black paint, on to which was sprinkled powdered glass, gold and silver to rival the originals. The patterns were quite primitive, usually printed with small woodblocks applied repeatedly to a plain background. Meanwhile in other European countries single-coloured designs were being printed using larger blocks on simple linen canvas, often with the addition of hand painted details. Some textiles printing was being carried on in the Netherlands and France during the middle ages, but Italy was the other principal exponent at the time.

By the 14th century Italy was already an established centre of silk weaving. From Venice, an important link with the trade routes from the east, came knowledge of techniques and designs. Block printing, which was practised in Italian cities during the Renaissance proved an alternative means of decorating fabrics. In Italy printing was an inferior alternative to weaving.

Increased output by the European silk industry during the 16th century led to the decline in the production of printed textiles. For over a century the skill lay dormant, only to be revived as a result of the influx of Indian printed and painted cottons into Europe.





The voyages of merchant adventures to the islands of the south China seas in search of spices brought the knowledge of Indian chintzes to the west. In the opening years of the seventeenth century England and Holland followed Spain and Portugal in setting up East India companies to establish their trade legally.

The much sought after spices would not simply be purchases from the Islanders. Nutmeg, peppers, ginger and the like had to be bartered for with painted fabrics. These cloths were brought back to Europe, where their bright fast colours made them, together with elephants teeth and porcelain vessels, into desirable curiosities.

The growth in popularity of these colourful chintzes encouraged Europeans printers to try to emulate them.

Modern textiles printing using fast colourful dyes was introduced into Europe during the last quarter of the seventeenth century. The first successful attempts to imitate the Indian imports seem to have occurred simultaneously in England, France and Holland around 1670:

The early textiles were printed by woodblocks, but later on, copperplate printing was introduced from Ireland. This intaglio technique enabled large finely drawn images to be printed from flat hand engraved



FLORAL TEXTILE PRINTS

USED IN DRESSES THROUGH THE AGES AND AROUND THE WORLD







ROBE AND PETTICOAT; ENGLISH 1740'S  
SILK EMBROIDERED IN SILVER THREAD





KIMONO; PASTE RESIST DYED USING STENCILS ON COTTON  
RYUKYU ISLANDS; LATE 18TH OR EARLY 19TH CENTURY







FESTIVAL COSTUME, RUSSIA; EARLY 19TH CENTURY







AFTERNOON DRESS, FRENCH 1930

PRINTED SILK GEORGETTE





metal plates, while copperplates could produce fine linear and tonal effects, the method was nevertheless slow, expensive and limited in terms of colour. During the early years of the nineteenth century its use declined and by the 1830's it was virtually obsolete.

During the short-lived fashion for copperplates, block prints were also still produced as they had been for centuries.

### BLOCK PRINTING

Block printing is a method where an image is applied to fabric from a raised (relief) surface. A variety of printed effects can be achieved by creating the relief image on the blocks in different ways one of which is cutting directly into the wood. A second method is coppering, whereby the application of copper or brass strips and pins to the block can give linear and stipple effects reminiscent of copperplate prints.

In printing, one block is needed for each colour, thus the total number of blocks depends on the design. The fabric is printed with a colour which must dry before the next one can be put on top. Blocks must be carefully cut and shaped in order that the printed images relate to one another both vertically and horizontally.



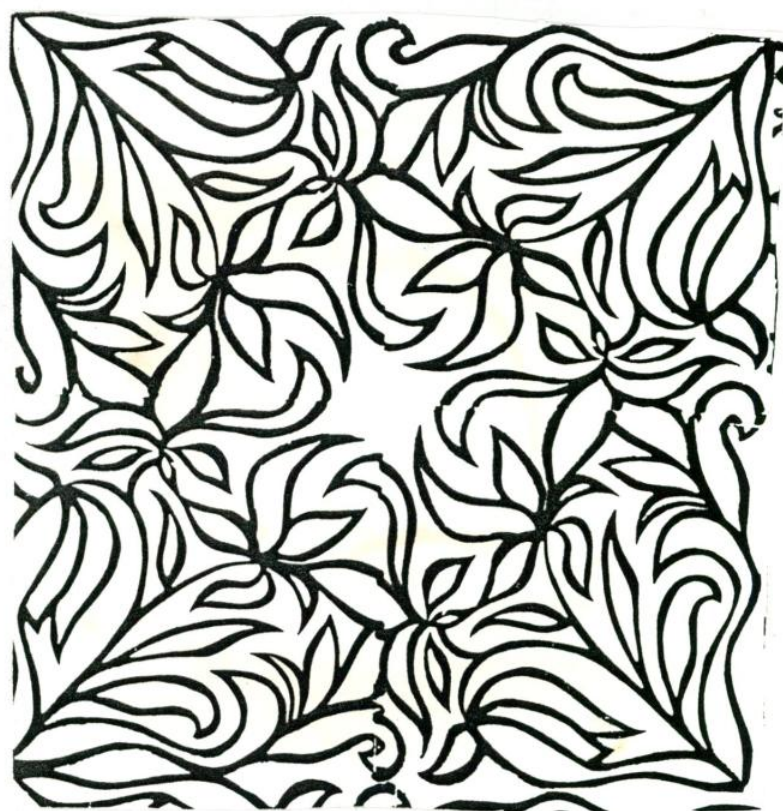
Once furnished with colour, the block was printed onto cloth which was stretched and fixed firmly, by a hot iron, to the gummed surface along the length of a sturdy table, already covered with a waterproof topping.

The advantage of block printing is that it can provide highly coloured complex patterns and be used for short runs of exclusive designs. However it is a very time-consuming and labour intensive technique and therefore expensive.

Block printing could no longer retain its commercial supremacy beyond the first half of the 19th century. It was unable to compete in the growing mass market, which increasingly demanded quantity rather than quality. Commercially the technique is virtually obsolete in Britain, but elsewhere in the world, notably in India, it continues to be economically viable.







A FLORAL DESIGN CUT IN OPEN LINE IN LINO  
IS PRINTED AS A SINGLE UNIT







THE SAME DESIGN, CUT AS A SOLID.

FORMS A CONTINUOUS PATTERN.

BLOCKS AND PRINTS BY BARBARA BISHOP





## SILKSCREEN PRINTING

In simple terms, screen printing is based on stencilling, a technique which originated long ago in the far east and was perfected in Japan. It was introduced to European textile printing in the late 19th century, but it was not until the 1920's and 1930's that its commercial potential was realised. Since then, flat and rotary screens have become predominant in the industry.

## FLAT SCREEN PRINTING

Flat screens have provided the opportunity for shorter print runs and greater variety in design. For manufactures the process has the advantage that screens are cheap to produce and do not need skilled labour to use.

The screens are shallow trays consisting of a wooden oar for greater durability a metal frame, stretched with silk (nylon or polyester). The design is applied to it by masking those areas through which the printing colour is not intended to pass. "Photochemical" techniques are now used commercially. This process is also used in the College of Art and is the process I am using to print my design. Dye is forced through the screen by the application of pressure from a squeegee, a wedge-shaped wooden bar,



usually having a rubber edge . One screen is needed per colour, but there is no limit to the total number nor to their size , other than practicality.

Beginning as a hand technique, where the screen was lifted and moved along the fabric after each printing, the process became automated commercially during the 1950's however automation is not used in the college.

Silk screen printing has made its own impact on design. It has allowed greater design versatility. During the post war period it enabled manufacturers to reproduce the work at renowned artists as short exclusive runs. It also helped to reduce the time between the introduction of a fashionable idea and its printing.

In the 1960's the speed at which fashion changed could only be accommodated by using screen printing. The potential of screen for printing large motifs encouraged a trend towards huge patterns. Screen printed images on goods such as tee-shirts and tea towels bearing topical slogans and images became widespread because of their adaptability and cost effectiveness of this process.





## THE HISTORY OF FLORAL PRINTS IN ENGLAND

Flowers are a source that have been used in designs since the introduction of textile printing. When I began this project I was sceptical of this subject matter. To design a floral textile that appealed to me was a challenge. Since working on this project I have seen a wealth of well designed floral prints.

Mid-victorian textiles were overwhelmed by exotic brightly coloured plants, particularly those grown in unnatural conditions in hot-houses. Endless sources for design were provided by the Royal Botanic gardens. Favourite subjects included fushia's, rhododendrons, lilies, orchids and an abundance of tea-roses combined with ribbons and lace. An interest in Japanese design led to simplification in line and colour in the 1870's only plants from the east or those which would adopt to this comparatively stark style were chosen. Magnolia, chrysanthemums, jasmine and willow branches.

The naturally trailing stems of jasmine provided William Morris with his first repeating pattern for a fabric. But it was his choice of British flowers, many from the hedgerows of the countryside which had the most abiding influence on British textile design from the 1870's until the second decade of the 20th century.



The British phenomenon arose from new attitudes to horticulture and from the increasing importance of the flower filled garden as part of the architectural setting of the fashionable home. William Morris' own love of gardening is evident in all his repeating designs and his use of less familiar flowers provided an endless variety of forms. The plants he preferred were those established in Great Britain for many centuries. He utilised the familiar shapes of marigold, tulips and carnations.

Many of the later designers of repeating floral patterns were also keen gardeners and chose the subjects of their designs on a basis of botanical and horticultural knowledge. The patterns of Butterfield and Haite in particular show clear crisp line drawings of flowers and other natural details in washes of flat, even colour. Their attractiveness lying in their representations of the subject, capturing its natural growth and essential characteristics. There is very little attempt to distort or adapt for the sake of pattern and all the flowers, plants, trees and fruit used are shown at their best in bud or full bloom.





Tall and trailing plants provided invaluable frameworks and whereas Morris had mostly used curving leaves to control his patterns, stems now formed repeats and provided movement. It is these elements above all others which give the style an intensely British quality and one that excited foreign buyers by its originality.

