

KYMENLAAKSON UNIVERSITY OF APPLIED SCIENCES
Bachelor of Culture and Arts
Degree Programme in Design

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DESIGNING TIMELESS PATTERNS FOR INTERIOR TEXTILE INDUSTRIES

Bachelor's Thesis 2012

ABSTRACT

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Designing Timeless Patterns for Interior Textile

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This project was conducted in collaboration with a Helsinki based design studio, Saara Renvall Design. The task was to design patterns for interior textiles. This thesis describes about the processes that took place during creating the ideas for three different textile patterns. The whole thesis can be divided into two parts. The thesis first describes about a material research which was conducted to gather the information about textile patterns from different periods and ethnic groups. Then the thesis describes about the methods that is applied to generate new design idea for textile patterns.

The project was aimed to capture timeless element in textile patterns which do not represent a specific time period so that such patterns can be used again and again. They always look trendy.

Different methods have been used to create design idea for textiles patterns. Firstly a material research was conducted to gather information of already used patterns in different time periods and in different ethnic textiles. It helped to understand about the already existed patterns. After collecting the required information from the material research, design process was started. Firstly few keywords were generated based on the desired goal, and then patterns were designed. A questionnaire was

conducted through Facebook and emails to find out whether the targeted goal is achieved or not.

Three different patterns are created as the outcome of this project. They are made up with zigzag and curved lines. It is found from the material research that such zigzag and curve lined patterns have been used for a long time. Lines are placed irregularly to create patterns. Though such lines might have been used already in textile yet irregular lines and colors have given a modern look to these patterns. The result of the questionnaire also showed that those patterns have modern elements. So, those patterns look modern and also the traditional at the same time. They are timeless.

FOREWORD

This project is conducted under the guidance of Heli Juvonen, senior Lecturer and industrial designer. I am truly indebted to her, who not only served as my supervisor but also encouraged me to work hard throughout this project.

I am grateful to Saara Renvall, the client of this project. She herself is a designer. I learnt many things from her comments on my work. She has always been friendly and helpful to me. Her suggestions were useful not only for this project but also for further projects. I offer my heartiest gratitude to Sanna Majander, textile designer and teacher. She gave me important suggestions about the basic requirements of textile designing.

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SYMBOLS, ABBREVIATIONS, AND TERMS

There are some specialized terms and abbreviations used in this thesis which are explained below.

Aloha shirts

The Aloha shirt, commonly referred to as a Hawaiian shirt, is a style of dress shirt originating in Hawaii. The shirts are printed, mostly short-sleeved, and collared. They usually have buttons, sometimes for the entire length of the shirt, and sometimes just down to the chest (pullover). Aloha shirts usually have a left chest pocket sewn in, often with attention to ensure the printed pattern remains continuous. Aloha shirts may be worn by men or women; women's aloha shirts usually have a lower-cut-neck style. The lower hem is straight, as the shirts are not meant to be tucked in (Wikipedia, 2012, Aloha shirt).

Cubism

Cubism is an early twentieth century style and moment in art, especially in paintings in which use was made of simple geometric shapes, interlocking planes, and later collage (Concise Oxford American Dictionary, 2006).

Dyes

The fabric designer's dyes are different from the painter's dye. The colors of fabric dyes are intense, luminescent and vibrant but usually it is hard to capture same color in the cloth. The use of dyes in cloth was started from the 1960s (Meller, 11, 2002).

Festival pattern group

The Festival of Britain was held in 1951 to celebrate the country's emergence in the fields of science and technology. Britain's Council of Industrial Design drew on scientists, manufacturers and designers to form the Festival Pattern Group. The group created decorative designs for furnishings and displays, based on the structures of crystals, atoms and molecules (Jenny Haniver, 2012).

Jacobean crewel work

The word 'crewel' refers to the type of wool used, and a wide variety of stitches are worked on a linen twill background. 'Jacobean' refers to an historic style popular during the reign of James I (1603-1625) – designs were influenced from the East and included fantastical plants and animals, a total lack of proportion, and deep, rich colors (Kelley Aldridge Fine Art Embroidery, 2012).

Op Art (Optical Art)

Optical Art is a mathematically-themed form of Abstract art, which uses repetition of simple forms and colors to create vibrating effects, moiré patterns, foreground-background confusion, an exaggerated sense of depth, and other visual effects (Artcyclopedia, 2012).

Toiles de-Jouy

A usually light-colored fabric printed with a scenic pattern or design often used in upholstery or for curtains. Literal meaning in French, toile is cloth, de means of and Jouy is short form of Jouy-en-Josas, a town of north-central France (Wordnik 2012, Toiles de-Jouy).

1 INTRODUCTION

Textiles serve the basic needs of our life from the birth to the death. Protecting our body is the primary function of textiles. Beside this, it also decorates our body. It helps to give identification to a person. It distinguishes gender, occupation and sometimes also the social status of an individual or a society.

This project is primarily a production oriented project. The final result is the creation of new ideas for timeless textile patterns. A material research was conducted during this project to gather information about textile patterns in different time periods and in different cultures. So, it can be said that it is production and research oriented project. This report is about the processes that are applied to design a fabric pattern. A material research was conducted regarding textile design. This report concerns with textile patterns and motifs, important features of textiles in different ethnic society. It does not include the information about material and the production methods of textile; this report only describes about the appearance or visual aspect of textiles.

The client is Saara Renvall Design, a Helsinki based design studio. The owner of the company is Saara Renvall, a well known Finnish designer. She designs interior spaces, furniture objects and jewellery. She is the founding member of IMU design Helsinki. IMU design is an independent organization that helps to young designer to exhibit their works and talent.

The objective of this project is to design a new fabric which is going to be used in interior design. The aim is to develop a new pattern which looks different from any existing one. To achieve timeless element within the pattern is the main afford during this design processes. The target group is not specified by the client. So, it is tried to make the design suitable for all age group people living in European countries.

There are a lot of similar techniques and characteristics involved in fabric pattern design as in graphic design. Fabric design also concerns with use of proper color combination and shapes. However it was a challenging job to choose such a task for final thesis work without having previous experience in textile patterns designing. On the other hand, the client had a clear idea for her need out of this project and supervisor's feedback on the

work made it easier to draw the outline of the task. Numbers of books, journals and different internet sources became helpful guidelines to keep the confidence alive.

The most of the time was spent on research. As it is already mentioned, to design a fabric pattern without having previous knowledge and experience was a challenge. So, the research part had to start from very basic level. The aim of this research was to find the ideas of creating timeless patterns. The study generated a lot of knowledge on the research area. In this way, taking a risk is also a way of learning new things. The research was target on textile design, its history, different periodic textile styles and ethnic textiles. To achieve the timeless element in the design, it was necessary to know about the different periodic textile styles and trends.

Many different methods were applied to create a new design idea. Research was the most important and first method. Defining a target group, selecting keywords for the target goal, sketching and asking feedback from the client and the supervisor were the supportive method that was applied to create a design idea. After passing through all these stages the final design pattern were created.

There are three different pattern chosen by the client as the final result. Two of them are made up with curved lined and the rest is the combination of numbers of Zigzag lines. The lines meet each other making different shapes and design in the patterns. It is found from the study that geometric patterns have been used in textiles in different time periods and are still being used even in the present trend. They do not represent any specific period. Though there are some elements that make the geometric shapes look to be associated with some periods. For example, geometrical shapes with high optical illusion is regarded to represents the 60s op art(Op art is also known as optical art, is a style of visual art that makes use of optical illusions.) period. It is tried to make patterns look timeless so that they do not look old or out of trend. A questionnaire was also conducted to find out whether the patterns contain timelessness elements in their design or not.

In this way the, there different patterns for textile were designed for Saara Renvall Design company. It is tried to capture timeless elements in the patterns with the help of shape and colors.

2 THE BACKGROUND STORY, BEHIND THE SELECTION OF THE TEXTILE DESIGN TASK.

In the beginning, it was not even in the mind that textile designing task might be an option for the bachelor's thesis project. Being more interested in project design, there were already some concepts created in the mind for different products. So, there was the search for a company to share the concepts and develop it further. Applications were sent to many companies asking for a project. Three different companies offered different tasks. Saraa Renvall Design was the company that replied the email first. It was pleasant news to get a chance to work for the Saraa Renvall Design Company. Saraa Renvall is well known Finnish designer at the present time. Since she is interior and furniture designer she has also designed some jewelleryes and other products.

On the first meeting with Saara, the client, on 31st of January, the design area was defined but it was quite broad. The client asked to design a product which can be used in interior design. The client did not mention other conditions or criteria. The only condition was the product should be related to living space. Sometimes it becomes difficult to decide what to design if there are no specified criteria. A list was made including all the objects related to living space by looking around the room. That list was done to narrow down the design area. The next step was to find a problem in the existing products so that a new solution can be created for that specific problem. The client provided two weeks to develop a new concept for a product. She said, *'it could be anything, a small product, a textile or just a concept for a product'*.

The word 'textile' repeated again and again in the mind. Then the pattern making process was started along with other different concepts for different products. There were many concepts created within two weeks. There were concepts for a bookshelf, jewellery-stand, a space saving table, water tap with digital screen, spoon stand and a product to pull books out from the shelf when books are put tightly. Besides these, there were about fifty different textile patterns in different color versions. These ideas was presented to Heli, the supervisor at first and then to the client. Both of them liked textile patterns more than other concepts.

