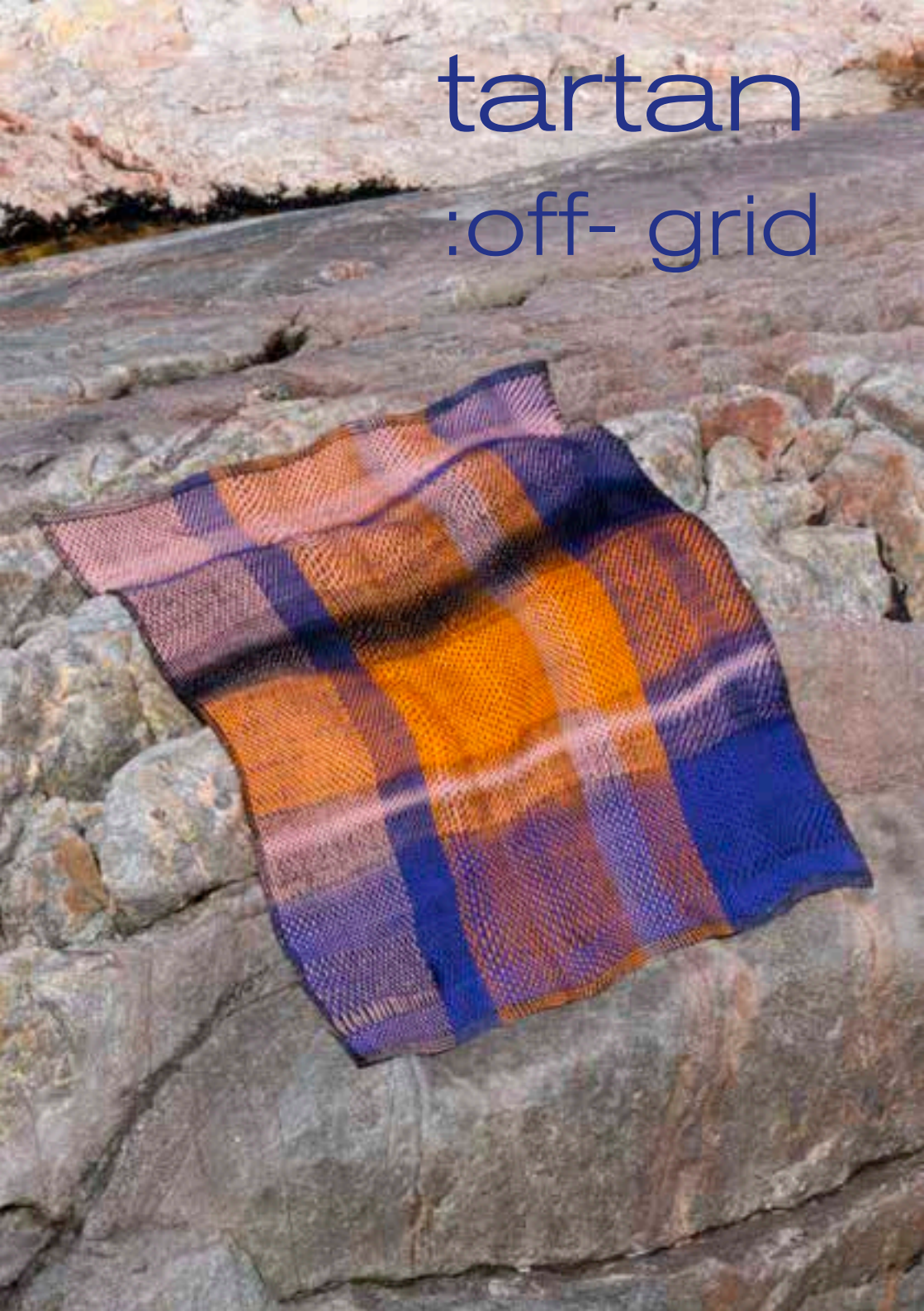


tartan

:off- grid



content

dessin/
design

1-2

textiles

3-10

history

11-12

inspiration

13-14

process

15-20

résumé

21-22

references

23-24

textile design
supervised by Henrike Schmitz
& Juliane Schmidt

Hannah Bentz
4th semester 2024

dessin/design

the origin of the latin term „dessin“ describes

firstly a plan or a drawing.

