

Textielall yearbook 2012



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Introduction

The TextielLab is the inspiring atelier of the TextielMuseum where knowledge, technical expertise and materials come together. It is a creative laboratory allowing innovation to take centre stage. Where the factory looms of C. Mommers wove woollen cloth for 100 years, now computer-controlled textile machines have joined the ranks of traditional, mechanical looms. They are in constant use by international designers, artists and students, aided by a specialist team from the museum. Weaving is the main discipline at the TextielLab and increasingly the Lab is approached to advise in ambitious (interior design) projects as well to support designers in the development of textiles. A good example is the commission from the Noordbrabants Museum in 's-Hertogenbosch. Together with designer Kiki van Eijk, fire-retardant wallcoverings were made for the Statenzaal (State Hall) of the former provincial government building. It was recently renovated and is part of the Noordbrabants Museum (p. 14). After the completion of this interior design project, the same machines were used to weave fabric for Walter Van Beirendonck's new fashion collection. (p. 50).

To meet the growing demand from designers and students, the knitting facilities have been expanded. In 2012, there was a noticeable shift to more projects from the fashion world. Well-known designers such as Conny Groenewegen often make use of the specialist knowledge and machines available at the TextielLab for knitwear (p. 55). Karin van Dam used the new coarse-gauge knitting machine to create enormous, autonomous sculptures straight from the machine, thanks to the Knit & Wear technique (p. 38).

As of 2012, we have become more selective with requests relating to weaving and knitting. We have chosen to focus on investing more in innovation and research. This means that the number of weaving and knitting projects will decrease. The Lab makes a selection based on motivation and innovation relating to a technique and/or material, as well as the level of artistry. The focus is on interior textiles, design and fashion.

Computer-controlled processing techniques such as digital printing and embroidery are often used for the development of graduation collections of Dutch and European arts students. Naturally handicraft techniques are also represented in the TextielLab. For example, large, hand-tufted rugs are made by artists such as Margot Berkman in the tufting workshop (p. 47). There is also a finishing workshop, where four enormous wall hangings for an exhibition at the Centre for Fine Arts in Brussels were entirely hand-finished by the Lab's in-house seamstress.

Increasingly, (textile) designers, architects, artists and students are recognising the value of the TextielLab as a specialist centre. In the following chapters, we present a selection of the most unique projects that we have been able to realise, together with our clients.

Hebe Verstappen, Head of TextielLab

Chapter 01 – Special Collaborations & Independent Projects

01

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Interiors & Products

WEAVING

BOZAR Architecture
and A+ / 4 x 4

WEAVING

Noordbrabants Museum
/ Kiki van Eijk

WEAVING

Thonik

KNITTING

Bernotat & Co

WEAVING

Schiphol Real Estate
/ APTO

WEAVING

Theaters Tilburg, Studio
Samira Boon & NEXT
Architexts

KNITTING

Karin van Dam

WEAVING

Q8 HQ Benelux
/ D&Z Architecten

WEAVING

Sara Vrugt

TUFTING

Margot Berkman



FOUR ARCHITECTS, FOUR VISIONS

TITLE
4 x 4, Four Visions
on the North-South
Junction

ARTISTIC DIRECTOR
Olivier Bastin, Chief
Architect of the
Brussels region ^(BE)

INITIATIVE
CONGRES vzw,
Recyclart vzw

CO-PRODUCTION
BOZAR Architecture,
A+ Belgian architecture
magazine, CONGRES
vzw, Recyclart vzw

CATEGORY
interior textiles, wall
hanging

PRESENTATION
exhibition at BOZAR
Centre for Fine Arts,
Brussels

CREDITS
supported by: BMA,
ADT-ATO, Ministère de
la Région de Bruxelles
Capitale, Brussels.
sponsor: Atenor, BPI,
TextielMuseum,
Tilburg. Texts from the
exhibition catalogue.

The Centre for Fine Arts in Brussels (BOZAR) is involved in an architectural programme together with Belgian architecture magazine A+. Olivier Bastin, Chief Architect of the Brussels region, curated an exhibition about the future of the city's North-South rail link. Bastin invited four international architecture firms – Xaveer De Geyter Architecten (XDGA), bureau Vers plus de bien-être (V+), Studio 012 Bernardo Secchi Paola Viganò (together with Karbon) and 51N4E (together with L'AUC and Bureau Bas Smets) – to reflect on the urban infrastructure of Brussels and to design a new vision for the North-South rail link.

Since 1952, this 2.8-kilometre route has connected the city's northern and southern train stations. However, traffic on the line has reached saturation point, raising fundamental questions regarding the infrastructure. To help

the general public become aware of the logistic problems, a special visual concept was developed. Each of the participating architecture firms illustrated its urban vision in a large wallhanging measuring 4 x 4 metres. The firms developed their designs in the TextielLab in only four weeks. The four works are very different from each other in their design and use of colour. All four works have been woven in three to four sections, before being put together by hand with specialist help from the TextielLab.

XDGA and V+ offer a topographical interpretation of the city and reveal the impressive amount of underground space tied to the North-South rail link. The agencies 51N4E/L'AUC/BBS and Studio 012/Karbon developed strategic maps integrating the infrastructure with the urban landscape of Brussels.



samples and sketches at BOZAR presentation



Xaveer De Geyter Architecten

Xaveer De Geyter Architecten

VISION #1 (Four Architects, Four Visions)

TITLE
n.a.

ARCHITECTS
Xaveer De Geyter
Architecten (XDGA) ^(BE)

TECHNIQUE
weaving, stitching

MATERIAL
cotton, acrylic, viscose

'Each of the
participating architecture
firms illustrated its
urban vision in a large
wallhanging measuring
4 x 4 metres.'

For architecture firm XDGA, the North-South rail link is necessary to maintain a cohesive urban infrastructure. At the same time however, they signal a lack of connectivity between the west of the city and the European office district in the east. Therefore, rather than building a second tunnel beside the current North-South rail link, the agency proposes to create a new, partly underground connection between the east and the west that will also form a bridge to the lower-lying areas of the city.

In this proposal, the city's Central Station will act as a logistic hub. The central area in the wall hanging portrays the urban infrastructure at large, while in the surrounding 12 fields zoom in on specific details.



close-up wall hanging Xaveer De Geyter Architecten

VISION #2

(Four Architects,
Four Visions)

TITLE
Constructed
Topographies

TECHNIQUE
weaving, stitching

ARCHITECTS
Vers plus de
bien-être (V+) (BE)

MATERIAL
cotton, acrylic,
viscose

In 'Constructed Topographies', V+ architects emphasises the interaction between the under-ground structures of the city and the urban space above ground. Their map portrays a fictional landscape as an open invitation to create a functional topography. With six layers of weaving, the wall hanging by V+ architects is technically very complex, according to the TextielLab's product developer Marjan van Oeffelt. The challenge was to ensure a perfect result both in the front and back of the work in terms of the design and quality of weaving. The front illustrates the artificial urban structures at ground level. In colourful mohair, the back of the piece shows the hidden structural elements such as tunnels, sewers and the subterranean infrastructure. Digitally combining these different layers for production requires a good overview of the structure of the design.

'The challenge was to ensure a perfect result both in the front and back of the work in terms of the design and quality of weaving.'

Marjan van Oeffelt,
product developer weaving



Vers plus de bien-être (V+)

VISION #3

(Four Architects,
Four Visions)

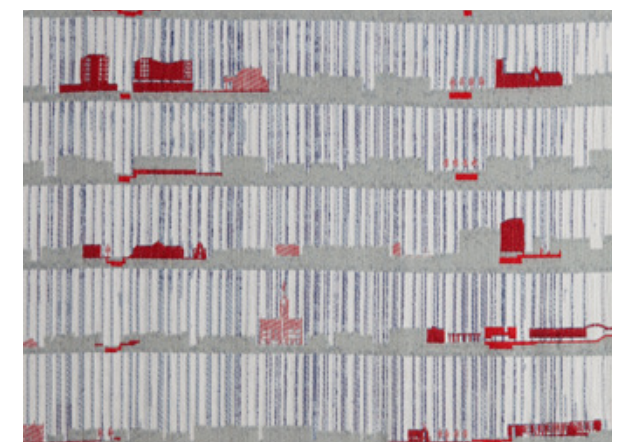
TITLE
The North-South
Junction and the
Horizontal Metropolis

TECHNIQUE
weaving, stitching

ARCHITECTS
Studio 012 Bernardo
Secchi Paola Viganò (IT),
Karbon (BE)

MATERIAL
cotton, linen

The basis of Studio 012/Karbon's design is the idea of the Horizontal Metropolis (HM). The architects propose non-hierarchical relationships between urban areas as well as osmotic relationships between developed areas and open spaces, transport infrastructure and residential areas. The wall hanging is built up of four layers. The first layer visualises the North-South rail link. The second layer portrays the dense network of public transport in relation to three important urban zones. The third layer displays a cross section of the city within 400 metres of the train stations. Finally, in the last layer, transport junctions convene around recognisable urban elements that can encompass everything from historical monuments, to specific streets, to a local forest. The idea is to diversify the current urban infrastructure.



close-up wall hanging Studio 012 / Karbon



Studio 012 / Karbon

51N4E, L'AUC, Bureau Bas Smets

VISION #4 (Four Architects, Four Visions)

TITLE
Metropolitan
Metabolism

TECHNIQUE
weaving, stitching

ARCHITECTS
51N4E ^(BE), L'AUC ^(FR),
Bureau Bas Smets ^(BE)

MATERIAL
nylon, wool, mohair,
elirex, acrylic, linen

51N4E challenges the structure of the city in its current form, arguing for a radical improvement of its strategic components. The architects propose the integration of three dynamic systems. Firstly, the fragmented city parks are to be transformed into a connected landscape, fostering a cosmopolitan geography. The second focus point is on improving mobility by creating a single transport network. Finally, a network of unique and varied locations should be created to meet geographical, urban, architectural and logistic challenges. Together, these three systems form the metabolism of the city.



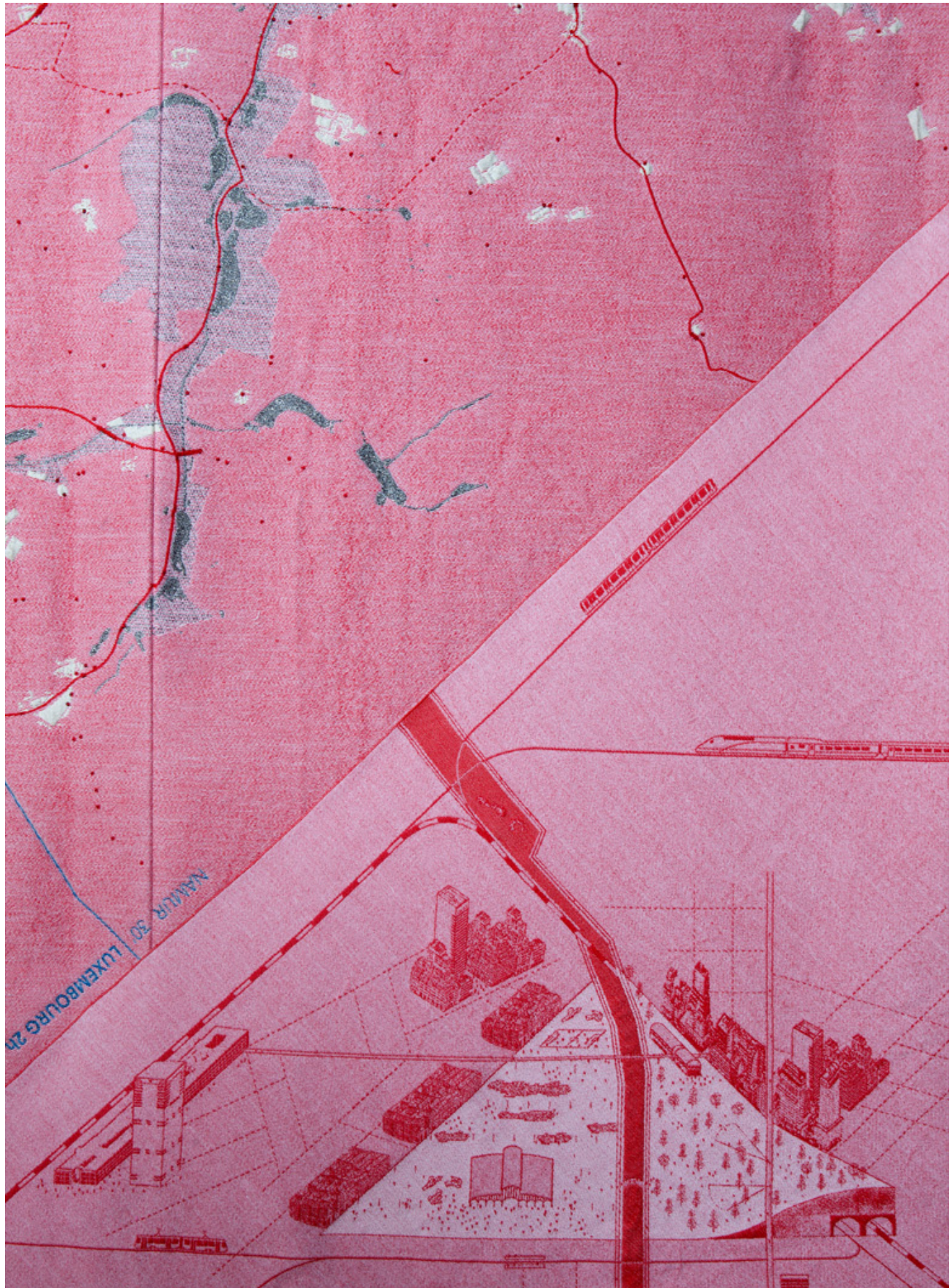
51N4E / L'AUC / Bureau Bas Smets

'It was very special to see how the architects, when confronted with the prospect of making a wall hanging, let go of their architectural framework to embrace weaving.'

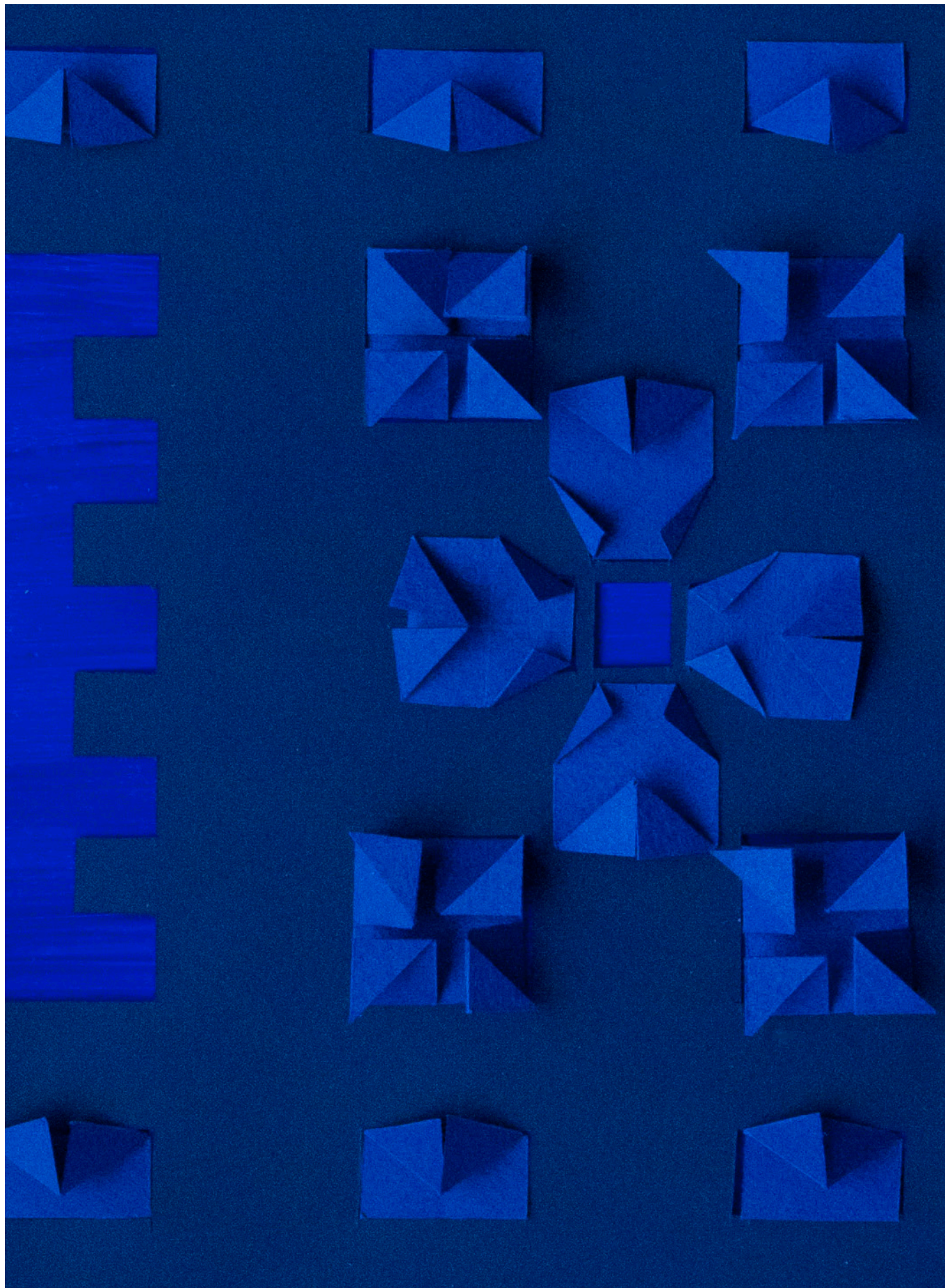
Sam Lanckriet, project leader
BOZAR Architecture / A+



workshop finishing Textiellab



close-up wall hanging 51N4E / L'AUC / Bureau Bas Smets



design proposal by Kiki van Eijk for the Noordbrabants Museum

Kiki van Eijk

TRUE BLUE IN BRABANT

TITLEFabric Wallcovering
StatenzaalARCHITECTSKiki van Eijk ^(NL)TECHNIQUE

weaving

MATERIAL

Trevira CS (black warp)

CATEGORY

interior textiles

PRESENTATIONNoordbrabants
Museum,
's HertogenboschLOCATIONNoordbrabants
Museum, StatenzaalCREDITSBouwfonds Cultuur-
fonds Oostendorp,
Montfort ^(NL)
(upholstery)

'The fabric wallcovering by Kiki van Eijk for the Statenzaal of the Noordbrabants Museum entirely fulfils the high hopes that we had of this successful, young designer when she was selected for the project in 2012. The concept, material and techniques are innovative, well-balanced and resonant.'