The client asked to go on with interior textiles pattern. It was fun to design different patterns with the help of computer. It was interesting to see how a small change in color, motif size or in shape might bring a big change in the whole design. All the patterns are made by using the software Adobe Illustrator. Being a student of product and graphic design, Adobe Illustrator was not new software. Textiles pattern designing also involves making right choice of colors and shape as in the graphic design.

There had to face many problems with color selection during the graphic design course. It was happened because of being from a different cultural background. It is obvious that every nation has its own style, culture and also the symbolism. After attending few lessons of graphic design lessons, it was set in the mind that to be able to understand European style and trend, an in-depth study of meaning of colors, symbolism and different styles should be conducted from the zero level. There are a lot of differences in between European and Asian cultures. So, the inclination was more towards product design than to the graphic. That is why it was a little bit unpleasant news when it was asked to design textile patterns in the beginning. Then a new thought came to the mind that it is not only a challenge but also a chance to learn new things. Suddenly a confident was built by thinking that a deep research will be needed for thesis work which will make it easier to go further with this task. That research will help to understand the subject, background and necessary elements needed to design a textile patterns. Then the decision of textile patterns designing was taken. After that, a material research was conducted to gather required information of textile design.

3. TYPES OF TEXTILE PATTERNS

Textiles play an important role in our life. The Primary function of textiles is to protect our body, it also decorates our body. There is the use of different colors and motifs to make textiles attractive. Making a good color combination is an essential part of the textile designing. A motif might change the entire look of the textile. So, choosing the right colors and motif should be done carefully while designing a textile. If we observe people around us, we will find various motifs in their cloths. All objects can be found in the textiles as motif. There is nothing left to use as a

motif in the textile, from tiny insects to very big houses. Natural and man-made, both kinds of object have been used to decorate textiles. Nature has been always the source of inspiration for all kind of arts. So, nature based motifs have been used a lot also in textile design. Other man-made objects have also been used in a large number of textiles, such as houses, kitchen wares, different weapons and equipments, cars, aeroplanes, cycles, rockets etc. All textile motifs can be categorized in four different groups. Those groups are as follows.

3.1 Floral

By the term 'floral' it is obvious that it is related to flower. All the patterns with flower motifs go to this category. A book by Susan Meller has described that the patterns with richly colored, soft petal roses are considered as floral patterns. This category contains not only the rose flowers but all the gatherings of the flower garden. Sharp thorns of flower and grasses also go to floral pattern category. The book has described that agricultural products, such as fruits and vegetables are not listed in floral category. Those are considered as conversational objects, but the leaves of all flowers go to floral category. Flowers appeared in scenic print or in actual picture are not considered as floral pattern. They are conversational objects (Meller 27, 2002).

The floral patterns are not used only in certain place or area, but all over the World. During the material research on textile patterns, the flower pattern has been found in every culture. These patterns have been used in all kind of textiles- woven, printed and embroidered. Not only the flowers, but also the leaves, stems, nuts, fruits and berries have been frequently used as a pattern. Such patterns show the beauty of nature.

It is mentioned in a book that flower and leaf patterns are the most used pattern in the textile design. The book has described that flower stems and leaves are mostly used in woven and embroidered fabrics. Italian damasks and Jacobean crewelwork are the example of it. Flowers and flower related motifs were the major textile motifs during the nineteenth and the twentieth century (Paine 137, 1990).

Textile patterns are one of the sources to find out the art, culture and the life style of certain period. One can imagine the culture and different aspects of life style of that time from the textile motifs and its colors. For example, there are roses, lilies and tulips patterned textiles from the nineteenth century. These motifs show the influence of the English style at that time. Likewise, chrysanthemums, bamboo or forsythia patterns show that there was also the influence of oriental style during that time.

There are thousands different versions of motifs out of the same flower. For example, there are a large number of textile patterns containing rose flowers. Each of them differs to one another. Sometimes the shape might be the same, but color is used differently. By changing a little in the shape, color or size, the same object looks different. In that way, there might be thousands of patterns created on the same subject, but each of them looks different.

We have seen, floral patterned cloths are mostly worn by women. Flower motif is considered to be feminine. If we go towards the history of fabric pattern, we will find this thought to be wrong. Meller has mentioned the reason of not liking the floral patterned dresses by men. According to her book, the men of the eighteenth century and earlier used to wear ornamented cloths. Gradually the trend changed and men started using undecorated cloths. Women kept on wearing floral patterned cloths. Gradually, the floral textiles started consider being feminine. The reason why men started using solid color and pinstripe fabric might be that such textiles do not go out of fashion as fast as floral patterned textiles (Meller 27, 2002).

The usage of floral textiles is quite broad. It can be used to decorate human body to an interior space. There are no strict rules regarding the use of fabric in interiors. It mostly depends on the personal thoughts and perceptions. It is found from the study that floral patterns have been very popular in the past days. A book has mentioned that floral patterns are used widely in interiors also in the present time. It is written in that book floral patterns are suitable for informal living and bedrooms in interior (Ashley 10, 1996).

It is written in Hardy's book that stylized floral pattern were dominant patterns for textile during Art Deco period (1919-1931). More formal looking 'Iribe rose' and

'Groult's floral basketwork patterns have been used in Art Deco period to decorate textiles. This stylization of flower is interpreted in that book as '*a reduction of complex form for decorative purposes, relying on curved lines*'. The use of simple and curved lines in floral patterns gradually resulted in geometric shaped patterns. Decorative complicated lines of textile patterns changed into simple and straight lines. Use of pure color was one of the important characteristic in floral art of Art Deco period (Hardy 46, 2003).

Many designers have done beautiful floral pattern design during their time. Paine has mentioned the names of William Morris and Tricia Guild. William Morris depicted English garden flowers and also wild flowers. Tricia used floral imagery as a positive force in her work (Paine 137, 1990). Raoul Dufy is one of the key floral pattern designers of Art Deco movement. He designed more than thousands floral patterns within ten years. Robert Bonfils, Michel Dubost and Yvonne Clarinval are also important floral artists of Art Deco period. Hardy has mentioned that there are great floral art in Mulhouse museum which are done by unknown artists. The floral pattern of Art Deco period is done with rich imagination. There is the use of strong colors and sharpness in the pattern (Hardy 46, 2003).

In this way, it is clear that the floral pattern has been used in textile widely for a long time. They have been liked by consumers of all the period so that the production of floral patterns has been continued.

3.2 Geometric Patterns

Some patterns are listed in geometric pattern category in the basis of their shape. Geometric patterns also have been widely used in textile as floral patterns. Geometric pattern can be used in woven and printed textiles. It is found from the study that geometric patterns were introduced by the influence of abstract painter. It is mentioned in Meller's book that the geometric shape has been used in textile design since a long time. According to that book, the patterns made in all kind of geometric shapes squares, circles, triangles including polka dots, pinwheel and many plaids go into this category. Geometric patterns are non-representational. According to that book, the geometric shape was started by European and American designers (Meller 139, 2002).

Some books have listed abstract patterns in a separate category. Most of the sources of textile history and design have combined geometric and abstract patterns within a single category. In this thesis, abstract patterns are put into the geometric pattern category.

According to Hardy, geometric design first appeared in France in 1923-24. It took the place of the floral design within few years. Hardy has also mentioned cubists and painters developed it further. Sonia Delaunay exhibited her multicolored silk prints in 1925. The patterns were made up of basic geometric shapes –squares, triangles and rectangles. The patterns were highly stylized and different from existing textile patterns at that time. It was an important step in the history of textile design. Gradually, other designers also started to follow her path and there came various geometric patterns (Hardy 126, 2003).

Another book has also mentioned about Sonia Delaunay. According to that book, Sonia Delaunay was a painter. She has contributed a lot to the field of textile pattern design. She made researches and developed theories on color. She was mostly concentrated on the relation of form, space and movement. There is the use of strong colors, blocked shapes and lines in her works. She was interested in traditional Russian patchwork quilts which are a strong medium to show space and movement (Paine 171, 1990).

The history of textile design has showed that artists whose main profession is not the textile designing have designed a lot of textile patterns. It is mentioned in Paine's book that Raoul Dufy was also a painter in Paris. He designed many textile patterns in 1910s and 1920s. He worked for Bianchini-Ferrier, a leading French silk firm of that time. He designed many geometric patterns in his time. Likewise, Paul Poiret is a French fashion designer, but has done a lot of textile design works. He started a school of decorating art in Paris in 1911. His students designed wallpapers, carpets, embroidery and fashion textile. Those students were asked to have the influence of nature in their works. Some of these patterns were in geometric shapes, bold stripes, usually abstract floral form (Paine 171, 1990).

Though the use of geometric patterns was started in 1910s but it is discovered from the study of different books that it got popularity in 1950s and 1960s. According to

Fogg in 1950s, a new way of creating ideas for textile pattern was developed. By putting a living object under a microscope can be gained a microscopic photograph of that object. That picture provided a lot of inspiration to the textile pattern designer. Such kind of microscopic structure was used as the basis for abstract patterns by Festival Pattern Group. Kathleen Lonsdale created a concept for crystal pattern in 1949 and presented her idea to the Society of Industrial Artists on Crystallography, Britain. Then, her idea of making crystal pattern was followed by Mark Hartland and Dr. Helen Megaw, who created drawing of the crystal structures of substances such as quartz and insulin. Gradually, Making molecule and atom in fabric pattern became popular. According to Fogg's book, after the end of the World War, floral motif was replaced by non-representational patterns. Nonrepresentational patterns often have clear bright color and abstract form (Fogg 16,17,19, 2010).

