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INNOVATIONS IN TEXTILE
EDUCATION

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BEVILAQUA - DESIGN AND DECORATION OF FABRICS, CREATIVE PROCESS, TYPES OF STYLIZATION, TECHNIQUES FOR MAKING DECORATIVE TEXTILES

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Following the development of humanity and in particular the history of costume - a topic of particular importance to us fashionistas, we understand many of the historical secrets related to art, aesthetic tastes, ideals of beauty, cultural growth in general.

Textile artifacts carry a wealth of information about the development of decorative arts around the world. And, summarizing, we are talking about what humanity has at its disposal, such as centuries-old schools of textile production and decoration, upgraded and existing to this day in various forms.

Of course, artistic achievements and styles are different and it would be good to divide them for convenience into: European, Asian-Oriental, African and North-South American schools.

Each one of them carries the distinctive decorative wealth of peoples from different historical times.

Arts and crafts are the legacy that old techniques preserve for us modern designers. It is no coincidence that many of the big names in fashion are turning their attention to traditional achievements in the field of textile design and decoration, both in fabrics, knitting and leather.

Each of the listed schools is an exciting journey through time, but in order to specify the framework of the lecture, we will lift the curtain revealing a small but very significant part of the European applied school, whose richness of colors, artistic-applied techniques, drawing and variety has no equal - BEVILAQUA – the weaving mill for the production of the iconic Venetian velvets, still alive today. The oldest continent with its oldest textile production workshops.

Thinking of what to start the report with, my mind turned to all that I learned during the Color Group project I had the pleasure of being a part of - The Colors of Venice.

The Radiant Mistress of the Seas!

This is the name by which she was known throughout the world. Its geographical feature determines the wide commercial activity, which is the main advantage in the development and, as the cradle of European civilization.

The political and economic structure of the Municipality of VENETO, turns the region into the richest node on the continent, rich not only in a material sense, but in a cultural-aesthetic sense. Here is the birthplace of the first insurance company and the first law governing patent protection. It is important to mention that here the Church did not exercise its strict control.

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APPLICATION OF THE DIGITAL TEXTILE DESIGN COLLECTION THEMED "A LOOK INTO THE DEEP" TO THE STUDENTS OF THE SPECIALTY "ARTISTIC TEXTILE" IN THE SUBJECT "TECHNOLOGY"

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We are living in a time of super-fast information growth. The digital world is increasingly attractive to young people, including the students of the National High School of Art "Dimitar Dobrovich" - Sliven, who are looking for new forms of expression through it. The high school has existed in Sliven since 1981. There are three specialities there: "Artistic textile", "Advertising graphics" and "Icon-painting". The students, overloaded with information, quickly lose interest in the study material. It is for this reason that educators are the ones who have to find new ways and forms of teaching to arouse their interest.

In this regard, in parallel with the realization of my diploma project for my Master's degree at the National Academy of Arts - Sofia /Speciality "Textile - Art and Design"/, I had the opportunity to teach as a guest lecturer to ninth grade students at the National Art School in Sliven. I observed their behavior in the subject "Technology", part of the speciality "Artistic textile".

In the speciality "Artistic textile" students are taught to design and execute in material: wall carpets and textile sculptures, projects for printed textile, painted textile and fashion sketches. The ninth grade technology curriculum includes classes on open composition, designing projects for sea – themed seamless patterns, different methods of designing surface pattern prints and ways to print on different textiles.

Looking for a way to spark the students' interest and motivate them to think creatively, I applied real examples of my designs during the theoretical training, showing them how they look in a digital form and transferred into material.

My collection of seamless pattern designs called "A look into the Deep" was developed entirely digitally, then executed in material by sublimation printing on gabardine. It consists of 60 patterns, divided into 3 series. They are suitable for making beachwear. The ocean is home to over 230,000 known animal species. I designed and styled the images of some of my favourite inhabitants - red coral, Nautilus snail, Tridacna clam, pearl shell, Phyllorhiza punctata (spotted jellyfish), Sea anemone and Zoanthids. The colour palette is inspired by the Pantone NYFW palette for Spring/Summer 2022. Of course, stylization based on various plant and animal forms from the sea is a traditional practice in the National Art School, but I emphasized their practical application.