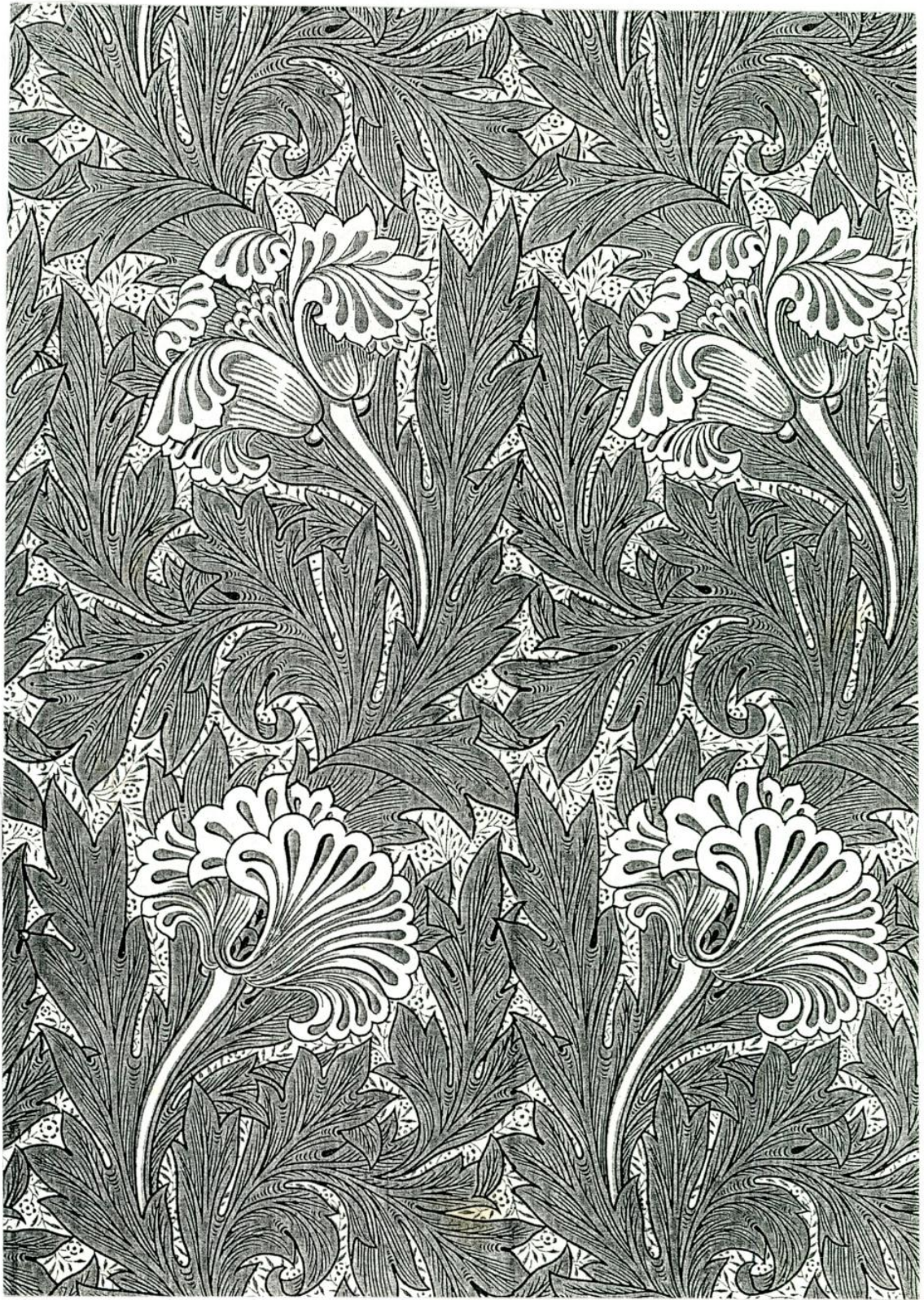


ILLUSTRATIONS OF;  
THE HISTORY OF TEXTILE PRINT  
USING THE FLORAL MOTIF



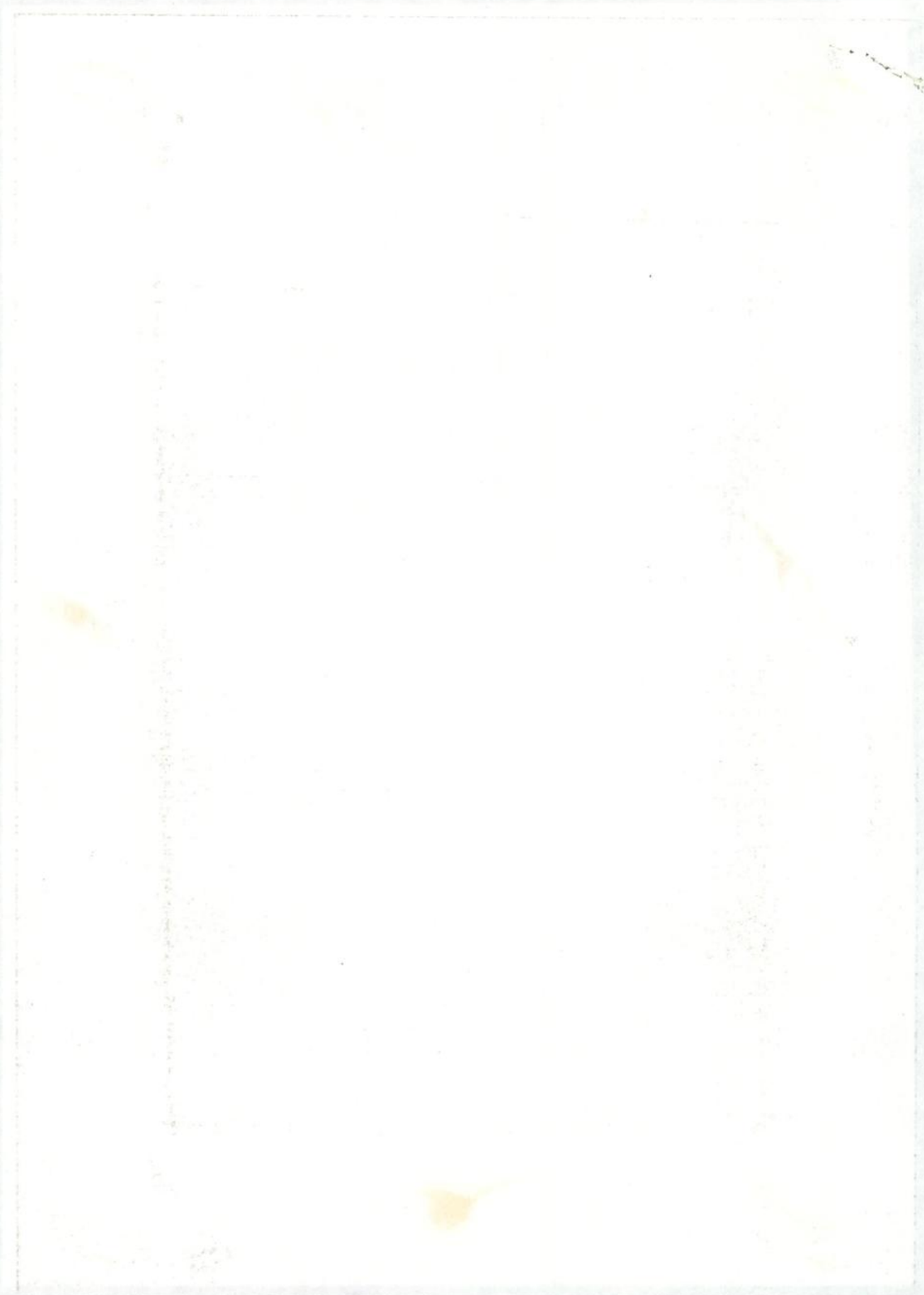




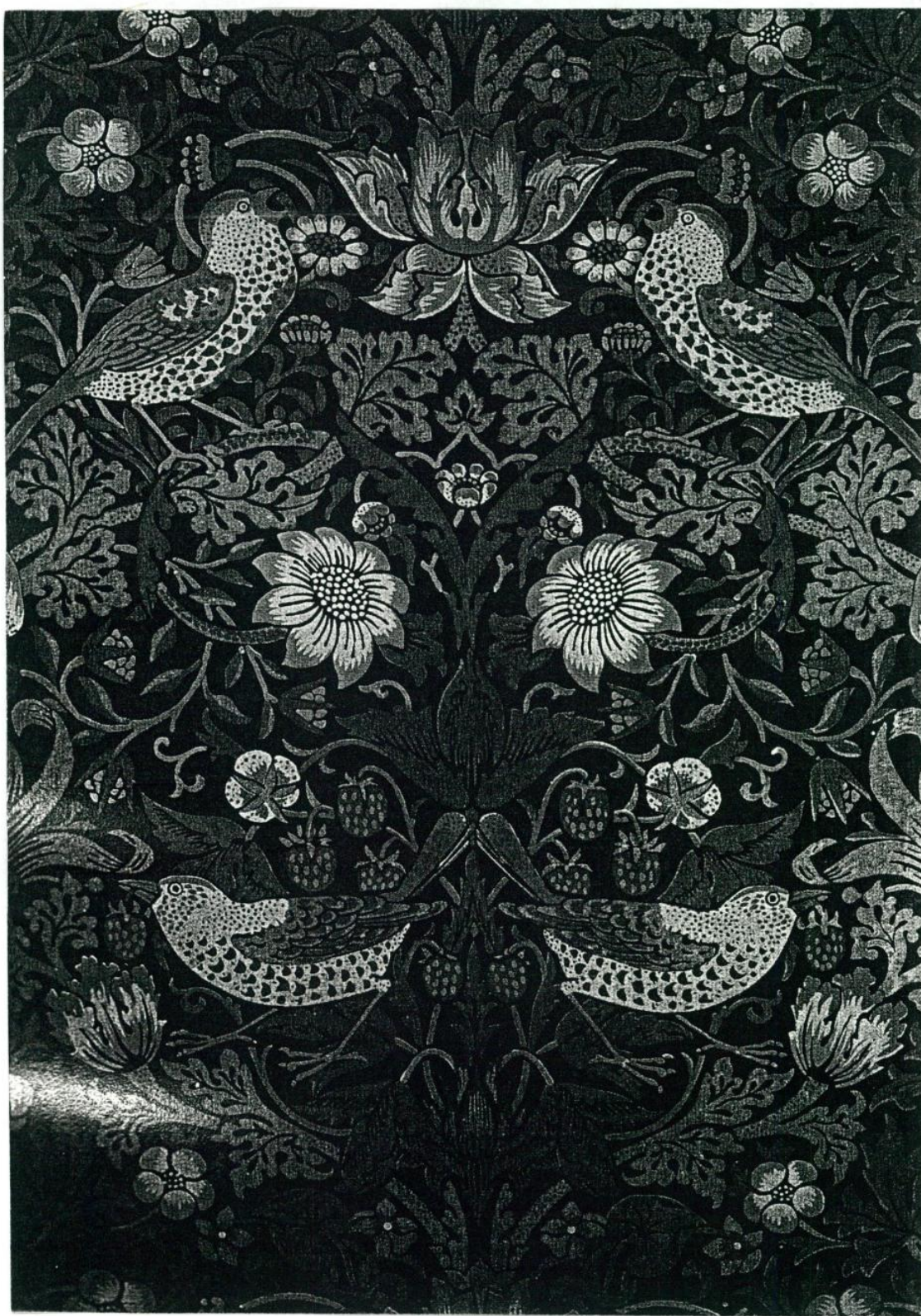


TULIP; PRINTED COTTON; WILLIAM MORRIS; 1875









STRAWBERRYTHIEF; PRINTED COTTON; WILLIAM MORRIS 1883







WEY; PRINTED COTTON AND VELVETEEN

WILLIAM MORRIS; 1883

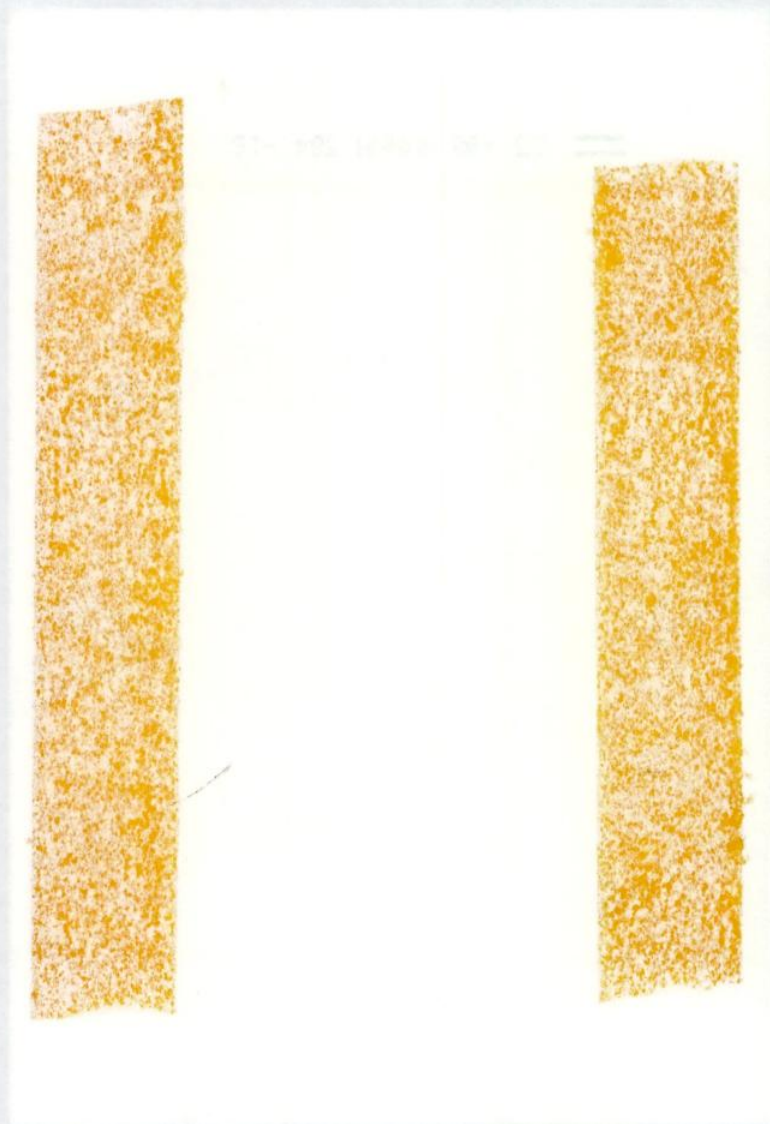






CORNCOCKLE; PRINTED COTTON  
DESIGNED BY WILLIAM MORRIS, 1883







WANDLE; PRINTED COTTON; DESIGNED BY WILLIAM MORRIS

REGISTERED 23 JULY 1884









HEMLOCK, DESIGNED FOR A PRINTED COTTON;