Maureen S. Trappeniers, curator
Noordbrabants Museum



Kiki van Eijk painting the warp black

In 2012, the Noordbrabants Museum underwent an extensive renovation and extension. From spring 2013, it will form the heart of the Museum Quarter in the city centre, together with Stedelijk Museum 's Hertogenbosch (SM). As part of the renovation, the Statenzaal, or State Hall, located in the 18th-century provincial government building, was also refurbished. The Noordbrabants Museum already approached the TextielLab in 2001 for advice about the new wallcovering. They wanted to know which Dutch (textile) designer would be able to develop a luxurious, textile wallcovering for one of the grandest, most important rooms in the museum. The design had to complement the architectural character of this monumental, historical hall. The TextielLab presented a list of possible designers and a selection of textile samples to test the look and feel of the material.

Kiki van Eijk was chosen for the prestigious commission based on her initial design proposal. Her design features an abstract pattern with a figurative feel. The interplay of planes between the oak panelling and coffered ceiling, renovated in 1904 in a Neo-Renaissance style, inspired her design, which she developed based on origami-like folds. A red line in the

form of a human silhouette is incorporated in the fabric in eight places. The silhouettes are based on figures from the 15 coats of arms dating from 1804-1805 that originally adorned this hall. They depict the province of Brabant and its cities and districts.

The cobalt blue wallcovering spans the area between the room's high stained glass windows. The material for the wallcovering had to meet specific functional requirements. To adhere to fire safety regulations, 100% Trevira CS was chosen. A black, Trevira CS warp was used especially for this project, which takes two to three days to prepare. In addition, the material had to be both strong and thin enough to be neatly smoothed over the panelling. By using different shades of blue weft yarn with the deep, black warp yarn, the fabric gains a mysterious and extremely luxurious look and feel. The specific finish of the fabric adds a subtle sheen, further intensifying the blue colour.

'The piece by Kiki van Eijk is a good example of design from Brabant; after all, she is a graduate of the Design Academy Eindhoven. We first came across her work during 'Dutch Village', a Design Academy presentation at our museum in 2006. We have been interested in her work ever since and were so impressed by her textile designs that we chose her for this prestigious project.'

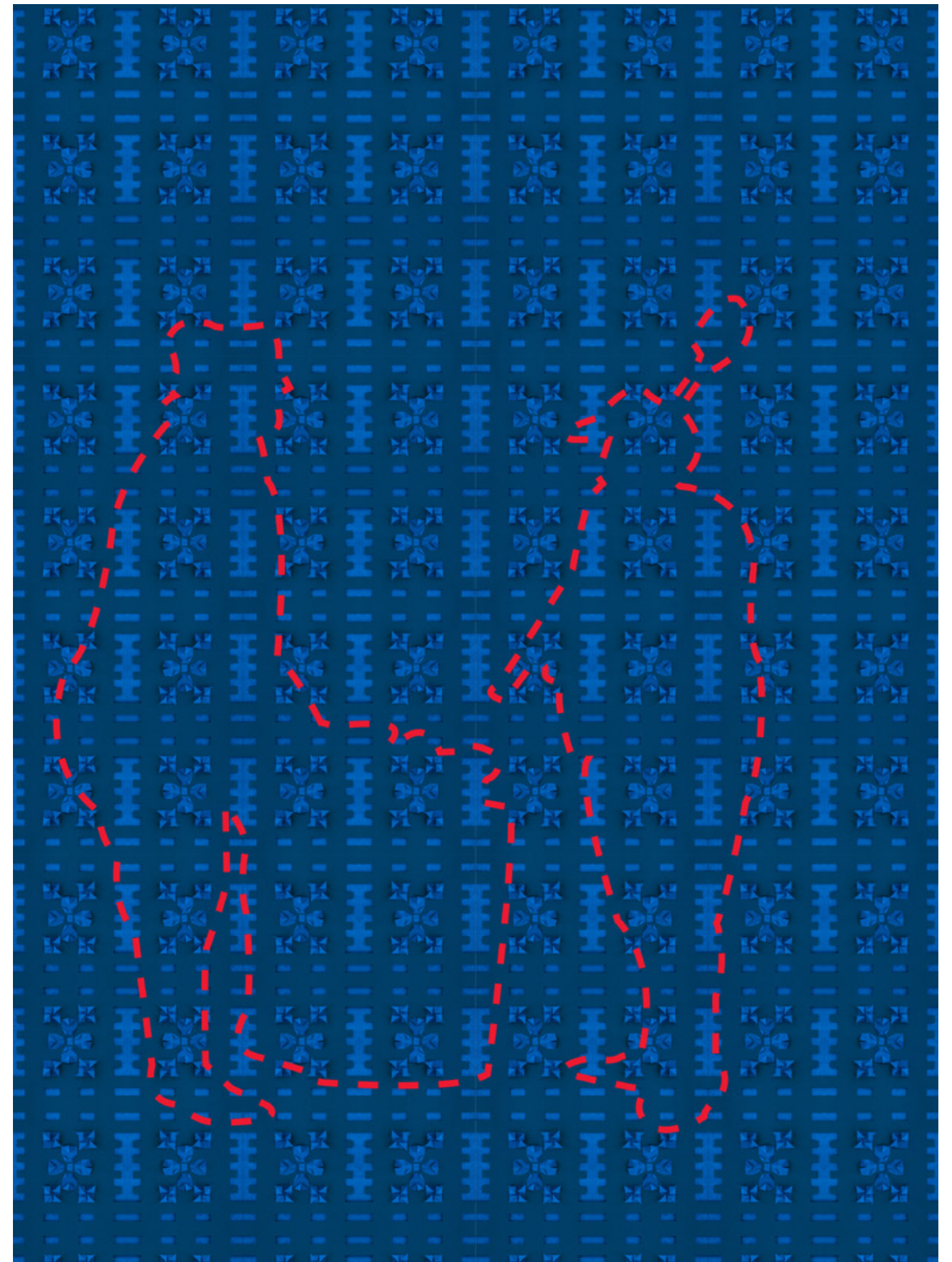
Charles de Mooij, director
Noordbrabants Museum

'I have always been fascinated by multiple layers, using materials in unusual ways, and the boundary between amateur handicrafts and professional design. Professional 'handicrafts' can add a personal touch and shed new light on existing design and production methods. The Statenzaal of the Noordbrabants Museum features primarily Neo-Renaissance elements and therefore demands strong visuals with an extravagant flourish. I always create a new design with a sense of respect for the historical.'

Kiki van Eijk, designer



Trevira CS



close-up of silhouettes

02

TREVIRA CS

PROPERTIES
100% polyester
nm 25

For more information
see 01.

04

TREVIRA CS

PROPERTIES
100% polyester
nm 25

For more information
see 01.

01

TREVIRA CS

PROPERTIES
100% polyester
nm 25

Polyester yarn with a plus. Trevira CS textiles are permanently flame retardant. The flame-retardant molecule is anchored firmly in the structure of the fibre, ensuring that the fabric remains flame retardant in all circumstances.

CONTACT
Trevira GMBH
Sales
Philipp-Reis-Strasse 2
65795 Hattersheim
Germany

www.trevira.com

03

TREVIRA CS

PROPERTIES
100% polyester
nm 25

For more information
see 01.





B IS FOR BLANKET

TITLE

Thonik
Alphabets@sfera
Kyoto

CATEGORY

design

PRESENTATION

exhibition at Sfera,
Kyoto ^(JP)

DESIGNERS

Thonik ^(NL)

TECHNIQUE

weaving

CREDITS

Mondriaan Fund,
TextielLab

MATERIAL

wool, mohair, lurex



each blanket features a double weave



presentation at Sfera, Kyoto

Design studio Thonik, founded in Amsterdam by Nikki Gonnissen and Thomas Widdershoven, has an impressively wide array of projects in its portfolio. For a solo-exhibition at Sfera in Kyoto in 2012, the designers envisaged a sophisticated textile materialisation of their woollen carpet concept. Furthermore they wanted to incorporate their first impression of the Sfera shop in Tokyo. The atmosphere is modern, while the quality of the craftsmanship is classically timeless. Thus, for their new textile series,

Thonik experimented with traditional and modern weaving techniques to create graphic and strong designs that would also appeal to a Japanese aesthetic. The finished double-weave blankets are made from a variety of materials such as mohair and metallic lurex yarn. As a motif, the designers chose eight alphabets that they designed for various clients over the last ten years. In the Western tradition, the alphabet is a symbol of "everything that can be said". The result is a new graphic textile series woven exclusively for Sfera.

'As a motif, the designers chose eight alphabets that they designed for various clients over the last ten years.'



graphic design font by Thonik



selecting the colour palette



Yearbook 2012

Textiellab

Textiellab

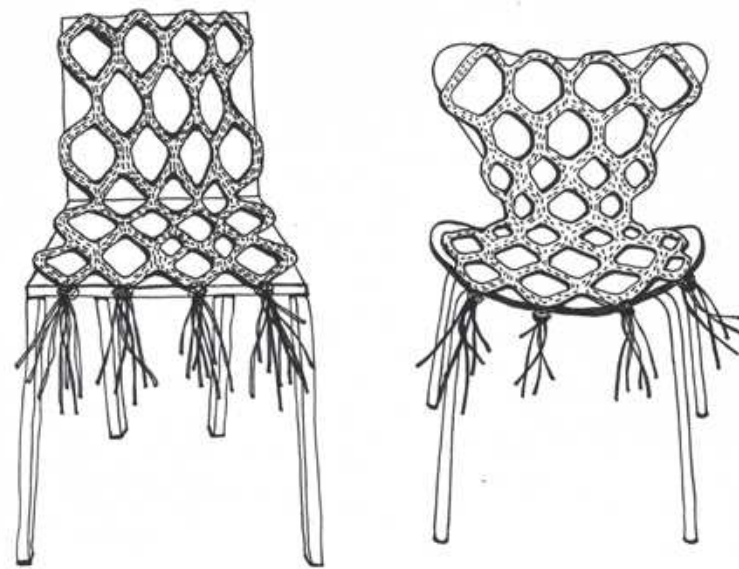
Yearbook 2012



Chair Wear collection

**'The working method
at the TextielLab
was exactly how we
most like to work:
with experts that can
take your ideas
to the next level.'**

Jan Jacob Borstlap,
designer Bernotat&Co



sketch

Bernotat&Co

DRESSY SEATS

TITLE
Chair Wear

DESIGNERS
Bernotat&Co (DE/NL)

TECHNIQUE
knitting

MATERIAL
merino wool, cotton,
acrylic, elastane

CATEGORY
interior textiles /
product design

PRESENTATION
Salone del Mobile,
Milan, Dutch Design
Week, Eindhoven

Why buy a new chair when you can dress up the one you have? Amsterdam-based studio Bernotat&Co developed the collection 'Chair Wear', custom-made clothing for chairs, adding comfort, functionality and a touch of poetry to old, new and classic chairs. The designers explored upholstery as a separate item. The chairs are dressed up with unexpected textiles, ranging from high-tech, to industrial and traditional. Several textiles were custom-made in cooperation with the TextielLab.

This resulted in technical and functional innovations such as three-dimensional knits. The knits are created using horizontal and vertical tubing, plus two different knitting techniques. Felting the woollen tubes created an appealing, stable material that was then filled to create a three-dimensional, cushion-like sleeve. A cotton fabric was also made. The designers started off with rather abstract drawings that were translated into a finished product together with the product developer at the TextielLab.



Macumba



Knit-Net

EXPANDING OFFICE VISTAS

TITLE
Logistic Horizon

DESIGNERS
APTO ^(NL)

TECHNIQUE
weaving

MATERIAL
wool

CATEGORY
interior textiles (curtain)

PRESENTATION
Schiphol Real Estate ^(NL)

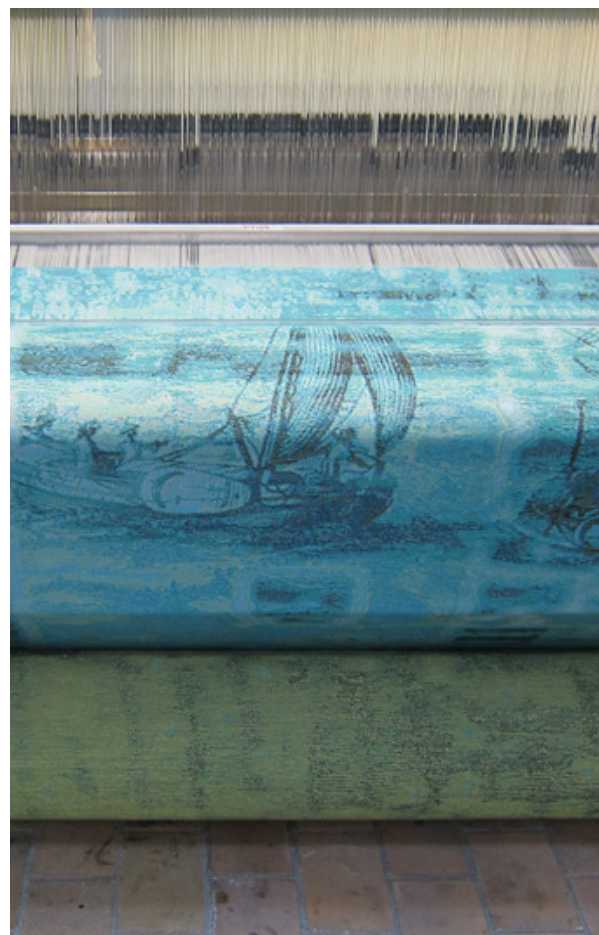
CREDITS
Anouk van Deursen,
Milan Bergh

‘When the code is entered all we can do is wait and see what the machine will make of it. Thus, while the creation process is mechanical, there remains an element of surprise that is very exciting.’

