Lecturer on Charge: O. J. Labode

HSM 408 TEXTILE PRODUCTION II

Students are expected to progress in the independent experimental Textile surface design production. This period witnesses advance practical production, using more than two colours and in each production. For example, techniques of resist and tie-dyeing, techniques of starch resist, techniques of wax/tie-dyeing, special emphasis on the use of traditional African motifs and the use of anthromophic and zoomorphic motifs. Also, students are going to be exposed to how to package their finished layout and finished jobs.

WEEK I

Functions and importance of textile production as regards type of fabrics that are good for production considering geographical and environmental factors, socio-cultural factors and psychological factors etc.

Week II

Classification of different African traditional motifs. The cultural influences and pattern of designs that are identified and commonly used in some African traditional cultures. Textile production with focus on the major dress cultures across the major ethno-cultural tradition and symbols.

Week III

Source of materials and their usage, uses of various indigenous materials in the course of production. Sustainability of these materials are to be examined during and after the practical production e.g. using local starch for resist technique on calico (fabric of lesser quality), on textile surface design.

Week IV

Advance productions of quality designs on various fibres such as manmade, natural, synthetic, silk, cotton, Nylon, linen, terrelen, polyester etc. practical experimental exercise in transferring prepared design layout of the best technique known as students e.g. discharge technique, screen process printing technique and so on.

Week V

Practical experimental exercises in using paper as block and colour splashing and spraying on fabrics. Textile opaque and paper cuts into different shapes.

Practical Application: A single layer of textile colour/paint, concentrated shapes of paper (-ve or +ve). From these experiments students will extrapolate methods of obtaining transparence and opaque i.e +ve and –ve direct design on fabric surface.

- Using dye-based colour or textile paint for good quality, crystal-clear transparence when basic drawing element/ colours have been accentuated.
- Using gouache, acrylics or alkyds in opaque dilution for an effect known as transitional African traditional design - a surface transition from a background colour to a completely different colour.

Week VI

Practical experimental exercises in fundamental techniques of textile production – Motif enlargement and reduction, mask and shield- and analyzing examples of the use of both alone and combination. Most of the period, however, motifs (both reduction and enlargement), requires additional techniques e.g colour layering and application, brushwork and mixing mediums – which enrich students practical work while they facilitate the working process.

- The procedure of adding layers of medium such as textile paint, dye stuff, etc on various fabrics deviced for visual clarity, which has practical applications as well.
- The apparently, simple principle of layered tones of colours play tremendous role in artistic redness of textile work production.

Week VII

PLANE: Here students do not refer to a flat background to be screen printed or dabbed but to the representation of a material plane surface.

- The design receives support from a plane (fabric or paper), which registers the motifs at different parts of plane, each replicate design representing the same size of the layout, resulting in a continuous application.
- Texture of surface, determine the power of absorption than the graded changes in tone and hoe. A simple problem can challenge students to practicalise how textures of various fabrics react to textile production.

Week VIII

Students are expected to progress in their independent experimental exercise on the sphere on textile surface. There are solid objects in textile production/interior decoration that have always been poorly elaborated in textile production. Instructions will only be given for cutting the stencil in situation where its necessary so that the sphere looks like advance design. What is important to textile students in this practical exercise is the change in approach of motifs design necessitated by differences in the material of, the sphere e.g. using oversimplified technique such as geometric shape- circle, square, cone etc.

- The practical experiments determine many factors in the appearance of a sphere.
- Each shape on the surface would all be rendered in a very similar way.

Week IV

Students are expected to concentrate more on colour overlapping by using more than one colour. A simple overlapping of two tones of colour-opaque effect and repeat effect. Different tracing paper for separation and mask for overlapping strips for opaque colours (for two, colours and monochromatic tones of opaque). Additional mesh of screen process printing needed for two or more colours.

- Despite the availability of fabric materials, students are free to produce their own individual background designs.

Week V

Student are expected to progress in the independent practical exercise by using an alternative techniques and indigenous or improvised materials to create good designs.

- Starch the mesh over the frame area, without coating the surface, leaving an area in the centre that is roughly equivalent to square.
- Students could use direct application of design (Apply M), Dabbing etc,
- For, this procedure to work the gray of tones must be obviously contrast. Students would use sequence in unusual way.

Week VI

Revision and Tutorial of what have been done so far/ submission of assignment.