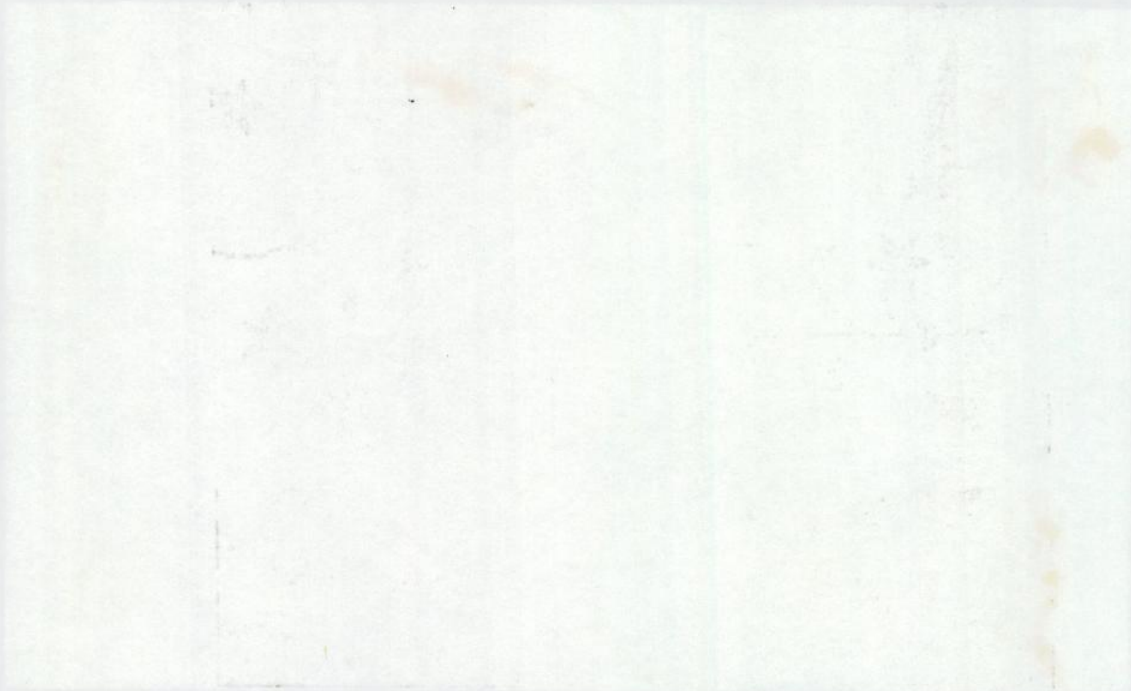
HARRY NAPPER 1899



WILLIAM MORRIS

SEEWEED





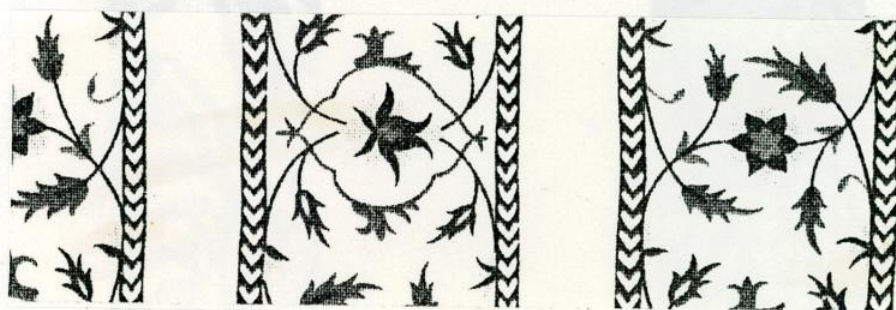
HISTORICAL TEXTILE DESIGNS, BROUGHT UP TO DATE  
FROM THE VICTORIA AND ALBERT MUSEUM NOW PRINTED  
FOR HABITAT



AN 18TH CENTURY INDIAN EMBROIDERY  
THE HABITAT VICTORIA AND ALBERT MUSEUM COLLECTION







CO-ORDINATES FROM THE PREVIOUS PAGE

FROM AN 18TH CENTURY EMBROIDERY

PRODUCED IN TWO DIFFERENT COLOURWAYS





The drawings show a familiarity with plant form and structure, evidence of his training in botanical illustration. Sometimes he allowed the plant structure to suggest the pattern, climbing or trailing. Plants such as bramble lend itself perfectly to the demands of a delicate meandering pattern. A wide variety of garden plants and wild flowers are to be found in his design including roses, daffodils, jasmine, bluebells iris and even a cactus.

His drawings remain in the Victoria and Albert Museum as evidence of his status within that select group described in 1833 as; "the old masters of the English School of design in calico printing" (English Chintz Floral Designs - Gill Saunders Page 4)







WILLIAM KILBURN'S DESIGNS FOR TEXTILE PRINTS







WILLIAM KILBURN'S DESIGNS FOR TEXTILE PRINTS







WILLIAM KILBURN'S DESIGNS FOR TEXTILE PRINTS





CHAPTER III



## TEXTILE DESIGN AND DANCE

In the last chapter I referred to "movement" in many of the designs discussed. Now I want to explore links between real movement and visual movement.

I was born in England and from the age of three I took dance classes at this stage I was taught the basics of ballet. After a number of years I began studying other areas of dance as well: tap, modern dance, Irish and scottish dancing. In addition when any school productions arose my sister and I were "volunteered" to dance. We also auditioned for Annie in the west end and danced in numerous productions.

So all through my school years, dance figured greatly in my life. Then we moved from London to Killarney and dancing vanished, as the nearest school was in Cork 1 1/2 hours drive away. I think the visual arts took over for me replacing the "void" when dancing was no longer possible and now the visual arts mean more to me anyway.

A dancer understands space, continuity, pattern and flow of movements. This may have influenced my choice at major study and the way I handle it. Space in the medium in which dance takes place, the mover must be at home in it if she is fully develop movement potential and be independent.





Spatial awareness is also important within textile prints; the arrangement of objects or your design within space.

In dance too continuity is important. It is not descriptive of the quality of each movement but of the fact of the way movements follow each other. If the movement is continuous without starts and stops, it has continuity and is loosely said to be flowing on.

"The flow of the repeat" in textiles is also of significance. This concerns whether the design continues, stops and starts unevenly or has a feeling of cohesion or "continuity"

As to repetition, people like to see movements again. It is reassuring, it helps the audience to get a grip on the communication code and it gives structure, interest can be had by placing two dancers close, overlapping or in the same colour. As in dance; repetition is of extreme importance in printing a length of fabric. It is necessary in order to make a fabric length and is integral to the concept of "pattern".



"Props", objects providing a context to the dancers themselves can be central to dance just as objects are central to art. One simple thing can be enough to start the stirring of the imagination into new synthesis, an umbrella, a japanese sword, a hat stand. These also provide interest for the audience, or viewer.

Arts activities have other beneficial effects. Firstly they can help to develop qualities and abilities that have very practical applications; grace, poise and balance in gesture and movement, sharpness of vision, hearing and touch, a high degree of co-ordination between hand and eye, an ability to express oneself in precise terms.

These characteristics are common to both dance and working in printed textile. Ability and training in one feeds is not the other as I have myself experienced.

It is important to value and identify influences of all kinds when trying to discover the personal character of one's style of work.

In the next chapter I will be discussing artists whose work I have found important to me in this particular way.





## HENRI MATISSE

I have always admired the work of Matisse and his original use of colour. He has been influential on my work to date. I think his work lends itself to textiles in his use of pattern, colour and space, essentials in textile design. For Matisse alone colour remained the ultimate substance of the art. Matisse worked freely in a variety of manners as his style was incidental. It was the richness of his painting that was to the taste of a Russian textile importer with a passionate craving for modern art. This collector provided Matisse with some of his largest early sales and several important commissions. Sergei Shchulkin was born to a very wealthy art buying family - Sergei had an eye for the new and different, he was not afraid to buy the abused work of Matisse.

The influence of Russia was also strong for Matisse, although its effects were not immediately apparent. The icon painters has confirmed many of his own ideas, not least of them, his ideas about space. When Matisse painted the legs of a dancer he was as concerned about the shape of the spaces between the legs as he was about the legs themselves. Looking at the work of the icon painters, he saw that they too were aware of this. Just as a textile printer has to be aware of positive and negative shapes within a design.



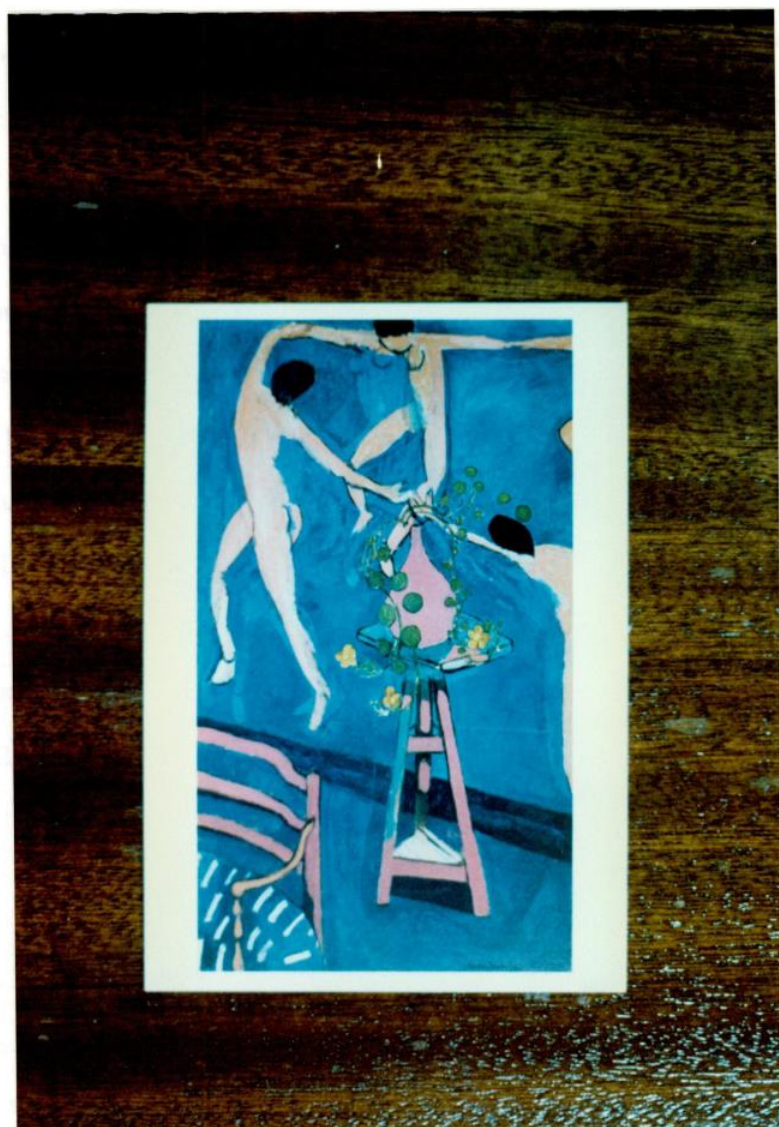
"TO SEE A WORLD IN A GRAIN OF SAND.  
AND A HEAVEN IN A WILD FLOWER"  
WILLIAM BLAKE; AUGURIES OF INNOCENCE



A SKETCH OF A STILL LIFE;  
HENRI MATISSE (1869 - 1945)





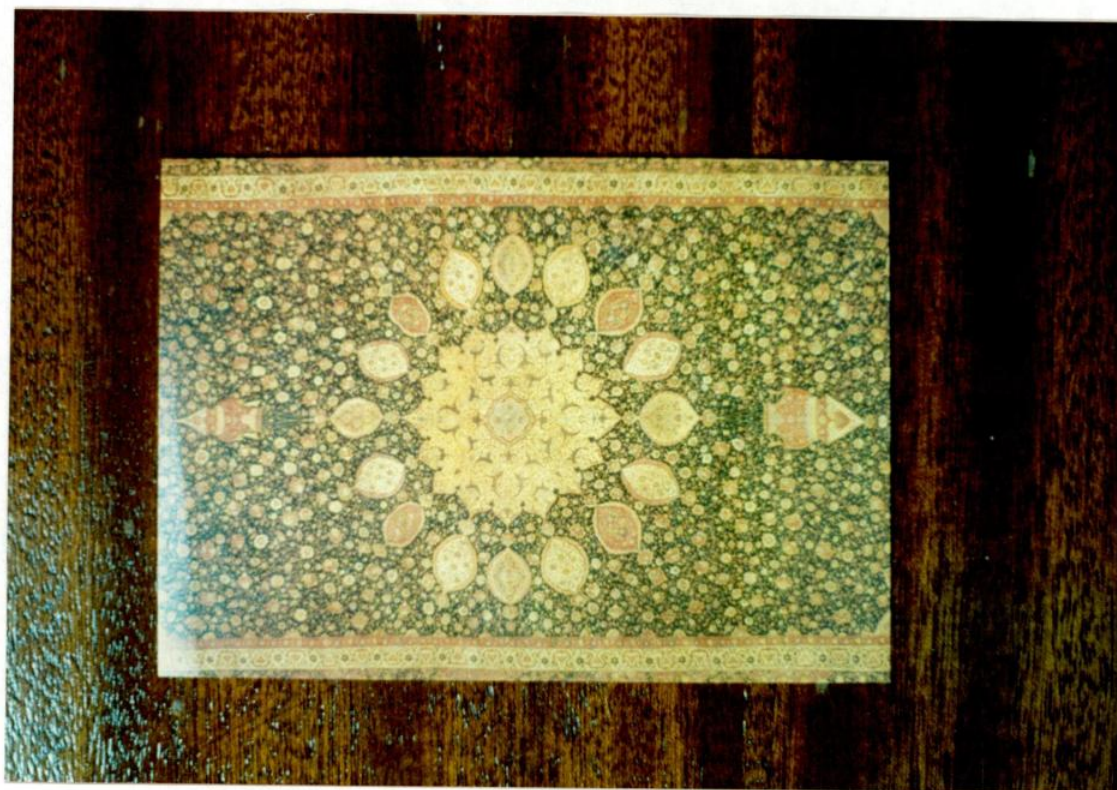


NASTURTIIUMS AND "THE DANCE"