Although set in a textile context it can also be the definition of rapports or an ongoing pattern.

Patterns can be found in mathematics, language, daily behaviour etc..

The connection to these areas shows the deep link to general culture, society and science.

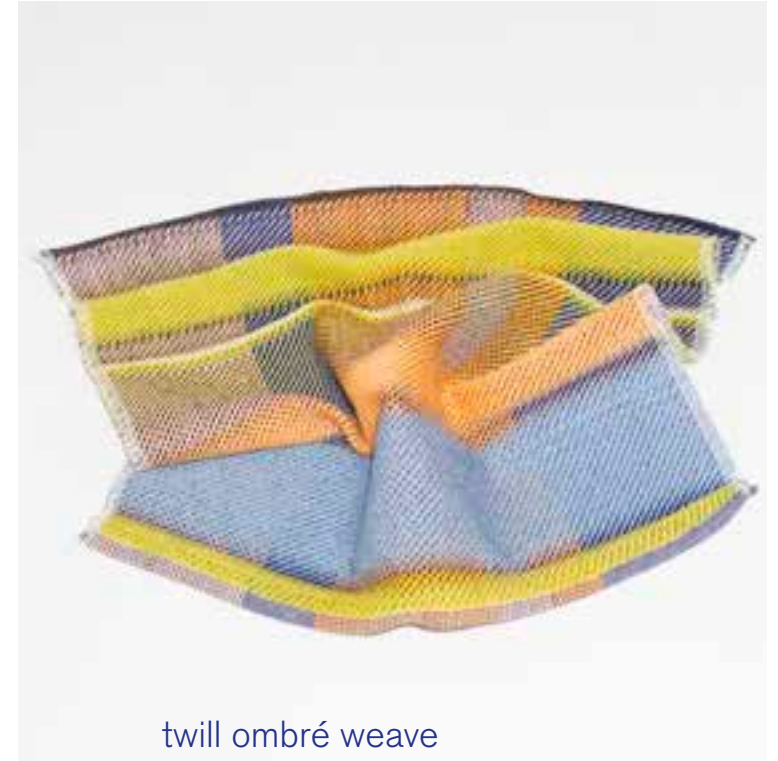


Besides that, the aesthetic of textile patterns can provoke, certain associations and socialised perception.

this semester the focus was set on colour interlocking weaving, and computer lead knitting. The smallest repeating unity, the rapport, received hereby an important position.

The main aim was to play with pattern and experiment with coloured yarns.

weave



twill ombré weave

wool Nm 28/2

blue, baby pink, orange

pastel orange x blue x green



twill ombré weave
weaved with wave comb

wool Nm 28/2

blue, baby pink, orange,
black

twill weave
classic tartan

wool Nm 28/2

blue, baby pink, orange



twill double weave
with layer connections

wool Nm 28/2
viscose Nm 14/2
bambus Nm 14/2

blue, baby pink, orange
pastel orange x blue x
green, black

knits



fair isle knit
computer lead

cotton Nm 28/2
light blue x orange

history

tartan instantly says: Scotland, and is yet way less nationalistic than a flag. It is a global pattern. Old and yet always reinterpreted by modern designers.

Tartans origination, although, was in the Scottish Highlands. Clans wore tartan kilts, as part of their Highland Identity.

Tartan was temporarily banned, when the Scots tried to fight for their independence from the

„textile with a checkered past“

english monarchy. Some time later the royal family, used tartan again as the attempt of a sign of peace.

In modern days, collections of punk icon Vivienne Westwood and Alexander McQueen,

engaged in tartans history, criticising the cultural appropriation history and the

ongoing british „monarchy“ conservatism.



inspiration

„checks, especially those with a clear pattern, repeat, create order and convey balance“



My whole base and inspiration for this project has been tartan itself.

