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Construct

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KATE FARLEY

Construct

CONTEXTUAL INFORMATION

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1. SUPPORTING STATEMENT

Output title	Construct
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Construct was a practice-led research project established to investigate three-dimensional cloth as subject matter for surface pattern design. The research aimed to challenge the dominance of material-inspired surface pattern design, such as reproduced digital photographs of stone and wood, within the interiors industry. The research process employed the skills of drawing, rhythm building and compositional complexity to drive innovative pattern-making, rather than digital reproductions of materials.

This process is outlined and analysed in Farley's journal article '[Cloth as Pattern: the Visual Language of Weave for Print Design](#)' in *Drawing: Research, Theory, Practice*, Volume 4 Number 1, pp.109-119 doi: [10.1386/drt.4.1.109_1](#).

The research project aimed to develop pattern as a visual language inspired by constructed cloth. Drawing, printing and other processes were explored with the aim of evoking the sense of constructed textiles without simply reproducing their image. As a result, the process of image making developed an alternative language for material-inspired pattern, a new reading of the surface and structure of the cloth/textile for surface pattern design. The resulting collection is informed by, but not a duplication of, the source material. The *Construct* collection comprises of three designs in repeat: Twist, Flow and Grid, and one placement print: Check.

The collection was launched at London Design Festival in September 2015 in collaboration with the laminate manufacturer Formica. The designs have been manufactured by Formica and The Window Film Company from 2015 and are still available to order, as well as being made available for bespoke applications. The designs won an industry award in 2017 in collaboration with The Window Film Company.



Fig.1 Construct fabrics

2. RESEARCH PROCESS

In response to the rise in 'fake' digitally printed surface designs of wood and stone in the interiors market, Farley investigated the potential for a new and original language more appropriate to domestic materials featuring, but not copying, woven cloth as surface design patterns. She was inspired by the diagrammatic qualities contained within black and white historic photographs of bobbin lace-making and by Augustus Pugin's and John Ruskin's belief in 'truth to materials'.

Drawing and printmaking as practical methods of research, acted to observe and express the qualities of yarn woven into cloth, not to imitate but to evoke a spirit of fabric. Bespoke tools were made to test the concept of yarn weaving over and under as two-dimensional graphic diagrams. The result was a range of hand-made forks as drawing utensils that provided further research avenues of familiar objects in unfamiliar contexts.

The conversation between cloth as inspiration and mark-making as the process of investigation generated the narrative to question and develop solutions for contemporary textile-inspired pattern. The motifs and visual rhythms explored yarn qualities and weave structures, with the evolution of repeat structures and a conclusion of a collection of repeatable surface designs.

Farley has written about the research process in 'Cloth as Pattern: the Visual Language of Weave for Print Design' in *Drawing: Research, Theory, Practice*, 4:1, pp.109-119 (April 2019) doi: 10.1386/drt.4.1.109_1.



