Lek Full - Play Drunk

Exploring the intersection of hand painting and Jacquard weaving, the control and the loss of control.

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1.3 Abstract

This project places itself in the area of Textile Design, relief patterns and weaving. The project drives from an interest of not taking design so seriously, letting it be playful and maybe slightly meaningless, in terms of functionality. This design is not something that is needed, neither a problem-solving design. Rather, the intention is to investigate how the design would be saturated in a context where it would be something unpractical and extra. Extra as something that is not necessary.

With the aim of the project is to explore texture and volume by designing tactile relief patterns through the combination of Jacquard weaving and hand painting. The process consists of experimenting in the Jacquard: weaving in undyed yarns to create form through bindings and material. The woven textiles are then painted with a mix of pigment and water to highlight or distort the form of the weave. The outcome of the study is a collection of several pieces, where volume, texture, and tactile patterns are explored. This work contributes to the field of textile design by displaying a possibility to use a hands-on step in the Jaquard process, as well as the appearance of the hand: aquarelle look and a clear hand brush that is not possible using dyed yarns.

1.4 Keywords:

Textile Design, Jacquard weaving, Hand painting, Playfulness, Relief patterns
2.1 Introduction to the field

Within the field of textile design, the combination of textile techniques is a common way of working. Weave and print are most often easy to combine: either dyeing yarns for the warp or printing or painting the weave afterwards - the possibilities and combinations are near endless.

There are many great examples of artists and textile designers that have worked with the combination of textile techniques. Dots and Stripes is a bachelor’s degree work by Hana Mitsu (Mitsu, 2012). Mitsu works with patterns that dissolves together and creates a new pattern expression. The patterns are printed, cut into stripes and then used in the wefts. Then, the weave binding creates another pattern, exploring the relation between the surface pattern and the construction of a material (fig. 1).

Mark Corfield-Moore (Alzueta, 2023) is creating figurative lines pictures on the warp, and then weaving with a white cotton thread in the weft. The artist is painting when the warp is on the loom, and the lines get slightly blurred (fig. 2).

Sarah Zapata makes woven sculptures, poles covered with colored weaves in different materials and techniques (Unknown, 2020). The woven poles contain techniques that create form: hooked-rug rya, where the threads are hanging from the weave. Other parts have a pyramid form standing out from the pole. These two are combined with flat stripes woven parts (fig. 3). Zapata’s art pieces demonstrate a way of working with different bindings to create form.

Hanna Klasson’s degree work Weaving with patterns (Klassson, 2018) is a project where print and weave are explored together to design layers of pattern in a woven textile. The exploration was executed in the Jacquard loom, hand loom, transfer and screen-printing (fig. 4).

Yayoi Kusama is the constant current multi artist, famous for her dots, repeated patterns, and mirror rooms known as infinity rooms (Kusama, 2016). It is a repetition of something as simple as a dot, but the experience of the room is not simple it is overwhelming (fig. 5).
This project has also taken inspiration from artists and textile designers that have explored playfulness and humor in art and design.

Claire Chérigié’s graduate installation *Inflandia* (Petrik, 2022) is inviting adults to play in a safe, playful environment, without being childish. The artist is using art to activate play, but also steps on taking playfulness seriously (fig. 6).

Carl Johan de Geer is a multi-artist and designer formerly part of 10 Swedish Designers (Gustafsson, 2021). He has described his patterns as a revolt against the aesthetic values of his upbringing. They pattern forms are in big scale, and the colors are highly saturated (fig. 7). When they were produced in the early 60s the prints was something that had not been seen before.

PutPut, is an artistic collective of Stefan Friedli and Ulrik Martin Larsen founded in 2011 (Aint-Bad, 2012). They are arranging every day-objects with functions with something that makes it unfunctional or disable it from its functionality. (fig. 8).

This project drives from an interest of not taking design so seriously, letting it be playful and maybe slightly meaningless, in terms of functionality. This design is not something that is needed, neither a problem-solving design. Rather, the intention is to investigate how the design would be saturated in a context where it would be something unpractical and extra. Extra as something that is not necessary.
2.2 State of the Art

Aurora Passero (Sannes Hanssen, 2021) is a weaver that create abstract woven pieces, hand colored after the woven pieces are finished. Passero creates a vibrant surface by using different thicknesses in the threads and having various densities in the weft. She presents several pieces together as one final outcome. Passero address the point of playfulness, not being so strict in the making of weave. She dyes the weave and puts them together to larger pieces instead of weaving on a wider loom (fig. 9). Passero is a good example of how to combine the techniques, both weaving and painting on the finished weave. Also, how the artist plays with the density of the weft to create patterns.

The textile artist Hanne Friis (Friis, 2021). is known for her hand stitched forms. The piece Wave (fig. 10) is dyed in an indigo blue color, then the fabric is hand sewed into a wave form. This work is a good example on how to distort a pattern and create form.

Maja Michaelsdotter’s work *Frukost* (Breakfast) is a tufted carpet, and portraits a breakfast plate with beans, eggs and bacon, inviting the viewer to walk in it (fig. 11). To play with food is forbidden, which is something you are taught as a child. In *Frukost*, Michaelsdotter invite the viewer to break the learned rules. It is an easy and clear example of amusing textiles where something is put in a new context and challenge the visitor to defy learned behavior.

Hanna Hansdotter is a glass artist, and her sculptures appear as soft and playful (Lundsgård, 2023). The sculptures are shiny, and the thoughts goes to bubble gum bubbles in repeats, but glossy and bossy. Hansdotter’s procreation is on the contrary to what is expected of glass as a material, with the expression of softness and freedom.

Siri Carlen’s sculpture *Mamma och barn* (Mom and child) are placed in the streets of Stockholm (Håkansson, 2023). The figures are imaginary animals, printed and colored. The size of the sculptures and the material makes it possible for smaller humans to climb under and on it. The imaginary form and the print have a strong handmade look. The aesthetic appears as it has come to be from a playful and free process, like a painting from a sketchbook. The simple patterns, the bright colors, round and kind forms are definitely eye catching.