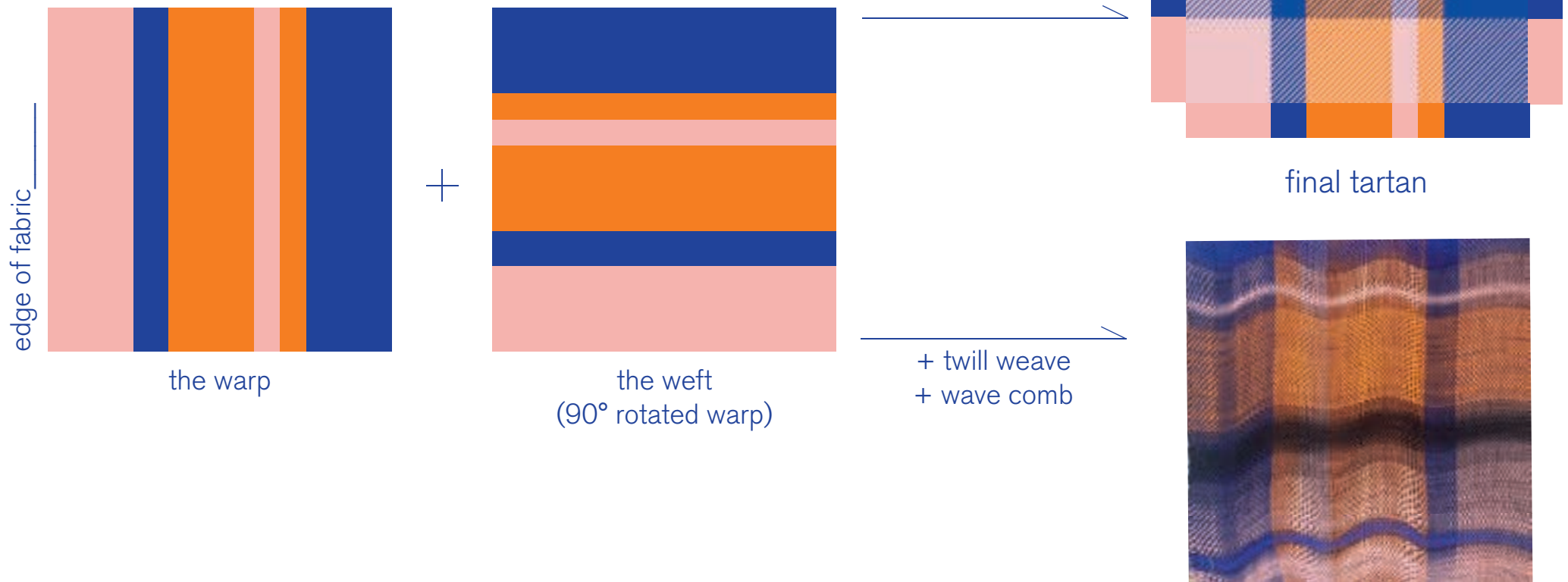
A traditional textile, that has a very significant, geometric and symmetrical pattern.

Based on the complex history of tartan, my aim was to loosen up the pattern, and try to smudge the aesthetic of the strict rapport.

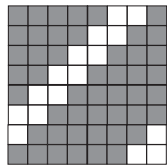
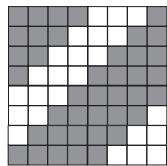
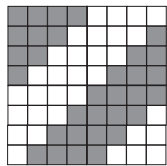
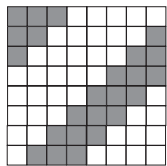
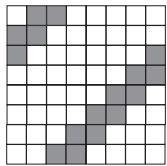
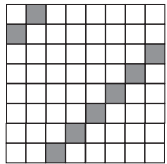
A huge inspiration on doing so, were pictures of optical illusions (especially regarding the knits) and the text „das Karierte & das Gestreifte“ by Kerstin Kraft (quote above).

process

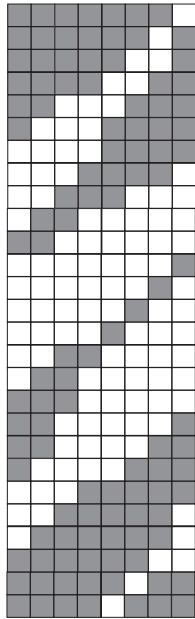
how tartan is made !