Fig.2 Cloth and drawing

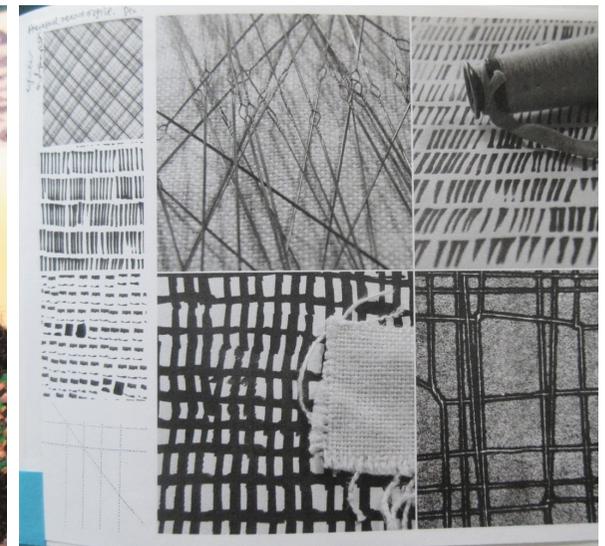


Fig.3 Sketch/workbook

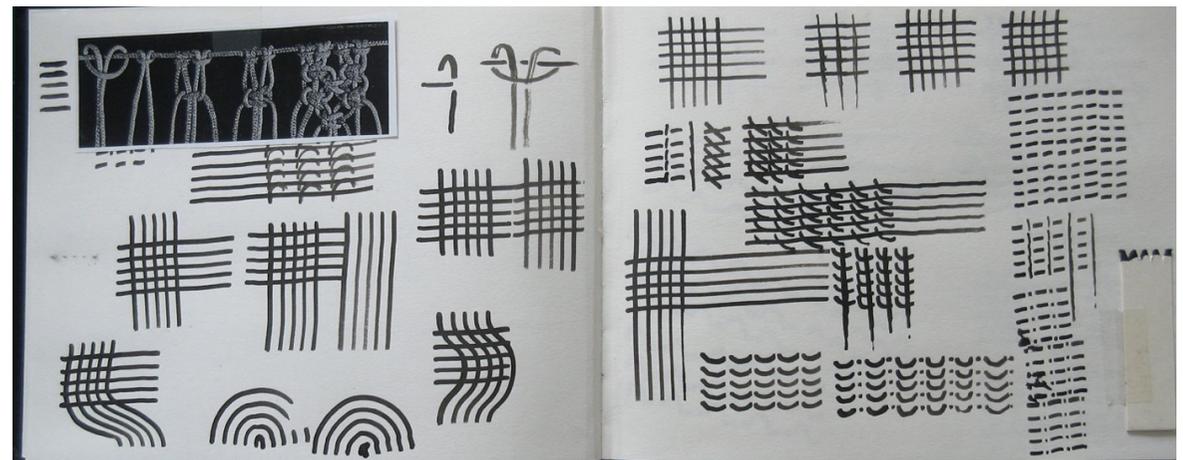


Fig.4 Sketch/workbook

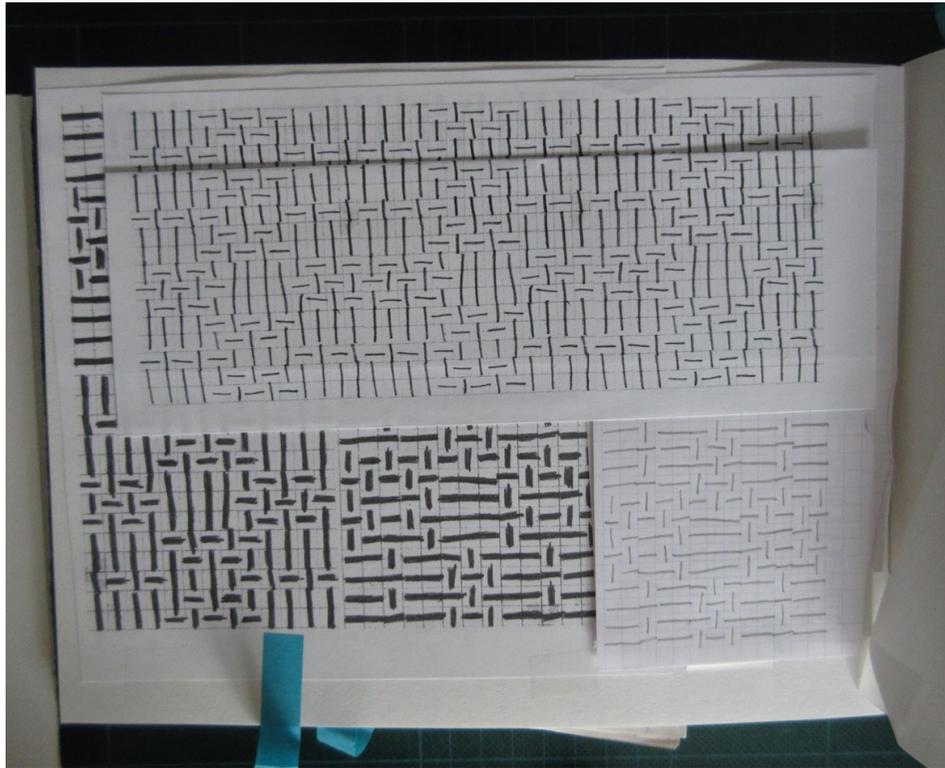


Fig.5 Sketch/workbook

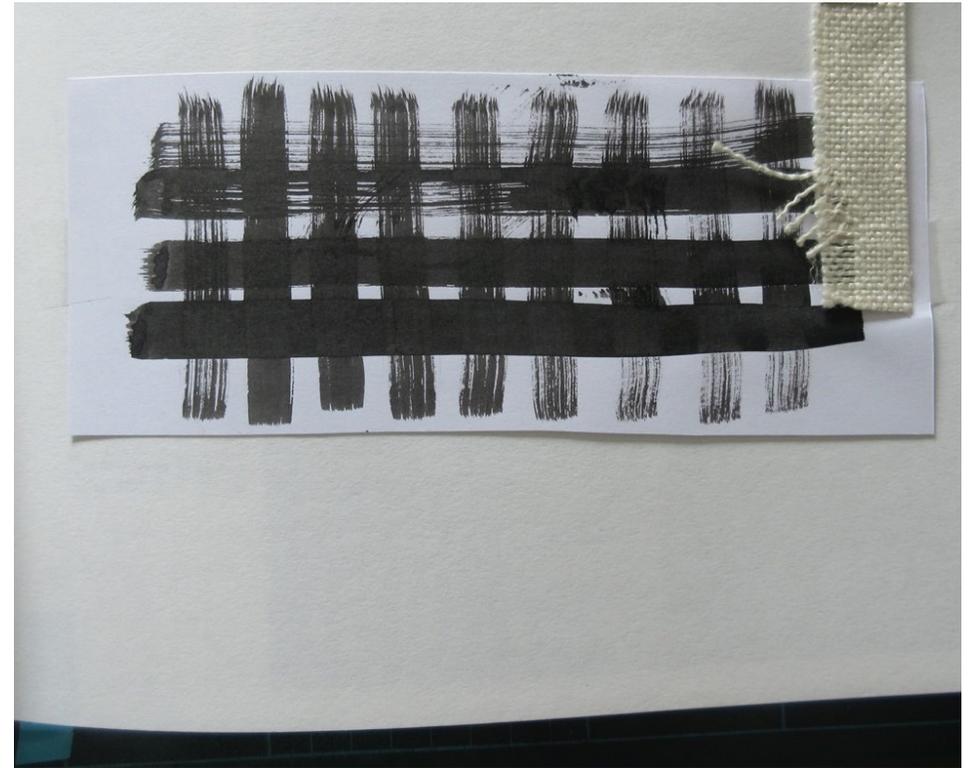


Fig.6 Sketch/workbook



Fig.7 Drawing 'fork' and 'yarn' patterns in sketch/workbook

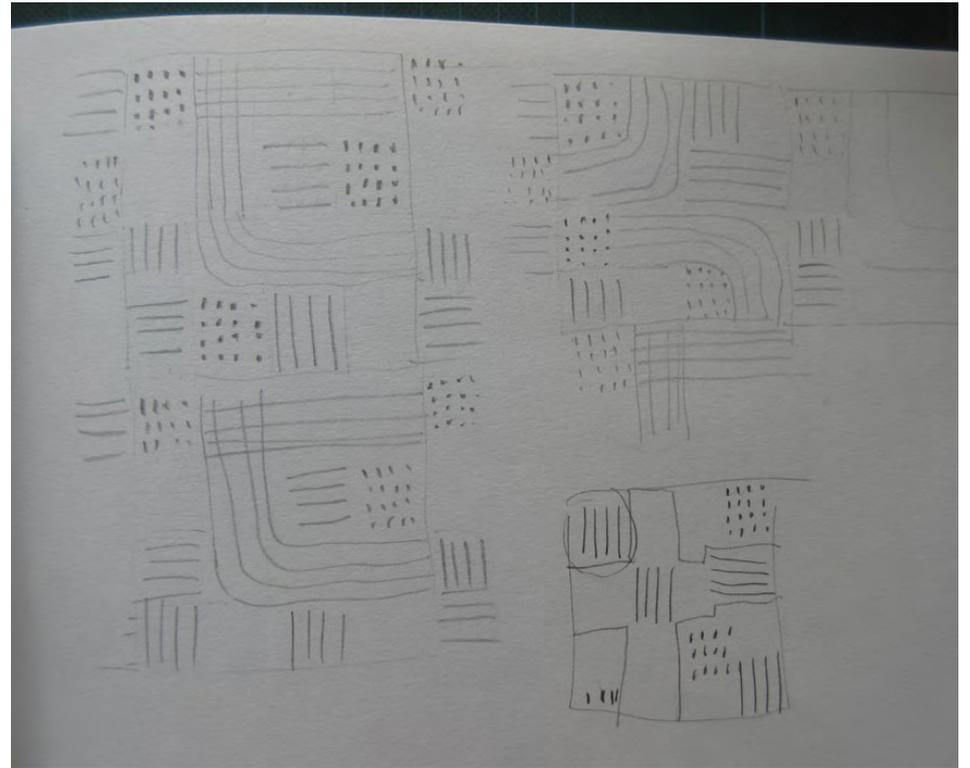