Paine's book has also mentioned about the trend of using stylized abstract shapes based on real objects. That book has described 'Calyx' by Lucienne Day is very famous abstract work. There was the use of similar irregular shapes. It was exhibited at the festival of Britain in 1951. Susan Collier and Sarah Compbell are notable abstract art designer in the recent time (Paine 177, 1990).

Meller has written about 'Design Stripe' in her book. 'Design Stripe' is Timney Fowler's pattern which is one of the most successful geometric patterns. The pattern is based on stripes. There are tiny images and scene which repeated vertically in each stripe. The pattern is made in black and white color. The density of dye is varied in that pattern which makes in some place stripe looks light and somewhere strong colored (Meller 139, 2002).

According to Paine, the popular geometric patterns of 1950 s and 1960 were those patterns which had European origin. Baumann Kendix was a popular textile production company at that time. It is a Swiss company which produced a lot of geometric patterned textile during that time. Those textiles contained geometric shapes like squares, triangles, dots and squiggle. There was a strong influence in geometric patterns from the East during Middle Ages. It is mentioned in that book the geometric pattern became almost difficult to separate from the Western decorative design. In the nineteenth century, artists were interested in Islamic architecture. There were many studies done on Islamic art and architecture by

Western authorities. It caused the influence of Islamic art also in the textile design. The source of Eastern influence in that time was India, China and Japan (Paine 176, 177, 1990).

Geometric pattern has been used in various ways. Such textiles have been used a lot in fashion design and decorating interiors. A book has described that in interior, geometric shapes-checks, fleurs-de-lys or Indian woodblock motifs could be a good choice to use in a room where there is highly pattern wallpapered or plain painted wall. It is mentioned in that book geometric patterns add subtle texture to the room with an interesting feeling (Ashley 10, 1996).

If we visit different textile stores and web shops, we can notice that geometric patterns are still in trend. They are timeless. They have been used since a long time but it does not look out dated also in the present time. They are always interesting.

3.3 Conversational Patterns

Different writers have categorized the textile patterns in different ways. In some books, novelty print and Commemoratives print has been listed separately. Conversational patterns are also known as narrative prints. After a deep study of different textile patterns and their characteristics, novelty print and Commemoratives prints are also listed under conversational patterns in this thesis. Meller has also combined these two patterns within conversational patterns.

Conversational patterns contain real looking creatures or objects. According to Meller, conversational patterns get more attention than other patterns. Those patterns are also known as novelty print. We have seen, some companies use printed textile as their promotional materials such as t-shirts, caps, bags etc. In those prints, logo or some company related symbol, mark or objects are printed. Companies use such prints to promote their businesses. Meller has added that commemoratives prints also go to conversational patterns category. Commemorative print is done in honor of some special occasion, such as sport competition, historical anniversaries, election etc. Such patterns do not have long life. They vanished when the event is finished (Meller 247, 2002).

A book has described that the narrative type of pattern was popular during 1950s. The narrative type of print appeared different at that time than the traditional patterns. According to that book, teen agers were more interested in such different looking patterns. They wanted to have a different look than their mothers and grandmothers had. So, those patterns were mostly used by young people of that time (Fogg 48,49, 2010).

Narrative patterns are easy to understand. Usually there is no hidden meaning. They are simple. They contain some objects which tell its story. Hardy has also described about the popularity of narrative arts after 1931. According to Hardy, decorative arts lost its popularity in 1931 in France. A new generation of decorative artists came up with a new aesthetic approach. They started making narrative patterns. There were contemporary social trends or nostalgia for a disappearing World in their design (Hardy 218, 2003).

In Fogg's book, some patterns are categorized as 'domestic pattern' which can also go to the conversational group. The book has described, after the World War was finished; women were encouraged to leave their jobs and pay attention towards their nuclear family. Interior decoration became the one of the important parts of their lives. This affected the field of the industrial production and also the design. As the result, there came pink radios and colored appliances. Designer started using kitchen utensils, jugs, vases, plant pots in making textile patterns. Interiors started to be decorated with appliance in the form of textile (Fogg 152,156, 2010).

Birds and animal motifs are also listed under conversational group of textile pattern. According to a book, birds and animal motifs are mostly used in printed fabric than in woven fabric. One reason might be that such types of motifs are easy to print than to wave. It needs just a drawing of a desired pattern in a paper. That drawing can be copied exactly to the fabric as the original drawing is. According to that book, peacocks, partridges, herons and birds of paradise are frequently used conversational motifs. Chinese textile is regarded as the textile having more exotic birds. Birds emerged in French textile design in the late-eighteenth and nineteenth centuries. Peacock has been used quite often in textile design. Arthur Silver was very interested in peacock as a subject for his design. He designed a peacock feather pattern called 'Hera' in 1888. It was designed for Liberty & Co. The company later

on, used that pattern as their trade mark. Animals and birds have been used in the textile in the nineteenth century. Designers were highly influenced by Japanese design at that time. Chinese dragons, peacocks and phoenix were also popular in that period (Paine 52, 53, 1990).

It is found from the research that conversational or narrative patterns are also one of the important pattern groups in textile design. They have been used largely in different textile since a long time. They are still popular even in the present time.

3.4 Ethnic Patterns

The way of living is different in every part of this world. Asian culture is different from European culture. African people have their own life style. Textiles might be one source to understand different ethnicities. Meller has described the term ‘ethnic fashion’ referring to textile vocabulary as ‘*any pattern or style with a foreign or exotic feeling.*’ According to Meller, European companies started selling their textiles to underdeveloped countries from the eighteenth century. Those companies tried to copy original tastes and fads without visiting those countries. The result became neither pure ethnic nor European. It was something, between European and ethnic (Meller 359, 2002).

The aim of this research during this project is to gain the knowledge of textile pattern. There are numbers of book written on a single pattern or an ethnic culture. So, it is not possible to put a lot of information in a particular ethnic culture in this thesis. So, it is tried to explain only the important ethnic groups from the textile design point of view and major features of their textiles. There is the use various textile patterns and colors according to countries and cultures. Though every culture has its own special characteristics, some features might be common in other culture nearby that particular area. For example, there are a lot of similarities in the culture of México and Columbia. If we go deeper, we will find three of these countries have their own special style. This study is conducted to find out the major style or characteristics in general. It is not a deep research on a particular ethnic culture. So, the attempt here is to find out the major characteristics or features that relate a textile to a particular ethnic group or area. Here is brief information of major textile patterns.

African Look

Peverill has written a description about the way of getting an impression of African style in an interior. According to Peverill, blue and white color is popular throughout the Africa. There is the use of simple checks and stripes. Indigo dye is essential part of African style. According to Sue, many patterns are created in Africa by using tie-dye and batik methods (Peverill 56, 1988). Paine has mentioned about Adinkra cloth, which is African ethnic textile. The designed is place directly into the cloth. According to Paine, designs are done by stamping into a plain cloth; usually the cloth is white and woven (Paine 181, 1990).

American Indian

It is mentioned in Peverill's book that American Indian developed a high stylized form of patterns and colors. There is the symbolization of their surroundings in the patterns. The colors in American Indian patterns are mostly associated with water sky and earth. There is also the description about the methods of textile production. Those American Indians textile patterns are mostly produced by using stencil, screen printing or hand printed methods. There is always the use of black color. Red, yellow or shade of brown can be used with black color (Peverill 56-57, 1988).

American Look

There are numbers of images in Meller's book regarding different culture and styles. According to Meller, American textiles were popular in the late 1940s and 1950s. There can be seen the effect of the war in the motifs. After the Second World War, solders returned home and started living a new life. There is happy life depicted on the textile. Rural landscapes, small farm and town, American eagles and other objects such as easy chair, sofa and window, Grandma, Moses were the common motifs of that period (Meller 362, 2002).

Greek Look

Greek motifs appeared on printed fabric from the eighteenth century. Two slightly different descriptions have been found in Meller's Nakamura's book. Meller has written that there are Greek mythological characters in the Greek textiles. The use border motif with various symbols is also common in Greek style (Meller 381, 2002). According to Nakamura, Greek designs are considered majestic, noble and graceful rather than religious. Greek design expresses the majestic beauty

and life force of natural world. Greek is regarded as the origin place of western cultures and civilizations. Nakamura has explained that the original shapes and form of Greek were adopted and transformed in different places which resulted into various design forms. For example, Chinese zigzag shape is evolved from the Greek decorative design (Nakamura 72, 2008).

Hawaiian Look

Different sources has mentioned about Hawaiian shirt which were famous by the 1920s. According to Arthur, Hawaii's aloha shirt are brightly colored textiles. Arthur has done a research on the history and development of Hawaii's aloha shirt from 1930s to 2000. It is mentioned in Arthur's article that Hawaiian prints and the aloha shirt developed out of contributions from different ethnic groups in multiethnic Hawai'i where no one ethnic group is in the majority. In the twentieth century, the Hawaiian prints featured in the aloha shirt provided visual testimony to the importance of ethnicity in Hawaii. According to Arthur, Japanese and Chinese motifs was mostly used in aloha shirt patterns until after the Second World War. Then the use of Hawaiian motifs was started. Sometimes they mixed Asian motifs with Hawaiian motifs. Ethnic motifs continued to be important through the end of the twentieth century, but Hawaiian motifs have continued to represent approximately half of the design motifs used on the aloha shirt (Arthur, 2006).