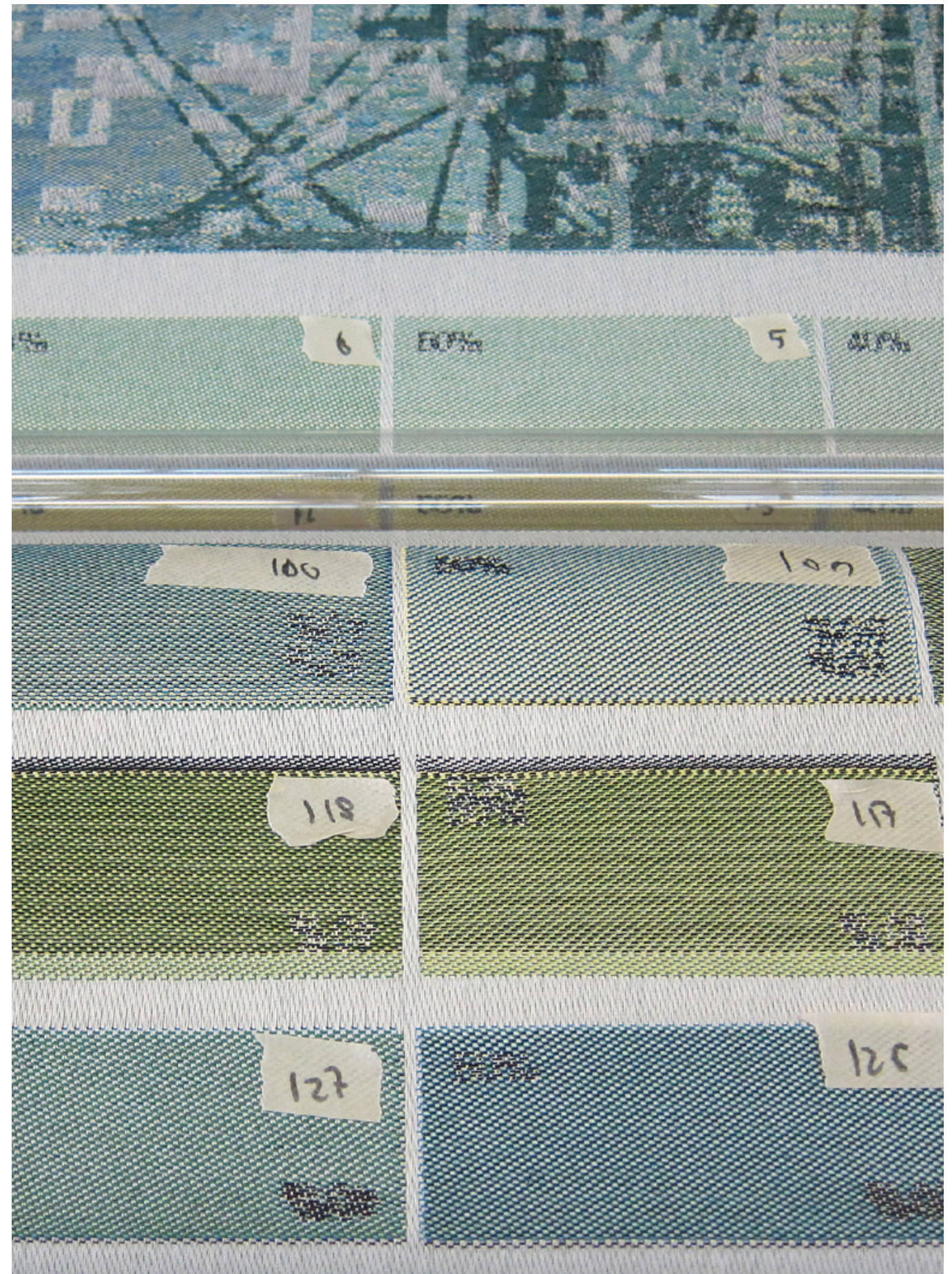
Milan Bergh,
designer APTO

APTO, a Dutch interior architecture agency, was commissioned to design a new workspace of 1,200 sq. metres in the Microsoft building in Amsterdam. One of the requirements was a layout that accommodates today’s flexible way of working. Based on organic forms, the designers created various working and meeting spaces. One of the meeting spaces is a ‘multi-functional room’, which is used by both employees and clients. To visually close off this space, the designers developed a curtain 12.5 metres wide and 2.9 metres high. The curtain is composed of several panels that were sewn together at a later stage. “Our aim was to create a wall piece that expresses movement, innovation and exchange between spaces. Amsterdam’s horizon connects the elements: the water, the land and the sky and their corresponding forms of transport: ships, trucks and aeroplanes.

The weaving technique, whereby different yarns – blue, green, yellow and white – are intertwined into a single image, poetically complements our concept,” say the designers. In order to comply with fire safety regulations, a woollen warp was used to produce a 100% woollen product with fire-retardant properties.



weaving samples



woven colour samples

GLOWING CATERPILLAR

TITLE
Textile Transformer
Glows in the Dark

CATEGORY
interior textiles / art

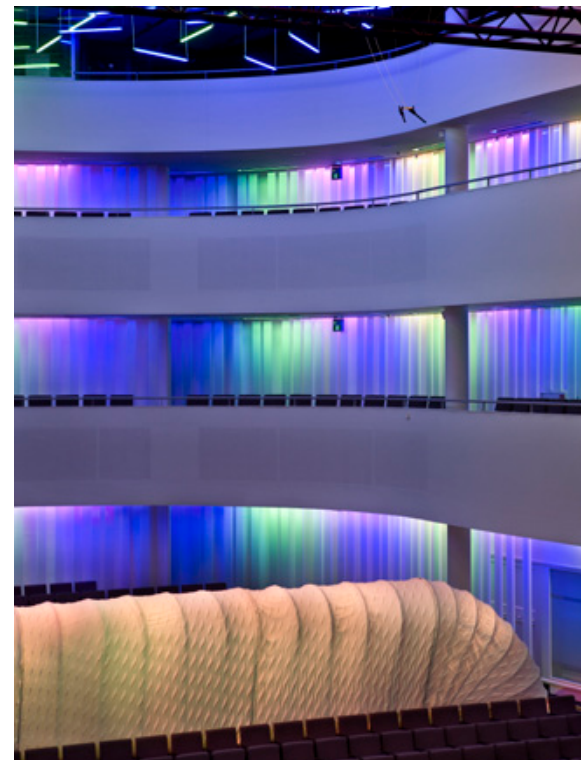
DESIGNERS
Studio Samira Boon
with NEXT Architects ^(NL)

PRESENTATION
Theaters Tilburg

TECHNIQUE
weaving

CREDITS
TextielMuseum,
Tilburg (textiles),
frame and textile
cover by Beerens
Intercover B.V.

MATERIAL
glow-in-the-dark
yarn, felt yarn



partition with full lighting

Rob van Steen, director of Theaters Tilburg, approached the TextielLab for help in realising an ingenious idea to transform the city's main Concert Hall into an intimate space during smaller chamber music concerts. The TextielLab organised a design contest (pitch), in which designers were asked to develop a partition for the Concert Hall. From the proposals submitted by several renowned Dutch design agencies, the theatre's directors and an expert jury eventually selected the youngest agency with the most innovative proposal. The winner was Studio Samira Boon in collaboration with NEXT Architects.

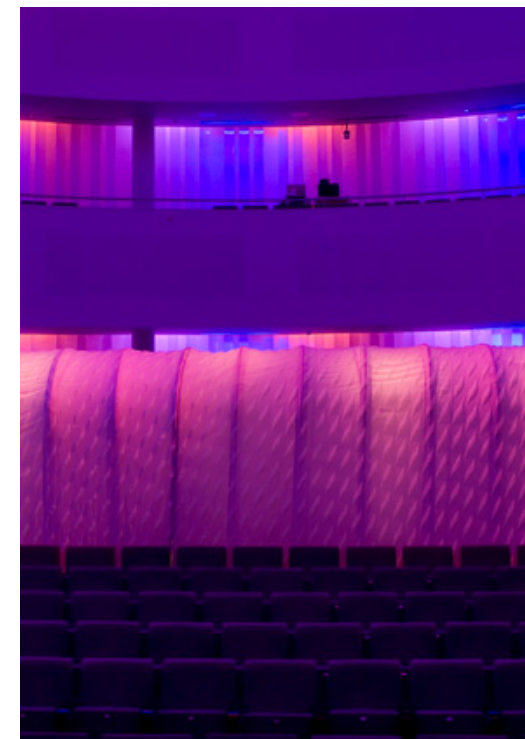
For the assignment, the designers had to take a comprehensive list of aesthetic and functional requirements into account. The Concert Hall combines Jo Coenen's architecture and Peter Struycken's striking light fixtures to form a cohesive whole. One of the requirements was that the partition have a certain transparency in order to preserve the view of Struycken's light art. The partition also had to be of an adjustable width and storable. The designers' solution was a folding structure measuring 30 metres in length and nearly 3 metres in height, inspired by the fantastic wave-like movement

that caterpillars make when they crawl. The structure's subtle white colour means that it can adapt to the lighting in the auditorium as well as interacting with Struycken's colourful light art. However, the most surprising change takes place when the lights are turned off.

The pattern of the glow-in-the-dark yarn then glimmers subtly and forms a backdrop for the musicians. Around 100 metres of stretch fabric were woven from felted yarn in the TextielLab. The pattern was worked into this with floats of glow-in-the-dark yarn. Tentmaker Beerens Intercover constructed the folding structure, made the pattern and assembled the fabric.



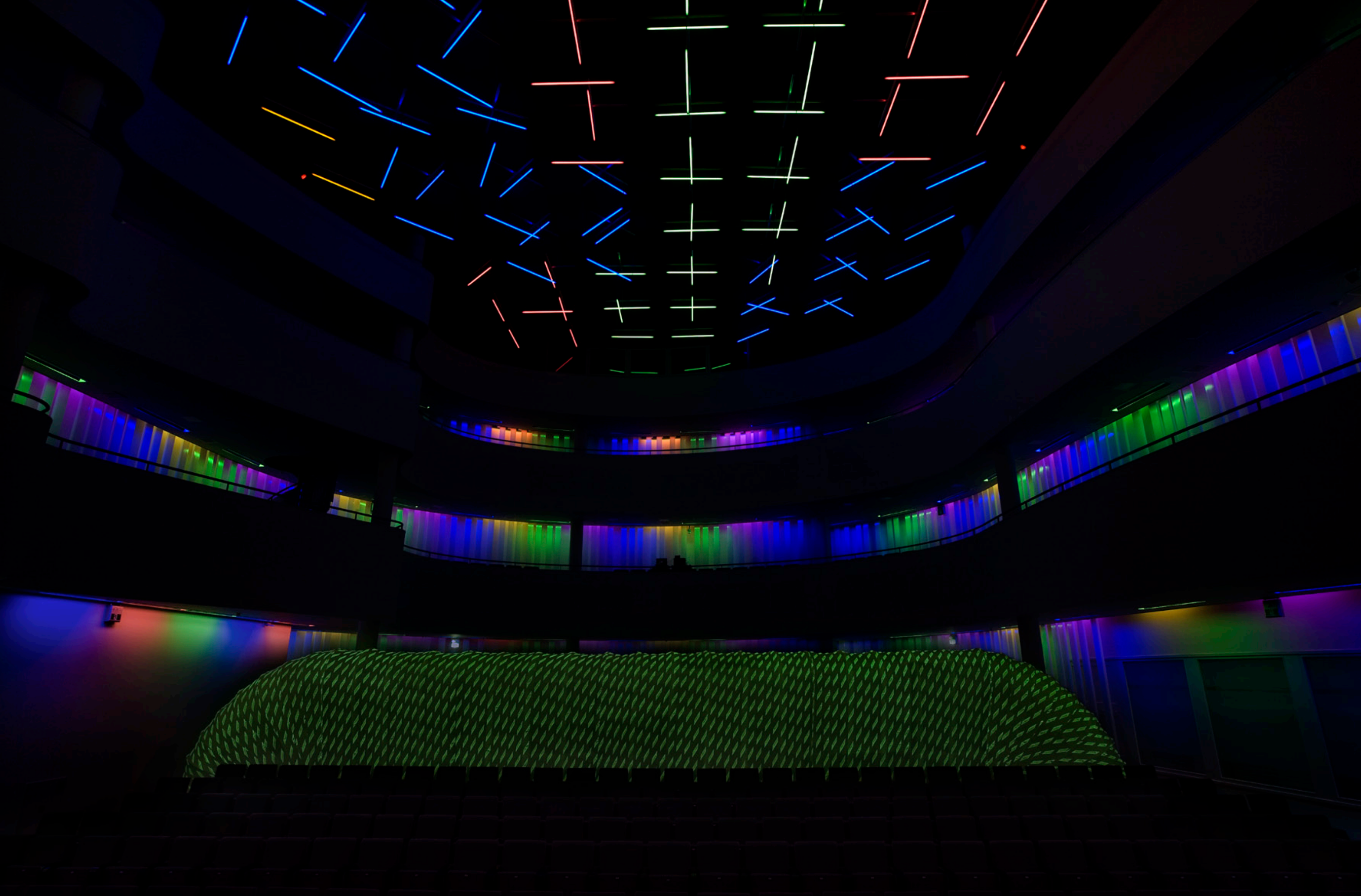
during a concert



the partition illuminated in pink



Concert Hall with partition



01

GLOW IN THE DARK

PROPERTIES

87% PES / 13% PA
nm 30

Glow-in-the-dark yarns absorb light and emit it as soon as it is dark. This is possible due to the phosphorus that has been added to the polyester. The yarn is white, giving off a green light in the dark for up to about two hours.

CONTACT

Stoff – Connexion
Wiesenstrasse 21
41366 Schalmthal
Germany

www.stoff-connexion.com

02

FELT

PROPERTIES

57% extra-fine merino wool
25% angora
17% polyamide
1% elastane
nm 1/19000

During washing, felt yarn shrinks by some 25%, giving the woven or knitted fabric a felt look. The resulting fabric is stronger and more compact.

CONTACT

Lineapiù SPA
Via Gobetti, 12
50010 Capalle (FI)
Italy

www.lineapiu.com





Karin van Dam

INFLATED COCOONS

TITLE

Born in a Balloon
(Travelling Cities)

ARTIST

Karin van Dam ^(NL)

TECHNIQUE

knitting

MATERIAL

mohair

CATEGORY

art

PRESENTATION

'Born in a Balloon'
exhibition,
Gemeentemuseum
Den Haag

CREDITS

Mondriaan Fund

At first glance, the spatial installations by Dutch artist Karin van Dam are immense and chaotic. At the invitation of the Gemeentemuseum Den Haag, she created the installation 'Born in a Balloon', a new instalment of her project 'Travelling Cities', for the museum's Project Gallery. Van Dam found inspiration in the novel 'Invisible Cities' by the Italian writer Italo Calvino, as well as in Asian metropolises and architectural trends. Using balloons and bamboo sticks to give the fuzzy black knits volume, she constructed an imaginary city of hanging towers and cocoon-like shapes. She arrived in the TextielLab armed with a mini prototype of a balloon covered with a knitted shell. She used the prototype to develop the full-sized knits on the coarse-gauge knitting machine. By working with a fine mohair yarn and using the largest stitch on the machine, she achieved the desired transparency. The shapes were created as single pieces on the Knit & Wear knitting machine so that no finishing was required. A total of four basic shapes were made, each of which was knitted a number of times. The result is an enchanting architectonic utopia.

'Van Dam found inspiration
in the novel 'Invisible Cities'
by the Italian writer Italo
Calvino, as well as in
Asian metropolises and
architectural trends.'



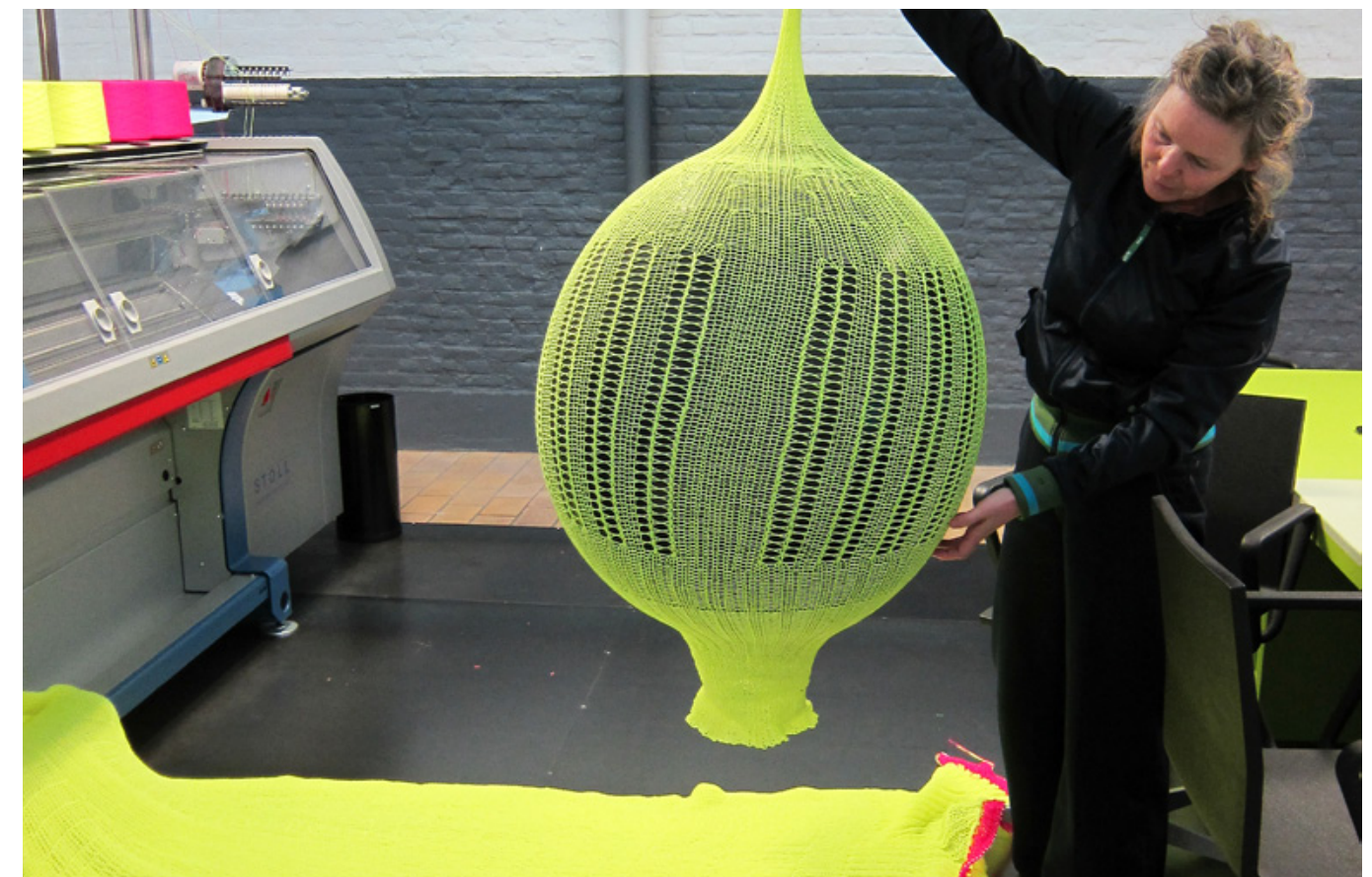
samples hanging in the TextielLab

'You'll be
transported to
another world;
a world of fictional
cities through
which you travel.'