2.2 State of the Art

![Fig. 9. Flued Battles [Print, weave, mixed media] Aurora Passero, 2021. Norway](image9)

![Fig. 10. Wave [Print, weave, mixed media] Hanne Friis, 2018-2021. Norway](image10)

![Fig. 11. FRUKOST /breakfast [Tufted] Maja Michalesdotter, 2012. Sweden.](image11)

![Fig. 12. untitled [glass] Hanna Hansdotter, 2021. Sweden.](image12)

![Fig. 13. Mamma och barn / Mom and Child [Print, sculpture] Siri Carlen, 2022. Sweden.](image13)
2.3: Motive and Idea discussion

This project aims to do an investigation in the meeting of the two main techniques: print and weave. More specifically, hand painting and Jacquard weaving. Furthermore, it includes investigations in material, volume, and playfulness.

As mentioned previously, several artists and designers has been working with combinations of weave and print, with playful and humorous purposes as well as color and material investigations, with a somewhat nonserious expression.

The way Michaelsdotter creates entertaining art and products by showing the unexpected: two recognizable things that do not usually belong together, food and carpets (fig. 11). She explores a new context where well-known and familiar objects/things are in an unfamiliar setting.

Like Michaelsdotter, this project also seeks to explore the unexpected, but related to what a surface pattern could be. It seeks to investigate what a hanging home textile could be, when the practical and functional aspects are not in mind when designing. In the way that Chérigié proposes seriously play in a safe environment (fig. 6), the line of making it safe enough and familiar for the viewers to dare to experience the new. Similarly, presenting an object in a new and unexpected context, like Hansdotter’s glass sculptures that looks soft and attracts play, but are fragile and in glass.

Textiles have tactile properties and subconsciously there is an impulse to touch, although we are taught that we should not touch art if not specifically encouraged. Carlén is inviting people to interact with her colorful, playful and kind sculptures, by placing them in a street where people walk (fig. 13). This project strives to be eye-catching, similar to Carlén’s, and emphasizes the interactive meeting between the object and the viewer. That is, proposing a permission to touch or play, but not necessarily an open invitation.

Passero is adding a texture and a depth to her print by weaving her own material in different densities and thickness of material. This method is something to explore further: what if forms are added, and more prints are inserted after the form is created?

In order to add a depth to the print, weaving the material instead of printing on an already existing fabric is preferable. This is to have the power to control the texture and the form, and to be able to distort or strengthen the units of the print. Similar to how Friis is distorting the pattern in Wave (fig. 10), sewing the printed fabric to a form, this project intends to use materials that shrinks to distort or amplify the pattern. Also, this project takes inspiration from the way Zapata is creating form: by having different bindings and techniques when weaving and the placement of putting the weave on an object.

An aesthetic ambition in the project is to explore the intersection between hand painting and industrial weaving, the meeting between the hand and the machine. The clear brush strokes are seen in Carlén’s work (fig. 13), and in Corfield-Moore (fig. 2); unsteady/unperfect hand, combining that with stricter, but still playful, forms like Hansdotter (fig. 12), or aesthetically pleasing like Passero and Friis (figs. 9, 10).

What I want to contribute to the field of Jacquard weave is the hand touch. Firstly, in the act of designing, that the process with hand painting add a craftsmanship and hands-on steps in a procedure that is otherwise a computer and machine-driven process. Secondly, the look, the appearance of the brush strokes which add a sense of mistakes and unperfect surfaces as a contrast to the otherwise faultless appearance.

When discussing playfulness with other people, a high saturated color palette is the first that comes to their minds. Also, simple block repeats patterns, something unexpected, something that encourage play or in generally bring happiness. With that said, it is subjective: everyone has different experiences of what fun and unexpected means. In this project, playfulness is worked with through scale, color, form, act of surprise, unfunctionality, tactility and, as mentioned before, proposing a permission to touch or play, but not necessarily an open invitation.

I am intrigued by the subconscious act of wanting to touch textiles, and then the second after, when the hands are on the textiles, remembering that it is maybe not allowed.

In general, textiles have several intentions of functionality: either being practical or aesthetical. The material is well thought out for the purpose of it, the color is there to suit the practicality. This project wants to contribute to the field of textiles by pointing out the purpose of the function in something being unfunctional. This is inspired by the way PutPut (fig. 8), is presenting their designs as making it fun and useless, and still be very functional in its way of bringing happiness and questioning the objectives.

The intention with this degree project is to design textiles for the purpose of fun and play, using printed patterns, after treatments, material manipulations, experimenting and playing with hand painting on the weave to distort and add layers to the surfaces. This is turned into textile objects with 3D qualities in the context of public art pieces.

2.4: Aim

The aim of the project is to explore texture and volume, by designing tactile relief patterns through the combination of Jacquard weaving and hand painting.
3.1 Method of exploration and development

The design method in this project is based on practical work. The explorations and sketching were done through practice; hands-on in the right materials for a complete understanding of how the result will turn out (Koskinen, 2011). Explorations have been executed and analyzed and then chosen depending on the wanted expression.

The process was carried out as follows:

Research
Looking at artists and designers that works in the field, and analyzing how they work.

Pre-study
Explorations with weaving techniques, materials, bindings, and application of colors to create form and pattern. This was done as a foundation for the degree work. The gained knowledge laid a solid base for this project and the results were used to take design-related decisions.

Jacquard weaving
Investigations in materials that react to after-treatments such as heat and washing combined with materials that do not react the same form and texture through flotations and bindings. Weaving samples to print on.

Handweaving
Materials and techniques to explore how to create form, and when the "undyed woven material meet the print" - warp, weft and the opposite.

Sketching
Sketching in the material. Painting on the woven material. Sketching on paper with chalk and watercolor to find the aesthetic expression. Sketching on the final pieces on paper and in the computer.

Color and print exploration
Screen-printing, hand painting the textiles in different steps: first with a small amount of pigment and high amount of water and then with higher amount of pigments. Mixing pigment with water to not prevent the fibers to shrink.

Aftertreatments / fillings
Poleyster wadding, balloons, and rice was explored to fill the forms.

Scale and size explorations
Exploring the size of the form and the negative space.
The bubble form: changing the form of the bubble, symmetric, un symmetric, longer in the width than height. Negative space: changing the size of the form to increase or decrease the negative space.

Draping
Draping the textiles to see how they fall. Arranging the samples, move them around and placing them in different settings.

Analyzing
Analyzing the samples. Discarding and selecting samples.

Execution of the final samples
Defining the pieces. Programming, weaving, painting, and heating the pieces in right size.
3.2.1 Pre-study

Aim
The purpose of the pre-study was to explore form tracks as a foundation for the degree work. The aim was to design textile materials in two layers with shrinkable properties, resulting in relief forms/patterns that would pop out of the background layer, the backing fabric, and how color should be applied and enhance the aesthetic expression. (fig. 14).