HENRI MATISSE; OIL ON CANVAS

MATISSE WAS AWARE OF POSITIVE AND NEGATIVE SHAPES





THE ARDABIL CARPET; ILLUMINATED PANEL; PERSIAN



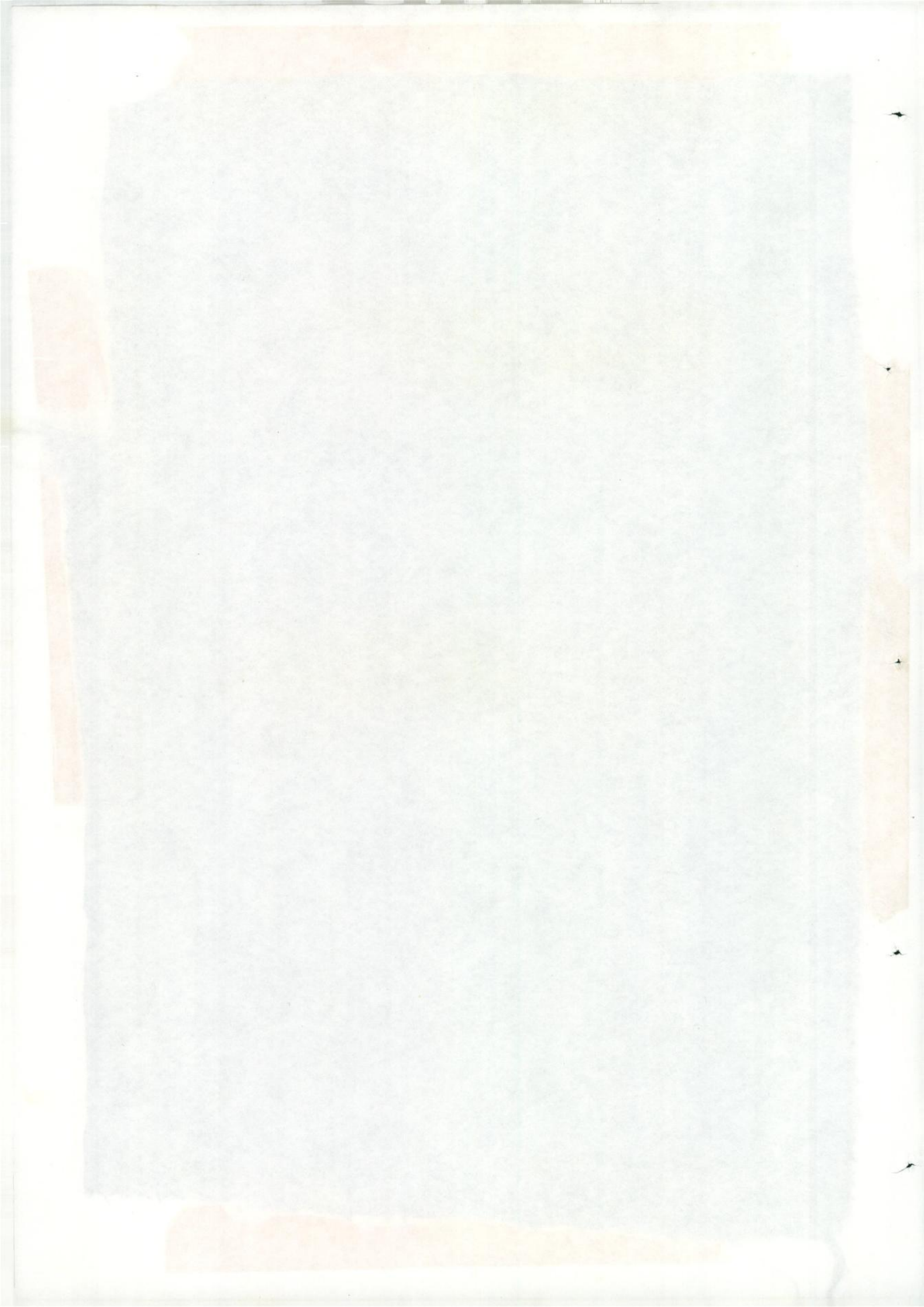


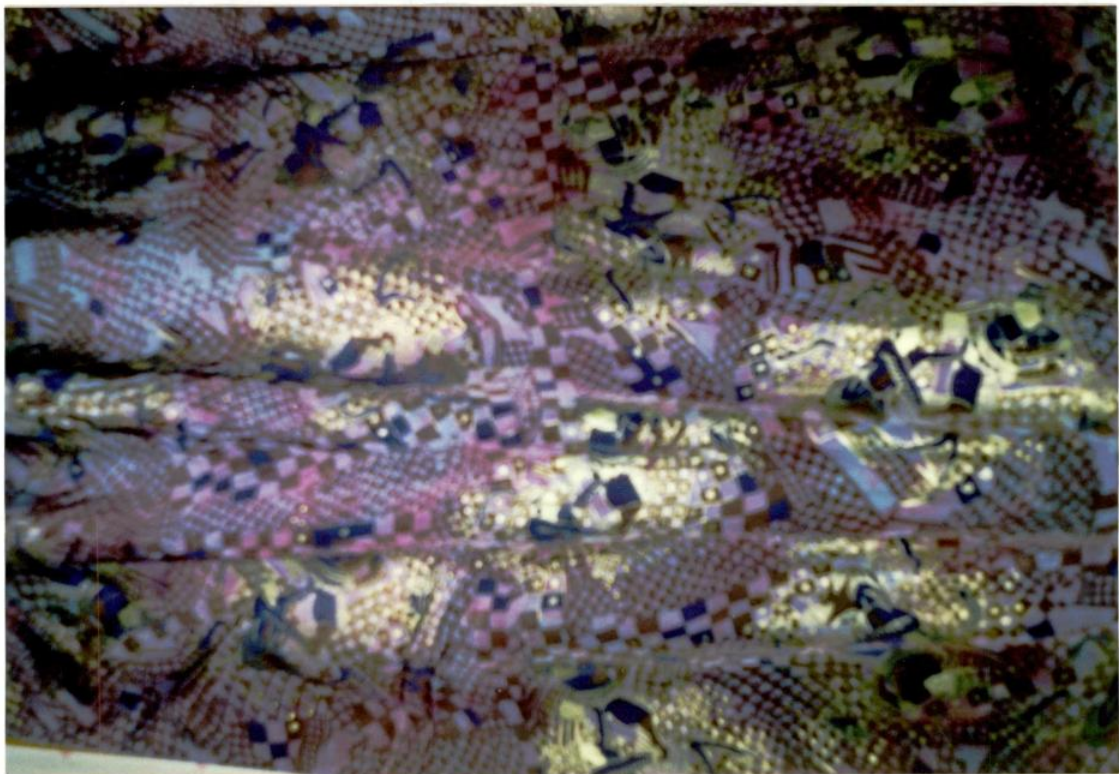
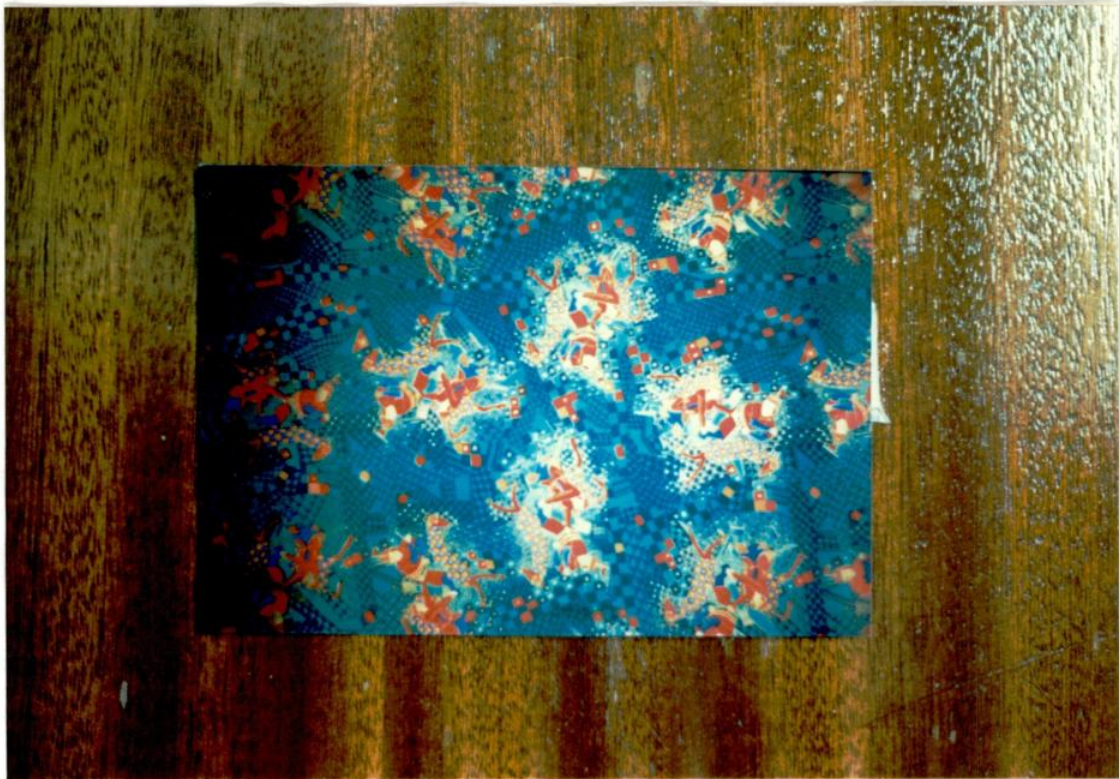




LAST YEARS TEXTILE PRINT;  
INFLUENCED BY PERSIAN MANUSCRIPTS 1988

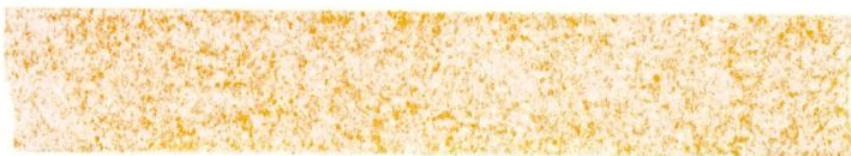
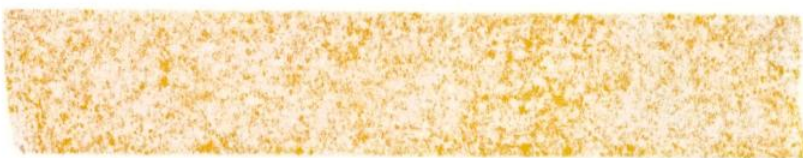






LAST YEAR'S TEXTILE PRINT LENGTH  
BASED ON PERSIAN MANUSCRIPTS  
GREEN COLOURWAY AND PURPLE COLOURWAY





detail, colour, intricate pattern and a love of red. Elements which I admire. I am surrounded by seven large tapestries each of which is predominantly dark blue and a rich red. I am sure this was influential on the colours I chose to print with this year.

The Persians also on numerous occasions include floral motifs in their intricate designs, stylised and intertwined flowers that fill the tapestries. The source material of my own project. Initially when I began this project I have a dislike for many floral prints as I felt the source had been overworked. But during this project my attitudes have changed, there are still some badly designed floral prints, by this I mean that many of the floral textile lengths produced commercially are often of register, or the colour just does not complement the print. This is my personal feeling about commercial textile prints but there is also an infinite number of beautiful ones in shops today.

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#### MATISSE AND COLOUR

John Russell tells us "Matisse was formed by Moreau" (Moreau was a tutor of Matisse) "nature" Moreau would say "is simply an opportunity for the artist to express himself" (The World Of Matisse - John Russell). At a time when most painters were still



striving to portray nature objectively. Moreau was suggesting that this was a waste of time. It was useless he said, to hope for "effects of light" that compared with nature's. (The World Of Matisse- John Russell Page 46). Much better to imagine light and imagine colour with such intensity that the observer would forget nature and see only the artists vision of the world.

What he wanted to do was to set colour free, release it from its role as assistant and enlist it as an equal partner "colour was not given to us in order that we should imitate nature" Matisse said "It was given to us so that we can express our own emotions" (The World Of Matisse - John Russell Page 94).

Almost everyone agreed from this time onwards that the painter or designer was no longer bound to imitate what he saw before him, that it was for him, not nature to dictate what a painting or design should be. He could heighten colour, reshape forms, rearrange objects as he likes. He could add or omit. As Matisse said "Once the humble servant of nature, One can now claim to be nature's rival and equal". (The World Of Matisse - John Russell)





In textile designing my initial research drawings were taken from nature, but in order to make a fabric length forms had to be reshaped, objects rearranged, items added or omitted and the colour heightened to produce a more interesting and personal piece.

Aspects of art heritage helped me to evolve a personal style of expression and from this experience I felt I could help my pupils to enjoy similar experiences.