Karin van Dam, artist



presentation at Gemeentemuseum Den Haag



Karin van Dam checks a knitted sample



meeting room Q8 headquarters Benelux with woven wall panel of a traditional boat

Jeffrey van der Wees, D+Z Architecten

MIDDLE EAST IN THE POLDER

TITLE
Q8 HQ Benelux

DESIGNERS
Jeffrey van der Wees,
D+Z Architecten (NL)

TECHNIQUE
weaving

MATERIAL
VARIOUS YARNS
(synthetic and natural)

CATEGORY
interior textiles

COMMISSIONED BY
Q8 (Kuwait Petroleum International)

LOCATION
Q8 headquarters,
The Hague, Haagsche
Zwaan Building

CREDITS
TextielLab,
Stef Miero

‘The first tests that came off the machine were actually very disappointing and I didn’t know if I was going to be able to realise the image I had in my head. Thanks to the knowledge, skill and perseverance of everyone in the TextielLab, the final result has exceeded my expectations; a beautiful process.’

Jeffrey van der Wees,
interior architect



Kuwait Towers

D+Z Architecten were asked to design the interior of the new Benelux headquarters of the Q8 oil company in The Hague. At Q8’s invitation, interior architect Jeffrey van der Wees visited Kuwait. After two days of touring major sites and visiting various buildings, he came up with the idea of designing wall hangings as a defining element and integral part of the interior. Colourful, hand-knotted wall hangings are widely used as an interior feature in Kuwait. The design concept focused on combining elements of Middle Eastern cultures with the Dutch polder. Kuwait City’s principal landmarks all feature in the textile wall panels, as well as a dhow, a traditional sailing boat.

The horizontal stripe that runs across all the panels symbolises the horizon, which in both Kuwait and the Netherlands is extremely flat. Where a landmark is shown, the horizon indicates land; where a boat is depicted, it represents water. Van der Wees also converted the images into a grid of coarse dots, creating pointillist images. The effect is a Fata Morgana. These dots, in combination with the choice of yarn, creates yet another visual effect.

Walk past the wall hangings, and the images appear to change as a result of the play of light on the metallic-like yarns used. The combination of dots and yarns also creates an exciting but subtle relief. It took almost four months to develop the fabrics in the TextielLab. The entire central core of the Q8 headquarters is ‘wrapped’ in the wall hangings, which have both aesthetic and acoustic value.

01

ELIREX

PROPERTIES

25% PM / 76% VI
nm 23

Elirex is a gimp yarn. This means that an extra yarn is wound around a different core yarn. In this case, a dark grey lurex yarn is wound around a black viscose centre. This creates a strong yarn with a metallic look.

CONTACT

NV Soieries Elite
Stationstraat 54
9660 Brakel
Belgium

www.soierieselite.com

02

VISCOSE RAFFIA

PROPERTIES

100% VI
nm 15

Viscose raffia is a flat, folded monofilament made of 100% viscose. It is a shiny, semi-transparent and partly synthetic yarn.

CONTACT

Fuesers Garne GmbH
Eichsfelder Straße 7
40595 Düsseldorf
Germany

www.fuesers.de

03

ORGANIC COTTON

PROPERTIES

100% ecological cotton
nm 34/1

The ecological cotton is of Turkish origin and is GOTS certified (according to the Global Organic Textile Standard). This not only guarantees quality, but also reliability, clean production and fair trade.

CONTACT

Ecological Textiles
Minister
Bongaertsstraat 137
6042 CK Roermond
The Netherlands

www.ecologicaltextiles.nl

04

POLYAMIDE

PROPERTIES

ART. 3808 100% PA
nm 2,8

ART. 3808 by Vimar 1991 is a reinforced nonwoven ribbon yarn made of polyamide. It has a white, semi-transparent appearance. Its characteristic pleating adds extra structure to woven fabrics.

CONTACT

Vimar 1991
Via per Santhià,
813040 Carisio (VC)
Italy

www.vimar1991.com

05

POLYESTER RAFFIA

PROPERTIES

100% PES
nm 8

The polyester raffia is a metallic silver, flat, folded monofilament made of 100% polyester. In woven fabrics, it creates extra shine and reflection.

CONTACT

Fuesers Garne GmbH
Eichsfelder Straße 7
40595 Düsseldorf
Germany

www.fuesers.de





Sara Vrugt

ROTATED MAP

TITLE
Nieuwkoop
Borduren

COMMISSIONED BY
Woningstichting
Nieuwkoop

ARTIST
Sara Vrugt ^(NL)

LOCATION
Kaleidoskoop
(cultural centre),
Nieuwkoop

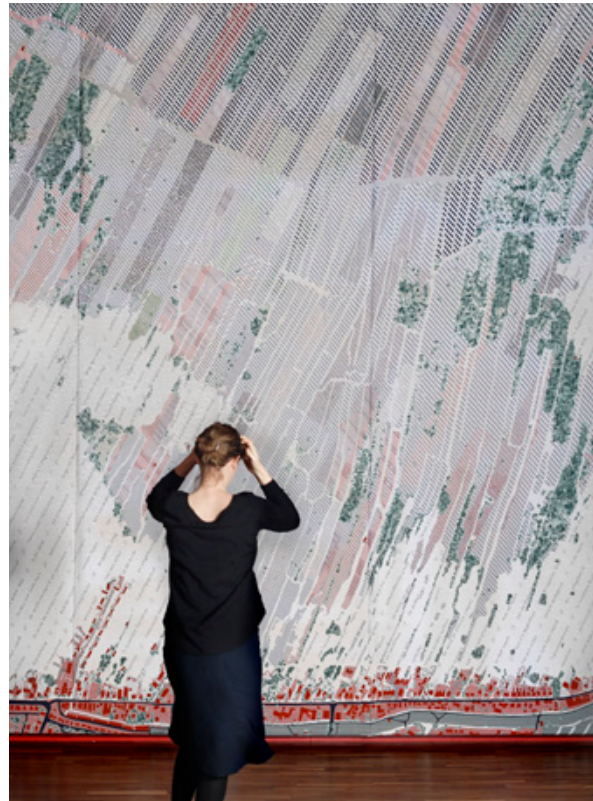
TECHNIQUE
weaving

CREDITS
113 Nieuwkoop
embroiderers

CATEGORY
interior textiles

A new cultural centre in the Dutch village of Nieuwkoop is designed to be a meeting place for all. Based on Nieuwkoop's location amid whimsically shaped lakes and rectangular plots of land, Sara Vrugt wove a map for the cultural centre. The map has been rotated 140°, as a result of which it appears from above as if a landscape has emerged from the surroundings like a cloudy Dutch sky.

To designate plots of land, water, grass and other cartographic features, she developed textures, partly created by the weaving technique itself, partly by converting digital drawings into weaving patterns. Running through the design is a poem by columnist and comedian Nathalie Baartman, who was inspired by the village, its residents and nature. The residents helped to complete the final piece by adding visual details, such as birds in flight, with small embroidery stitches. The cloth, which measures 5 x 7 metres, is on permanent display in the Kaleidoskoop cultural centre.



woven map of the Nieuwkoop area



Sara Vrugt and a volunteer add details in embroidery

Margot Berkman

SILHOUETTES OF THE SEA

TITLE
Seaweed Series

CATEGORY
art

ARTIST
Margot Berkman ^(NL)

PRESENTATION
'Washed Ashore',
preview Biennale
Amsterdam Beach,
Zandvoort

TECHNIQUE
tufting

MATERIAL
wool, glow-in-the-dark
yarn, elirex

CREDITS
Margot Berkman



close-up of the back of the carpet

Margot Berkman is a sculptor and spatial designer. For 20 years she has created large-scale artworks in public spaces. Her work is included in various collections. She is currently working on a special assignment for the succession of Prince Willem-Alexander to the Dutch throne. Many of Berkman's sculptures are reminiscent of Dutch 17th-century cut-paper illuminations of the Middle Ages.

They have the same striking simplicity as Henri Matisse's gouache collages. She drew inspiration for her 'Seaweed Series' from her daily strolls on the beach. Fascinated by the different shapes of seaweed and barnacles, she used these flora and fauna motifs in her recent series of carpet sculptures and objects, as well as in a series of floor and wall hangings developed in the TextielLab. The carpets have bright, arresting colours and a whimsical silhouette, imbued with the swaying fronds of seaweed. By tufting at different heights, Berkman created a relief in the surface.



tufting tool at the back of the polyester canvas



carpet Seaweed Series



Fashion

WEAVING

Walter Van Beirendonck

WEAVING

Marga Weimans

WEAVING

LEW

WEAVING

Katrien Van Hecke

KNITTING

Pierre-Antoine Vettorello

KNITTING

Conny Groenewegen

KNITTING

CRISP /

Kristi Kuusk,
Martijn ten Bhömer,
Paula Kassenaar

TRIBAL PASSION

TITLE
Lust Never Sleeps,
A/W 2012-13 menswear

CATEGORY
fashion

DESIGNER
Walter Van
Beirendonck (BE)

PRESENTATION
Paris Fashion Show

CREDITS
Words by Tim Blanks

TECHNIQUE
weaving

MATERIAL
cotton

'Lust Never Sleeps', the title of Walter Van Beirendonck's new show acknowledges the durability of our baser instincts. His clothes are an unsettling combination of cartoonish joie de vivre and deeply sinister subtext. The collection was based around a literal face-off between masks: the kind on which warriors in Papua New Guinea or voodoo high priests in the Caribbean paint, and the leather kind worn by Western fetishists in big-city sex clubs. Lust never sleeps, remember.

The designer's fetish references were not just reserved for masks either, but extended to full-body leather waders, fluffy mohairs and pointy details. In fact, the collection was a natural heir to Vivienne Westwood's 'SEX shop' or Stanley Kubrick's 'A Clockwork Orange', two other instances of cartoon antics masking a lethal assault on the everyday. In weaving the traditional shields shown on the front of the garments, it was a particular challenge – despite the use of various coloured yarns – to produce a thin, supple fabric. The results speaks for themselves.

'It's fantastic how the TextielLab was able to bring my sketches to life. The wooden shields from Papua New Guinea, which served as inspiration, were wonderfully translated into a beautiful fabric.'

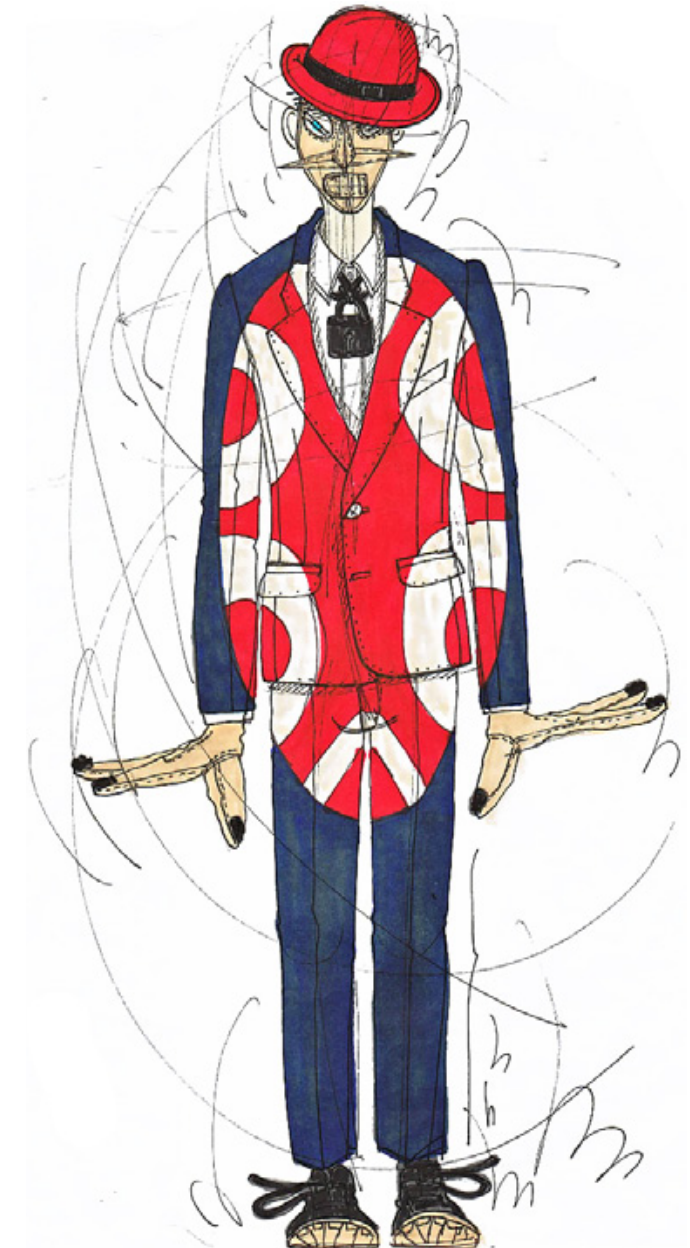
Walter Van Beirendonck,
fashion designer



weaving sample



'Lust Never Sleeps' catwalk collection



sketch



catwalk collection 'City Life'



catwalk collection 'City Life'



yarns and woven samples

Marga Weimans

BUILDING FASHION

TITLE

Fashion House: The Most Beautiful Dress in the World, City Life

DESIGNER

Marga Weimans (NL)

TECHNIQUE

weaving

MATERIAL

paper, copper foil, lurex, viscose, wool, cotton

CATEGORY

fashion / art

PRESENTATION

Amsterdam Fashion Week, Dutch Fashion Awards; NAI, Rotterdam

CREDITS

Stimuleringsfonds voor Architectuur, Groninger Museum, Amsterdam Fashion Week, Vodaphone, words by irenebrination.typepad.com

Since founding her label in 2006, Marga Weimans has successfully incorporated all of her passions in her work, achieving what may be dubbed as integrated design; a sort of perfect mathematical equation combining art, architecture and fashion. In the Textiellab, Weiman created patterned fabrics bringing together intriguing yarns like lurex, paper and copper foil to construct her sculptural clothes.

These fabrics featured in her latest installation 'Fashion House: The Most Beautiful Dress in the World', and her 'City Life' collection, launched during Amsterdam Fashion Week. The installation consisted of a series of spaces linked to a designer's life and career – like a studio or a boardroom – displaying fashion designs and avant-garde sculptures that perfectly matched the various environments. In the same vein, each of the dresses from the 'City Life' collection was accompanied during the catwalk show by an architectural wheeled structure made of metal and wood that represented parts of a house.

'I have an integrated view of fashion. I work as an artist, making Art Couture, but I'm also interested in how that translates into ready-to-wear items.'

Marga Weimans,
fashion designer



woven samples

LEW by Leemans and Wicker, Michelle Wu,
Patrick Kampff

FUN WITH THE FUTURE

TITLE

ODE: Open Design
Explorations

DESIGNER

LEW by Leemans and
Wicker ^(NL), Michelle
Wu ^(USA), Patrick
Kampff ^(BR)

TECHNIQUE

weaving

MATERIAL

elirex, silver yarn,
cotton

CATEGORY

fashion

COMMISSIONED BY

Heineken®
International

PRESENTATION

Salone del Mobile,
Milan; opening Bread
and Butter trade show
for selected brands,
Berlin; exclusive club
event, Singapore;
Winner Red Dot Award
2012 (communication design)

CREDITS

fashion team guided
by Heineken and LEW;
Michelle Wu, fashion
designer, New York;
Patrick Kampff, shoe
designer, São Paulo.
Words by Floor van
Essen



final presentation outfits

The Concept Club was initiated as part of ODE (Open Design Explorations), a design project by Heineken. The aim was to develop the ultimate club night of the future. The project revolved around co-creation and the coming together of multiple disciplines. Heineken appointed a number of designers as mentors. Fashion duo LEW acted as coaches for the team who designed the Concept Club staff uniforms. The other teams focused on interior design, interaction, graphic and product design. LEW's Kim Leemans says of the collection: "We have created a sleek, angular look with graphic lineation. Besides various printing techniques, we used our own fabrics and origami fabric processing to play with the theme 'Changing Perspective'.

The right quality of the fabrics in combination with the clean lines create an avant-garde effect, with a nod to the stereotype that many people have about the future: space, silver and flying cars." In the fabrics for the dresses and trousers, a shadow effect is suggested by allowing the textile to run from light to dark and incorporating a clean shadow line into the weave. From a distance, this gives the fabric the appearance of being folded.

Conny Groenewegen / CG

FROZEN WOOL

TITLE

Avalanche,
pre-collection A/W
2013-14

DESIGNER

Conny Groenewegen ^(NL)

TECHNIQUE

knitting

MATERIAL

wool, angora,
mercerized cotton

CATEGORY

fashion

PRESENTATION

Dutch Fashion Awards
2012

CREDITS

Aynouk Tan (styling),
TextielLab, The
Woolmark Company

Conny Groenewegen's women's label CG offers innovation in knitwear, combining modern technology with traditional handwork. Her collection 'Avalanche' is inspired by the pristine whiteness of snowy landscapes. This uncompromising force of nature is recalled in tops with frozen structures of compressed wool underneath a crust of crinkled organza. Satin and matt silks give a clean white surface to tight wool knit patterns. Part of the knitwear is coarsely knitted.