Techniques
The investigation was made in a Jacquard loom and a hand loom. The samples were woven in two layers to achieve a loser density in the warp: loser density = higher shrinking. All samples were made in undyed yarns in order to be processed later on with print and aftertreatment techniques. Printing techniques such as screen printing and hand printing with pigment dyes were investigated and tested. Aftertreatment methods like filling materials and coating were explored.

Material choices
The materials for the first weft yarn were shrinking yarns, thick and thin wool, extra spun Z wool, elastic, and several synthetic shrinking yarns.

The material for the second weft yarn, whose purpose is of being the base and the form of the backing fabric, were cotton, polyester, linen, and paper yarns in different thickness. (fig. 15). High and low density in weft was experimented with and used as a library and reference to the desired look (fig. 16).

Jacquard weave
The Jacquard weaving process contains of computer work and machine work. Firstly: designing the pattern in photoshop, then transform it to a Scot weave file, creating bindings, deciding order of threads, counting threads to match the Jacquard loom to discard errors in the weaving. When the files have the correct information, the file is presented to the loom, the right yarns are selected and then push the bottom to start. If everything was done right, and the machine “are having a good day”, the weaving could go quite smoothly. The project started with weaving different bindings in combination to different materials to understand the properties and expressions of it (fig. 17).
Printing techniques

Painting on the weave to see how the paint and the pattern changes with aftertreatments was executed firstly subconical with painting it was an easy way to add pattern and color the more specific test was made. Explorations were executed with hand paint and screen print with pigment paste, investigations were made as follows:

1. paint on the weave with high solution of water (light yellow and purple)
2. screen printing on the weave (red) (fig. 18).
3. aftertreatment heating (fig. 19).
4. filled with polyester filling (fig. 20).

Next sample:
1. paint on the weave (blue and yellow) (fig. 21).
2. paint again on the weave. (black) (fig. 21).
3. aftertreatment heating (fig. 22).
4. cutting the flotation, filled with baloons. (fig. 23).

Next sample:
1. paint on the weave (fig. 24).
2. aftertreatment heating, fill the forms (fig. 25).
3. paint again on the weave. (Fig. 26).

Fig. 18. The light green and purple patterns were painted, the red screen printed.

Fig. 19. After the heating procedure.

Fig. 20. Forms filled with polyester wadding. Showing that the space in between disappeared when the forms were filled.

Fig. 21. First the blue and yellow was painted and then when dried, black was painted.

Fig. 22. After the heating procedure.

Fig. 23. Forms filled with baloons.

Fig. 24. Painted irregular forms all over the fabric without following the pattern from the weave. Before shrinking.

Fig. 25. After heated, and filled with polyester wadding.

Fig. 26. Painted the outlines of the forms with black.
Handweave
Hand weave was used in the same way as Jacquard weave, to understand the materials and bindings. The hand loom samples were woven in two different floor looms, one with 4 cotton threads per cm, and one with thinner polyester thread ca 10 threads per cm.

To create form in the handweave, two separate techniques were explored. First, different shrinking material combined with flotations. The other technique was hanging threads, using the rya technique (fig. 27, 28, 29).

The shrinking yarn was tested in the handloom, both in the warp and the weft. In the handloom, there is no possibilities to have different bindings in the same row. Therefore, plain weave was the binding in all samples, due to that the density in the warp were lower. Note: Using loose density/floats, the shrinking yarn have more space to shrink.

Fig. 27. Bindings: plain weave, flotation and hanging threads. Material: cotton and pemotex. Before and after shrinking.

Fig. 28. Rya technique sample.

Fig. 29. Bindings: plain weave, flotation. Warp: cotton and pemotex. Weft: wool. Before and during shrinking.

Printing techniques
Explorations were executed with hand paint and screen print with pigment paste. Investigations were made as follows:

1 Paint on the warp,
2 Then weaving the sample,
3 The painting was added again (fig. 30).

The same process was executed for the next sample, but here with screen printing instead of painting (fig. 31).

Explorations were executed with hand painted fabric and hand painted with pigment paste, investigations were made as follows:

1 Paint on the warp (fig. 32).
2 Paint on cotton fabric, (fig. 33). cut into stripes
3 weave with the stripes (fig. 34).

Fig. 30. Sample painted with a brush.

Fig. 31. Screen printed sample.

Fig. 32. Painted directly on the warp, used a brush to apply the paint.

Fig. 33. Used the same color and pattern and painted on a cotton fabric.

Fig. 34. The result of using the painted fabric and the painted warp.
Pattern and form
The circle was thoroughly explored to learn and understand the bindings and material. The circle was chosen for its simplicity, as it is easy to understand and good for repetition. The idea was to have a simple form in the weaving pattern and that the color, dying and aftertreatment would stand for a more expressive and explorative side. (figs. 35, 36).

The result
The result of the pre-study was a library of woven textile samples, both handwoven and Jacquard woven (figs. 27-43).

The outcome of the pre-study gave rise to three aspects that are further explored in the degree work. This includes texture, volume, and tactility in relation to relief patterns.

Fig. 35. Material: cotton and pematex. Binding: plain weave and flotataion, 5 satin.
First attempt of form with color.

Fig. 36. 1 sample filled with polyester padding, draped in different forms, size 10x25cm.

Fig. 37. Material: linen and pematex. Density: 10. Binding: plain weave and flotataion, 5 satin.


Conclusions
The pemotex was chosen to further work with due to high shrinking capacity and a nice, thick texture when shrunk.

A 24/2 nm cotton was selected due to that it was similar to the warp yarn and an even surface was wanted. (fig. 40).

The sample library concluded that bindings and materials worked well for the continuation of the project, and that filling the forms was a good way to improve the form and structure of it. (fig. 41).

Screen printing was discarded due to that the meeting of the hand painting was more intriguing, as a higher contrast to the Jacquard weaving. Both in the process of doing it and the expression. The screen-printing sample was too similar to weaving with colored yarn. Meanwhile, the result of the hand painting achieved a sense of watercolor with a smooth transformation (fig. 42), as well as a clear handmade expression (fig. 43), that was a desired artistic outcome and were not possible by using colored yarns.