process



Köper Ombré



2



3



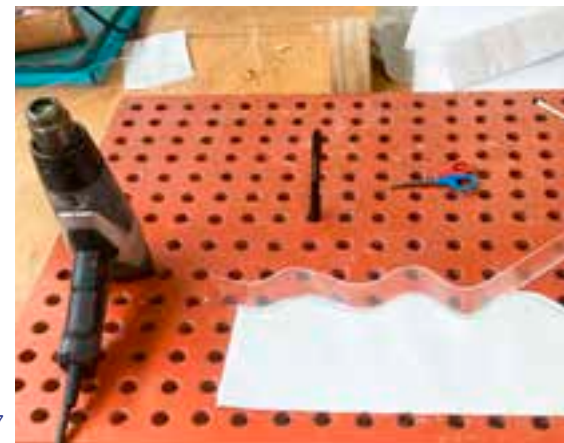
4



5



6



7

- 1- weave: ombré
- 2- weave: ombré 2
- 3- try (pastel stripes)
- 4- try 2 (honey comb)
- 5- weaving with wavecomb
- 6- knitting
- 7- building comb

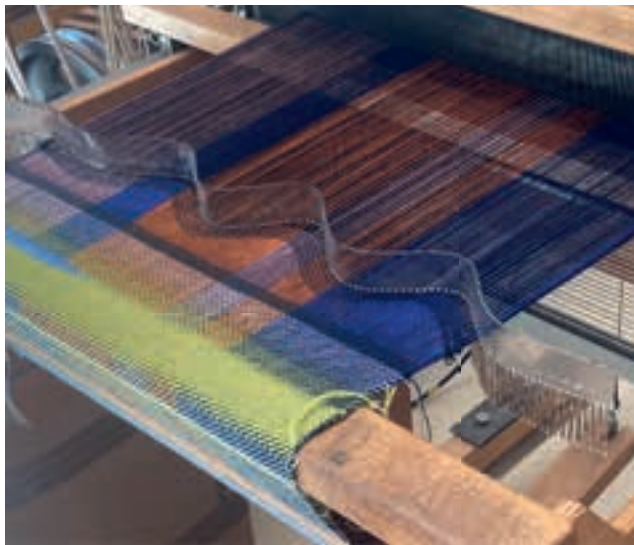


7

process

To loosen up the pattern I build a wave comb for weaving the weft and created different ombré twill rapports.

The final 2 weave fabrics, have these techniques included.



Colourwise, I orientated my textiles on an already existing coloured warp.

slight variations of these colours were pastel tones (in the weft)