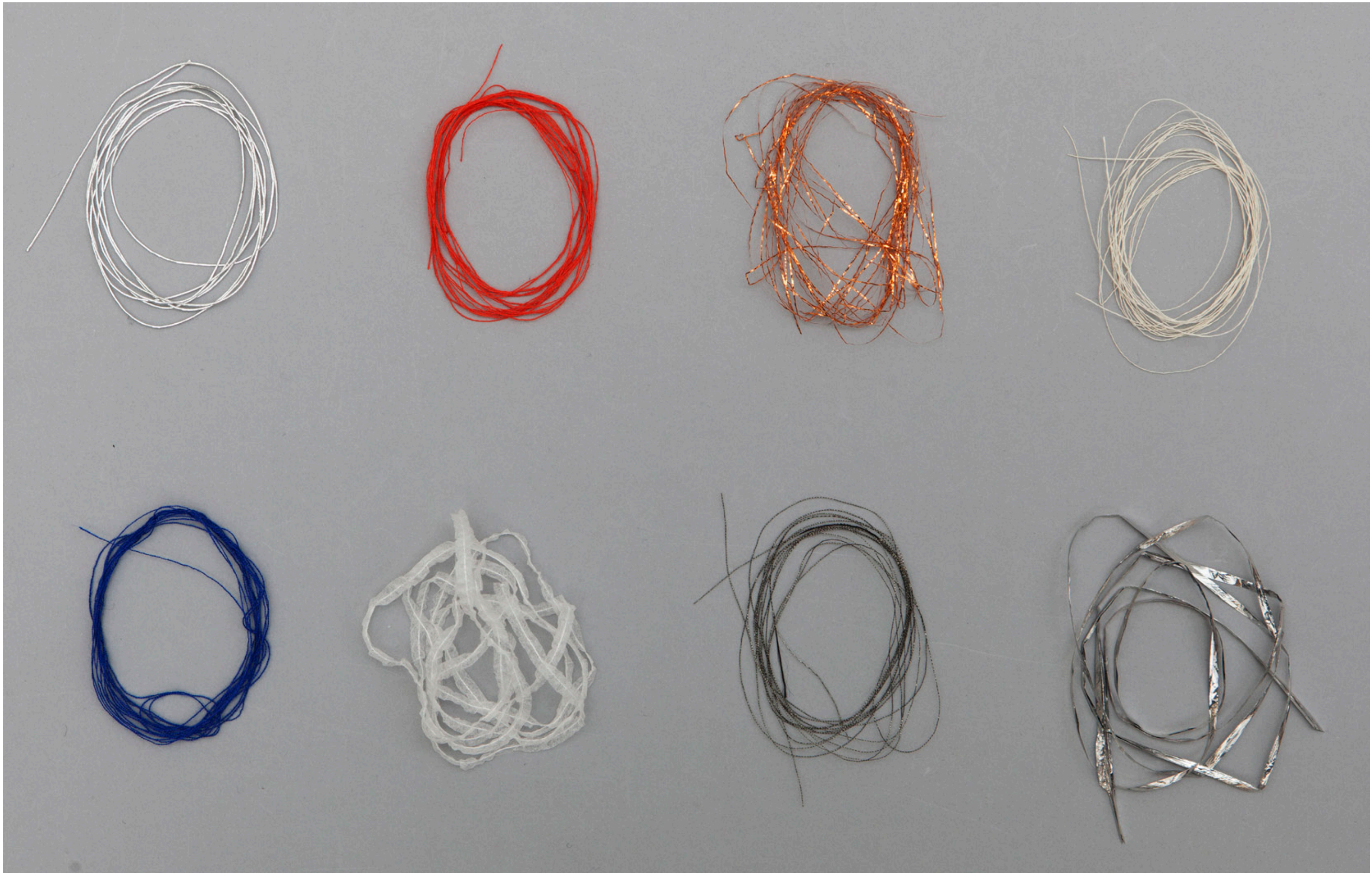
After washing, the fabric becomes felted and is transformed into a beautifully structured piece of cloth that can be used as a garment. The fine-gauge knitting machine was used for the one-piece suits made from wool/angora and cotton. By knitting a rectangle in two layers and adding a knitted join along the silhouette with wool/angora yarns, the final felted suit can be cut out along the line of the silhouette. The fibres are bonded to each other in such a way that the product requires no further finishing. Transparent zones alternate with dense zones around the breasts, stomach, buttocks and feet.



s nowy landscapes inspired this design

**'We wanted to design a
total environment and
experience, while exploring
how co-creation could push
boundaries, keep surprising
adult consumers and be
ahead of the game.'**

Mark van Iterson,
head of global design at Heineken®



Kristi Kuusk, Martijn ten Bhömer, Paula Kassenaar

ENLIGHTENING HIGH-TECH TEXTILES

TITLE
Tender

DESIGNER
Kristi Kuusk,
Martijn ten Bhömer,
Paula Kassenaar ^(NL)

TECHNIQUE
knitting

MATERIAL
paper, copper foil, lurex,
viscose, wool, cotton

CATEGORY
fashion

COMMISSIONED BY
CRISP Smart Textile
Services

PRESENTATION
'Night of the Nerds',
NEMO, Amsterdam;
'Wearable Senses+'
exhibition, Videolab;
Dutch Design Week,
Videolab, Eindhoven;
'Pretty Smart Textiles',
TIO3, Ronse

CREDITS
CRISP is funded by
the Dutch government's
FES programme and a
consortium of scientific
and industrial partners.
Hilda Jonkman (hair/
make-up), Maaïke Reus
(model)

'Tender' is a high-tech knitted garment that incorporates programmable microchips integrated into pouches of fabric. It can be programmed to react to different input, perform a range of actions and give a desired output. An interactive, touch-sensitive garment is one of many possible applications of such textiles. 'Tender' responds to stroking. Pouches in different areas of the garment can light up according to the degree of contact with the skin.

By touching different parts of the garment, it is possible to change the area that is illuminated. Light can be emitted near the neck and chest area for reading, or near the hands, acting as a flashlight to find something in the dark. The project illustrates the added value of new craftsmanship: a combination of technical knits and electronics. 'Tender' is a first prototype that will be developed further as part of



interactive and touch-sensitive, this garment is aptly called 'Tender'

the ongoing CRISP project. The project will take a second step towards personalised, comfortable and programmable fashion items. Materials and new designs will be selected to support this concept. Together with the other CRISP partners, the Textiellab will continue to explore the new field of 'smart textiles' in the coming years.

The Creative Industry Scientific Programme (CRISP) was established to develop a knowledge infrastructure that stimulates the continued growth of the Dutch design sector and creative industries.

CRISP focuses on the design of product service systems (PSS), generating and disseminating the knowledge, tools and methods necessary for designing complex combinations of intelligent products and services with a high experience factor.

Smart Textiles Services, a subdivision of the CRISP project, is involved in the development of successful methods, platforms, guiding principles and business models required to understand the multi-disciplinary opportunities and challenges of creating smart textile product service systems. Innovation through

the combination of soft materials with complex technology has led to the development of so-called 'smart textiles'. These are of strategic importance for the European textile industry to sustain its competitive edge and to counter competition from low-labour cost producers. Smart textiles can conduct light, heat or currents. These textiles can be translated into interactive products, able to become part of larger product service systems.



Katrien Van Hecke

CRAFTY DESIGNS

TITLE
High Fashion,
Low Countries
(A/W 2012-13)

DESIGNER
Katrien Van Hecke ^(BE)

TECHNIQUE
weaving

MATERIAL
merino wool (naturally
dyed by the designer),
organic cotton (warp)

CATEGORY
fashion

COMMISSIONED BY
Dutch Embassy,
Brussels

PRESENTATION
Amsterdam Fashion
Week, Dutch Fashion
Awards; NAI, Rotterdam



woven textile with natural dyed yarns

Belgium-based fashion designer Katrien Van Hecke set up her label in 2010 and has since presented her new collections during Paris Fashion Week. Van Hecke classifies her work as 'modern artisanal luxury'. She has set a range of criteria for her collections, with the emphasis on sustainability and craftsmanship. The designer uses natural materials and researches traditional artisanal techniques.

She was one of six fashion designers invited by the Dutch Embassy in Brussels to participate in 'High Fashion, Low Countries'. For this project focusing on sustainability, Van Hecke extended her research to fabric-dyeing and artisanal printing techniques, creating printed and woven fabrics of pure merino wool. The yarns were dyed with natural products such as indigo and turmeric. The design process is remarkable. By scattering herbs on canvas and going over the resulting shapes with an airbrush, a picture is created that forms the basis of the woven design. The main challenge for the product developer was to create the correct bindings with the fairly thick yarn.



yarns dyed with natural products

CLOSE-KNIT CULTURES

TITLE

Nil Cead, Agaain Dul
Abhaile, A/W 2012-13
womenswear

MATERIAL

wool, elastane

CATEGORY

fashion design

DESIGNER

Pierre-Antoine
Vettorello ^(FR/BE)

PRESENTATION

MAD, Brussels, Paris
Fashion Week at
Flanders Fashion
Institute, Paris

TECHNIQUE

knitting

Pierre-Antoine Vettorello is a Brussels-based French fashion designer with African roots. He graduated from the Royal Academy in Antwerp in 2010. His ability to design outstanding shapes in combination with unique textile design make his work distinctive. 'Nil Cead, Agaain Dul Abhaile', the strange-sounding, Gaelic title of his collection, refers to a song by the band Afro Celt Sound System. The English translation is 'We Cannot Go Home'. The band fuses the traditional music of Western Africa and Ireland, and Vettorello followed suit by mixing cultural influences from these two regions in his womenswear collection. He researched the patterns of black African Kuba textiles and found inspiration in Celtic clothes. In the TextielLab he developed knitted fabrics.

Geometric patterns in blacks and greys, sometimes with a splash of colour, are characteristic of his knitted pieces. The fabrics for his dresses, sweaters and skirts were created using the Jacquard knitting technique.



Afro-Celtic influences in Pierre-Antoine Vettorello's knitted dress

Young Talent

PRINTING

Aya Nonogaki

KNITTING

Dagmara Stephan

KNITTING

Flore de Maillard

KNITTING

Tom Van der Borght

TUFTING

Els van 't Klooster

WEAVING

Wali Mohammed Barrech

PASSEMENTERIE

Sabine Staartjes

EMBROIDERY / PRINTING

Chrissie Houtkooper

LASERING

Lola Barré

PASSEMENTERIE

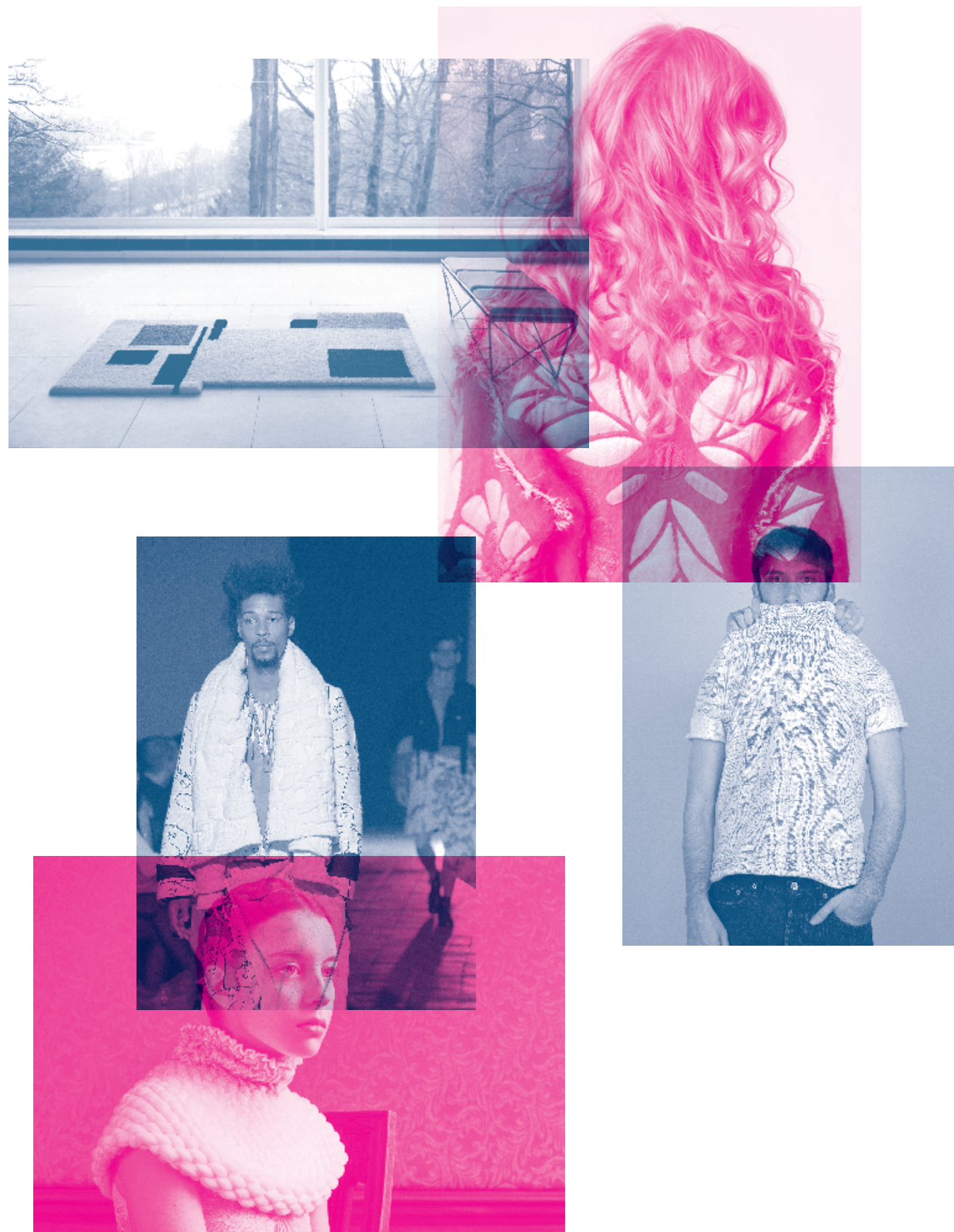
Satoki Kuwano

WEAVING / EMBROIDERY

Colette Vermeulen

WEAVING

Martijn van Strien



Aya Nonogaki

POWER PRINTS

TITLE

Ich Bin Ich (You Are Fine As You Are)
S/S 2012

DESIGNER

Aya Nonogaki (JP/AU)

TECHNIQUE

digital printing

MATERIAL

silk, cotton

CATEGORY

fashion

PRESENTATION

graduation show 2012,
University of the
Applied Art, Vienna

CREDITS

Collaboration with
Wol Hee Lee for the
installation



'Ich Bin Ich' collection

Aya Nonogaki studied under Professors Veronique Branquinho and Bernhard Willhelm at the University of Applied Art in Vienna. The starting point of her 2011/2012 graduation collection was thoughts about the phenomenon of inferiority complexes. The desires and comparisons with others seem endless and pointless. The collection is born out of an affirmation of a person: you are fine as you are. Prints are an important element in this collection. The print designs represent inner aspects, especially those that might be difficult to express through silhouettes. Most of the outfits show at least two different prints. Manga figures and images taken from a book about wisdom, characters and botanical illustrations are combined.