The process of doing screen-printing is a controlled process in comparison of painting. There are several steps that needs to be done before printing, and the result can be precisely and strict. The goal was to have a more of a playful process where the colors and form could be performed subconsciously as a contrast to the strict Jacquard.
3.2.2 Design development: Common variables

Many of the discoveries from the pre-study transformed to design variables that were applied for the final degree project. These variables were used in all the design examples and are valid for every piece.

**Pattern**

Using the equilateral circle in the pre-study, it transformed (by using aftertreatment) to an elongated circle, where the form did not change in height, but shrunk around 60 precent in width. (fig. 44).

The size, the form and the space in between the circles were tried in different ways. This was done to see if it was possible to use a symmetric circle as the pattern unit. If the end appearance, by using aftertreatments, were to be a symmetric circle, the woven shape should be a horizontal elongated circle. This was discarded due to that it affected the form of the fabric too much: the fabric curved when filling was added, (fig. 45,46), and when filling less the forms crincled. (fig. 47).

The negative space around the circular forms was also investigated. If the area in-between was too narrow, the pop-out shape took over and the negative space was not visible.

**Jacquard weaving**

The reasons to continue with the Jacquard loom were several. The interest of combining of the industrial machine and the crafting technique, i.e., the hand painting, was one of them.

Second: The width of the Jacquard loom is 160 cm, and could be doubled by weaving in 2 layers, instead of the maximum of 120 cm in the hand loom. This was particularly important due to the wish of designing in large format and considering that the shrinkages is around 60% in width.

In addition, the weaving process is faster in the Jacquard loom, meaning more time to experiment. Also, it is easier to increase the scale. But the most accurate reason: An equal balance of the techniques – weave and print.

**Backside**

To create the outstanding bubble, floats were added on the backside: creating a texturized appearance. When filling the bubbles, the polyester wadding squeezed out; creating a form and a pattern (fig. 48). Tests were made, adding another fabric to hide the polyester wadding (fig. 52) hand weaving in threads (fig. 49,50). and fabric stripes (fig. 51). The reason was that the floatation thread (pemotex) was too fragile and broke easily.

![Fig. 44](image-url) Model of how the weaved circle transformed when the shrinking material where exposed to heat.
Print and aftertreatments

When painting on the woven samples with pigment paste, the consequence was that the pigment dye stuff prevented the shrinking yarn from shrinking. Reactive print paste was therefore discarded due to the necessary aftertreatment process; steaming and washing, as washing was not suitable for the forms and the material. Experimenting with mixing the pigment with water worked as a solution. A solution of 50% water and 50% pigment was painted on the undyed woven fabric, and the shrinking yarn shrank. This was an intriguing discovery due to the possibilities to work with various amount of water and pigment to create diverse saturations and different expression of the color. (fig. 53). When using a high amount of water, the pigment/water goes thought the layers of fabric and they get equally dyed, and the expression is similar to watercolor. Meanwhile, a higher solution with pigment does not go through the layers and the expression is more of an acrylic painting.

As the materials and bindings were not strong enough to maintain the bubbles, experiments with wood glue, hp11, balloons, and fillings, were done. Hp11, is tufting glue, the glue is white when wet and gets transparent, stiff and shiny when dry.

The balloons were a good and fast way to understand the form and how it could appear. The balloons did not maintain the form for a longer period of time, therefore it was discarded for the final pieces. However, they were used to sketch with to see result of the form (fig. 54).

The wood glue needed 3 layers to keep the form. The hp11 needed around 8 layers to stand by itself, and it created a shininess to the textile; the more layers, the more shine. When draping the textiles, the fabrics were affected to have some soft parts and some stiff (fig. 55, 57).

When using glue, the effect was that the glued part would not disappear, depending on if the fabric was moved around and draped. Balloons was used to flatten the form and paint on glue. Tests were made to align the forms in different directions and sizes, but the result was discarded. It was too complicated to build and hold the balloons in certain ways long enough to make the glue dry (fig. 56).

Fig. 53. Samples woven with permotex and cotton, painted with a mix of water and pigment, after shrinkage. 1, 50% water and 50% pigment. 2, 60% water and 40% pigment. 3, 70% water and 30% pigment. 4: 90% water and 10 percent pigment.

Fig. 54. Forms filled with balloons, fast way “to sketch the filled form” this example also showed that the in between shape disaperad when being in this size.

Fig. 55. Filed with balloons to be able to paint on glue.

Fig. 56. Placed the baloon in different angels to effect the result.

Fig. 57. Painted glue and then arranging the forms differently.
Texture
Knowledges from the discarded handwoven sample and the binding explorations from the pre-study in the Jacquard weave, showed that a combination of thicknesses of threads highlighted the texture. The “backside” of the cylinder form showed that the weft dominant satin was more texturized due to that the threads going in the same direction as the shirking yarn bubbled up (fig. 57).

Sketching methods
When the decision was made to use hand painting as the application of color, sketching was first done with watercolor and chalk on paper as a foundation. Sketching freely by hand and then in the computer to try out colors and patterns. The result was several fast sketches in small and large scale (fig. 58-83).

Fig. 57. Backside of a sample showing that a weft dominant satin weave, combined with linen thread and a loose density in weft produced a bubbely and curvy structure.

Fig. 58. Sketches in A4x4, firstly painted with watercolors and then lines with akrylic colors.

Fig. 59. Sketch 1, testing light color as circle and lines.
Fig. 60. Sketch 2, testing darker color as circle and same color as lines.
Fig. 61. Sketch 3, testing diferent colors on the same form
Fig. 62. Sketch 4, testing higher amount of water to blury the lines.

Fig. 63. Sketch 5, testing dots inside circle.
Fig. 64. Sketch 6, testing serveral circles with background color.
Fig. 65. Sketch 7, testing having more than 1 circles with lines
Fig. 66. Sketch 8, testing smaller circles and thicker lines.

Fig. 59. Sketch 1, testing light color as circle and lines.
Fig. 60. Sketch 2, testing darker color as circle and same color as lines.
Fig. 61. Sketch 3, testing diferent colors on the same form
Fig. 62. Sketch 4, testing higher amount of water to blury the lines.
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Fig. 69. Chalk sketch, increased in size and painted the lines in the computer.
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Fig. 82. Sketch on how to highlight the form by: painting around the forms of the weave.
Colors
The color combinations had to be applied on the actual weave in order to see the effect of the blend and the materials. The colors merged together and created new colors. The colors also changed after the shrinking; they got more intense. Therefore, colors have been tested. Firstly, mixed with water then painted, drying, and the textiles shrunk with heat. (fig. 86)

Colors are used in this project to emphasize the playfulness, and to highlight the bubble form. A playful color palette is often assembled with high saturated colors such as pink, orange, yellow etc. These colors were intriguing due to that they have an effect of almost being ugly or childish, or in some way “bad taste”, in the same way of that the clear hand touch is ugly with the clear mistake. Therefore, high saturated yellow, red and orange were selected and other colors as contrast. (fig. 84)

The color work was a try and error process where the chosen colors were tested and then analyzed together with the other pieces, and then adjusted.

