These shoes were made by warping

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Additional Information:

- This is a leaflet for TRIP two textile research in process: an exhibition by the Textiles Research Group, School of the Arts, Loughborough University in collaboration with the Estonian Academy of Arts. Tallinn, Estonia, 10-15 August 2015. Jenny Pinski’s work appears under her maiden name Jenny Gordon.

Metadata Record: [https://dspace.lboro.ac.uk/2134/32770](https://dspace.lboro.ac.uk/2134/32770)

Version: Published

Publisher: Loughborough University

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An exhibition by the Textiles Research Group
School of the Arts Loughborough University
Design and Architecture Gallery, Tallinn, Estonia
in Collaboration with the Estonian Academy of Arts
10th – 15th August 2015
Mon – Sat 12.00-18.00
www.lboro.ac.uk/departments/aed/staff-research/research-groups/textiles/
Faith Kane
L.morgan2@lboro.ac.uk

Provide bespoke aesthetics combined with material properties is intrinsic to the design practice including colouration and three-dimensional form. These duo lights examine the meaning of and relation between light and shadow in art and design. On the one hand, light is a tool for designers while on the other hand, art has used shadow as a way of enhancing the meaning of the work. Here, the interaction between light and shadow, where one is the interpretation of the other, is demonstrated through the use of simple light and shade combinations to produce objects. A selection of laser-patterned textiles created during the practice are included in TRIP 2 and are outcomes of this work.

Nithikul Nimkulrat
L.R.Moriarty@leedsbeckett.ac.uk

Explores alternative textile coloration and printing technologies in design practice. Issues relating to include visual and material exploration of local fibre resources and textile traditions. This has focused around the use of flax fibre cultivated in Leicestershire and visual review of local productions to explore how the meaning is interpreted through the use of the fibres. Flax fibre samples, the other three carried out on paper, perspex and linen. The material used in the image shown is Corian.

Näitus TRIP 2015

Crystal or glass, paper, metal, etc., can be transformed with the laser, and with lasers. Inspiration for designs is drawn from moiré effects and shadows. Embedded in her sensibilities into fascinating optical illusion, fibres such as silk, is transformed through the new toolbox of techniques to emerge from textile design techniques. Working with a craft approach to textiles, processes allowed a new ideology, technologies to emerge from the practical and technical education of multi-dimensional imaging. Laser interaction with material properties in relation to the design outcomes. Creative use of the technology allows textiles to be manipulated and reconfigured with a hands-on approach to provide textile aesthetics combined with texture furthering. Lauren Meriarty designs and manufactures products which exploit the potential of pattern, structure and 3-dimensional textile. She works within a variety of materials, predominantly plastics, rubber and fibres using laser cutting, die-cutting and 3D modelling to produce forms. The 'Licht' Sculptures arise as an exploration into textile structures, removing woven structures, lace and open weave constructions, threads and embroidered surfaces. The collection forms a study of fabric structures, referencing textile and solid surfaces techniques.

Laura Morgan
www.lauramorgan.co.uk

A collection of laser patternable textiles produced through the use of digital technology with craft techniques. This includes hand weaving, designing and printing on to wool and the designs screen-printed. The print designs explore surface qualities through the use of digital technology with craft techniques. Techniques include weaving processes, laser cutting, die-cutting and 3D modelling to produce forms. This work explores narrative through the use of my personal experiences and understanding of different textile traditions and effects. My designs have been created through the understanding of and relation between light and shade in art and design. On the one hand, light is a tool for designers while on the other hand, art has used shadow as a way of enhancing the meaning of the work. Here, the interaction between light and shade, where one is the interpretation of the other, is demonstrated through the use of simple light and shade combinations to produce objects. A selection of laser-patterned textiles created during the practice are included in TRIP 2 and are outcomes of this work.

Chetna Pruppalit
chetha.pruppalit@lboro.ac.uk

The search for more efficient and environmentally friendly alternatives for the production of textile fibres has seen an increased interest in enzymatic technologies. The search for more efficient and environmentally friendly alternatives for the production of textile fibres has seen an increased interest in enzymatic technologies. These provide a viable, sustainable alternative to conventional chemical treatments used in the processing of textile fibres. The search for more efficient and environmentally friendly alternatives for the production of textile fibres has seen an increased interest in enzymatic technologies. This work explores narrative through the use of my personal experiences and understanding of different textile traditions and effects. My designs have been created through the understanding of and relation between light and shade in art and design. On the one hand, light is a tool for designers while on the other hand, art has used shadow as a way of enhancing the meaning of the work. Here, the interaction between light and shade, where one is the interpretation of the other, is demonstrated through the use of simple light and shade combinations to produce objects. A selection of laser-patterned textiles created during the practice are included in TRIP 2 and are outcomes of this work.

Jan Shenton
j.shenton@lboro.ac.uk

My woven designs exploit Bergé, traditional Flemish stitch and warp structures and paper as an additional medium to construct and explore textile structure. These techniques have been developed through research in a range of textiles and paper, both traditional and contemporary. My work explores the potential of pattern, materials and structures, combining screen-printing, laser cutting, die-cutting and 3D modelling to produce textile forms. These techniques have been developed through research in a range of textiles and paper, both traditional and contemporary. My work explores the potential of pattern, materials and structures, combining screen-printing, laser cutting, die-cutting and 3D modelling to produce textile forms. My woven designs exploit Bergé, traditional Flemish stitch and warp structures and paper as an additional medium to construct and explore textile structure. These techniques have been developed through research in a range of textiles and paper, both traditional and contemporary. My work explores the potential of pattern, materials and structures, combining screen-printing, laser cutting, die-cutting and 3D modelling to produce textile forms. These techniques have been developed through research in a range of textiles and paper, both traditional and contemporary.