Every outfit in the collection incorporates at least one 'trick' to create the extreme volume and visual effect. When the tricks – which can be as simple as a button, stick, zip or pocket – are undone, the entire outfit loses its volume. A large amount of printed materials was required to realise the collection.



digitally printing sample

Dagmara Stephan

GIANT KNITS IN 3D

TITLE

Shell-Studies

DESIGNER

Dagmara Stephan (SE)

TECHNIQUE

knitting, felting

MATERIAL

merino wool

CATEGORY

art / design

PRESENTATION

graduation show 2012,
Konstfack University of
Arts Crafts and Design,
Stockholm

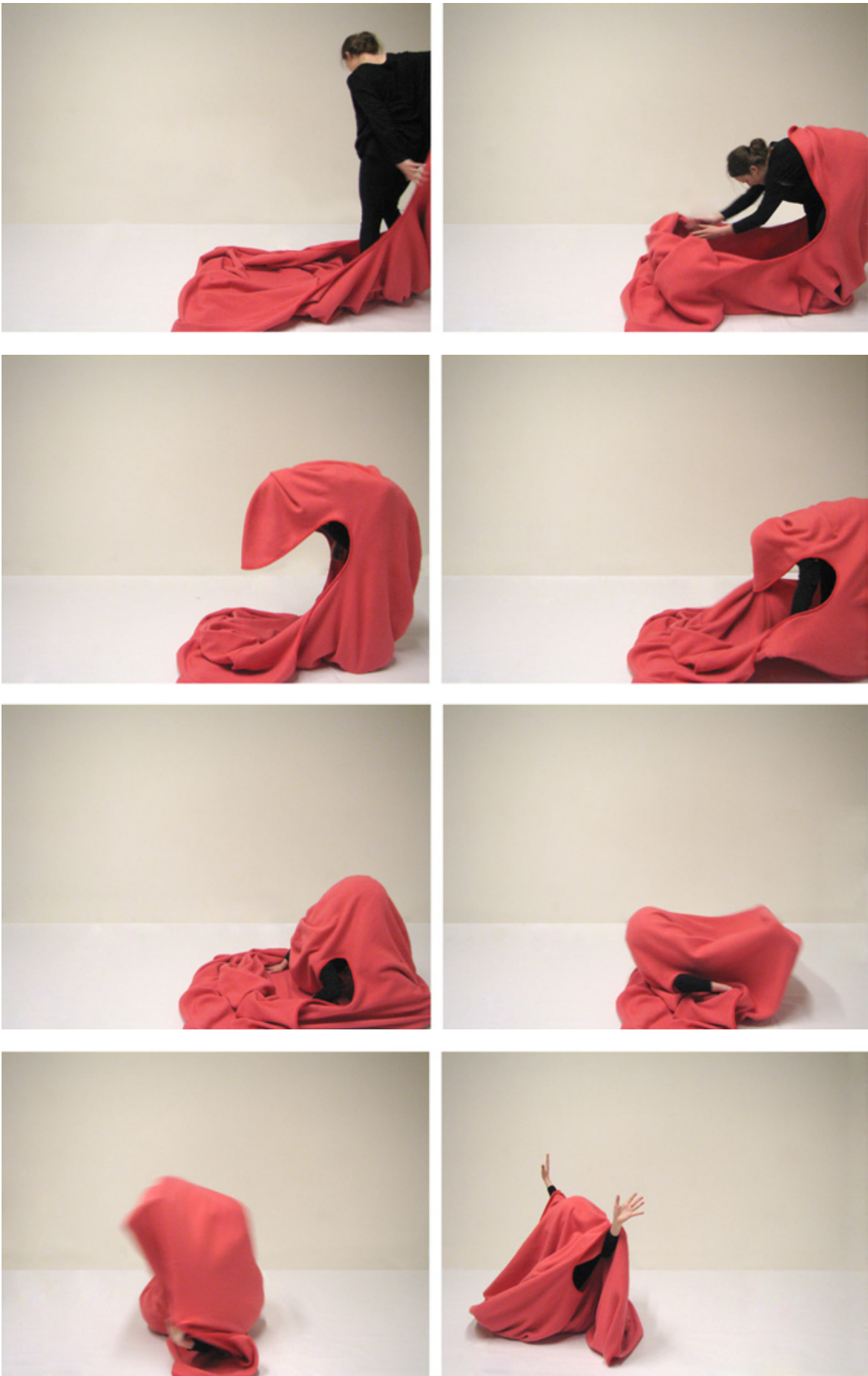
For her master's graduation project, Swedish artist Dagmara Stephan dug into research on form within the field of art, craft and design. Her aim was to create large-scale, three-dimensional, felted knits, inspired by manufactured products and self-structuring organic forms. Stephan says of her work: "Ambiguous in function, yet physically engaging, my work offers a material space where assumptions about design can be explored in improvised ways. I arrived purposely without a concrete objective in mind. I knew I wanted to work on a large scale and to experiment with the industrial machine like I do when I machine-knit manually.

For several years my knitting has focused on using the machine to make seamless objects in an improvised way. The absence of seams blurs front and back, inside and outside. Huub Waulthers, my product developer, was able to import my Photoshop files directly into the Stoll software. By working this way the actual programming required was already at a very advanced stage, plus it gave me the freedom as a designer to truly work with the machine as a tool.

Upon reflecting on the samples from the first visit, I returned to wrap up the process. The goal for the second instalment was narrowed down to knitting the largest possible surface the machine could knit. The final pattern was a programme for a 3D shell with 15,000 rows of knitting. When finished, these huge pieces were felted in order to maintain a certain rigidity and thus retain their shape. In the end the objects were about 60 per cent of the size they were initially knitted."



Stoll Knit & Wear machine



studies of movemen



'Shell-Studies' on display



Dagmara Stephan at the TextielLab

'The final pattern was a 3D shell with 15,000 rows of knitting. Knitting patterns are rarely that long and we quickly discovered that the machine's software was set to a safe maximum of 10,000. However, because the pattern could be imported from Photoshop rather than drafted in the machine's internal software, we were actually able to trick the software to go beyond its capabilities. A technician from Stoll even phoned Huub Waulthers to ask how we had managed to circumvent their programme.'

Dagmara Stephan, artist

NO TWO ARE THE SAME

TITLE
Streaks

CATEGORY
textile design

DESIGNER
Flore de Maillard (FR/BE)

PRESENTATION
graduation show 2012,
National Superior
School of Visuals Arts,
La Cambre, Brussels

TECHNIQUE
knitting

MATERIAL
cotton

CREDITS
TextielLab, Tilburg,
Decoster-Cauliez



space-dyed yarn

Flore de Maillard arrived in the TextielLab with partially coloured self-dyed yarn. As a result of the random colour variations in the yarn, the pattern in the knitted fabric was also uncontrollable. In addition, the consistency of the stitch size also determined the colour gradient in the knitting. In order to communicate this conceptual starting point, the designer had a dozen men and women's sweaters produced on the Knit & Wear knitting machine. The result is 'Streaks', a knitwear collection made with yarn offering different rhythms and shapes in each garment and, as a result, a series of unique pieces. This series is born from collaborations with companies in France and the TextielLab, as part of a study on textile production, from yarn to finished product.

'I had a constructive collaboration with the TextielLab. Huub Waulthers, my technician, was very attentive to my preoccupations, and patient. He investigated various possibilities and was ready to take some risks.'

Flore de Maillard,
textile designer



knitted top from the 'Streaks' collection

Tom Van Der Borgh

CREATIVE WITH CULTS

TITLE
Church of Chica

DESIGNER
Tom Van der Borgh ^(BE)

TECHNIQUE
knitting/printing

MATERIAL
cotton, silk, acrylic, glow-in-the-dark yarn

CATEGORY
fashion

ACADEMY
LUCA School of Arts, Ghent

PRESENTATION
Berlin Fashion Week, Paris Fashion Week at Flanders Fashion Institute, Paris

CREDITS
Adelien De Puyseleyn / Debbie Declerq (make-up), Johannes Obers / Joanne Chalon (models)

The men's collection of rising star Tom Van Der Borgh is eclectic and colourful, yet also refined and exquisitely finished. The collection's inspiration is rather bizarre, as Van der Borgh explains: "I wanted to create the image and illusion of a cult. Looking for an icon to build the cult around, I ended up with my own dog. I discovered when you flip around the word 'dog', it becomes 'god', so I found a perfect reason to make my rescued mixed breed dog the symbol of a new-found path to happiness (and finally destruction). The collection tells the story of manipulation and how a cult works: starting with love and positive images, followed by brainwashing and ending in total mania and destruction. Speaking of manipulation, light effects are also used in this collection for their manipulative power. Fluorescent and phosphorescent elements make the collection change, offering different looks in daylight, UV-light and darkness." In addition to printing self-drawn,

brightly coloured patterns, Van der Borgh looked for a way to translate his psychedelic patterns into knitted fabrics in the Textiellab. His research focused on knitting various colours, yarns and patterns using the Jacquard technique. Mixed yarns were twisted out of coloured cotton yarns, which required numerous tests due to the complexity of the yarns' composition. The thickness of the knitted fabrics also varied in some areas in order to increase comfort and wearability.



collection Church of Chica

Els van 't Klooster

CARPET PAINTING

TITLE
1205

DESIGNER
Els van 't Klooster ^(NL)

TECHNIQUE
tufting

MATERIAL
wool

CATEGORY
interior textiles / carpet

PRESENTATION
graduation show, BA (2007), ArtEZ Hogeschool voor de Kunsten, Arnhem

CREDITS
Heij-Konijn Fonds



final presentation

'What makes Els van 't Klooster's work so special are the proportions. The different elements form a very subtle whole.'

Karen Zeedijk, tufter



tufting on a frame

As a visual artist, Els van 't Klooster focuses primarily on making geometric, constructivist works in paintings, wood reliefs and tape installations. A grant from the Heij-Konijn Fund enabled her to explore the possibilities of working with textiles. The design of the tufted carpet was inspired by her painting '1203' and adapted for textiles. Van 't Klooster discovered that designing a utilitarian product requires adherence to different laws than free work. Atmosphere, usability and spatial context play a greater role. As a result, she did not design a rectangular carpet but a shape that integrates into the space. The artist found the perfect match in tufter Karen Zeedijk. "During the tufting process, Karen was sensitive to the colour and proportions in my work. If she felt that something wasn't right, we talked about it. She understood my work very well."

Wali Mohammed Barrech

THE NEW FACE OF FASHION

TITLE
For Love

CATEGORY
fashion

DESIGNER
Wali Mohammed Barrech (PK/HR/BE)

PRESENTATION
Antwerp Fashion Show 2012, Royal Academy of Fine Arts, Antwerp

TECHNIQUE
weaving

MATERIAL
mohair, reflective yarn, viscose

For his master's collection 'For Love', Pakistani-Croatian designer Wali Mohammed Barrech studied the 1960s' French-Italian film 'Les Yeux Sans Visage'. The film tells the story of a plastic surgeon whose daughter's face has been disfigured by an accident and who will do anything to provide a new face for her. With his assistant, the father kidnaps beautiful, young girls whose faces he tries to graft onto his daughter's. The designer translated this obsession with the perfect appearance into pieces full of references to plastic and transiency.

His highly feminine, enchanting collection features sleek silhouettes in nudes and pastels. Capes and long dresses are interspersed with sexy suits and hot pants. Particularly striking are the various layers from which the outfits are constructed. The graphic designs that Barrech wove in the Textiellab from a range of yarns, including mohair, reflective and shimmering yarns, are combined with a monochrome fabric.



from the 'For Love' collection

Sabine Staartjes

SOCIAL FABRIC EXPLORED

TITLE
Unexpected Expectations

CATEGORY
fashion

DESIGNER
Sabine Staartjes (NL)

PRESENTATION
graduation show 2012, Hogeschool voor de Kunsten Utrecht, 'Modeloefte' exhibition, Dutch Design Week, Eindhoven

TECHNIQUE
passementerie, ribbon weaving

MATERIAL
wool, acrylic, cotton

CREDITS
Sabine Staartjes

'Unexpected Expectations' is inspired by the psychological phenomenon of cognitive dissonance. The term refers to the feeling of discomfort that arises when one is confronted with facts or opinions that contradict one's beliefs. Staartjes sees this phenomenon reflected in today's intransigent society, where opposing worldviews are quickly rejected and social contact is minimal. She regards the weaving technique, where threads continuously cross one another, as a metaphor for interaction.

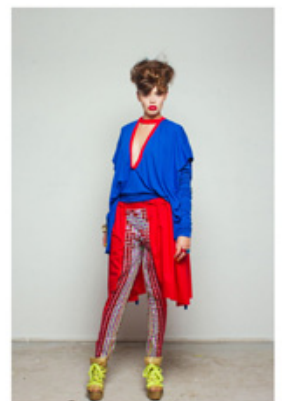
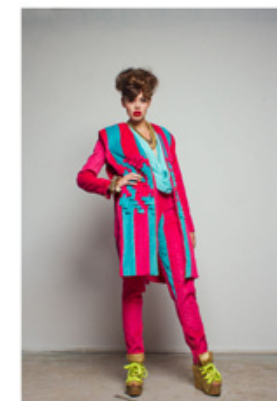
For this collection, she also sought inspiration in well-known elements from Western culture, such as the houndstooth pattern, the T-shirt and traditional Dutch dress, to create her new garments for an open society. In the passementerie department she used the Jacquard loom to make thin strips featuring hearts. These were then interwoven to create a houndstooth fabric. The collection appears different from a distance than from close-up, encouraging the observer to approach the wearer.



from the 'Unexpected Expectations' collection



close-up woven ribbons



different outfits 'Unexpected Expectations' collection

Chrissie Houtkooper

SPIRITS AND GODS

TITLE
Axis Mundi

DESIGNER
Chrissie Houtkooper (NL)

TECHNIQUE
embroidery, printing

MATERIAL
leather, felt, silk,
Lycra, cotton,
viscose

CATEGORY
fashion

ACADEMY
Koninklijke Academie
van Beeldende
Kunsten, The Hague

PRESENTATION
'Modebelofte' and
'Items selection'
exhibitions, Dutch
Design Week,
Eindhoven

CREDITS
Anke Jabroer (model),
Marloes Otjes (hair),
Beach Boys Studio
(studio)



detail from the 'Axis Mundi' collection

Chrissie Houtkooper is both a fashion designer and illustrator – a dual role that is immediately obvious in her futuristic collection. The voluminous silhouettes are reminiscent of insects' protective armour. Hand-drawn, mirrored black and white patterns of faces, hairstyles and feathers merge in a hallucinatory waltz. The fine line drawings were painstakingly converted into prints and embroidery. The prints were produced on silk and cotton stretch fabric. The inspiration for her collection, 'Axis Mundi', is shamanism. Adherents claim to have contact with 'an alternative reality', spirits and gods. Contact is made with the spirit world by entering a trance state. Shamans achieve this through ritual acts such as drug taking, dance, sex, self-mutilation and tattooing. Shamans are believed to have not only the power to heal, but also to cause human suffering. This contradiction intrigued the designer.



sketch

Lola Barré

ESCAPE FROM THE OFFICE

TITLE
09:00 to 18:00

FASHION DESIGNER
Lola Barré (FR/BE)

TECHNIQUE
laser cutting

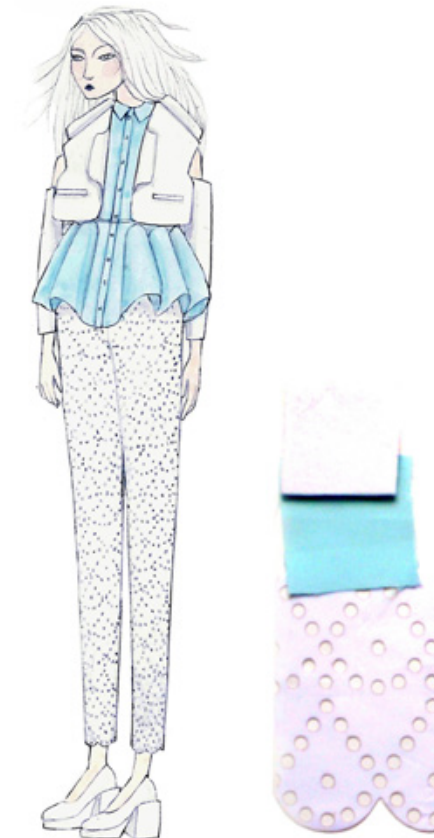
MATERIAL
synthetic

CATEGORY
fashion

PRESENTATION
fashion show 2012
(BA), Royal Academy
of Fine Arts, Antwerp

CREDITS
Liesl Dejonghe
(model)

Lola Barré designed a clean and sleek collection that remains feminine, combining layered soft fabric with perfectly tailored pieces. The pastel colours add a certain softness and elegance to the outfits. The inspiration for her '09:00 to 18:00' collection came from an imagined narrative of a girl wanting to escape her daily office routine. She dreams of abandoning her monotonous environment by creating her own clothes out of office materials and devices around her. For the skirt and trousers, a fine lace pattern was laser cut, suggesting holes made with a hole puncher. The laser pattern evolves from dense perforations near the hem into a more muted pattern towards the top. The holes lasered in the fine lining fabric are shaped as squares, circles and triangles.



sketch



from the '09:00 to 18:00' collection

Satoki Kuwano

PERSONAL TRACES

TITLE

Memory
(room divider)

CATEGORY

interior architecture

DESIGNER

Satoki Kuwano (JP/NL)

PRESENTATION

graduation show 2012
(BA), Gerrit Rietveld
Academy, Amsterdam

TECHNIQUE

passementerie
(cord braiding)

CREDITS

Ruben De Reu, Thea
Veel, Lloyd Hotel &
Cultural Embassy
and Kobor-Garens

MATERIAL

cotton, elastane

Satoki Kuwano studied Architectural Design at the Rietveld Academy. Her field of interest lies in documenting traces of people after their departure. She explains that for her site-specific work, she would take photos of a hotel room after the guests checked-out.

"During the process I discovered that there is a rhythm between the personal use of space and the anonymous maintenance of the same space. Through this rhythm of use and maintenance, the object/space becomes personal and gains value," she explains.

For her graduation project, she translated this idea into a room divider. To reflect the ever-changing rhythm of use, the divider is made up of a grid of moveable elastic cords. It is possible to easily change the grid, or return it to its original state by opening and closing the cords. The fluffy, elastic cords of the space divider were made by hand in the passementerie department of the TextielLab.