Adding hues with pigment on undyed woven fabric was explored because of the interest in bringing together two techniques and how the pigment dye, as a more handcraft, would affect the appearance of the machine-made Jacquard weave. The more water added to the mix, the less control when applying the color, due to that the color interacts with the surrounded colors. In this way, both back and front sides have been colored at the same time. When using a lover amount of water (50%) in the print paste, only the painted side is colored. A big brush was chosen as a tool to apply the pigment paste. A sponge was tested but discarded due to that the effect was not visible enough (fig. 87). A color palette was made to see how the colors would differ depending on the amount of water in the solution (fig. 88).
Jacquard weave

The industrialized Jacquard weave has endless possibilities with bindings, colors and forms, and there are many opportunities to play around with different bindings to create more hues. The limitations lie in the amount of yarn holders that the Jacquard machine have. Regardless, it is not possible to create a smooth appearance as with a painting on the weave, the appearance of Jacquard has a more pixelated look.

In this project the exploration focuses on the meeting between the hand and the machine. The playful act of displacing the weave and letting the sub-conscious painting, unsteady and with clear “mistakes”, and the handmade appearance of what an uncontrolled expression could look like.

Samples were cut into smaller pieces and painted with different hues and from both sides (figs. 89-102). These samples clarified:

1. Leaving white parts to enhance the texture (fig. 71).
2. The colors perceived a higher saturation after shrinkages

An error and select-method followed the process of making the final pieces:

1: Selecting colors and materials, weaving patterns
2: Jacquard weaving
3: Painting
4: Aftertreatments
5: Photographing the pieces together
6: Select and discard
7: Repeat the process to replace the discarded samples
3.3 Piece 1 Relief patterns

The desired aesthetic expression for this piece was to have a clear hand brush appearance: meaning using a lower amount of water in the mixing with the pigment.

The first piece focused on layers of patterns and size by painting a print not the same as the weave pattern.

Two prototypes have been made in actual scale and the one finale sample, the programming meaning choosing bindings and weave pattern have been the same for all of the samples. The variations have been in color, print and material.

**Programming**
The binding: 5 satin in the background and plain weave with flotation in the forms. The print: Block repeated circles. (fig.109).
The circles were 24 cm in diameter, a calculation made suitable: big, but not too big, to hide the negative space.

**Jacquard weaving**
Piece 1 was woven on a Jacquard loom with white cotton, 33 threads per cm in the warp. The Jacquard is 160 cm in width divided in 4 repeats, meaning that the repeat is 40 cm. The textile was woven in two layers, to have a loser density in the warp, in order to increase the shrinking ability. The density was 14, that is 7 threads per layer. When the textiles were cut out of the loom it was in a tube, woven together in the edges: creating a fringe of 7cm.

**Aftertreatment**
Wood glue, and hp 11 were applied on the circular forms in the weave, to make the distortion clearer and to add a stiff and shiny surface. (fig.57).

**Test 1:** Material: 3 spun cotton threads 24nm and a 6 spun pemotex thread. The fabric was painted on the front sides with a high saturated red and purple. (fig. 103). After that, the entire surface was painted with a thinner brush to make lines all over the fabric. In some parts “straight” over the forms and some parts around (fig. 104). This was done to disturb the pattern from the weave, to see how the form got effected by the lines.
The result showed that the backside had some intriguing elements such as diversity in colors and flotations. In some parts of the textile, the color did not go through to the backside and the flotations created a form in the flat surface (fig. 108).
The front side was as expected, strong colors and mixing elements with the forms and the lines. One intriguing fact was that the front- and backsides were so different to one another in both design and aesthetic. An idea occurred to choose one side as front or display the textiles so both sides will be seen depending on the viewer’s standpoint. Draping was explored to find alternatives to the traditional hanging textile (figs. 110-113).
Fig. 106. The piece hanging, front side.
Fig. 107. Wood glue and hp 11, used as aftertreatment to make the circles stiff and shiny, when the glue was stiff it was possible to bend the circle from back and front.
Fig. 108. The backside.
Fig. 109. From the painting side of wood glue and hp 11, used as aftertreatment to make the circles stiff and shiny, when the glue was stiff it was possible to bend the circle from back and front.

Fig. 110. Draped on a podium, front side.
Fig. 111. Draped on a podium, backside.
Fig. 112. Draped on a podium, front and backside displayed.
Fig. 113. Placed on a podium, front side.
Test 2: This sample had the same programming and bindings as test 1, but the cotton yarn was changed to a 14/2 nm yarn. A 1-meter-long fringe was woven at the end of the textile to add a tactile feeling, and one more row of the pattern was added to change the size of the result to a rectangle form. (fig. 114).

The lines were discarded due to that they were taking too much of the aesthetic space. The bubble form in the weave was highlighted by coloring the bubbles in one color and the background in another. The fringes were painted in the same pattern, but to ad a appearance of mistake, the last line of the repeated bubbles was painted not direct on the bubble from the weave: but lower as they were hanging.

A mix of 50% water and 50% pigment were selected to have a high saturated color and high contrast of back and front side. Yellow and red were chosen to create almost of an ugly expression with the two high saturated colors. (figs. 115, 115).

The result showed that the chosen material was not as expressive in the texture as the previous test. The material was thinner and therefor the pigment dyed the background more than wanted, therefore the back and the front did not have enough contrast.(figs. 119,120). The fringes were expressive, but after consideration they occupied too much of the space.

The result fulfilled the desired expression, the colors overpowered the room as wanted, but when arranging the piece together with the other samples it was discarded due to that it took too much space and did not fit with the other pieces (fig. 159).