I have found that using contemporary examples that follow the global trends of the moment; presenting the process of incorporating digital art from textile design awaken and hold students' interest in the given topic of the learning process. The perceived examples serve successfully as an inspiration for further exploration in this field. Thus the students show initiative and willingness to learn new skills.



Key words: textile design, surface pattern design, digital art, teaching, high-school

GRAPHICAL REPRESENTATION OF INTERACTION: WEAVER AND THREADS IN HANDLOOM WEAVING

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Hand weaving has been around for centuries, and many of the techniques used to produce handwoven textiles in the past are still used today.

Weaving is a method of textile fabric production in which two systems of threads are crossed in a certain order at right angles to form a fabric. The threads running along the length of the fabric are called warp, and the threads lying across the warp are called weft (Weft is Old English, meaning "that which is woven"). It is customary to depict the warp threads in black and the weft threads in white. The fabric is woven on a loom, a device that keeps the warp threads equally stretched with the same length, density and parallel to each other.

The weaving process can be described as a repetition of three types of actions:

- the warp threads are separated by raising or lowering depending on the weft to form an opening (weaving shed) through which the shuttle can pass;
- the weft thread is unwound from the spool during the flight of the shuttle in the shed;
- the weft passed through the loom is pushed through the reed towards the end of the fabric.

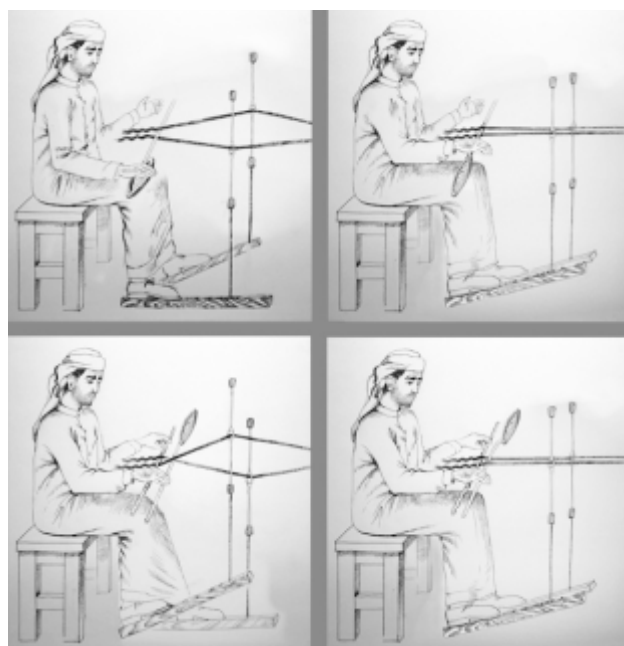
The principal organs of the weaving loom, controlling the warp and weft threads are the heddles, reed and the shuttle.

The weaver of the hand loom uses his feet to drive the pedals, which raise or remove the threads and the shed of the warp threads is formed, and with his hands he moves the shuttle, transferring it from left to right in the shed and after changing the threads back - from right to left. After each passage of the weft thread among the warp threads, the weaver drives the weft thread to the woven fabric by grasping the weft with his hand and pulling it towards him.

The colours of the warp and weft threads affect the pattern, and with careful planning, beautiful patterned effects such as stripes, checks, meanders, etc. are produced.

In the world there are many traditions of hand weaving and different variants of weaving looms, but in the great variety we distinguish two types: vertical and horizontal loom.

Hand weaving is the art of making fabrics by hand that gives aesthetic satisfaction. It helps to get a better idea of the structural relationship between the braid and the colour effect. Stimulates the creation of original patterns, which develops the imagination, the hand and eye acquire accuracy. Training gives to the weaver patience, perseverance, industry, economy of materials, calculation, concentration, dexterity, and self-confidence, which cannot be overestimated. A lot of patience, heart, soul and the aesthetic taste of the master weaver are woven into the handwoven products.



Keywords: hand weaving, weaver - loom interaction, visualisation.