Colette Vermeulen

BLOOMING CREATIVE

TITLE

Susannah

DESIGNER

Colette
Vermeulen (NL/GB)

TECHNIQUE

weaving,
embroidery

MATERIAL

mohair, viscose,
cotton, rayon

CATEGORY

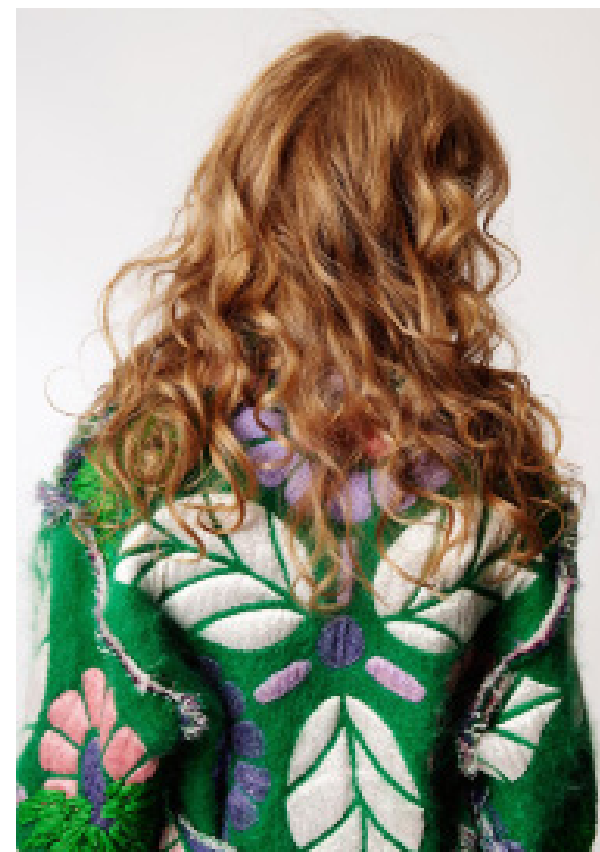
fashion

PRESENTATION

graduation show RCA
2012, Royal College of
Art (RCA), London

CREDITS

TextielMuseum, Tilburg,
Fonds Beeldende Kunst
Vormgeving en Bouwkunst,
Stichting Niemeijer Fonds,
Stichting de Fundatie
van de Vrijvrouwe van
Renswoude, Dullert-
stichting/Heij Konijn
Fonds, Brynja at Next
(model), Chad Burton
(styling), Tomohiro Mura-
matsu (hair), Masato Inoue
(make-up), 'Chasseur
Magazine' (text)



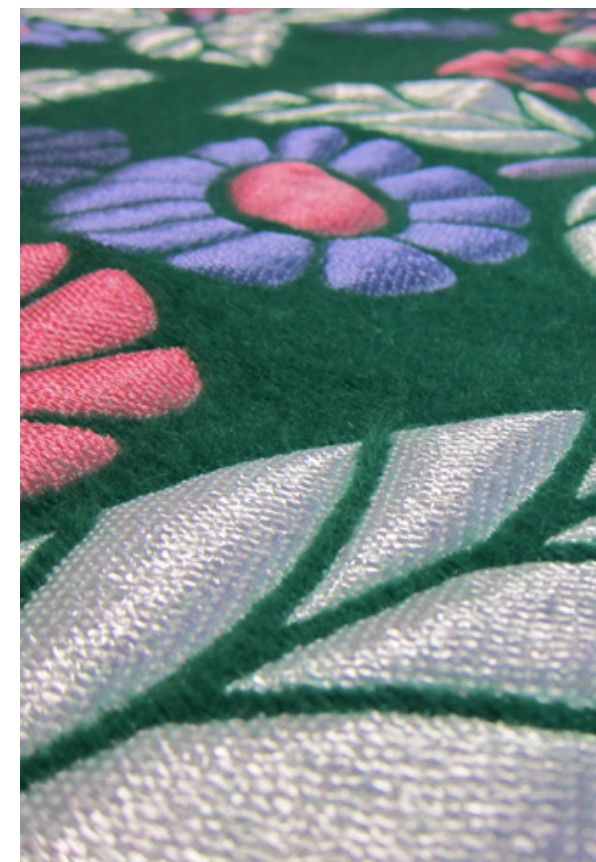
bold florals from the 'Susannah' collection

'An incredibly
detailed
textured jacket
from Colette
Vermeulen was
also arresting.'

Wallpaper, June 2012

After graduating with a bachelor's degree from the Institute of the Arts in Arnhem, Dutch designer Colette Vermeulen moved to London to complete a master's in fashion womenswear at the Royal College of Art. In June 2012, she presented her first complete collection as part of her graduation project. Silhouettes were draped and highly segmented, showing off the body in subtle yet seductive ways. Using a multitude of materials and a palette that is heavy on yellow and green details, the designer focused on garments that are characterised by modern cuts and creative designs.

From her green woven jacket that gives the illusion of a flower garden, to her yellow trench coat/60s-inspired dress, she produced a solid collection. The fabric for the thick green jacket was woven in two layers. By joining the layers in some places and weaving them separately in others, she created certain textures in the pattern. The application of shiny and matt yarns in one piece is also unusual. In addition, she embroidered floral motifs onto the finished garments.



close-up of woven fabric



sample of braided cords for Kuwano's room divider

EXTREME LUXURY REVISITED

TITLE
Threads for Cockaigne

CATEGORY
fashion

DESIGNER
Martijn van Strien ^(NL)

PRESENTATION
graduation show 2013,
Design Academy
Eindhoven

TECHNIQUE
weaving

MATERIAL
synthetic



the garments can be worn on their own or with other clothing

Martijn van Strien graduated from the Design Academy Eindhoven in November 2012 with the collection 'Threads for Cockaigne'. He describes the project as follows: "The Land of Cockaigne is a mythical land of plenty, an imaginary place of extreme luxury inspired by medieval tales and paintings of European kings and nobles wearing the most extravagant clothes in the history of man. Fur and delicate handcrafted materials show off the wealth and status of the wearer". Van Strien translated the clothing's lavish materials and techniques into a modern design, as a contemporary ode to one of history's most luxurious fashion eras. He created a series of four garments by focusing both on the fabric design as well as the clothing design. He makes maximum use of the structural qualities of the textiles to give shape to the final outfit.

The garments can either be worn on their own or added to other clothing. The fabric is not cut or finished; only the endings of the fabric have been tied together. By revealing the fabric in its 'unprocessed' form, the final look of the product is prescribed by the choice of bindings made in the woven material. Using new synthetic yarns, Van Strien created textiles that have both elastic and voluminous qualities. They evoke the look and feel of a historical garment in a new way.

'The stimulating atmosphere at the TextielLab helped me to translate my ideas into woven garments. My time at the Lab strengthened my ambition to explore new possibilities in textile techniques.'

Martijn van Strien,
fashion designer



the 'Threads for Cockaigne' collection was inspired by the extravagant clothing of past kings and queens

Chapter 02 – TextielMuseum Collection	
02	
<hr/>	
Pages	80 – 89

The Museum as a Treasure Trove

Much of the TextielMuseum’s extensive collection is hidden from the eyes of visitors. Some of it appears now and again as part of an exhibition, but most of the textile treasures remain stored away in the drawers and shelves of the depots. There they are protected from light and kept in suitable conditions that are not too cold, warm or damp. For the exhibition ‘Turkish Red & More’ the doors of the depot were opened wide. Five selected Dutch designers and design agencies were given the chance to delve into the history of textiles represented in the museum’s collection as a springboard for new work. Most of this work was produced in the TextielLab.

The selected designers were: BCXSY, Studio Formafantasma, Lenneke Langenhuijsen, Minale Maeda and Merel Boers. Together the designers browsed through the binding manuals of the Tilburg Textielschool. They rediscovered traditional knot-tying and macramé techniques, deciphered embroidery stiches and found inspiration in natural dyes from the madder plant. At the hands of the designers, elegant Art Nouveau and Art Deco designs were also given a new lease of life in refreshing new work. The new projects have been added to the museum collection and will be on display at the TextielMuseum until 26 May, 2013.

Caroline Boot, Curator Art and Design, TextielMuseum

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TextielMuseum Collection

WEAVING

Lenneke Langenhuijsen

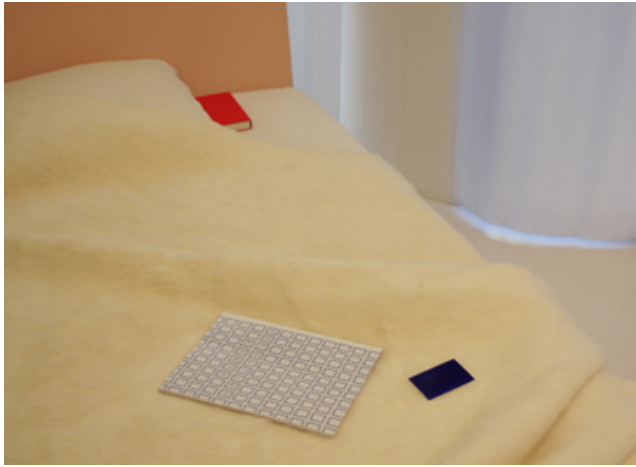
EMBROIDERY

BCXSY

EMBROIDERY / LASER CUTTING

Emilie Pallard & Niels Heymans





blanket by the 'Combed Cotton' collection



blanket by the 'Combed Cotton' collection



blanket by the 'Combed Cotton' collection

[Lenneke Langenhuijsen](#)

ALMOST HANDMADE

TITLE
Combed Cotton

DESIGNER
Lenneke
Langenhuijsen ^(NL)

TECHNIQUE
Jacquard weaving,
hand carding

MATERIAL
cotton

CATEGORY
design

PRESENTATION
'Turkish red & more;
designers and the
museum collection,'
exhibition, 2013,
TextielMuseum, Tilburg

CREDITS
TextielLab, Havetex,
Rubia Natural Colours,
Masureel

'For this project I worked with different departments within the TextielLab. A collaboration between the Lab and the textile industry made this project possible, from the initial raw material to the finished product. I worked with a German manufacturer, Dutch natural dye specialists Rubia, and dyeing plant Masureel in Belgium, before the final product was woven into blankets at the finishing atelier of the TextielLab.'

Lenneke Langenhuijsen, designer

Lenneke Langenhuijsen graduated with honours from the Design Academy Eindhoven in 2010 with her 'Wooden Textiles' collection. Made from tree bark, the collection displayed the origins of the material used. For her special project for the TextielMuseum, she chose to highlight the industrial heritage of the renowned AaBe woollen blankets from the museum's collection by creating a series of elegant cotton blankets. What followed was an exploration of the possibilities and qualities of a new type of cotton yarn. For this, she was inspired by cotton that she saw local women spinning by hand during a research trip in Mali. To bridge the gap between concept and an industrial application, she sought contact with a mill via the TextielLab. To colour the yarn with natural dyes Langenhuijsen worked together with Rubia Natural Colours, a Dutch company specialised in natural dyeing methods.

Subtle patterns arose by combining natural, soft colours that fade and blend into each other by combing the woven blankets. The finished blankets reflect the research process of the designer. The yarn put the weaving machine at the Lab to the test; never before had it been used to process such thick yarn. The silky soft blankets feel as though they have been hand-woven, despite being made on an advanced, computer-controlled machine.



Lenneke Langenhuijsen combing woven samples by hand

FEAST FOR THE EYES

TITLE
New Perspectives

CATEGORY
design

DESIGNER
BCXSY
(Boaz Cohen ^(ISR/NL) and
Sayaka Yamamoto ^(JP/NL))

PRESENTATION
'Turkish red & more;
designers and the
museum collection,'
exhibition, 2013,
TextielMuseum, Tilburg

TECHNIQUE
machine embroidery

CREDITS
Sanny de Zoete (linen)

MATERIAL
polyester yarn on linen



samples of the 'New Perspectives' collection, together with sources of inspiration from the museum collection

'The TextielMuseum's own collection was a great inspiration – we were amazed to see so many examples of embroidery styles from different eras.'

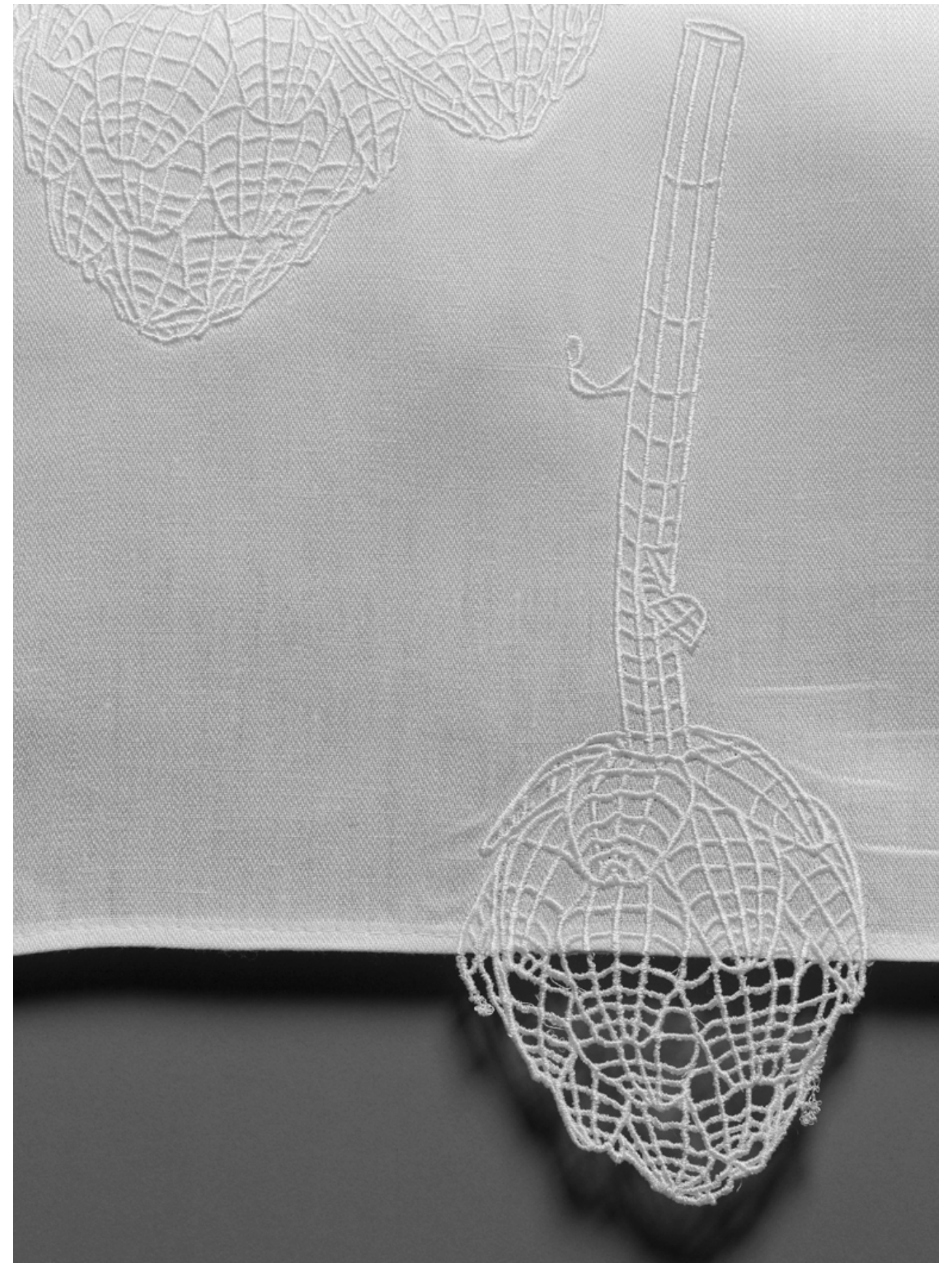
BCXSY, designers

The young design duo BCXSY is fascinated by the relationship between old and new, the traditional and the avant-garde. In their project, BCXSY set out to analyse and reflect the festive feeling of a richly laid dining table by experimenting with elements reflecting wealth. In their embroidered table linen they refer to 17th-century still-life paintings. They used fine white linen, inspired by the elaborate patterns of the museum's white-on-white damask collection. Many experiments were done on the embroidery machine in the TextielLab, especially with water-soluble fabric that dissolves, leaving only embroidered sections that give a lace-like effect.

The resulting series features an embroidered tablecloth with eight napkins, a long table runner and ten place mats, each embroidered with a motif based on traditional symbols of abundance in still lifes such as ham, fish, fruit and vegetables. A lace-like pattern was also embroidered onto water-soluble fabric for the matching napkin holders, as well as the entire alphabet. When the backing fabric dissolves, a letter of the alphabet can be selected and attached to remaining areas of the fragile textile napkin holder. This is a direct reference to the traditional use of monograms. In this way, the napkin holders and letters adorn the plain napkins held within.



designer Boaz Cohen and product developer Frank de Wind washing out the water-soluble fabric



the embroidery even extends beyond the fabric



embroidering on leather with metal thread



a plastron from the 'Casting Spells' collection



the collection also features a helmet

Emilie Pallard & Niels Heymans

NATURE ACCES- SORISED

TITLE
Casting Spells

DESIGNER
Emilie Pallard^(FR/NL) and
Niels Heymans^(NL)

TECHNIQUE
embroidery, weaving,
laser cutting, sewing,
drawing

MATERIAL
wool, cotton, stainless
steel, viscose (plastron),
leather, metal, polyes-
ter (helmet), acetate
(cape)

CATEGORY
design/art



sketch

**'In the TextielLab,
we had to completely
immerse ourselves
in the workings of
the machines to
control the finished
look.'**

Emilie Pallard and Niels Heymans,
designers

'Casting Spells' is a refined accessory collection inspired by the sun, water and wind. These elements are translated into fabrics, capturing their specific properties. The collection consists of three accessories reflecting our natural origins. The leather helmet displays subtle metallic embroidery, arranged in a circular pattern. The golden thread evokes sunlight. Made up of 350 laser-cut pieces of fabric, the soft waving pattern of the cape suggests the movement of wind. It is very fragile. Decorating the neck like a piece of armour, the plastron glows like a seascape, mimicking the reflection of the water. The small thread pockets for the metal pieces were made by embroidering stitches of 1.4 cm. To strengthen the embroidery, the outline was reinforced with smaller stitches. The collection results in a mix of highly evolved production techniques and handicrafts in a quest for a simulated organic feel. It should be seen as a statement, a vision of future superheroes, a forecast for tomorrow's world. Echoing tribal ornaments, the objects aim to enhance the landscape in a modern way, hypnotising the viewer with natural effects such as bright sunlight or a shimmering body of water.