Fig.8 Yarn patterns in sketch/workbook

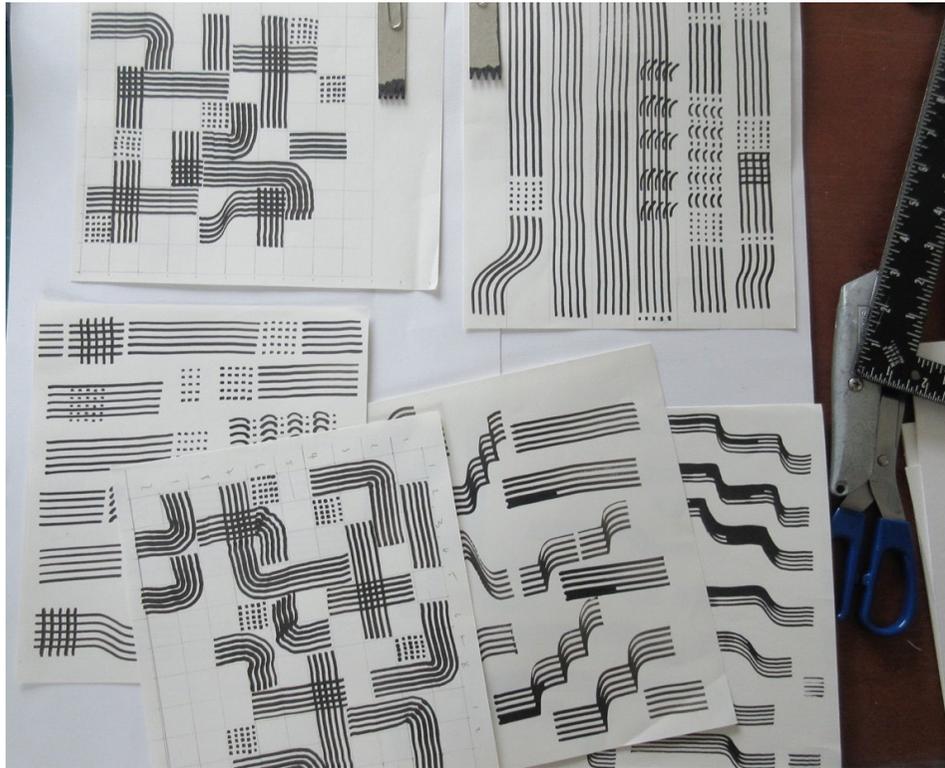


Fig.9 Work in progress

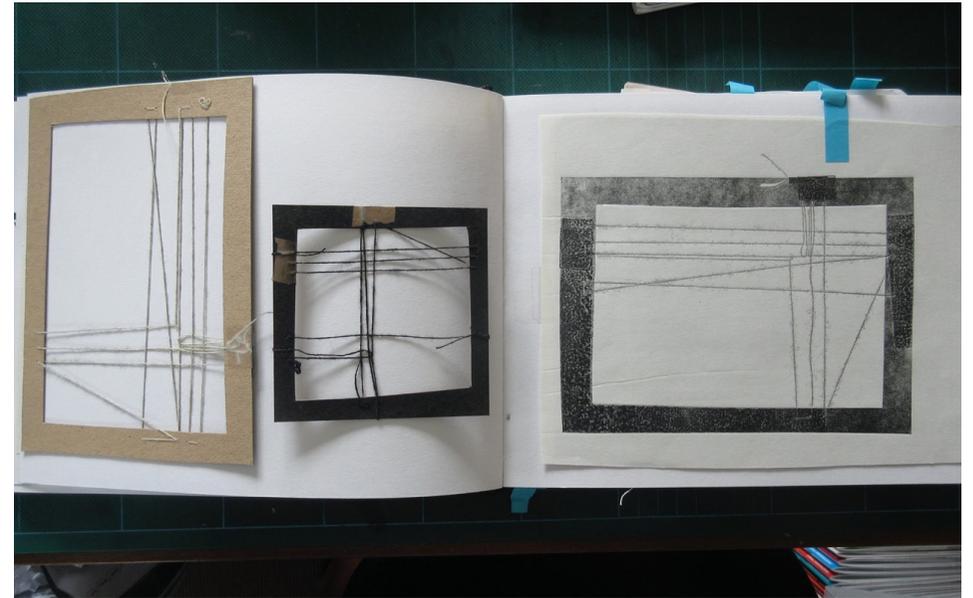


Fig.10 Card frames and twisted threads, print made from far left draft

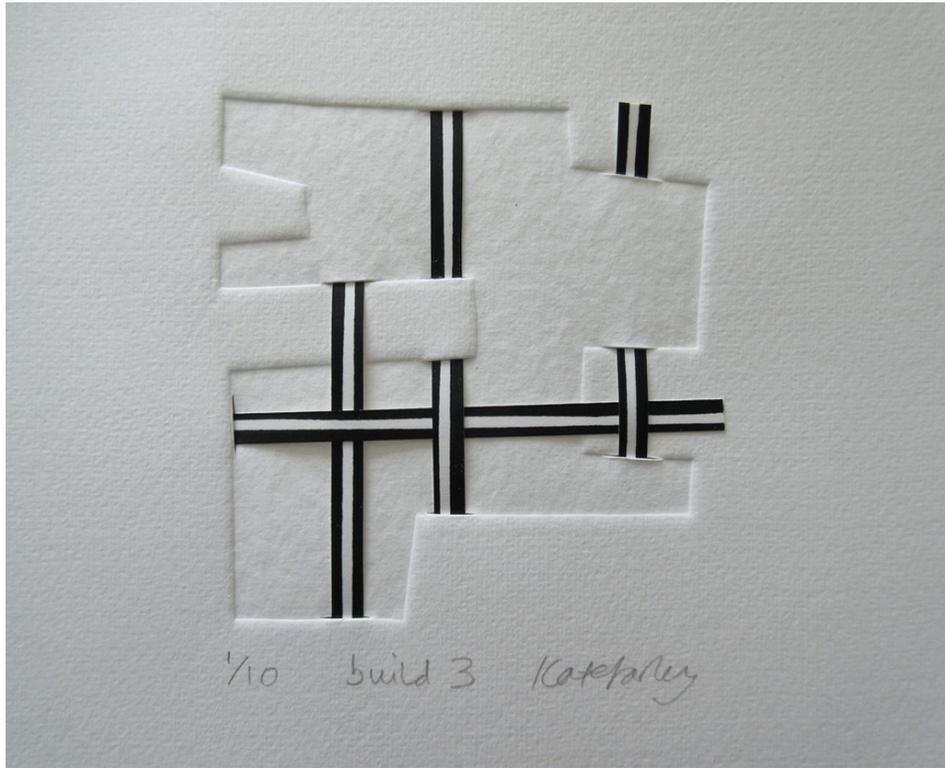


Fig.11 Print build 3



Fig.12 Example of a Construct pattern silkscreen

3. RESEARCH INSIGHTS

The process of image-making developed an alternative language for material-inspired pattern, with ways of seeing and drawing woven cloth as visual references.

The Construct collection comprises of three designs in repeat: Twist, Flow and Grid, and one placement print: Check. It was launched as a bespoke design solution, reacting to and utilising innovative industry manufacturing opportunities and providing a print to order service.

Designs developed from the research have been manufactured by Formica and The Window Film Company from 2015 and made available for bespoke applications. Samples were also exhibited in partnership with Surface View, a company specialising in print on vinyl, in order to demonstrate the versatility of the graphic patterns on a range of surface outcomes.