Miller has written that. By the mid-1930s, the shirt making business became very big. Those shirts were commercially designed, having Polynesian symbolism, splashy colored and bold designs. Now they have changed into casual (Miller 372, 2002).

Indian Look

Indian textile has played a great roll in the history of textile design. It is found from the research that weaving is an essential part of Indian culture. There are two major reasons found behind the development of Indian textiles. The first reason is that there have been cotton plant available and the second is the discovery of natural dyes. According to Paine, Indian cloths were used as a trading commodity since at least 700 B C. From the thirteenth century Portuguese started bringing Indian fabrics to Europe. Indian woven, Painted and cotton production kept on coming to Europe until the industrial revolution. Indian textiles are made highly decorated by applying

different techniques. Paine has categorized Indian textile into three different groups- flat weaving, appliqué and quilting and decoration and weaving using resist dye techniques. Flat woven cotton rugs which are known as dhurries, are very famous. Those dhurries have been found very simple to highly decorative in design (Paine 48-51, 1990).

Embroidered ornamentation of woven cloth with needle and threads is another important part of Indian textile. They make embroidered skirts, blouses, veils, household and shrine hangings. Usually they make embroideries on cotton with figurative, floral and geometric designs. Colors are very bold. Mirror work is also common in North-West India. Appliqué and quilting work are also essential parts of Indian textiles. In appliqué techniques, pieces of cut cloth and other decorative objects are attached to a plane ground. For quilted work, layers of fabrics are joined together to make a quilted fabric. The resist dyeing technique is also highly used to produce textiles in India. Bandhana or tie-dye and bandha or Ikat are the examples of Indian resist dyeing methods (Paine 48-51, 1990).

Indonesian Look

Indonesia is known for batik prints. Meller has given a description about the batik print making method. According to Meller, the desired design or pattern is drawn directly to the cloth with the help of a tool called 'tjanting'. A resist is prepared from the melted wax. That resist is applied over the pattern and cloth is dyed. After dyeing the fabric, the wax is removed from the textile. Then, there comes a pattern (Meller 366, 2002). It is found from the researches that here are different ethnic groups in Indonesia and cotton waving has been a ritual for a long time. It is found that the indigo dye stuff started to export from the fifteenth century.

According to Paine's description, Indonesian Ikat works, a loom-decorated textile, were exported to Holland. Their life style and different rituals such as first hair cutting, birth, marriage and death are depicted on ikat textile. Tapis is well known cloth of Sumatra which is heavily embroidered ceremonial dress. There are the natural dye tones of reds, blues and yellow-brown with precious metal threads. Indonesian ship cloth is valued for its strong imaginary. There are images of boat or boats with arching bow and stern. There are houses, animals, shrines and people in the ship cloth (Paine 53- 56, 1990).

Japanese Look

Nakamura has mentioned that Mount Fuji and cherry blossoms are highly associated with Japan. According to Nakamura, Japan imported civilizations and cultures from all over the World. While adopting they accept only those elements that they think suit to them. Then they make their own version of design which is taken from some other culture. Japanese pay more attention to the feel of the motif rather than the original form. They have used Buddhist Cross in their textile. The original form of the cross is going either to the right or to the left. Japanese ignored the form and just modified the design to make the beautiful pattern for the kimono (Nakamura 8, 10, 2008). Another book has described that Japanese textile do not only represent Asian textile but they are applying new technical innovations which introduce new discoveries in textile design. They are using traditional to newly invented materials such as ethereal silk to immutable stainless steel threads (Tangaz, 11, 1988).

Mexican/ Columbian/South American

There are a lot of similarities in the textiles of these countries. Meller has written that there are mostly pleasant woman, the pistol, guitar, the tequila bottle, siesta, spurs and sombrero in Mexican style textile (Meller 386, 2002). Another writer Peverill has mentioned the motifs in South American textile are taken from the surroundings around the designer. Flowers, birds and wheels are common motif in South American textile. Sue has written that there is the use of bright colors in those motifs (Peverill, 75, 1988).

Paisley

Paisley was started to woven from the seventeenth century in India. It is found during the study that they arrived to the European market in the eighteenth century. It got high popularity during the eighteenth century among the rich people. . According to Meller's book, in 1850, western designers were hired to develop patterns. Those patterns were sent to India and there those patterns were reinterpreted by the Indian weavers. Then, the patterns got European-Indian style. Paisley motifs are also known as 'pine'. A stylized plant form-stem, dropping flower head and bulbous root system is used as a pattern in the Indian cashmere shawls (Meller 390-399, 2002).

Persian look

Persia is known for its knotted fine carpets. It is found from the research that Kurdish, Turkic, Arabic and Balouch tribal groups contributed more to make nice Persian carpet designs. Those ethnic groups designed colorful kilim carpets. There is a description about kilim carpet in Paine's book. A kilim carpet has been classified into two different groups- kuba and shirvan in the basis of their origin. Kuba kilim is very colorful with bold geometric patterns. Those patterns are bounded by a single border. Shirvan kilim has flat and bold geometric patterns. There is color harmony and medallions are set in bands on a borderless ground. Turkic made weaving of intricate silk embroideries and kilim out of silken yarn in seventeenth and eighteenth century which got high popularity. There was the influence of Islamic art when Persia was ruled by Safavid dynasties. Killim around Senna(now it is known as Sanandaj, the Persian Kurdistan)are very famous for nice floral composition. Those kilims have clusters of tiny flowers. Eastern Persian kilims have diagonal motifs decorated with heavily woven cotton and dark wool. They use reds, blues, greens and yellows colors. Southern Persian kilim has ancient Turkic motifs, flat waves and subtle colors (Paine 46, 1990).

Russian Look

It is found during this research, many sources have explained that Russian designed is highly influenced by European style. After studying about textile design, it is found there are some special features that make Russian design a little bit different from European design. According to Meller, mills were set up in Russia to produce French style textile in the nineteenth century. Later on, European regarded those copies of French style to be ethnic Russian look. These prints have full-blown red and pink flowers. There are bright green leaves, mostly the background is black, dark, red challis or sometimes also white (Meller, 402, 2002). Nakamura has mentioned in his book that Russian design is strongly influenced by the designs of the European countries. The Slavic and Caucasian designs of Russia have slightly different style and feel than European design (Nakamura 98, 2008).

Tie-Dye Look

Tie-dye is a cloth dyeing techniques. It is found during the research that this technique is mostly used in Asia and Africa. In India, they called it bandhana, Japanese say shibori and Indonesian called plangi to this style. Meller has mentioned

about the method of applying this technique in a cloth. To make a tie-dye, a plane cloth is folded into bunches and tie it tightly. The fold is done depending on the desired patterns. The way of folding decides the pattern of the textile. Color dye is applied on that folded cloth. After applying the color, folded cloth is untied. Then there comes the pattern in that cloth. This is an ancient hand dyeing technique. It has been a tradition in the Asian and African countries. It is also associated with 1960s hippie. According to Susan it is also known as the American hippie looks (Meller 404, 2002).

Textile motifs can be classified in four different groups. Some writer has mentioned about another fifth group-art and movements and design periods. If we study the motifs carefully, all the patterns go to one of the above mentioned groups.

4 USED METHODS TO CREATE CONCEPTS FOR TIMELESS TEXTILE PATTERN

The task was to design a textile pattern for interior textiles. There already exist thousands of different patterns. The attempt was to design a pattern that looks interesting and different to other existing patterns. To achieve timeless element on the patterns was the intended outcome of this project. Then a research was started to find out what kind of patterns are already designed and what can be done to create new patterns. After defining the goal, different methods were applied to achieve the desired result. The methods are as follows.

4.1 Background research

The final patterns came after passing through various design processes. To achieve the goal of creating timeless patterns was the major challenge of this project. To tackle with that challenge, many different design methods were applied. Background research was the first and most important method among them. Many different books were collected and number of websites, e-books, and e-journals were visited to gather the required information. The material research was focused on textile design, different periodical textile, ethnical textiles, interior textile, different colors and its role in textile design. This material research provided a lot of knowledge about textile design. It gave a direction, which way to go further to achieve the desired goal. After the study of textile history and different styles, it became easy to

find out what kind of fabric motif belongs to which period. The study of textile history and different style periods helped to understand the trends. Many local stores were visited before designing the pattern. That helped to understand the present styles and color trends.

Internet was another important source for the inspiration. There is a lot of information available about textile design. Internet is not regarded to be a reliable source of information for thesis references. However many new and practical information were found from the internet which were also reliable. For example, there were video interviews with professional textile designer and with interior designers. By listening about their experiences of working life and their opinions, important information was gained regarding customer's present demands, important areas to pay attention while designing a textile pattern and selecting colors etc. There were some books without more written information but containing a lot of pictures of fabric patterns. Those were one of the sources of inspirations. In this way, the collection of information was the first step of this design process.