Introduction

The education department of the TextielMuseum develops programmes for students together with selected national and international academies. The aim is to provide an inspiring learning environment for talented students with a passion for textiles, techniques and fabrics. They are challenged to embark on an in-depth discovery of textiles. The students explore their own creative concepts using advanced computer-controlled textile machines and the newest fabrics. This stimulates the experimentation and development of (technical) expertise and skills in the field of textile design, fashion and interior design.

The programmes stimulate the development and exchange of creativity and expertise between students and the product developers of the TextielLab. Our challenge and aim is to continue to offer and develop (international) educational programmes. Maintaining a broad network, while also working together with renowned institutes, textile companies, professional designers and foundations is vital, leading to inspiring new projects every year. It remains amazing to see such a range of enthusiastic and creative talents at work.

Bea Nieuwenhuis, Head of Education, TextielMuseum

Chapter 03 – Education

03

Pages

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Education

WEAVING / KNITTING

European Textile Trainees
/ Ursula Wagner
/ Nathalie Van der Massen
/ Carmen Wanja

LASER CUTTING, WEAVING, PASSEMENTERIE

Masterclass Jan Taminiau
/ Linda Valkeman
/ Selina van Grondelle



European Textile Trainees 2012

This year, the TextielMuseum organised the European Textile Trainee project (ETT) for the fifth time. Eight talented students from various European academies took part in the trainee programme based in the Netherlands and in Italy. A key aim is to enable students to work and learn in a range of sectors in the textile industry. In addition, the trainees are expected to embark on (their own) design projects, making use of the opportunities provided. This year, the theme ‘Triggers’ provided inspiration for new work.

After an initial period of five weeks spent working at the TextielMuseum, a second period of eight weeks was spent in Como, Italy. The programme began with a range of workshops and tours. Working in the TextielLab, with assistance from product developers, is an essential part of the programme. For additional inspiration, trainees visited Dutch textile companies and design studios. The TextielMuseum takes care of the coordination and structure of the programme. The trainees present their final results to their mentors and others involved. During the second phase of the programme, between October and December 2012, the trainees were given internships with different textile companies in Como, Italy. There, the trainees took part in ComON Creativity Week and visited fashion and textile companies, archives and design studios. The Creativity Week and internships were organised by Servizi Industriali Srl., UICOMO.

Industry partners

Como textile institutes, Servizi Industriali Srl., UICOMO, Como

Initiator & coordinator

TextielMuseum, Tilburg

Technique

weaving, knitting, embroidery, laser cutting, digital printing, braiding

Category

interior textiles, fashion

Presentations

PlatForm; TextielMuseum, Tilburg; ComON Creativity Week, Como

With support from

Province of North-Brabant

The Woolmark Company, Gemeente Tilburg

Educational programme

European Textile Trainee (ETT)

Theme

Triggers

Trainees & institutes

Myrthe Steijaert, University College Ghent/Royal Academy of Fine Art (KASK), Ghent

Nathalie Van der Massen, LUCA School of Arts, Ghent

Anna Alanko, Aalto University School of Arts, Design and Architecture, Helsinki

Idunn Aune Forland, Bergen National Academy of the Arts, Bergen

Carmen Wanja, Burg Giebichenstein, University of Art and Design, Halle

Ursula Wagner, Weissensee School, Berlin

Linnea Karoline Holck, The Royal Danish Academy of Fine Arts, Schools of Architecture, Design and Conservation, Copenhagen

Coralie Miessen, La Cambre, Brussels

'It is fascinating to see how each year, students from different countries bring their own specific approach, working method, views, design traditions, style and taste to Tilburg. The designers can generally be divided into three groups, each with a different way of working. There are the Technicians, the Inventors and the Storytellers.'

Saskia van Gelder,
design coach ETT and teacher at
Design Academy Eindhoven



European Textile Trainees at the final presentation

Carmen Wanja

WEAVING VOLUMES

TITLE

Pleats and Tension

DESIGNER

Carmen Wanja ^(DE)

TECHNIQUE

weaving, knitting

MATERIAL

paper, cotton, other
materials



woven samples Carmen Wanja

‘Passionate about 3D weaving effects, Carmen Wanja shaped her monumental plissé landscapes by weaving with different tensions and creating folding lines with floats, using stiff paper yarn as a main component. Even just a knitting study resulted in a soft but voluminous zigzag carpet.’

Saskia van Gelder,
design coach ETT and teacher at
Design Academy Eindhoven



knitted sample Carmen Wanja

Nathalie Van der Massen

READY TO WEAR

TITLE

Rectangular

DESIGNER

Nathalie
Van der Massen ^(BE)

TECHNIQUE

weaving, knitting

MATERIAL

various materials

‘Nathalie Van der Massen wanted to make an autonomous object that is also suitable as clothing. She developed pieces with double-layered weaves and knits that can be worn straight from the machine. This ingenious idea is supported by the use of rich, heavy surfaces for the back, and light, simple fronts that create several beautifully draped silhouettes.’

Saskia van Gelder,
design coach ETT and teacher at
Design Academy Eindhoven



presentation Nathalie Van der Massen



close-up of woven textile 'Simple Complexity'

Ursula Wagner

LIGHT & FLOATY

TITLE
Simple Complexity

DESIGNER
Ursula Wagner ^(DE)

TECHNIQUE
weaving

MATERIAL
abaca, lurex, nylon,
cotton, wool

'To weave in six layers, you need to divide the 36 warp threads proportionally per centimetre into batches of 6 x 6 threads. Ursula decided to divide the warp unevenly. This means that some of the yarn gets very long. In addition, it has also been woven diagonally. At first glance, this creates a chaotic fabric structure. However, together, the diagonal pattern, stiff yarn and division of layers form a very appealing, wavelike shape.'

Marjan van Oeffelt,
product developer weaving

'Ursula Wagner created an ultra-light and transparent multi-layered object, using abaca and metal wire to make huge waving and moving floats. She was inspired by Japanese textile art from the 1960s.'

Saskia van Gelder,
design coach ETT and teacher at
Design Academy Eindhoven



abaca yarns and sample

01

METAL YARN

PROPERTIES
100% stainless steel
nm 64

This metal earl is made of 100% high-quality stainless steel. It gives woven fabrics and knits a very specific metal sheen and a unique touch. It also conducts electricity, enabling a wide range of technical applications.

CONTACT
Fuesers Garne GMBH
Eichsfelder Straße 7
40595 Düsseldorf
Germany

www.fuesers.de

02

LUREX PMR 3720 COPPER YARN

PROPERTIES
62% PM / 38% PA
nm 86

Lurex is a monofilament yarn with a metallic or coated lace made of polyester. It is a thin, light yarn that gives woven fabrics and knits an appealing sheen.

CONTACT
The Lurex Company
Limited
1, Hazewood Row
London NW1 6 SE
United Kingdom

www.lurex.com

03

ABACA

PROPERTIES
100% manila hemp
nm 5

This is a brown yarn made of the abaca plant. It is a natural yarn with a rugged appeal that fits in with the organic trend in products and the sustainable use of natural resources.

CONTACT
Fuesers Garne GMBH
Eichsfelder Straße 7
40595 Düsseldorf
Germany

www.fuesers.de

04

PAPER YARN

PROPERTIES
100% paper
nm 51

This paper yarn has similar properties to cotton. It is made of 100% paper, a new natural resource. It has a matte, cream-coloured appearance.

CONTACT
Fuesers Garne GMBH
Eichsfelder Straße 7
40595 Düsseldorf
Germany

www.fuesers.de

05

LUREX, STEV

PROPERTIES
90% VI / 10% PM
nm 2

Lurex STEV is a gimp yarn. This means that an extra yarn is wound around a different core yarn. In this case, silver-grey lurex yarn is wound around a grey viscose centre. The result is a strong metallic yarn.

CONTACT
The Lurex Company Limited
1, Hazewood Row
London NW1 6 SE
United Kingdom

www.lurex.com





COMO CREATIVITY

Suzan Rüsseler interviews Michele Vignano, co-owner and sales manager of the company Seterie Argenti spa in Como (IT)

Could you introduce yourself?

- MV My family has owned Seterie Argenti for no less than five generations. We produce and sell some three million metres of fabric per year for the contemporary womenswear market. About 80 per cent of our products are exported to Europe; to countries like Spain, Germany, France and Great Britain. The rest of our customers come from all over the world, from the Far East to North America. We have also found new markets in Brazil, Russia and China.

What is your area of expertise?

- MV Our products range from plain fabrics with innovative finishes and yarn-dyed Jacquards to traditional and digital prints. We do the production for digital printing and creative design ourselves, but make use of external producers for weaving, dyeing and traditional printing. Our focus is on fabrics such as silk, viscose, polyester and other materials with special finishes. We cater to the second lines of designer labels such as Emporio Armani and Philosophy by Alberta Ferretti, and to companies like Zara and Mango.

How do you nurture new talent?

- MV I am one of the founders of ComON, an innovative project for the Como region. My sister and I both run the company and are part of Confindustria Como, the region's industrial association, which is very textile oriented. We've been involved from the beginning and together with other partners, we decided to invest in creativity for our city and its industry. Thinking in terms of a 360-degree approach to creativity, we are on the lookout for talent in the field of design, interior design, textiles and art. The idea is to attract creative talent to the region, to share knowledge and to enable the best talents in Europe to work with us.

The project has grown a lot in the past five years. We started with facilities for European textile talent, but also for design and art. This year we are integrating creative culinary projects for the first time. We were introduced to the TextielLab and the European Textile Trainee (ETT) project through Li Edelkoort. For the textile project we work closely together with institutes such as the TextielLab. We don't go around the world to select talent ourselves, but seek cooperation with organisations that can provide the best talents to maintain a very high standard. Students and young designers from different European regions are selected to work here for some time as an intern. We believe that the new generation of young talent can inspire innovation in the industry. At the same time, the programme gives trainees an understanding of the field. In a way, it might also influence Italian students regarding future professional possibilities.

Tell us more about the project?

- MV Young talents from all over Europe, such as ETT students, but also students from Great Britain and Eastern Europe, arrive in the same week and spend two months with different companies. The art, design and cuisine programmes are organised in different periods, however this year everyone will meet for a workshop called Creativity Sharing. The idea is to elaborate on 'icons of the past to find the new icons for the future'. The process is guided by lifestyle forecaster David Shah.

How many textile students take part?

- MV About 40 graduates. Every year we strive to improve the internship. We ask all participating organisations to provide details of the interests and abilities of the participants because we want to place the right person with the right company.

Does your own company work with interns?

- MV My sister and I have worked with interns in our company for a few years now, normally from Italian Institutes like IED and NABA and the Polytechnic Institute of Milan. Those internships last from six months to a year. Sometimes the interns continue to work with us. We were also interested in a follow-up with a few ETT students in our company, but they were busy. Training interns is an investment in money and time. When it doesn't work out well it's an expensive process, but 90

per cent of our experiences are positive. We are also interested in keeping the company young in terms of mentality.

How have other companies experienced the ETT programme?

- MV We are talking about a big industrial territory with different companies. Not all companies are ready to place interns and coach students. On the other hand, some of the students are not very concentrated on their work, or open to learning opportunities. But we know that this is all part of the experience and of the risk.

What you appreciate about ETT students?

- MV The ETT students seem to be more internationally oriented and mature than their Italian counterparts. The young European generation is creative, accustomed to travelling and finding inspiration themselves. That fits well with our own work, which is often driven by travel-inspired ideas and an open mind. That makes ETT trainees and other Northern European students very suitable for this programme.



Michele Vignano,
co-owner Seterie Argenti spa in Como (IT)

What is your impression of this year's ETT students?

- MV Having just been presented with work by ETT students after their six-week programme in the TextielLab, I see a group of very capable young talents, proud of their work and aware of what is going on in textiles and fashion. That is exactly what we need. In terms of study and research, it was a very good presentation. Not all textiles shown were wearable or can be produced. What I perhaps would have liked to see more of, from the perspective of our company, is work relating to printing. However, the prints that I saw were very interesting. I also maybe missed special treatments for plain fabrics, like washings, dyeing techniques, finishings and so on. Also in the Como area, little is invested in the treatment of plain weavings and dyeing techniques. There is a lack of research and development in that field.

How can the European and Italian textile industry continue to survive?

- MV I am convinced that Europe will remain able to compete if we invest in research, machinery and talent. If we think that we can survive with what we have done during the last 20 years, we better close our doors right now. Or course, after five generations of working in the textile business, that is not what we want to do. We recently invested considerably in digital printing. We bought five machines for a whole new factory. It's all very sophisticated.

What do you think of the TextielLab?

- MV It's fantastic. I wasn't expecting such a modern and vibrant place. Often museums can feel a little lost and under-visited. Here there are lots of visitors, the Lab is well organised, clean and modern. I saw a lot of good machines for knitting, weaving and printing. Seeing the old machines running is a good reminder of the long-term importance of textiles and textile production. I wish we had something like this in Como.

Masterclass Jan Taminiau

In May 2012, fashion designer Jan Taminiau coached 15 students and alumni in a masterclass. The participating students were asked to reflect on the theme of his collection ‘Nature Extends’ (A/W 2011-12) and develop their own vision in terms of sustainability. Participants were free to experiment in the TextielLab and put the expert knowledge of professionals at the Textielmuseum to good use. Afterwards, Jan Taminiau and Hebe Verstappen, Head of the TextielLab, selected fashion talents Selina van Grondelle and Linda Valkeman to present their work in the Lab.

Educational programme
Floriade Masterclass

Expert
Jan Taminiau ^(NL)

Theme masterclass
Nature Extends / sustainability



fashion designer Jan Taminiau with students in the TextielLab



students in the weaving department



Frank de Wind and students at the Graphixscan laser machine

SUSTAINABILITY WITH A TWIST

<u>TITLE</u> N.A.	<u>CATEGORY</u> fashion
<u>DESIGNER</u> Selina van Grondelle (NL)	<u>PRESENTATION</u> graduation show 2011, Amsterdam Fashion Institute; part of the exhibition 'The Craftsmanship of JANTAMINIAU', TextielMuseum, Tilburg
<u>TECHNIQUE</u> pleating, stitching, weaving, passementerie	
<u>MATERIAL</u> silk voile, second-hand textiles, reflective yarn, polyester	

Selina van Grondelle worked with the passementerie department. The mint green dress and complementary hand pieces feature trimmings of reflective cord designed by Van Grondelle. The reflective yarn was first twisted around a core in order to create a slightly thicker cord, suitable for weaving the trimmings.

The designer used a band weaving technique, carried out on an old-fashioned loom. In addition, she applied a manual pleating-technique to the shoulder section of the silk voile coat. Her collection is sustainable, especially given the timeless yet fashionable look associated with the 'slow fashion' principle. Craftsmanship and the thoughtful design of unique pieces or small series are characteristic for this approach. The designer used a second-hand fabric for the dress to create a garment where technique and form go hand in hand.



detail of an outfit by Selina van Grondelle



Selina at work at the passementerie department

MIX AND MATCH

<u>TITLE</u> Photographic Florals	<u>CATEGORY</u> fashion
<u>DESIGNER</u> Linda Valkeman (NL)	<u>PRESENTATION</u> graduation show 2011, Amsterdam Fashion Institute; part of the exhibition 'The Craftsmanship of JANTAMINIAU', TextielMuseum, Tilburg
<u>TECHNIQUE</u> laser cutting, glue	
<u>MATERIAL</u> silk chiffon	

Linda Valkeman received her master's degree from the Arnhem Fashion Institute Arnhem in 2009. For the construction and decoration of her ensemble 'Photographic Florals', consisting of six separate parts, she made use of laser technology. The pieces of white silk chiffon can be assembled into a dress but can also be worn separately. This principle alone – wearing garments separately or combined – supports the sustainable concept behind this design.

The use of laser cutting is also very energy efficient and produces little waste, especially as both the form and residual form are used. The 400 pieces were first laser cut and then, like reptilian scales, manually attached to each other. The fact that both construction and decoration are carried out in only two processes – laser cutting and pasting – is also very positive from an environmental point of view.



sketch

COLOPHON

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Textile partners

All are mentioned in the insert *TextielLab Research & Development 2012*.

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HKU Utrecht School of the Arts, Utrecht, ^{NL}
Fontys Academy Visual Arts and Design, Tilburg, ^{NL}
Artesis, Royal Academy of Fine Arts, Antwerp, ^{BE}
Royal College of Art, London, ^{UK}
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European Textile Trainees Partners

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