Fig. 114. Sketch on the picture of the first sample.
Fig. 115. To decide for colors a small sample was first tested with yellow and pink.
Fig. 116. Tested with yellow and red.
Fig. 117. Firstly the circles was painted and then the background.
Fig. 118. Only the fringles left to paint.
Fig. 119. The contrast of the front and back was not as high as the first prototype. Colorwise some parts on the backside was a bit lower saturated.
Fig. 120. Frontside slighter saturated than backside.
Test3:
To have a more texturized material, linen nm was chosen instead of cotton, which is similar to the thickness of the yarn from test 1.

Fridges was woven above: 5 cm and under: 20 cm.

Print and color
In this piece, a similar effect of disturbance, like the first prototype, was sought, but the wish was to go up in increase the scale of the pattern units. (fig. 121).

To decide for the paint color on the weave new sketches in watercolor with circles in different sizes were made. Three circles were chosen, to have an uneven number of units compared to the woven forms (fig. 121).

The fringes were cut unevenly, and one of the circles were painted on the fridges in order to play with the unperfect, spontaneous, and playful “not on purpose” look. (figs. 127-129).

The colors were chosen from the collected color palette, and then painted together with the other pieces to see what worked best (figs.122-124 ). The intention was still to have a semi “ugly” expression. Red, purple, blue and yellow was choosen (fig.125).

![Fig. 121. Sketches on a A4, of different amount of circles and sizes for the print on the piece. 3 asymetric circles was choosen as a contrast to the symetric grid pattern from the weave.](image)

![Fig. 122. Sketches with colors from the color palate was done with the other choosen pieces, purple, red and dark blue.](image)

![Fig. 123. Dark blue, red and purple lines.](image)

![Fig. 124. Red, purple and dark blue lines.](image)

![Fig. 125. The red was choosen as the purple was to “pretty” and the blue as there was already a dark piece. The choosen colors for this piece, yellow was added to fit into piece 2.4.](image)
Fig. 126. The finished weave on the loom.

Fig. 127. Starting painting.

Fig. 128. Painting the circles wider than wanted becaus of the shrinking.

Fig. 129. Finished painted.
3.4 Piece 2: Volume

The second piece focused on volume and the shape of the volume. The intention was to achieve the 3-dimensional aspect of the relief pattern.

Three prototypes have been made in actual scale and then one final sample. Here, the variations have been in color, print and size of the weave pattern.

Materials and bindings
White 24/2 nm cotton and 1 thread of white pemotex, 5 satin threads on shrinkable areas and plain weave with flotations where it should pop.

Programming
As in Piece 1, the size of the circular forms was decided depending on the negative space around the forms in combination. The shrinkages of the combination of the material were 63%. 6 cm was decided to be enough as negative space, depending on that it will be some space left to drape around the circles. The brick repeat was chosen so the forms will drape nicely around each other (fig. 133).

Jacquard weaving
Piece 2 was woven on a Jacquard loom, with white cotton, 33 threads per cm. The textile was woven in two layers. As in Piece 1, two layers were selected to keep a loser density in the warp, in order to higher the shrink ability.

Aftertreatments
The bubbles were filled with polyester filling, rice bags and balloons, to achieve various drappings of the same size of forms. (fig. 132). The filling was also a contribution to the volume due to that the bindings and materials of the yarn was not enough to create the volume that was wanted. The balloons were later discarded to the fact that the bubbles collapsed.

Test 1 was woven with 4 bubbles in height. Then painted with a big brush with two layers on top of each other, with a mix of 95% water and 5 pigment so both layers would be dyed at the same time. The bubbles were highlighted by coloring them in cold and warm yellow and choosing a contrast color of blue in the background. The front side was painted and more water was added to the mix to blur out the lines. (fig. 130). Some light pink/purple was also painted on to attain a livelier expression. To dry the fabric, it had to be hanging since the amount of water in the fabric effected the appearance of the end result: the dye transferred and mixed itself in the drying process. (fig. 131).

The result showed that the 3-dimensional form was intriguing, the bubble form stayed the same in every direction, but the paint that accrued differently still made it vary. To add a lot of water to the mix created the fluid watercolor expression in the way that it dried. Filling the forms showed that the “backside” also expressed volume. (figs. 136-137). One question occurred: how would the textile look like in a bigger scale, both in the size of the final form and in the repetition of the form.
Test 2 The number of bubbles were changed in height; 6 instead of 4. The same blue color in the background, but altered to orange in the bubbles, with a gradient from a high saturated color to a lower (figs. 142,143). When filling the forms, it was clear that the repeat of the form was too high, the form could not stand for itself (fig. 144). Therefore, one of the repats were cut of the piece, and one of the bubbles were squeezed underneath to stable up the form. (fig. 146).

Test 3 The repeat of the weave was changed. It was still a brick repeat with 6 bubbles in height, however, number 3 and 6 were changed into a bigger circle (fig. 138), to see if the bigger scale would emphasise the volume more. This meant that 3 and 6 circles would be too big and hide the space in-between. In piece 2, the pattern should be hidden in between the forms. In piece 1 the circles were painted bigger than the woven circles, herelines would be applied as a pattern between the form, meaning (hopefully) that they would disappear were the forms were bigger (fig. 139). The result showed that the theory of the pattern disappearing was correct, but the remaining question was if the front or backside showed most volume (fig. 1).
Test 4 the outcome from test 3 was that it was not possible to increase the size by only increasing the high due to that it was the not able to stand. Test 4 aim were therefore to increase the width as well, 6 bubbles in high x 2, painted and then sewed together to have 16 bubbles in width.

The colors from test 1 was selected over color from the test 2 due to that it fitted better together with everything else. (fig. 159).

The piece was painted in the same way as the other with a high amount of water (figs.150, 151), when it was later hanging for drying, the colors mixed together even more, and some part become very purple and low in saturation. (fig. 152). Therefore the decision to paint again on the background was made to achieve a contrast of form and background. (fig. 153).

When filling and arranging the form (fig. 154), the bubbles in the top row folded themselves inside (figs. 156,157). after arranging around the form, the conclusion was that it was good to sew the edges together: to achieve the folded expression from every angle.(fig. 158).