CHAPTER IV





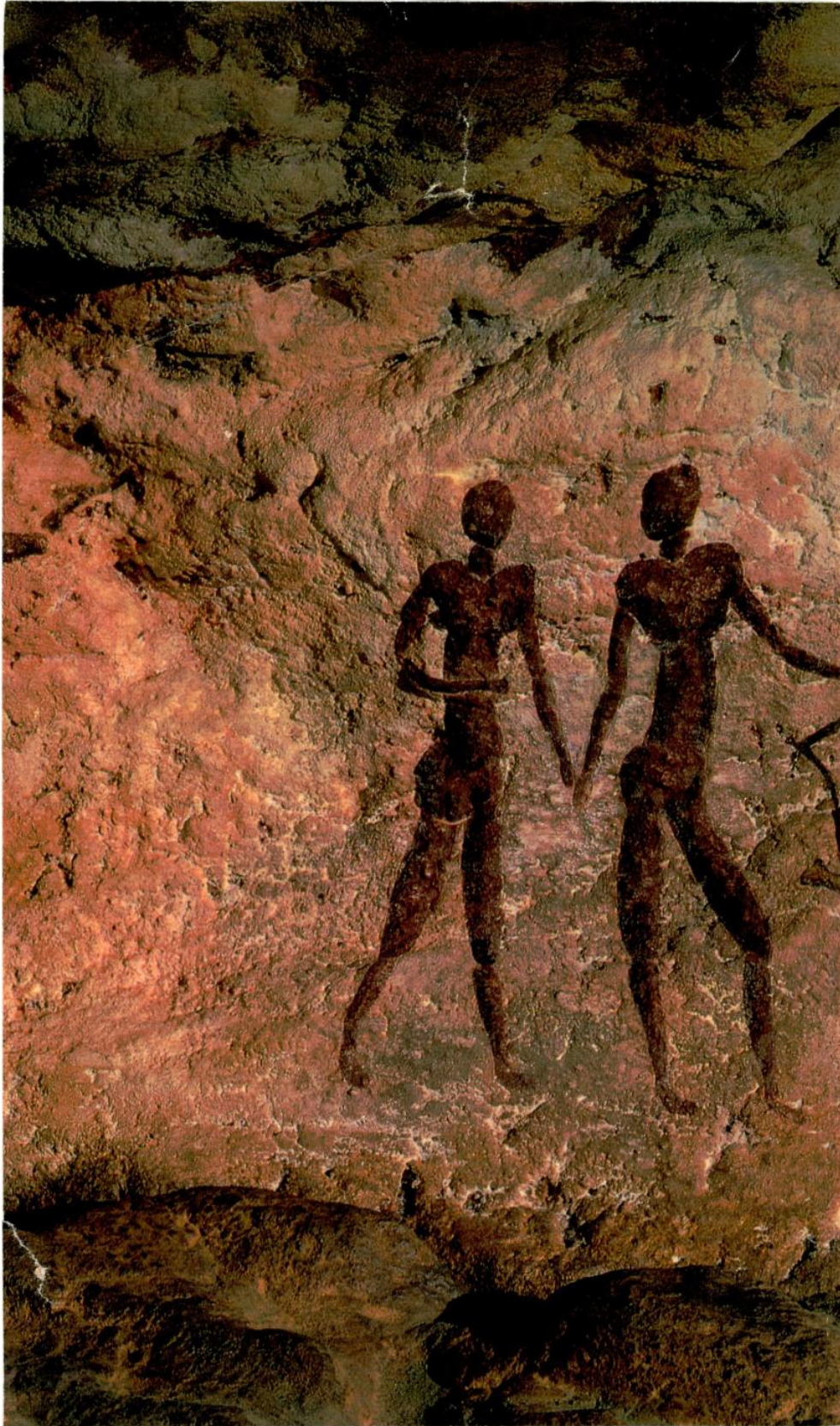
## PHILOSOPHY AND PSYCHOLOGY

In this chapter I intend to show how my reading in the areas of educational psychology and of the philosophy of education has helped to shape my understanding of the role of the teacher and of the aim of education studying art education in particular.

Before man had learnt to ensure his food supply by cultivation, before the invention of the wheel, man had developed pictorial art, vital and excellent in both style and execution. We can see these in the caves of Altamira in Spain and Lascaux in France. Primitive man spent his time, energy and inventiveness on what is not, on the face of it, a primary and material necessity. Thought introspection or through encounters with others this tends to confirm that there is in man a fundamental need too make forms visual, verbal, musical or kinaesthetic. In order to express his feelings, C G Jung (1937) suggested that "creativity is in fact one of the five primary instincts in man" (The stages of life - C. G. Jung). Another man who would agree with this statement is the textile designer William Morris - "I know that men's natures are not so changed in three centuries that we can say to all the thousands of years that went before them. You were wrong to cherish art and now we have found out that all men need is food, raiment and shelter, with a smattering of knowledge of the material fashion of the







PRIMITIVE ART - CAVE PAINTING

"BEFORE MAN HAD LEARNT TO ENSURE HIS FOOD SUPPLY  
MAN HAD DEVELOPED PICTORIAL ART"





It is significant that the subjects Matisse chose were domestic, for conditions of living were Matisse's deepest theme, but the everyday world was transcended in a fashion that lies quite outside the specific reference of western painting. In 1910 his direction led him to the most delightful and productive of his sources, the experience of islamic art, and to a great exhibition at Munich. Matisse wrote "the persian miniatures showed me the full possibilities of my sensations. This art has devices to suggest a greater space". (Matisse - Lawrence Gowing). Islamic art was the historical source of my textile print last year and is still influential in my own work today.

I am writing this while sitting in the Victoria and Albert Museum, Islamic rooms. In front of me is the Ardabil Carpet - Persian (1539 - 40 AD). The most famous carpet in the Museum, one of a matching pair said to have come from a mosque or shrine in Ardabil - Technical details: length 34' 6" width 17' 6" warp - Two ply yellow silk 35 to 1 inch. Weft yellow silk 3 shoots after each row of knots. 340 knots per square inch. The Carpet was purchased with the help of William Morris and others). I have an immense fascination with the art and crafts of this part of the world. I am beginning to realise why this was the source for my textile print last year and why its still influential in my work today. I see in the work an immense love of



universe. Creation is no longer a need of mans soul. his right arm may forget its cunning and he be none the worse for it. Three hundred years, a day in the lapse of ages, have not changed man's nature this utterly, be sure of that". (The Arts And Personal Growth - Malcolm Ross Page 36).

Perhaps we all have a predisposition to believe that the arts have, or should have, a secure, unchallenged and central place in the curriculum. The arts after all offer experience in the essential qualities of developed humanity truth, integrity, taste and style and sensitivity. How can their place in the curriculum be seriously questioned? Yet as we know, the challenge exists and faces all who teach the arts in schools.





Art Craft and design are three interdependent disciplines. They are fundamental to human existence, predating written language. They play a major role in human evolution and development. Each involves a different way of thinking and each discipline was thought during the project within the school from the new junior certificate syllabus. To quote from the junior certificate; "Art emphasises ideas, feelings and visual qualities" Craft emphasises the right use of tools and materials" - "Design emphasises planning, problem solving and completion, using drawing as a means of thinking"

The importance of art and its values are only achieved as is everything else over a period of time. The project of around twelve weeks also has its value, and this is to be explored in the following paragraphs.

In this project I was exploring ways in which the pupils could express themselves in designing and producing their own distinctive fabric length, with an emphasis on decision-making and personal expression and developing their ability for creative thought and actions. As the rate of change accelerates in all areas of social life two qualities in young people are becoming more important; those of capability and adaptability. If the pupils are to obtain employment let alone satisfaction in modern societies they are increasingly called upon to undertake activities that



are distinctly human. Textile printing, includes design, problem solving, the exploration of colour and working on a logical and sequential way. They are all activities that are human and that belong in the world of today.

During this project I gave the pupils a broad introduction to the rich variety of media techniques and forms of expression and creative activity common to art craft and design education. Through this experience I aimed to raise their levels of competence and attainment and understanding.

In my project pupils are being obliged to think out their decisions. Such opportunities should help prepare them for adult life when they will be thus better equipped to make reasoned judgements and perhaps, more importantly to be able to defend them - Yet in schools there is no visible relationship between the work in the school and their everyday lives. Industry and commerce want those entering employment to show powers of innovation, initiative and application in solving problems and pursuing opportunities. For the growing numbers of those for whom conventional employment is ceasing to be an option, and for whom these powers may be more important.





One doesn't attempt to cram into them in their first sixteen years of life the educational equipment which will see them through life. Sir Ray Shaw "the test of education is not what children do in school, but what men and women enjoy out of it" (The Arts And Personal Growth - Malcolm Ross Page 71). The final test comes after school and relates to the project I do in school. It might be something they enjoy doing in maturity. Creative thought and action should be fostered in all areas of education. In the arts they are central.

An education which sets out to help young people make sense of and contribute to the world in which they live, must be concerned with helping them to investigate their own values and those of others. The definition of an artist is one who practises an imaginative art. Under this definition all the pupils I teach are artists and artists are characteristically concerned with such things with the evaluation and re-education of the world around us. This approach affirms the value of the project, since it is based on the environment, making the pupils more aware of their surroundings. It also opens their minds to the work that goes into each commercial textile length, wallpapers, carpets or wrapping paper and helps them to appreciate these everyday items that surround us.



Textile printing and design rely on active involvement of the pupil rather than the passive receiving of subject matter, for example visual thinking and curiosity are developed through sight, this is the education of visual perception. The approach to learning characterised by my project differs from that of the teachers of many other schools subjects in that it does not seek to provide answers but to equip pupils with ways of working to identify problems and to arrive at their own answers. All my pupils irrespective of their levels of academic achievement benefit from this project. Pupils vary and are far from inert, they respond differently to the same stimuli. Standards in education are crisp and precise either somebody can spell or cannot. The means end model of thinking has for so long, dominated our education system, that many have come to believe that not to have clearly defined purposes is to court disaster. In the art room if the project is taught properly no one fails because each person thinks differently to the next and has the means to express that thought. It is the development of the individual through the experience of the process that concerns me.





Another area of teaching which I consider is of extreme importance is reinforcement. The experiments of B.F. Skinner call attention to the significance of reinforcement. After demonstrating that organisms tend to repeat actions that are reinforced and that behaviour can be shaped by reinforcement. Skinner developed the technique of programmed instruction to make it possible for pupils to be reinforced for every correct response. Supplying the correct answer and being informed that it is the correct answer motivated the student to get on to the next task, and as the student works through the programme, the desired terminal behaviour is progressively shaped. B.F. Skinners attitudes to reinforcement are clinical. I agree with Skinner with regards to the importance of reinforcement to the pupil and with continual reinforcement the pupil will enjoy the subject and be highly motivated to learn.

Creativity is also of importance when art. According to William A. Kelly "creative thinking is considered by some to be the highest of the higher mental processes". (Educational psychology - William Kelly Page 165.) J Guildford has also suggested "originality and flexibility which characterize creative thoughts and are products of a discrete factor of intelligence "which he has designated as " divergent thinking," that is to respond to a problem with a variety of solutions



(Three Faces Of Intellect - J. P. Guildford Page 470)

I encourage creative thoughts and acts within the art room. In my project originality is emphasized as important and problem solving is also stressed, when working through my textile project within the classroom. Therefore developing the ability to think and act creatively.

"The classroom meeting is over, and we sit at ease, taking tea and biscuits provided my members wives. Talk ranges free and wide - problems of philosophy, evolution, politics, literature. Then R.H. Tawney reads to us Walt Waltman's "when lilacs last in the dooryard bloomed" this moves a student to give us his favourite piece from the same source; "pioneers! O pioneers!". Another follows quoting from a poem of Mathews Arnold that evidently has bitten him, one ending with the magic line "the unplumb'd salt estranging sea". And for some of us as we sit listening a new door opens" (The Arts And Personal Growth - Malcolm Ross Pages 77,78). At school with our project I may open doors of perception and creativity new doors should and can go on opening throughout life.





Morris L Bigge (1982) argues that "instruction should be arranged so that pupils participate actively in developing insight instead of presenting pupils with information discovered by others". Bigge urges teachers "to arrange learning situations so that pupils will make their own discoveries as they engage in class discussions". (Psychology Applied To Teaching - Robert F Biehler, Jack Snowman Page 348). I like to think of a teacher as a mediator who can help people to see what is to be found in art.

First hand knowledge and mastery of one or more of the media or forms of art, can be held to be a good thing in itself. It can lead to an informed interest in the arts that will bear fruit after the pupil leaves school. On a practical level the skills of using paints, pastels, fabrics and lino can all be turned to advantage in real life, a proper estimation of the skills of craftsmanship and design and a feeling for quality in work could be said to constitute an important element in the concept of an educated person.

During the project I hope to have created the conditions in which the pupils can learn effectively and for the class to contain conditions of creativity which according to Malcolm Ross are; "establishing the sanctity of mutual truthfulness, developing trust, being free enough to free pupils to act playfully, to



explore and invent in an atmosphere that is non-judgemental where error is essential to trial, to provide conditions of psychic safety, being compassionate and being devoted to the pupils learning and growth" (The Art And Personal Growth - Malcolm Ross Page 110).

Evidence suggests that these conditions contribute to a student's openness, tolerance of ambiguity, freedom from inhibitions, his or her artistic self confidence, intrinsic motivation and strong self evaluation, a readiness to play and experiment to improvise and speculate with ideas, materials and symbolic elements. Individual pupils will differ greatly in response to these conditions, some finding it relatively easy to be trusting and to feel secure. Others having enormous problems in overcoming their inhibitions. I hope during this project to have achieved some of the suggested results from my teaching. I hope that some pupils may have obtained freedom from inhibition, others artistic self confidence, maybe in others all of the above results.