The research was focused on finding out the elements that make a pattern timeless. From the study of different books and journals, it is found that geometric and abstract patterns have been using almost all the time. It is also discovered that all the ethnic textiles have used geometric patterns in their textiles. Though the geometric patterns got high popularity after 1925s but it has been used widely even before that time. There are various pictures of geometric pattern from different periods in Meller's book. There are pictures of geometric patterns from 1810s, 1820s, 1870s and 1880s. They are made with zigzag and curved lines. Some of them have strong optical illusion. There is a picture which is supposed to be done by 1880s-1900 C. That pattern has also curved lines and optical illusion (Meller 164, 191, 2002). According to Hardy, geometric pattern firstly appeared in France in around 1923-24. Hardy has collected various pictures of pattern from different time periods. According to Hardy's book, geometric patterns got high popularity until the 1935s. (Hardy 126, 127, 2003). Fogg has mentioned that there was the trend of making geometric non-representational pattern during 1950s (Fogg 16, 2010). There is another picture found in Harris' book with zigzag patterned textile from Mexico. That pattern is from the first half of the nineteenth century. There are zigzag lines with optical illusion (Harris 278, 1995).

There has been the use of geometrical shapes in 1970s textile pattern. The famous Finnish textile designer Maija Isola has used wavy lines in her design ‘silkkikuikka’ which was designed in 1961. Maija Isola’s ‘keisarinkruunu’, which is designed in 1966, also has the curve lines (Ava, and Kivilinna 35, 50, 2010).

Zigzag patterns are used still in the present time. American textile designer Michelle Engel Bencsko recently launch her latest fabric collection called Mod Quad. Those patterns are in geometric shape. There is the use of zigzag and wavy lines (Decor8 2012). Swedish company Hemtex has a new shower carpet available in their website called Shower Carpet Zack – blue, which has zigzag shape (Hemtex 2012). Zigzag and other geometrical textile patterns have been used in present fashion cloths. There are some pictures of present fashion textiles in View2 Magazine which contains numbers of picture with zigzag and curve lined textiles which are designed recently (View2, 2010/2011).

From the study of books and visiting different stores and websites, it became clear that geometric patterns with curved and zigzag lines have been used since a long time. They have been always in the trend. They cannot be associated with certain period. They are timeless

4.2 Defining a target group

Defining a target group helps to specify the targeted goal. It is an important process in creating ideas. After defining the target group or area, it becomes easy to concentrate on that specific area. When the working criteria is decided, then it is easy to study the problems in that specified area. After that a solution can be invented for that problem. In fact, the solution is a new design idea or concept. So, defining a target group is helpful for new idea generating process. The target group was not specified in this project by the client. The company is located in Finland. So, the possible consumer for that textile might be the people who live in all around the Europe. The people of any age might be included as the consumer but if we try to more specify the target group, we might say people from 25 – 70 years old are the targeted people. This textile is going to use in interior decoration. That age group might be interested in choosing a good textile for their interior.

Textile design task is little bit different than other product designing job. For example, if someone is designing a chair, it becomes tough to make it suitable for all. He or she has to add a lot of extra features in that chair to make it suitable for all kind of people. A child cannot use the same chair which his parents use. The same chair does not fit to a healthy and a physically disable person. Attention should be paid to the target group also in the textile designing field but it is slightly different than in other product designing field. By changing the size of motif, motif color or background color can bring a great change to the whole appearance of the textile. A pattern might change the whole impression of the interior. So, the same pattern might be suitable for various people or spaces just by changing the color and motif size. Changing the direction of motif also brings different look to a textile. There might be numbers of different varieties of textile created out of a single pattern to satisfy the needs of different consumers.

The patterns which are designed for this project are made up with geometric shapes. There are just simple zigzag and curved lines. If we go towards the history of textile design, such lines have been used since a long time. So, old people might also like that textile. To make it suitable for kids, probably it needs more attention to pay on its color selection and the size of the motifs. It has found from the research that all ethnic groups and cultures have used geometric shapes in their textile. So, these patterns might be used by the people of any ethnical group or culture. For that, picking the right color is important but the pattern is suitable to go with any cultural. These textiles might be used in anyone's interior, it does not matter whatever the gender he or she is.

4.3 Selecting the key words

To achieve the intended goal, another used method was the selection of different key words. This method was helpful to define the features that were wished to capture within the design. It prevented to go out of the track during the idea generation process. After making a list of desired features, it became easy to focus on the task. There are some keywords which were created to generate a new design idea for the textiles. Those keywords are the essential features which were expected to achieve in the design. The major keywords created in this project are as follows.

4.3.1 Multiple usages

Multi functionality is one of the important elements used in present design trend. Multi functionality was one of the key words during this pattern designing project. These patterns are designed to use in various ways in interior. It can be a curtain, upholstery, a pillow or cushions covers. These patterns can be used in carpets, rugs or in lamp. It can also serve to decorate interior wall or also the staircases. It is not difficult just to design something but to design something which can fulfill various necessities is really a tough job. By concentrating on the term 'design for all' three different textile patterns are designed. These patterns can be used not only in the interior, but also in fashion cloths. These patterns can be used in some other materials such as a metal frame for glass windows a plastic or rubber door mats etc. There are a lot of possibilities of using these patterns.

4.3.2 Suitable for present trend

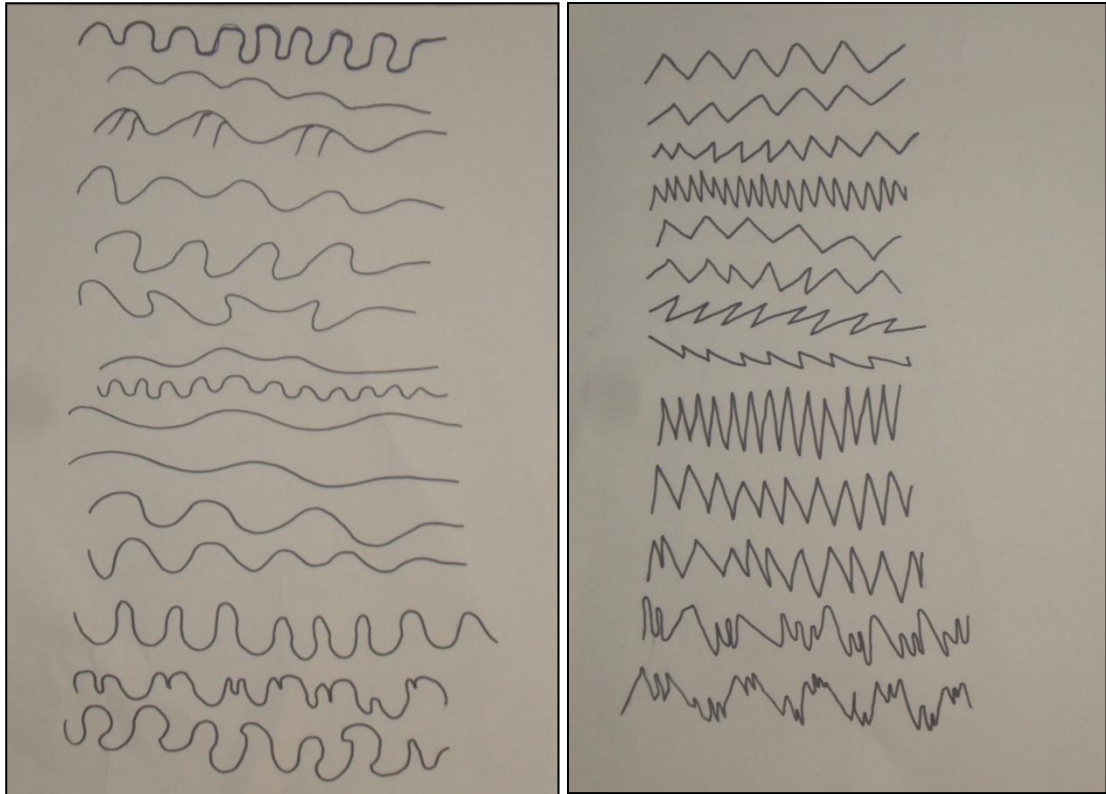
As it is already mentioned, the main intention of this project was to design fabric patterns which seem timeless. To be timeless, it is necessary that the patterns do not represents any specific time period. It might have been used in different time periods and still suits to the present trend. To achieve such features within the patterns a lot of studies was conducted. From the studies, it is found that the geometric abstract patterns are still in trend as in the 1930s and the 1960s. The research on textile design was really helpful to understand the special features of textile during different periods. Visiting different textile stores became one of the beneficial sources to know the present trend. There are three different patterns chosen by the client. Three of them are geometrical. One is designed with zigzag lines and rest two patterns have curved lines. The lines are placed horizontally and vertically. They meet each other making beautiful shapes. The lines look soft in two of them but one has sharp lines. The patterns are simple. There is the use of geometrical shapes even in modern building architect. Geometrical simple and abstract shapes are in trend at the present time.

4.3.3 Clever idea

A lot of time was spent to find a clever design idea for textiles. Finding a creative idea is the toughest part of design. By observing the existing textiles design and deep study of textile, a list of important elements that makes a textile perfect was created. By keeping all those important features in the mind, these textile patterns were designed. These textile patterns contain various features that make the design clever. The lines in the patterns are not going towards one direction. There are horizontal and vertical lines going left, right, up and down. So, the textile can be used from any direction. If the fabric is one directional, all the patterns cut from a fabric should be oriented in the same direction. It also prevents a cutter's freedom and leaves more wasted fabric in each bolt. There are no such risks in those patterns. The 3D effect can be seen in the patterns which are created with combination of colors and zigzag lines. There is one kind of texture created in the patterns which adds extra features in the textile. So, various feelings can be felt in these textile patterns.