Fig. 150. Starting painting.
Fig. 151. Finished painting.
Fig. 152. The pigment ran out from the fabric while hanging and drying.
Fig. 153. More pigment was added around the bubble forms.
Fig. 154. The piece with polyester wadding.
Fig. 155. Hiding the edges.
Fig. 156. When the form stood on row of the bubbles curved into the piece.
Fig. 157. Hand sewed the ends together.
Fig. 158. Finished.
Fig. 159. The pieces were designed and produced simultaneously, photographed together to try the colors and forms as a selecting method. That is how the two hanging pieces were discarded due to the decision being made: seeing them like this it was clear they took too much space.
Hand loom investigation

One of the pieces was planned to be executed in the hand loom. The intention was to add an extra layer when combining the print and the weave, and to work with hanging threads to create form. A warp with wool and pemotex with 3 threads per cm, was set up in a hand loom. (fig. 160). Samples in different techniques like rya and plain weave were made. Then print paste was first painted on the warp, (figs. 161,162), and then applied after the sample was woven (figs. 163,164,165). The result of the samples was not enough intriguing in comparison to the time it took. The extra layer of pigment added in the warp was not visible enough aesthetically to keep going, so the texture track in the hand loom was discarded.

Fig. 160. While putting up the warp in the loom.

Fig. 161. While weaving, the orange and brown are painted on and the blue is the weft color.

Fig. 162. After woven.

Fig. 163. Poured pigment mixed with water on the sample (fig. 117).

Fig. 164. Poured pigment mixed with water on the sample

Fig. 165. Painted on the warp on the loom (fig. 116), and painted after woven, and then shrunken.
3.5 Piece 3: Texture

Materials and bindings
Linen 13/2 nm and pemotex, 6 threads spun together. The linen yarn was selected due to the textural properties of the material that was explored in the pre-study: linen behave more freely and wavy than the cotton (fig. 166). The backside of the piece 1 showed that a thicker pemotex had a very texturized appearance and therefore it was chosen as material size in this piece as well. (fig.167).

Test 1, Bindings: Plain weave with floats in the form, 5 satin threads in the space in-between. Fringes in both sides: woven with a loose plain weave and kept while painting, to see if the paint would create some pattern or texture. Painted on the front side, stripes in red and blue and left undyed stripes as the sample (figs. 167). showed that the undyed material highlighted the texture.

The result showed that the material in itself was texturized: the material worked, and the fringes were wavy. However, the sample were discarded due to that the stripes took over the focus from the texture (figs. 168,169).

The form was cut into a flat fabric to see if it would be possible to present it in another setting. That idea was also discarded, due to that the form when it was a tube expressed and highlighted the texture more.

Test 2: Minimal changes were made in the weaving. The forms were placed in a block repeat instead of a brick repeat. When painting, same colors as piece 2 test 3 were chosen, and the mix was with a higher amount of water to have a smoother appearance due to that the sharp lines dominated the last sample. (fig. 170,171). Filling: the piece was filled with polyester to be able to stand. (fig. 172).

The result showed that the texture was more highlighted in this way of dying, but when presented to the group it was discarded due to the colors. (fig. 159). The color were to similar in color to the 1.3.
Test 3 In this piece some changes were made in the weaving: in the negative space an irregular 10 satin thread was added to enhance details and more irregular movement in the yarns. (figs. 174,178). Gradient colors from green, pink, and red were chosen. (fig. 175). Firstly the piece was hanged to see if it was a possibility to show it like that (figs. 176,177), the texture was more clear when presented as a form therfore the piece was filled with polyester to be able to stand. (fig. 179).

4.1 Result

This project resulted in several pieces, divided in different families exploring Pattern, Volume and Texture. The outcome is textile objects that can be arranged differently by the viewer. Each piece is jacquard woven in undyed yarns and hand-painted.
Family 1 exist of 1 piece. Parts of the bubble form is painted with glue irregularly, to see how the stiff material effect the shape of the textile. This piece is exploring pattern and how the paint have been applied to disturb the pattern from the weave. (figs. 180-183).

Fig. 180. The pattern piece displayed lying, showcasing how the stiff bubbles are shaping how the textile is lying.

Fig. 181. The piece hanging freely.

Fig. 182. The pattern piece displayed lying, showcasing the different sides.

Fig. 183. Detail photo of the backside, the floats have been cut irregular and Hp 11 have been painted on to make it stiff and shiny.
Family 2 explore volume. Piece 1 is the bubble form, which has been filled and painted to highlight the bubble shape. Figure 184-189 are displayed to showcase the ability of the form to Transform from frontside to backside and how different they appear.

Fig. 184. Front side lying on a podium.

Fig. 185. Starting to transform to the backside.

Fig. 186. Both back and front are displayed.

Fig. 187. Finished transformed to the backside. Showcasing that the piece can stand and be twisted.

Fig. 188. From the side.

Fig. 189. When the piece is lying like this on the podium it displays circle x 3
Family 2 explore volume. Piece 2 is the bubble form, which has been filled and painted to highlight the bubble shape. Figure 190-195 are displayed to showcase the ability of the form to have different expressions and ability to be arranged differently.
Family 2 explore volume. Piece 3 is the bubble form, which has been filled to highlight the shape, but the paint has been used to hide a pattern in-between the bubbles. Figures 196-201 is to showcase the ability of arrange it differently. Because the piece is 2 meter long it is possible to shape it very differently and to hide the hidden pattern.
Family 2 explore volume. Piece 4 is the bubble form, which has been filled and painted to highlight the bubble shape. Figure 202-207 are displayed to showcase the ability of the form to have different expressions and ability to be arranged differently.

Fig. 202. The yellow bubbles are filled with some rice bags meaning they are heavier than the other layers of bubbles.

Fig. 203. Because they are heavier when draped they are forming the piece.

Fig. 204. Lying.

Fig. 205. When displaying with the yellow row lowermost, the piece is stable.

Fig. 206. Falling.

Fig. 207. The piece looks the same inside as outside.
Family 3 explore texture. Piece 1 is filled with filling to enable the piece to stand. The paint has been applied to highlight the texture. Figure 208-213 are shown to showcase the piece's ability to be arranged differently.

Fig. 208. Texture piece 1.
Fig. 209. Texture piece 1.
Fig. 210. Texture piece 1.

Fig. 211. Detail photo displaying the texture and the pattern and form of the floats.

Fig. 212. Family 3: Piece 1 and 2 together displaying their differences and similarities.

Fig. 213. Texture piece 1 and 2.
Family 3 explore texture. Piece 2 is which filled with filling to enable the piece to stand. The paint has been applied to highlight the texture. Figure 214-219 are shown to showcase the piece’s ability to be arranged differently.
4.2 Presentation

The project consists of 7 examples. The examples are all woven in the Jacquard loom with undyed yarns and then hand painted. The fundamental idea is that the examples should be strong and sufficient enough to clearly communicate the overall concept.