CHAPTER V



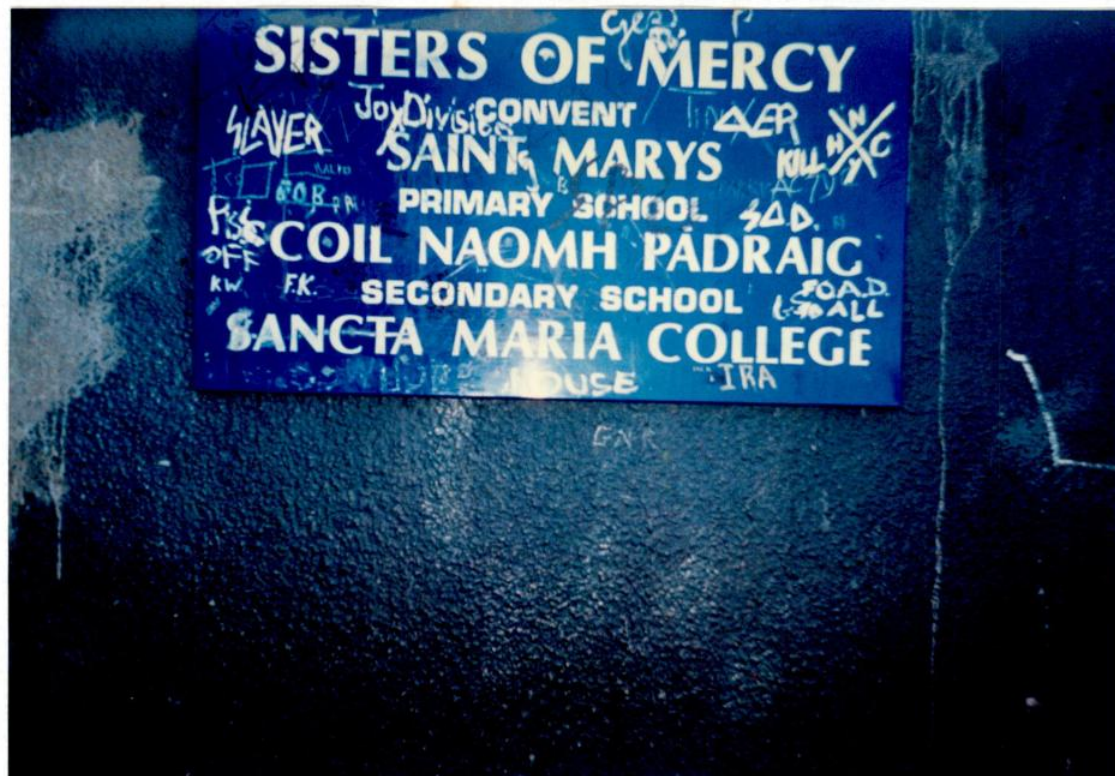
### CLASS PROJECT

Once a teacher decides he will teach his pupils something, several kinds of activity are necessary on his part if he is to succeed. He must first decide upon the goals he intends to reach at the end of his course or programme. He must then select procedures, content and methods that are relevant to the objectives. He must cause the pupils to interact with appropriate subject matter in accordance with principles of learning and finally, measure or evaluate the pupils performance according to the objectives or goals originally selected.

The project within the classroom is with a group of 22 pupils, three years in the school system. My aim was to stimulate interesting, and to provide insight into, the particular areas of work; that is textile print including drawing in various media, designing, repeat patterns, shape studies and printing. We began by sketching as research work for our textile print. 2 weeks were spent sketching inside the classroom, bringing the environment inside, this "environment" consisted of plants and cut flowers against various grids and backgrounds of tapestry frames, bicycle wheels, hula hoops checked and stripped fabrics. These were sketched in different medias of point, pencils and pastels. The following week was spent sketching the





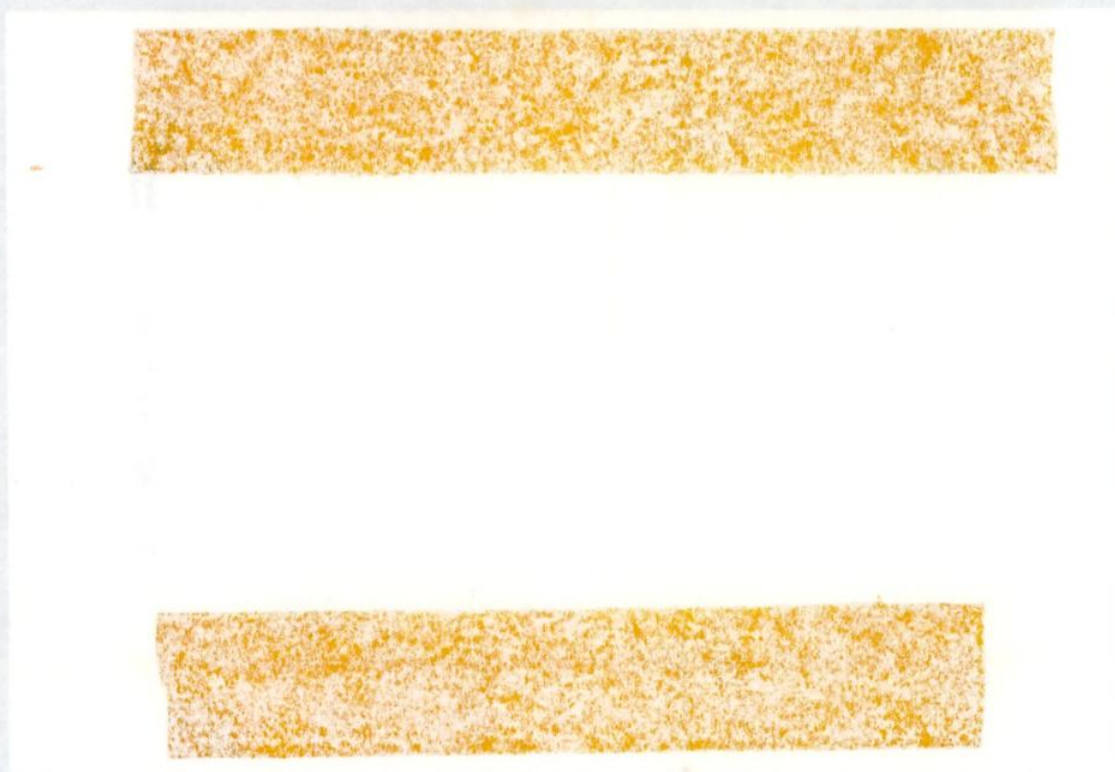






THE ENVIRONMENT SURROUNDING THE SCHOOL -- RATHFARNHAM

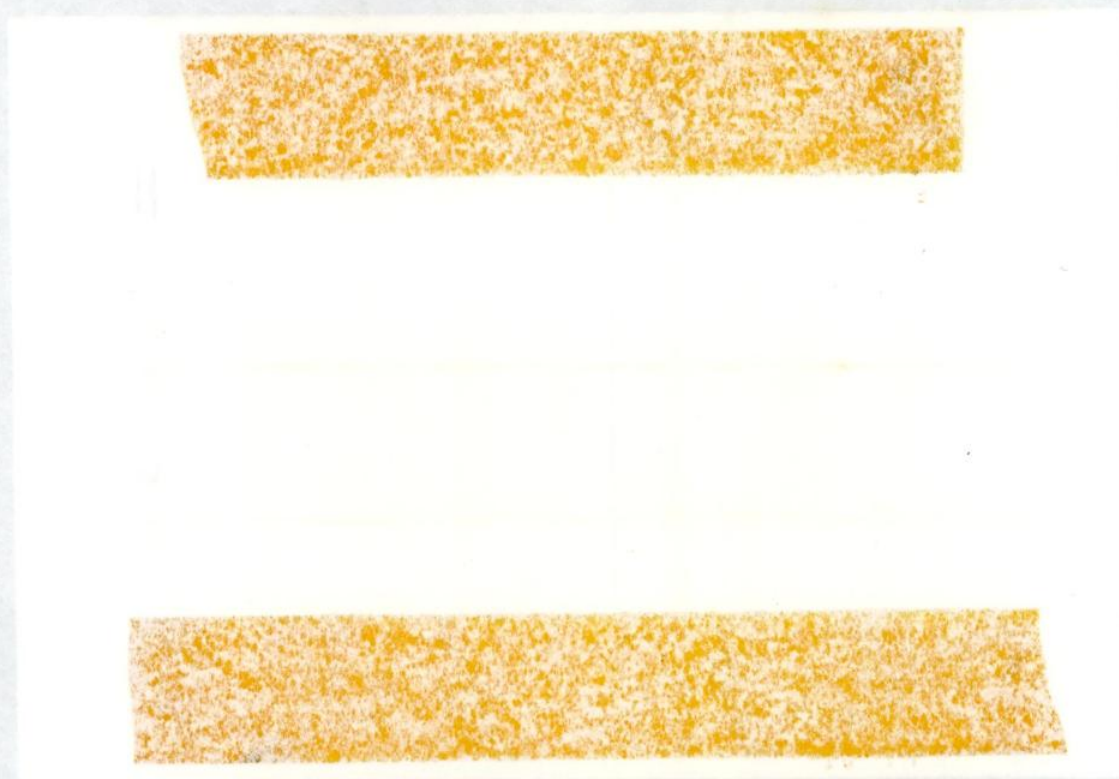






"THE CLASSROOM ENVIRONMENT" IN SANCTA MARIA COLLEGE







"STILL LIVES CAN BE EXCITING"

PHOTOGRAPHY BY STEVE LOVI







STILL LIVE SET UPS: PHOTOGRAPHY BY STEVE LOVI





environment outside. We travelled to the Botanic gardens where we sketched both outside in the gardens and inside the cactus house. Then it was back to the classroom and the beginning of changing our drawings into designs. 3 weeks were spent designing for the textile print one week was spent choosing the area of preference for the designs with a viewfinder and the pupils were set the problem in that it had to touch the four sides of the viewfinder and contain large and small shapes, and wide and thin lines in other words contrast. The following week was spent cutting a sample piece of lino in order to enable the pupils to see the limitations and possibilities of lino, so they would understand how hard or easy their design were going to be to cut, as some of the designs were quite complicated. I felt they needed the experience of cutting the lino to understand that this was the material they were to use to print their textile pieces. The following week was spent putting the design into positive and negative areas (area that were to be cut, areas then were to be left) so there was an amount of decision making. Texture also had to be used.





THE PUPILS WORK BASED ON THE ENVIRONMENT  
AND TO ACHIEVE A REPEAT PATTERN THROUGH THE MEDIUM  
OF LINO





"THE PUPILS INITIAL RESEARCH DRAWINGS"  
BRINGING THE ENVIRONMENT INSIDE THE CLASSROOM







INITIAL DESIGN FOR TEXTILE PRINTS

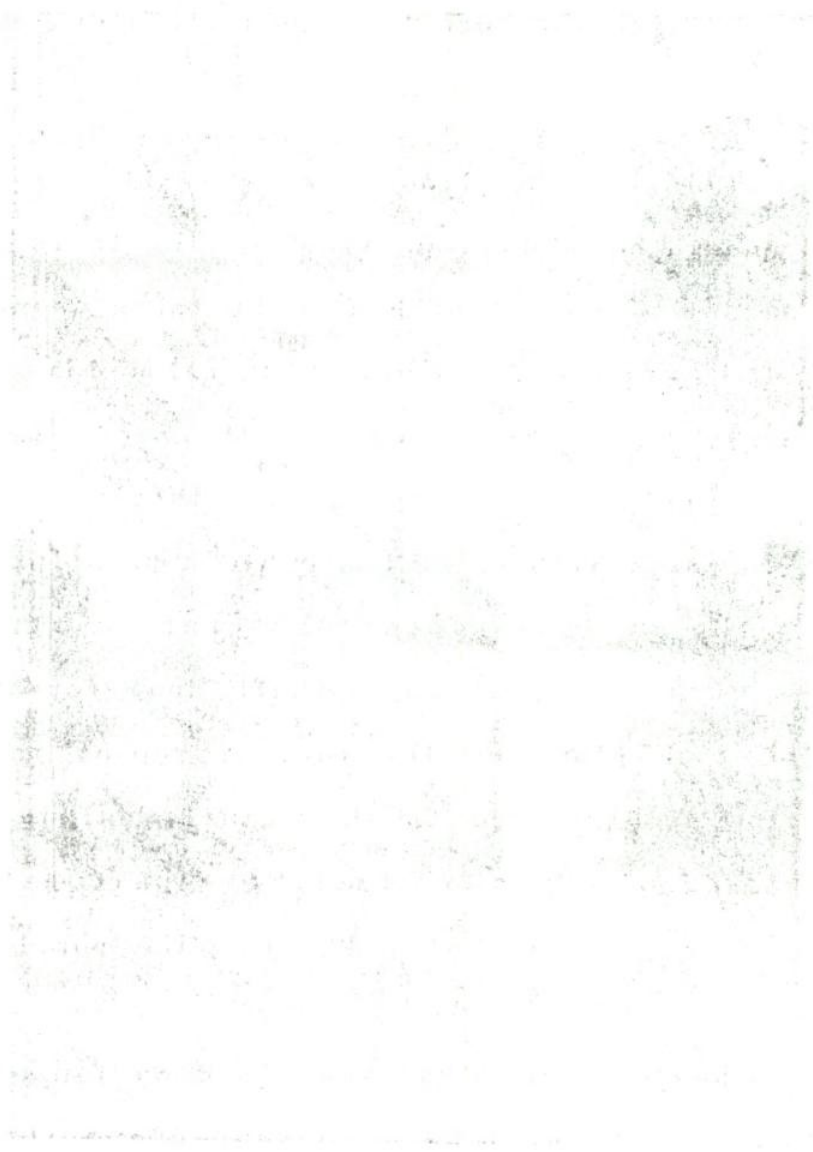




a repeat pattern weather to used a straight repeat, and reverse repeat and half drop repeat or a combination of the repeat patterns. In this class we also looked at the joining up of the repeat pattern. We improved the flow of the design. We were then ready to start cutting the lino.