4.4 Sketching

Almost all ideas were drawn firstly in the paper then it was transformed into computer screen. There are also some patterns which were created just playing with different shapes without planning. The sketching takes place after some ideas comes into the mind. To create ideas, some inspiration is needed. Inspirations might come from various sources. Nature is one important source of inspiration. The patterns which are done for this project are also based on nature. There are curved and zigzag lines. Those lines are abstract form of wave, a part of nature. There were flowers, leaves and plant in the beginning patterns but the client wanted to see the patterns in more abstract form. So, later on, the emphasis was more on abstract and simple geometrical forms. Sketching was the first place where invisible ideas of the mind got a visible form. It becomes easier to evaluate the idea when it is visible. The weaknesses and strong point of the idea can be pointed out easily. So, the sketching is one of the ways of evaluating an idea. Making sketches in computer is fast and easy. Different colors can be applied and check in a pattern within few second. Motif position and size can be changed immediately. Sketching is one of the important processes of design.



Picture 1
Basic idea for wave patterns.

Picture 2
Primary ideas for Zigzag patterns.

5 DESIGNS AND COLOR

The task was to design interior textile and the desired outcome out of this project was to capture timeless element in textile patterns by the use of colors and motifs. In the beginning, many patterns were designed without any background research on textile design. During the first meeting, the client asked to design any product that can be used in interior space. Few textile patterns were also created without any study of textile design along with some other concepts for different products. Some textile patterns made up with flowers, butterflies, leaves motifs and geometric and abstract shapes was presented in the first presentation. The supervisor and the client both asked not to use floral patterns. Butterfly also, they said is not a trendy motif. Those patterns were targeted for children in the beginning. It was interesting to hear from supervisor that they (European) do not associate butterflies to kids. It was new information. The client also gave the same kind of comment still she liked some of the patterns. She asked to go on with textile pattern rather than some other products.

Saraa asked to try something new in patterns that do not feel like it has already been somewhere. She added that *'it is nice to go crazy rather than to be dull'*. That sentence inspired to try new things on design. A new idea for textile pattern was generated after seeing a girl with nicely decorated hair. She had decorated her hair in a very stylish way. There were interesting shapes and patterns made with hairs. An inspiration came for new patterns from that decorated hair. Then many patterns were created based on different hair style. Few patterns were also made based on taro plant. After that, few chosen patterns based on hair and taro plant were presented firstly to the supervisor and then to the client. The client did not like 'hair' as a subject for pattern. She asked to go for more abstract ideas. The supervisor also did not find those ideas to be interesting for fabric patterns.

From the comments on those patterns, weather it was from the supervisor or from the client, one thing was clearly noticed that we perceive the same things in a totally different way. Such differences were realized many times which might be the result of having different cultural background. They (the client and the supervisor) found some different meaning there in the patterns than what really was tried to show. The comments from the client and also from the supervisor were really helpful to know their culture and way of thinking.

After getting the comments on hair and taro plant patterns, it became difficult for a while to find out what might be the interesting concept for the client and also to the supervisor. Then the study of textile design was started. That study was beneficial to understand the trend. It is found from the study that geometric and abstract shaped patterns have been used in textile almost all the time. They are not associated with some specific time period. Then the design was focused on more abstract shapes. There were numbers of patterns created in geometrical shape. Few chosen patterns were presented to the client. There was the feeling of texture in some of the patterns. The client liked few of them. She liked two patterns but she commented them to be somehow similar to Finnish design 'Marimekko'. She also commented on some pattern to be more computer added rather than hand drawn. She asked to make few corrections in some patterns to make them nicer. Finally she chose three different patterns as the final design.

These patterns are abstract. Each of them has given a name. They are wave, compact wave and zigzag. Wave and compact wave has curve shaped lines and the third pattern is made up with zigzag lines. They are simple and clear.

The first picture below (picture 3) is Zigzag. More respondents have voted for this picture during the questionnaire. There are some interesting shapes created by the crossing of different zigzag lines. The lines are placed randomly so that there are different irregular patterns created. Each pattern differs to one another in size or in shape. The lines are very sharp. There is the feeling of energy in the pattern. It can be used as a wall hanging to create the feeling of texture. It might be suitable in sport wears. In interior, it can be used for upholstery, carpet, curtains. It might be used also in the lamp. The color can be chosen according to its usage. This picture is just to show the pattern. There are different color versions of this pattern attached in the appendices. The supervisor and the client both liked wave and compact wave more than the zigzag pattern but zigzag was most voted pattern in the questionnaire.



Picture3
Zigzag Pattern

Picture 4
Compact Wave Pattern

Picture 5
Wave Pattern

The second picture is compact wave. That is created by combining different curved lines. The lines are placed vertically and horizontally. The distance between each vertical line is not the same, those are placed randomly. Those lines have created nice pattern. There is the feeling of movement and energy. The Pattern looks like a water fall where strong energetic waves of water are going towards the ground. The intention was just to capture feeling of movement but not to create strong optical

illusion. It can be a bed sheet, a curtain, upholstery. This pattern also suits to different fashion wears. The lines are soft. There is the feeling of 3dimensional object which has made the patterns interesting. The client and supervisor both liked this compact wave pattern. The client liked the feeling of movement which can be realized in the pattern.

The last picture in the row has given name wave. It is also made up with different wavy lines. There is more space between the lines than in the compact wave pattern. They look soft and transparent. There is also the feeling of movement created with the help of wavy lines. This might be suitable for curtains. These patterns can be also used as wall hanging, upholstery and as a bed sheet.

Different hues of red, blue, brown and grey have been used in the final patterns.

Heather J. Paper has mentioned the meaning of different colors and the proper use of different colors in interior design. According to him, red color is dramatic and that might be suitable to use in dining room because it stimulates the appetite. Blue is color of serenity. It might be good to use in bathroom and kitchen (Paper 35, 2007). There are nine color variations created from each pattern. There is the use of very active to quiet and muted colors. By using the different hues of color, various tones is gained in patterns such as hot, cold, warm, cool, light, dark, pale and bright.

Colors and patterns play very important role in interior design. According to Tangaz colors make objects look lighter or heavier and a space might seem warmer or cooler (Tangaz 100, 2008). Likewise, Torre has mentioned in his book about how a color of interior object may change the theme of whole room. He has written that rich and deep colored carpets create warm environment. Light and pastel colored carpet gives elegance to the room and makes it feel larger than it is. He has mentioned that patterned carpets add more fanciful and personal look (Torre 63, 2008).

A website has described about how the textile pattern can change the entire look of an interior. According to that website, it is good to choose small scale patterns in a smaller room but in the larger room where they are seen at a distance, small patterns tend to be read as texture or a solid. To make the pattern visible, bigger scale patterns should be used in bigger room. Medium scale patterns can be used in smaller and bigger both kinds of rooms. It is also mentioned in the same website that

textile pattern can also changed the feeling of height of the room. Horizontal patterns add more width to the room and vertical stripes add height to the room (Budget Decorating, 2012).

6 QUESTIONNAIRES

An online questionnaire form was created including three final patterns chosen by the client to know the different opinions of different people. To make questionnaire was not in the plan in the beginning. As it is already mentioned, there has been a problem all the times regarding colors because of the cultural differences. The supervisor suggested creating form and asking different people regarding colors and patterns. It was also a good chance to know from different people weather the patterns look traditional or modern to them. The question was sent to various people through emails and Facebook. There were six questions regarding those three different patterns. The questionnaire was also a method to judge whether those patterns contain 'timeless' element within those patterns or not.

Altogether twenty-nine people replied the questions. Those questions were sent to different people having different profession, interests, age and gender. The idea was not to look at only from the designer's point of view but also from different people who do not know the principle of design but still are consumers. Seventeen people voted for zigzag pattern, six liked wave and five people voted for compact wave pattern. Nineteen people found those patterns to look modern and ten thought those patterns look traditional. From this questionnaire, it is found that there is both elements-traditional and modern in those patterns. Some found those to be modern and some thought to be traditional. It means those patterns do not represent any specific time period, they are both modern and traditional at the same time.

7 CONCLUSION

The project was commissioned by a Helsinki based design studio called Saara Renvall Design. The task was to design textile patterns which suit to the interior usage. Numbers of patterns were designed during this project. The client chose three textile patterns which are made up with curved and zigzag lines. As a design student, some special elements were searched to make the design practical and useful. Suddenly a concept of making timelessness design came to the mind to widen the usage of design. After deciding the target different design processes took place to achieve the set goal.

The whole project can be divided into two different parts. The first part of the project concerns with textile patterns and motifs. There was a material research conducted to gain the knowledge on textile patterns. Consulting different books, websites and journals, a lot of information was gathered. The research was helpful to develop a design idea for patterns. It provided the knowledge of different periodic textiles styles and trends. That knowledge was very useful to find about the timeless element. Three different patterns were created based on that research attempting to capture timelessness element. All the patterns are abstract and are constructed with wavy and zigzag lines. It is found from the research that such abstract patterns have been used in different time periods. They are still used in the present trend. A questionnaire was conducted to make sure that whether those patterns can be used in present trend or they represent any specific time period. Most of the respondents answered that those patterns look modern. It means those are suitable to present trend. So, it is found that those patterns do have timeless elements. The project is conducted in collaboration with Saara Renvall Design. So, to understand the client's demand and fulfill it was the duty of this project. The company chose three patterns out of numbers of patterns as the final product. In this way, it can be said that the objective of the goal is achieved.