The intended presentation of the work would be that the viewer is able to walk around the pieces. This is because the pieces looks different depending on where the viewer is situated. The pieces should be presented as a group, in different heights to create a vibrant showing, and with space in-between so the viewer could walk around. Piece 1 should be hanged from the ceiling, since this piece have two completely different expressions on the sides. Group 2 should be on a podium, where it could be interpreted that you could touch it, meaning that it could be possible for the viewers to drape and change the textile. Group 3 should be presented in a way so the viewer could come close and look. It should be on a podium, where it could be interpreted that you could touch it and maybe drape it differently than presented.

The pieces showcase different ways of painting on a white canvas, Piece 1 has a clear expression of hand painted, with clear brush strokes. The other pieces have a more unclear expression, that hopefully would make the viewer wonder: is it hand painted or not?

To present the pieces with text or without would both work, what differs is the result of the meeting. Whiteout a text where the pieces have to speak for themselves, I would interpret that the colors and the form would speak to some people and the pieces would give some non-serious expression. Pose that the viewers are children, then they would not read, and they would probably touch the textiles.

The text would be very important if the author would prefer that viewers know what the project is about and how it is built, so the simple patterns would not only been seen but also understood. Then it would be important to communicate the method of Jacquard weaving in shrinking materials and undyed materials to later on be hand painted.

Fig. 220. At the textile museum in Borås.
5.1 Discussion

The aim of the project was to explore texture and volume, by designing tactile relief patterns through the combination of Jacquard weaving and hand painting. This project explores the intersection between the hand and the machine, the playful act of hand painting and the structured Jacquard loom. How these two elements affect each other and interact, leading and controlling the design aesthetics and expression. The project has been revolving around the importance of designing for something that is not needed, that the process of having fun could lead into a playful expression.

The playful method has been a pre-condition for the playful expression. This means that a lot of the theories and ideas of how the pieces would turn out, had to be tested and experimented with, as the results were not always as wanted, or showed unexpected results. In this way the result changed depending on the outcome of the playful side of the process: the painting and draping.

The outcome of the project showed that the joining of the two techniques, jacquard weave and print, more specifically hand painting, was a success and easy to combine, as the artist Aurora Passero has been demonstrating (fig. 9). Some similarities in the projects would be that Passero also utilize simple bindings, where the material and the density are shifting, meanwhile the outcome and the form are different. Likewise, Passero works with the flat weave, however, Lek full – Play drunk is an exploration in relief patterns and form.

When presenting the project, it was not clear by the appearance of the textiles that they were hand painted. It seemed to people that the textiles were woven with colored yarn. This is something that could be seen as both positive and negative. Positive in the way that it was a surprise when people were told that the work is hand painted. Negative that all the work of painting is not visible, meaning that the work looks as something with less value than what it actually is. But that is also debatable; that the work looks simple is a bad thing. The uncomplicated appearance includes that it is easy to understand.

This project contributes to the field of textile design by introducing a handmade expression of the industrial Jacquard, through adding hands-on steps in the process. The result displays two ways of painting. Piece 1 where the handmade appearance is clear, with mistake as well as the material getting affected by the pigment of painting: becoming stiff. The other pieces are showing a smooth transformation aquarelle look, where a similar effect by changing yarns and bindings in the Jacquard loom would be more pixelated.

The potential of adding paint on undyed Jacquard woven materials is endless. The choices of color and print being painted by hand, the limitations lie in the decision of tools and the skills of the artist.

The limitations in this project method wise is the subconsciousness, as that have been guiding the aesthetic expression. Meaning, subconscious painting and sketching have been the foundation of the outcome.

It is clear that the pieces have various expressions that can be further explored by letting the viewers play with the textiles. The textiles have several properties that can be exploited in interior contexts, where the message of the uselessness would be explored because the textiles would be unpractical in its form and quality. A development of the textiles would be to continue to work with the presentation of them, how could the textiles be presented to encourage play? How could the textiles' outcome be developed without losing its simplicity and playfulness?

If the project would have been longer the focus would have been on investigate several things as: 1, in the meeting of the textile and viewers, the interaction. How to make the textiles not as fragile so it would be possible to encourage play whiteout it breaking, and if that is something wanted.

2, go deeper into presenting the pieces, and work more with the polyester filling in the full-size pieces. Fill the bubbles irregularly, without and see if it loses the volume effect.

3, Work with hand weaving the floatations, or dye the polyester filling, in the volume pieces it could add a dept and in the texture pieces to add more texture.

4, paint one more layer of paint after the material has shrunk to ad one more layer of pattern, to add more layers of pattern and a clearer handmade look.

The context of Lek full – Play drunk is of public art pieces, in comparison to Siri Carlen’s sculpture Mamma och barn (Mom and child) that is placed in the open street as a sculpture. Carlen’s sculpture has a clear message of permit that it is okkey to climb and touch it. The textiles in Lek full – Play drunk, needs a sign where it encourage that.
As the study shows, hand painting allows the jacquard loom process to have hands-on steps in the process. As well as that the thin mixture of water and pigment is making it impossible to have hundred percent control. The project has been exploring the conflict of control and lack of control. The hand-painting has been a contributing factor to the non-serious expression, such as the hanging piece is having irregular forms and careless lines. The filled forms were made through dye that has been carelessly mixed. I can conclude with that the repetitive form of the elongated circle is over-produced in the project and it contributes to the careless and playful expression.

The process of combining Jacquard weave with hand-painting is very long and it would cost very much money to commercialize. It is therefore not likely that this process and project would inspire to any commercial products. I would however argue that this project shows a possibility to not take the shortest row: that adding a handmade appearance will higher the value.

The aim is answered, the project has been exploring volume, pattern, and texture by equally combining hand-painting and Jacquard weaving.
6.1 Table of figures

Representative images of work page 3-4 and page 6 photographed by Alva Nylander, page 5 photographed by Klara Melin.


Fig. 11 Michaelsdotter, Maja “Frukost/Breakfast” Private, Nov. 2012, majamichaelsdotter.se/FRUKOST-BREAKFAST. Accessed 26 Sept. 2023.


Fig. 14 - 180 Photo: Klara Melin
Fig. 181 Photo: Alva Nylander
Fig. 182 - 183 Photo: Klara Melin
Fig. 184 - 219 Photo: Alva Nylander
Fig. 220 Photo: Klara Melin
6.2 References