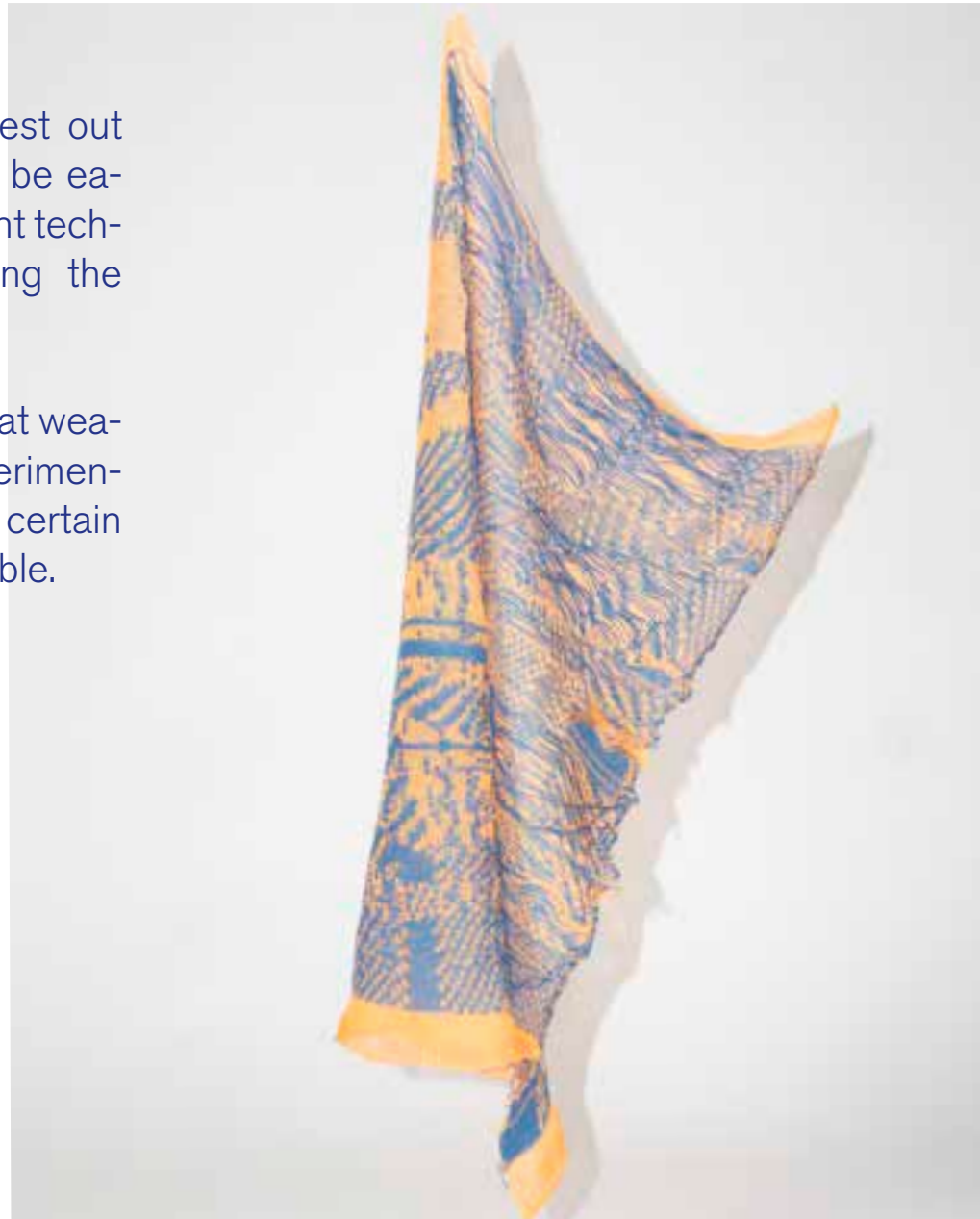
The fair isle knitting didn't need the same rules, regarding especially rapports. Pattern could be created very freely.

The pattern attributes dissolved more by using distorting filters/ creating optical illusions.

résumé

It was interesting to test out whether a pattern can be easily changed by different techniques, aesthetics during the weaving process.

My résumé must be, that weaving has still some experimenting potential whilst certain factors are unchangeable.



e.g. the wave comb weaving is directly influenced by the tension of the loom.

The less tension, the bigger the wave, although the weaker/looser also the weave.

During the project I learned a lot about pattern in general, but especially tartan.

I could see some parts of the project to be developed some further.

references

literature:

Macdonald, Hugo, „checks and balances“, „crafts“ magazine, issue 1, 2024, p.13/14

Kraft, Kerstin, „das Karierte und das Gestreifte- über Stoff- und Wahrnehmungsmuster in: Kulturanthropologie des Textilen“, 2005, p.449-470

internet research:

<https://www.nationalgeographic.com/travel/article/scotland-tartan-plaid-real-history>

<https://www.vam.ac.uk/dundee/info/tartan-inside-the-exhibition?srsId=AfmBOooWQruPMfnuYP-5EXekBfqV-qn5nbaX6hiz2bX6k4h-v1AYLE3u>

photo credits:

all photos were taken by Hannah Bentz

used cameras:

- sony alpha 6000*
- iPhone SE 2021*

typefaces and print

Akzidenz-Grotesk BQ Light
Akzidenz- Grotesk BQ Light Extended

paper: matt cotton 120 g/qm

printed by
print workshop of Burg Giebichenstein university