The cutting of the lino commenced, it can not be stressed enough how dangerous lino cutting tools can be and the amount of care that has to be taken when using them. This process of cutting the lino took approximately two weeks. When all the areas had been cut away the printing process began. Initially it was printing on paper with water based block printing inks. Printing the various repeat patterns, a straight repeat, a reverse repeat and a half drop repeat. A discussion took place on the various repeat patterns and how they contributed to the actual design. Some designs were suited to a straight repeat pattern. Others to a reverse repeat pattern. The pupils also tie dyed some material. They would discover more about colour as when printing the lino block on top of this the colour choosen will have to complement the dyes backround as well as printing on a plain white fabric. To finish with two fabric pieces. One a tie dyed fabric piece with the lino block repeat pattern printed on top, in a complimentary colour. Secondly a piece of white fabric with a choosen printed repeat pattern.







TRACING THE DESIGN ON TO THE LINO





CUTTING THE LINO USING A CUTTING BOARD  
AND LINO CUTTING TOOLS







THE FINISHED LINO BLOCK

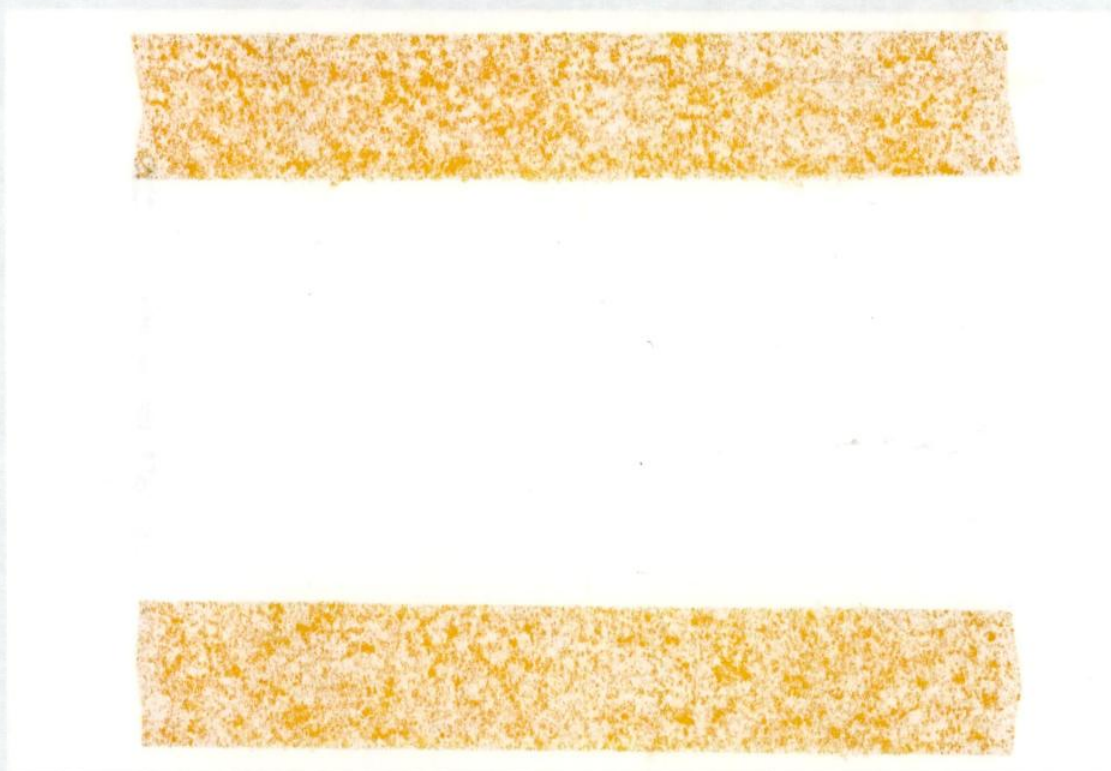






BURNISHING THE LINO BLOCK







PRINTING THE LINO BLOCK ON TO PAPER







"THE DESIGN PROCESS"

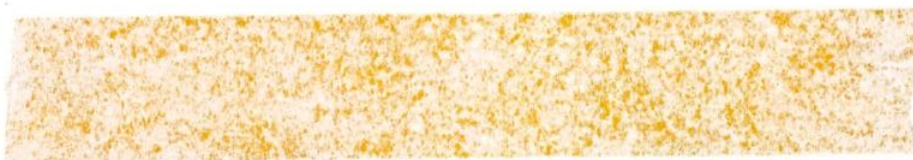
POSITIVE AND NEGATIVE SHAPES



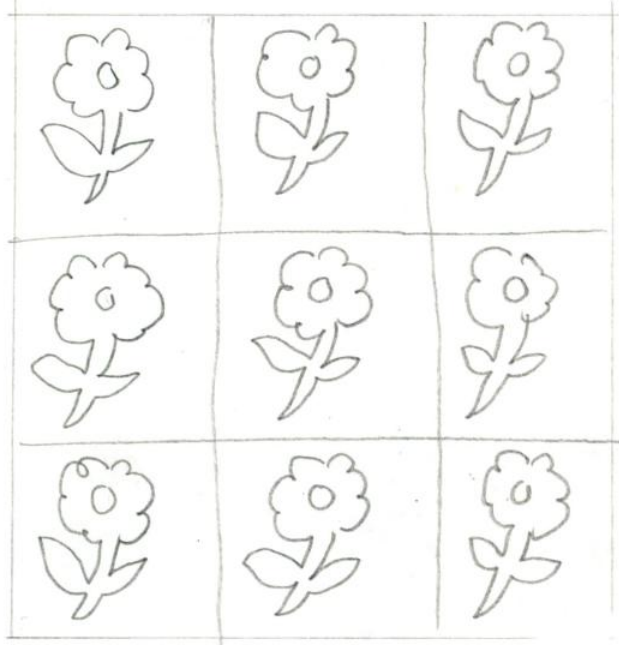




PRINTING THE LINO BLOCK ON TO FABRIC  
USING A SOFT SURFACE TO GAIN AN EVEN PRINT







VARIOUS REPEAT PATTERNS  
USED IN SANTA MARIA COLLEGE

DIAGRAM FOR;  
A STRAIGHT REPEAT

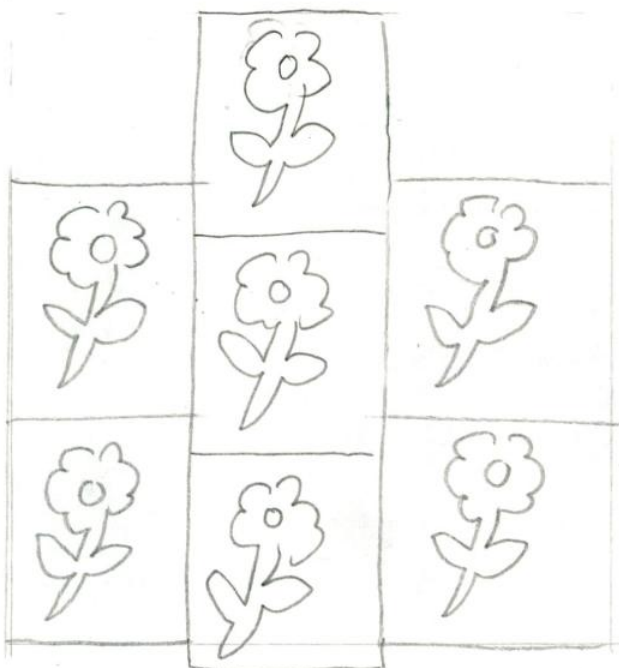


DIAGRAM FOR;  
A HALF - DROP REPEAT

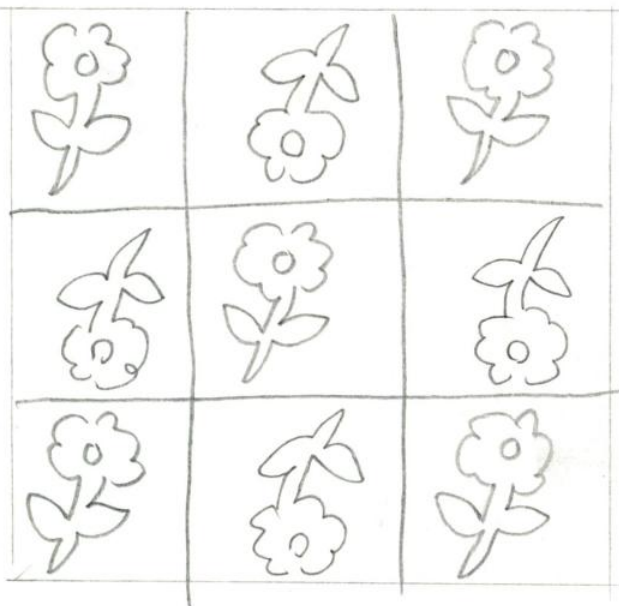


DIAGRAM FOR;  
A REVERSE REPEAT





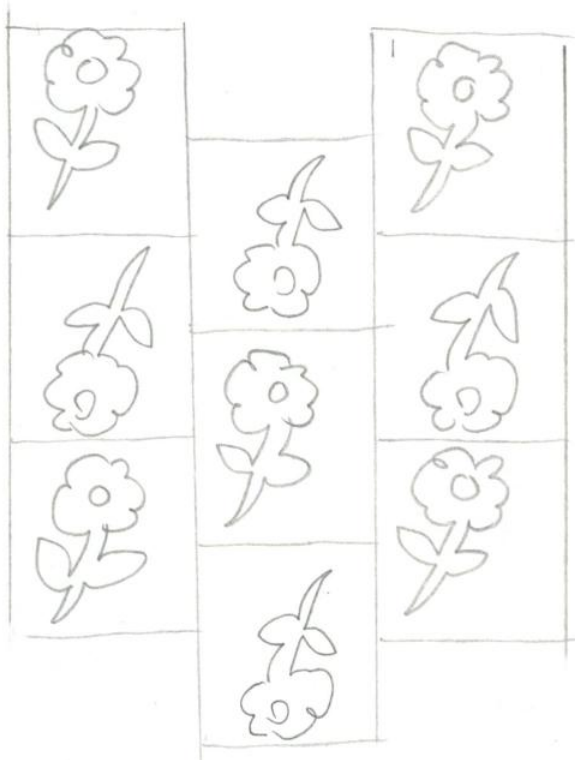


DIAGRAM FOR;