Some difficulties occurred during this project from the very beginning of the project. Many applications were sent to various companies in search of a project for thesis work. Most of those companies did not reply. There was one and half months left for the whole work when the Saara Renvall Design Company offered a task. Two weeks

were spent just in search of design ideas for various products. The task was defined only after two weeks. The client was in a business trip during the design processes. So, it took some days to get her feedback on the design work and proceed ahead. The time was not sufficient to conduct a research, to create design ideas and for writing the thesis. There was a pressure of deadline so that it was difficult to concentrate on task.

Lack of reliable information was another problem. The research plan had to change many times because of not having enough information in the desired subject matters. The first plan was to make a research on textile motif, color and its layout which might have been more closed to graphic design field. Materials were searched through different libraries, there were not enough materials found in English language. So, the whole plan had to be changed. There were some thesis on textile design available to have a look on writing structure, but subject related thesis were all in Finnish language.

The feedback and suggestion from the supervisor was very helpful to work and proceed ahead during this project. The suggestion and feedback from the teacher Sanna Majander and Erja Kolari was very important while working on this project. The client herself is a designer, her feedback on design work and suggestion helped to find out how the professional designer think.

In the beginning, there was a doubt regarding the relevance of graphic design and textile design. At the end it is realized that the decision of designing textile for this project was not a wrong decision. A lot of knowledge is gained from the field of textile design. It widened the knowledge of design area. If the project was done on graphic or product, there might have been the same information needed and repeated as in other previous projects which are conducted during the studies. The software used for this project was not new but different possibilities and functions of different tools were introduced while designing the patterns. So, this project was beneficial to gain new knowledge and skills.

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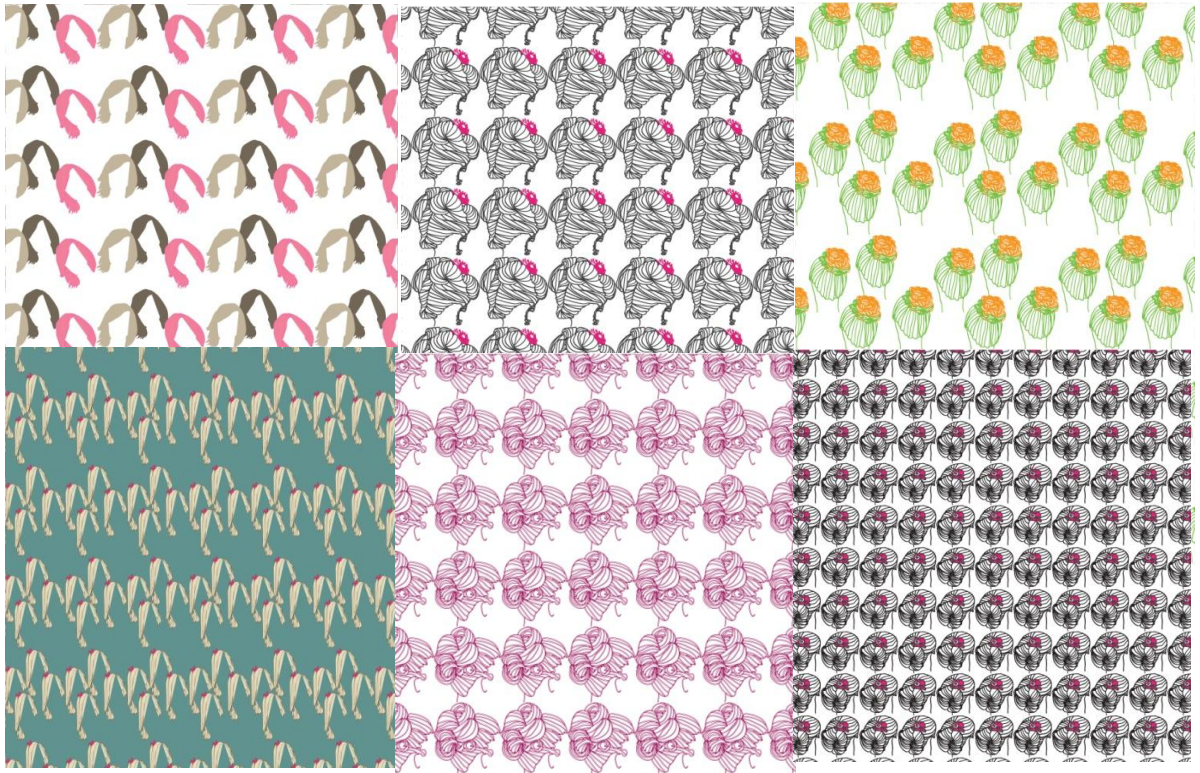
APPENDIX 1

First Patterns



Picture 1
The Patterns which were presented in the to the client.

APPENDIX 2



Picture 2
Hair based textile patterns



Picture 3
Taro plants based patterns.