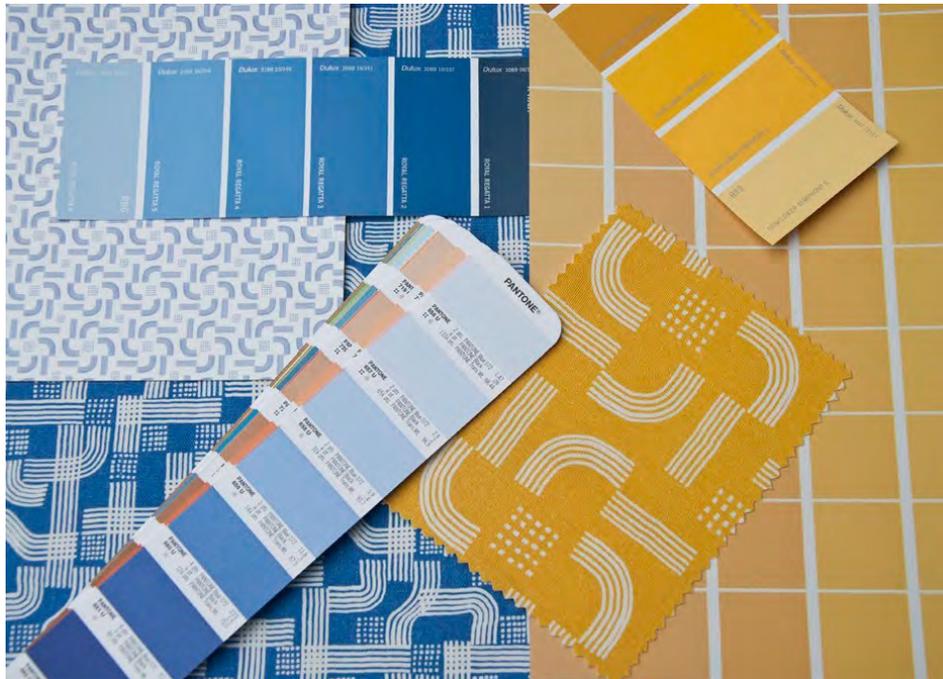


Fig.13 Construct collection material samples, laminate and cloth with colour references

4. DISSEMINATION



Fig.14 Launch publicity

In collaboration with laminate manufacturer Formica and Surface View, the collection was launched at London Design Festival in September 2015 . Designs developed from the research have been manufactured by Formica and The Window Film Company from 2015 and are still available to order, as well as being made available for bespoke applications.

Industry award: Construct designs received a House Beautiful award in 2017 for their part in the collaboration between Kate Farley and The Window Film Company.

Farley presented a paper at the FTC Futurescan 4 conference at Bolton University, held by the Association of Fashion and Textile Courses in January 2019 *Constructing pattern: a new language of cloth*.

Farley's designs from the Construct series have been produced as cushion covers and fabric by the metre as well as on laminate for interiors and notebooks. Images of the collection have been reproduced in numerous newspapers and magazines, including The Daily Telegraph, Home & Interiors, Home Beautiful, Period Living.

Construct drawing and designs were exhibited as part of Arts Council funded project *Ambiguous Implements* at [Contemporary Forward](#), Touchstones Rochdale Art Gallery April – June 2018 and subsequently at Blnk Space Gallery, Roco Sheffield July 2018; B&B Project Space, Folkestone October – November 2018; Vittoria Street Gallery, The School of Jewellery, Birmingham City University, November – December 2018

Farley, K, 'Cloth as Pattern: the Visual Language of Weave for Print Design' in *Drawing: Research, Theory and Practice*, 4:1 pp.109-119 (April 2019).

PRESS RELEASE: 10.09.15
3 pages



'construct' COLLECTION LAUNCH:
in collaboration with Formica Group and Surface View

Bespoke British surface printing meets subversive textile pattern collection

The concept: The collection is inspired by the construction of cloth and aims to suggest but not imitate textile construction of lace and weave as printed pattern. Lengths of yarn as warp and weft threads are hand drawn using bespoke drawing tools for this design project. There is a subversive element to this as Kate provides a contemporary response to the extensive 'faux' wood and stone effect surfaces available in the interiors market, suggesting textiles may be a more suitable inspiration for the home and office. With this in mind Kate has collaborated with two key manufacturers of printed surface materials in order to develop the concept through to product, launching at Tent London.

product launch: 'construct' patterns for laminates with Formica Group www.formica.com
product launch: wallcoverings and vinyls in partnership with Surface View www.surfaceview.co.uk

Kate believes that by embracing the bespoke digital printing services that British-based manufacturing have on offer small design businesses can provide a tailored service to clients, providing unique colourways and scale of pattern on a variety of substrates designed to suit client needs. This is the product concept of the 'construct' collection built on a printed textile pattern language. Kate will also be launching printed fabrics and cushions as part of the collection.