A HALF DROP REVERSE REPEAT





TIE DYEING FABRICS  
AS A BACKGROUND FOR A BLOCK PRINTED REPEAT PATTERN







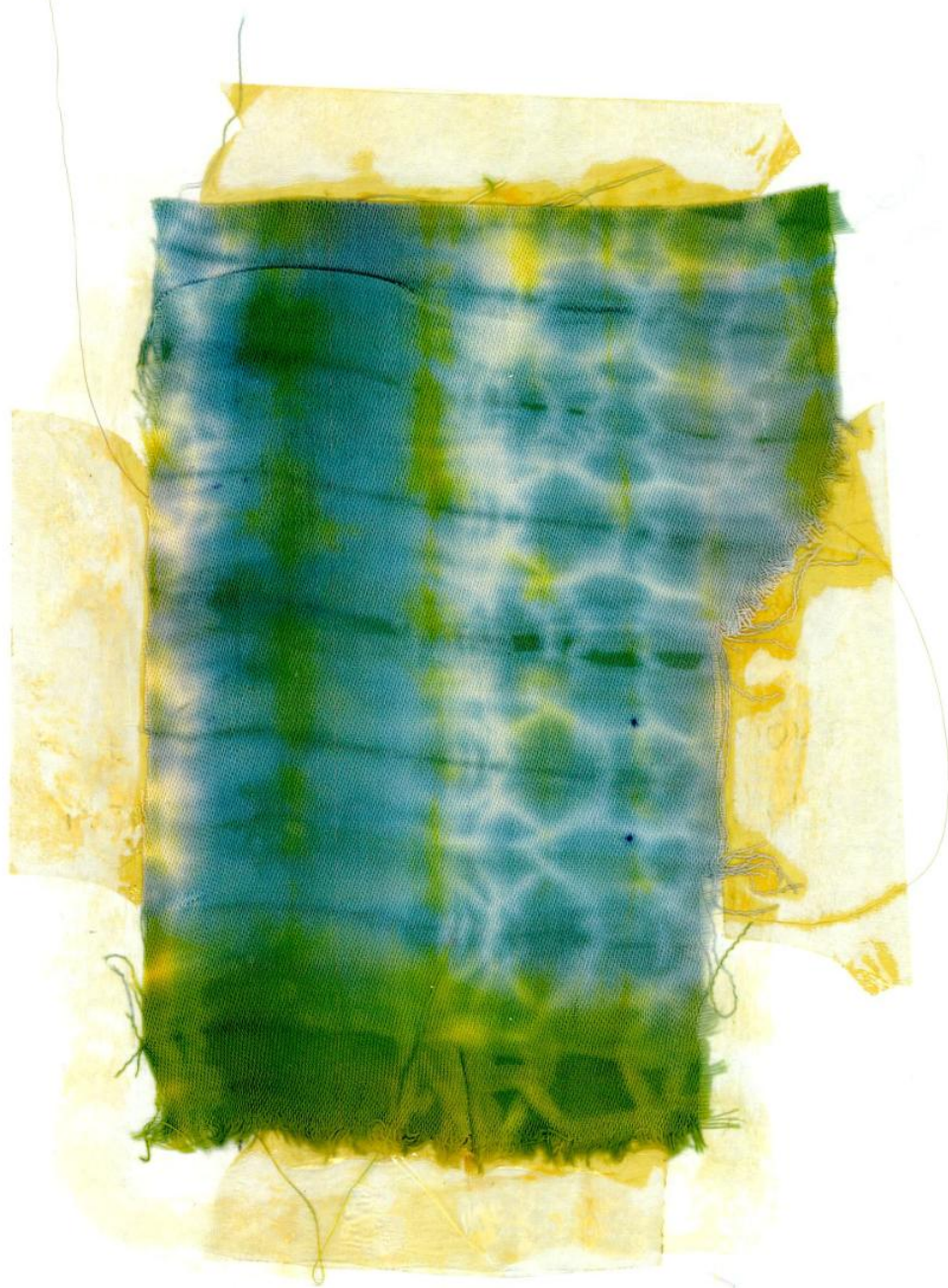
TIE DYEING BY MARBLING

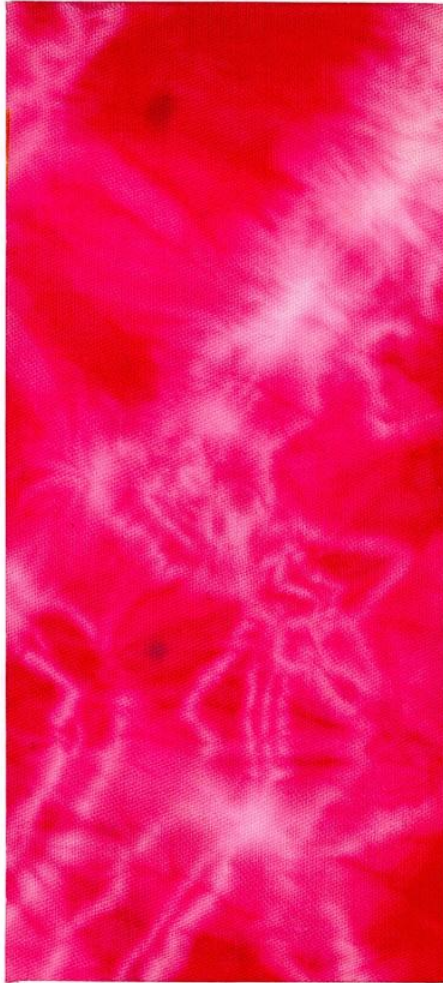




TIE DYEING BY PLEATING







TIE DYEING WITH A STONE

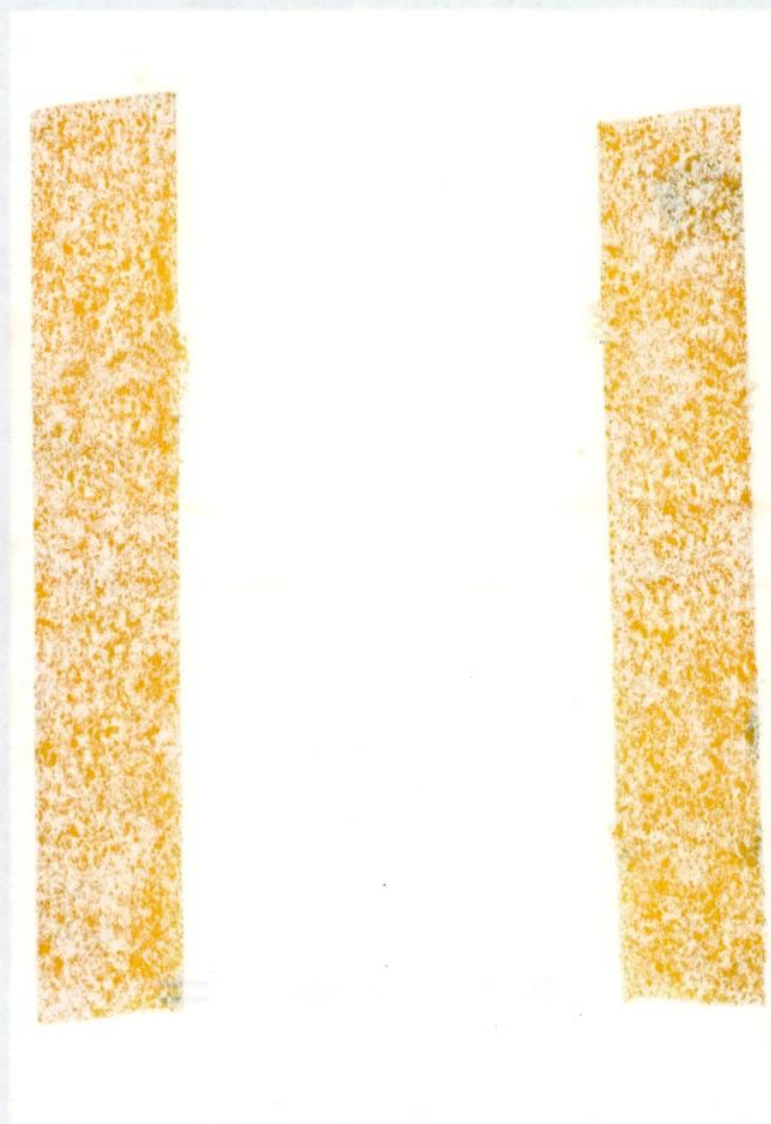




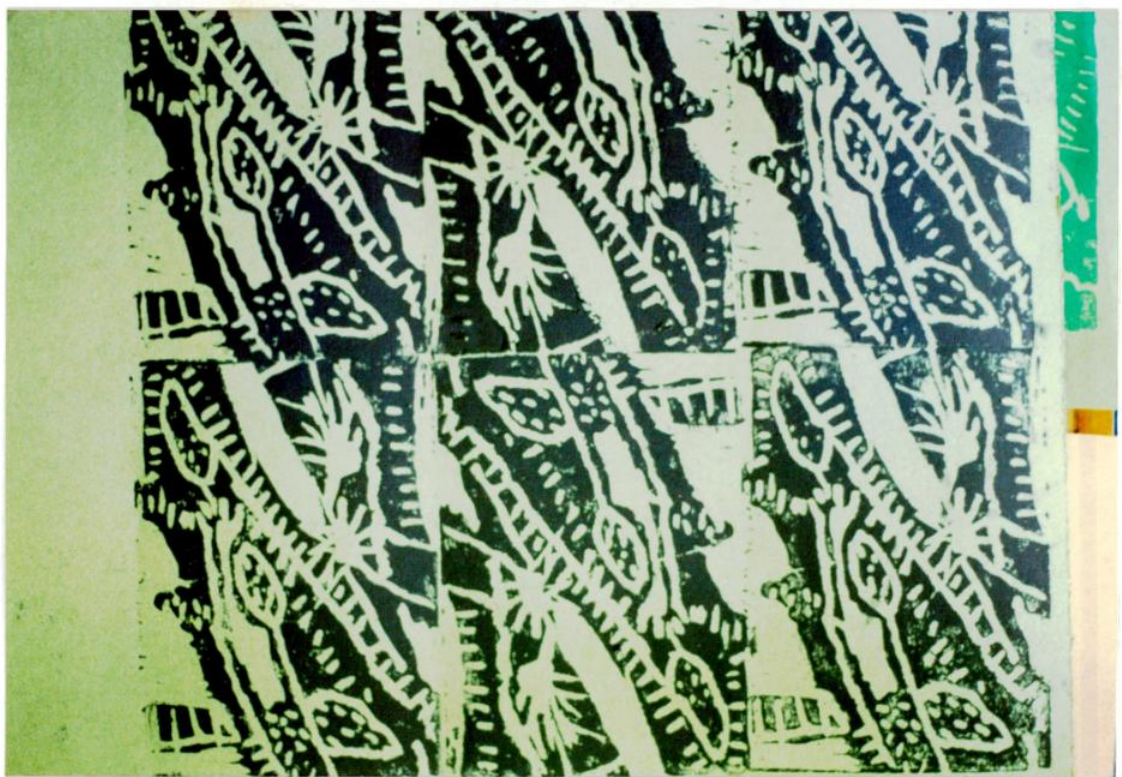


A HALF DROP AND STRAIGHT REPEAT PATTERN ON PAPER  
SHOWING A PUPIL'S DESIGN



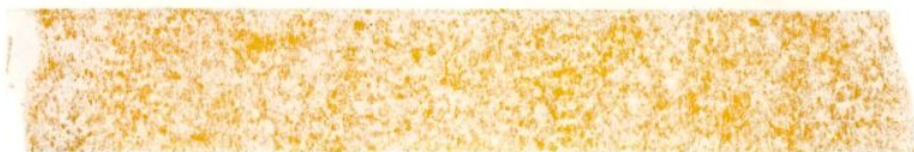
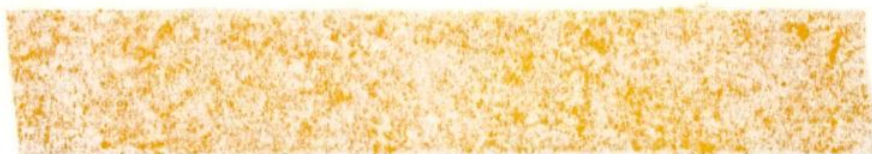






A REVERSE REPEAT PRINTED ON TO PAPER BY A THIRD YEAR

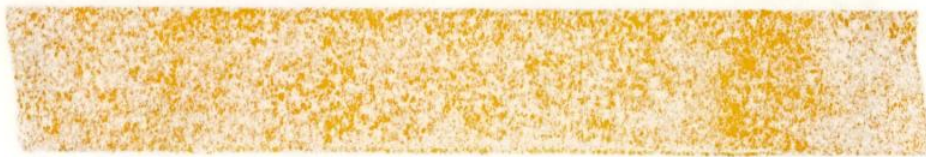
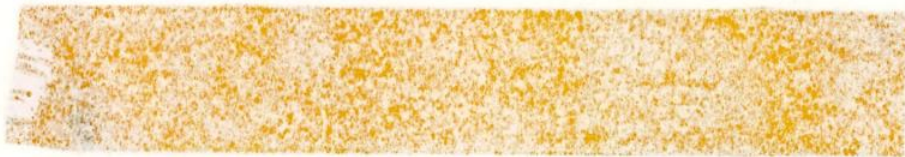






A STRAIGHT REPEAT SHOWING A PUPIL'S DESIGN ON PAPER





CHAPTER VI



## CONCLUSION CLASS PROJECT

### (THE ADVANTAGES TO WORKING ON SIMILAR PROJECTS)

There are many advantages to working on similar projects. Similar, in that both projects are based on the environment and both projects are textile prints. My own personal project can affect the pupils attitudes to the arts in two ways; by clarifying art and by emphasising the arts seriousness, that is, art is not just a leisure activity. The arts like many other things in schools, can seem to pupils to be remote from the interests of everyday life.

This remoteness can be reinforced where they are taught only about particular works of art and gain no understanding of the personal processes of commitment, effort and achievement. My project and the pupils project can help to counter the feeling that the arts are something entombed in books or confined to the classroom and also to help the pupils towards a further understanding of contemporary life in general. I as a teacher can be a mediator. I can help my pupils to see what is eventually though often not immediately to be found in art. A teacher working in art is able to make pupils see in a week of art things not seen before. To lead the pupil to see an art work with a greater degree of perception and discrimination. Through this project I would expect my pupils to





achieve some measure of emotional satisfaction through their own work and to find evidence of the development of personal style and individual taste.



Working on similar projects is beneficial to my own work in that it sometimes enriches my own experiences through ideas and influences of the pupils themselves. Furthermore, the idea of working on similar projects is that as an artist, the pupils see some of my excitement and enthusiasm for textile printing. And that I am often, it seems allowed to see their excitement, which provides motivation and interest in our own individual designs and textile prints.

#### CONCLUSION

According to John Eggleston "one of the most central objectives of human societies is to preserve the environment, both natural and human artefact - against which all human creative activity occurs" (The Arts And Personal Growth - Malcolm Ross Page 59). With the pupils I was exploring ways in which they could express themselves, in designing and producing their distinctive textile piece based on the environment. With an emphasis on decision making and personal expression.

Arts and Crafts are not frills or luxuries. Art helps in the development of aesthetic appreciation, it satisfies a human instinct and it is an intellectual as well as physical exercise. According to Malcolm Ross "education through the arts is education for





personal knowledge, self awareness and the growth of the imagination and perception". (The Arts And Personal Growth - Malcolm Ross Page 118).



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