Fig.15 Press release for launch

Material Direction

Samples Artist Studio 2015 © Trend Bible. All rights reserved. Copying in part or in full is strictly prohibited.

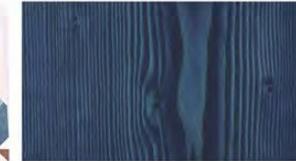
Digital Collage
Tektura, www.tektura.com
Although inspired by traditional mediums of painting and collage, this trend also gives a nod to more graphic, digital style wallpapers.



Two Tone Wools
Bute, www.butefabrics.com
Very subtle variations in colour across plain fabrics.



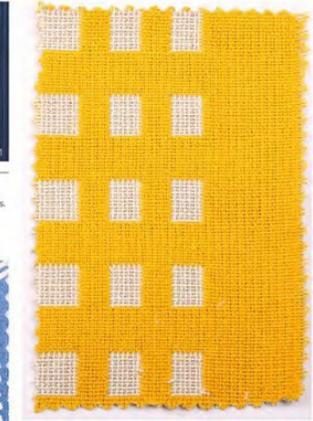
Dyed Wood
Brighter colours applied to wood with the grain visible.



Screen Print
Kate Farley, www.katefarley.co.uk
Simple, classic screen print fabrics with a hand crafted feel to patterns.



Structured Weave
Johanna Gulichsen, www.johannagulichsen.com
Combining neutral yarns with bright colours creates a more approachable fabric.



Painted Ceramic
Hand crafted ceramic accessories.



Fig.16 Industry Trend Publication© Trend Bible AW2017-18



Fig.17 The Window Film Company

Kate Farley



Fig.18 Feature in The Daily Telegraph, Saturday 3rd October 2015

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Fig.19 “Best of British Design”, Period Living, May 2016.



Fig.20 Feature in Period Living, Feb 2016





Kate Farley, Construct 1

Skip forward to Kate's current practice and in her recent pattern collection *Construct* we see a strong link back to the fork. She defines the object as an everyday icon, believing that our lives are improved by beautiful but also useful things, and what could be more everyday than something you physically connect with morning, afternoon and night. Like her other collections, *Construct* began with a drawing implement and for this series, the tool that seemed most natural for Kate was a handmade fork. Just as the Folke Arstrom piece was ergonomically formed for eating, her drawing tool celebrated simplicity and was bespoke to the right thickness and strength of line required for the quality of Kate's mark making.

The *Construct* pattern, inspired by woven threads, incorporates repeats of swooshes, subtle scrapes, curves, dots and wipes of the fork drawing tool. Dipping the 5 prongs into ink and pushing the uniformed marks around a surface inevitably narrates the form of the tool. It creates a contemporary, dynamic surface design, but this pattern



Fig.21 Reviewed by Lucy Johnstone in Feast (online journal supported by HLF and Arts Council) published by Podia, Manchester <http://feastjournal.co.uk/about/> with three illustrations <http://feastjournal.co.uk/article/eating-at-sea/>



Fig.22 House Beautiful May 2016.

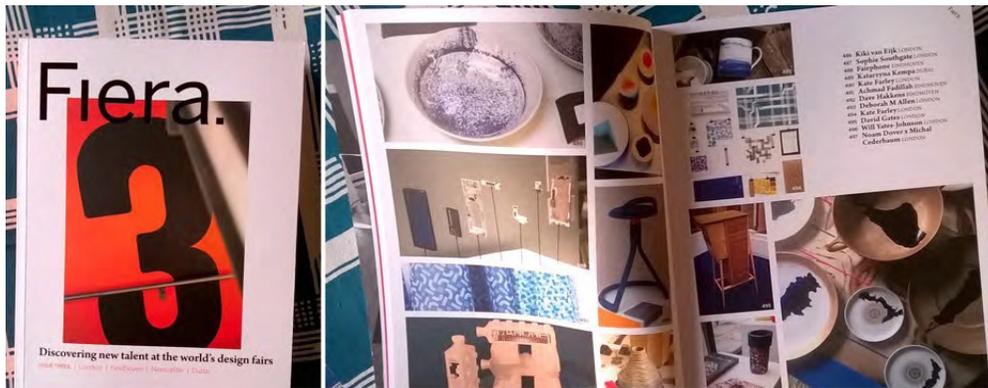


Fig. 22 Fiera, January 2016.



Fig.23 The Simple Things, November 2016.

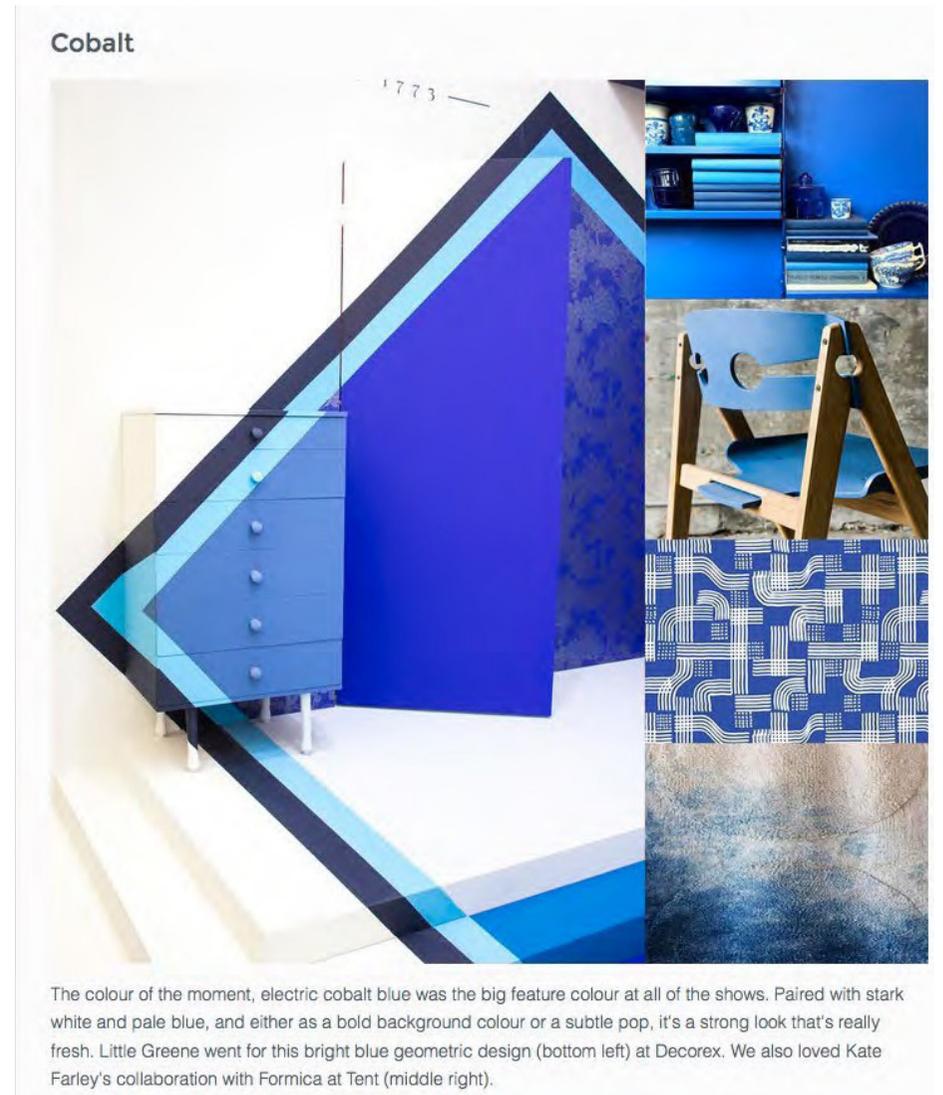


Fig.24 Tektura's blog post review of London Design Festival 2015



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