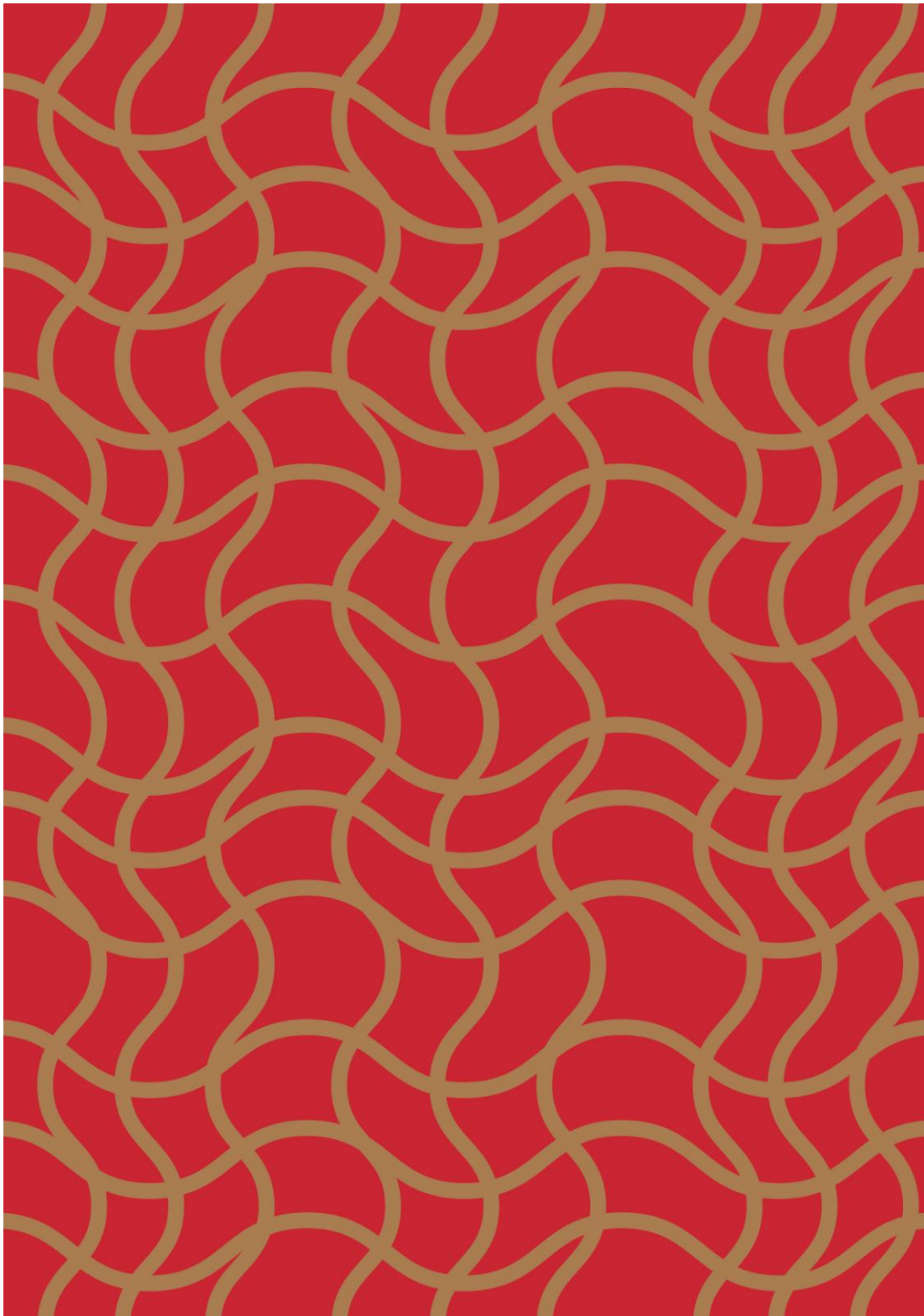
APPENDIX 3

The three chosen patterns in 1:1 Scale



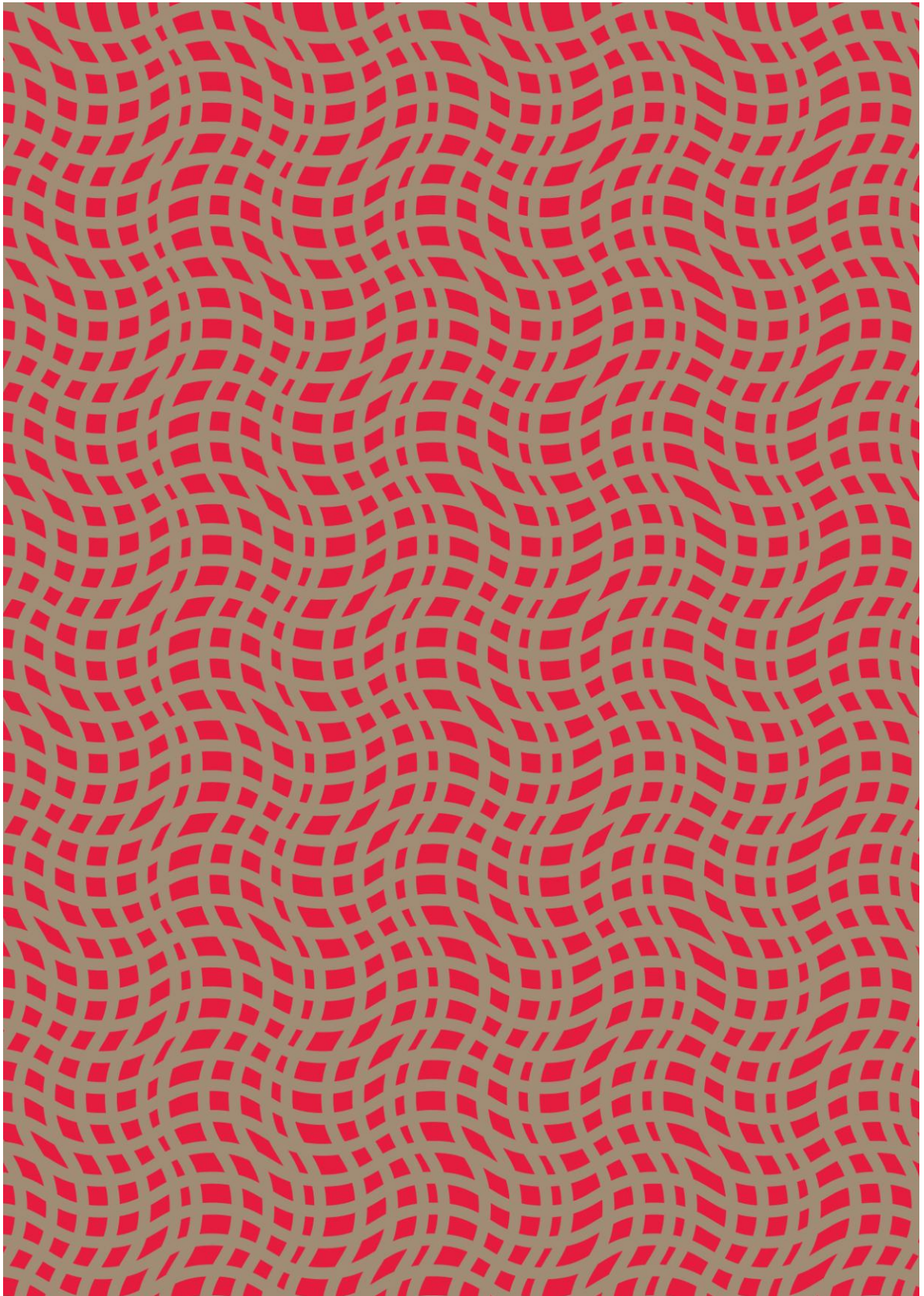
Picture 4
Zigzag Pattern in 1:1 Scale

APPENDIX 4



Picture 5
Wave Pattern. in 1:1 Scale

APPENDIX 5



Picture 6
Compact Wave Pattern in 1:1 Scale

APPENDIX 6

Zigzag Patterns in different colors



Picture 7
Zigzag patterns in different blue tones.



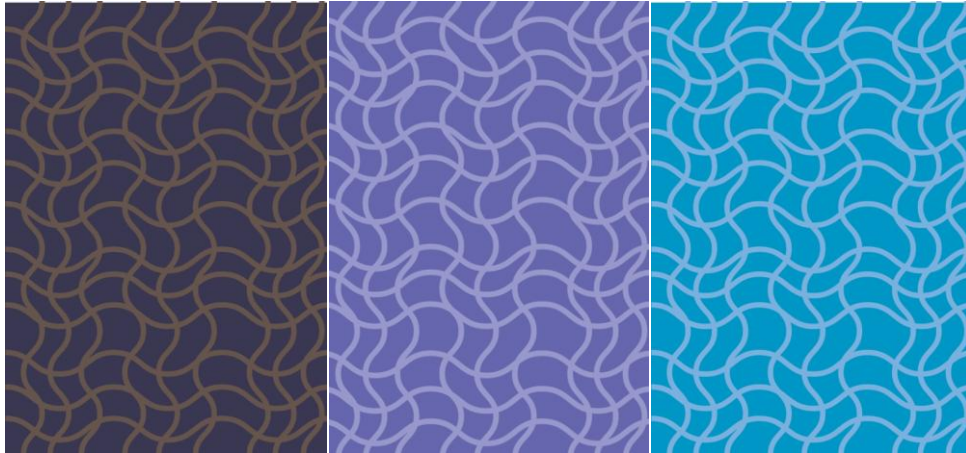
Picture 8
Zigzag patterns in different red tones.



Picture 9
Zigzag patterns in brown and grey tones.

APPENDIX 7

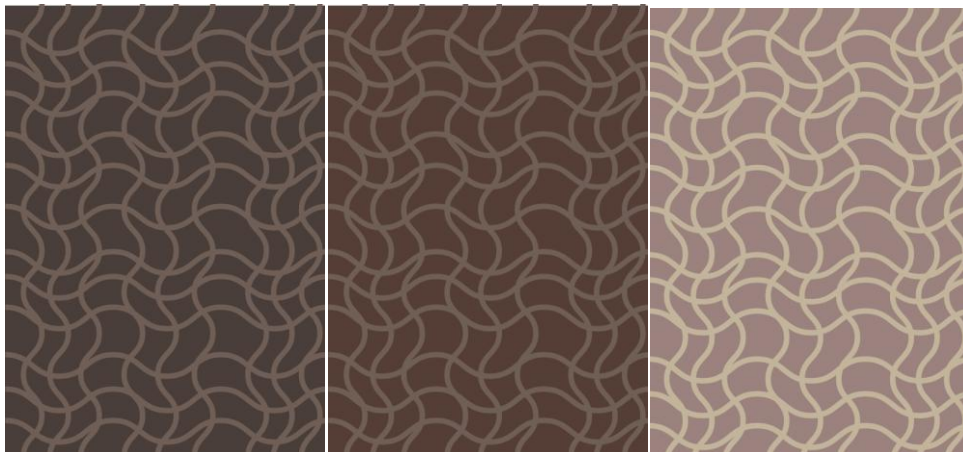
Wave Patterns in different colors.



Picture 10
Wave patterns in different blue tones.



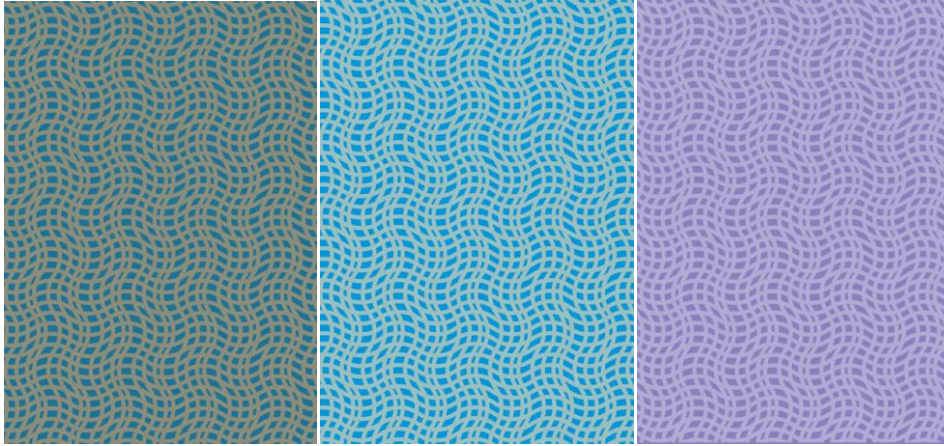
Picture 11
Wave patterns in different red tones.



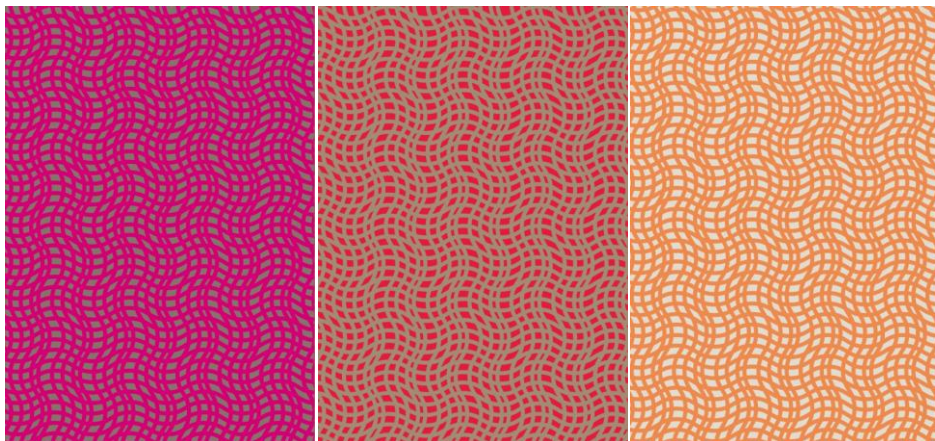
Picture 12
Wave patterns in grey and brown tones.

APPENDIX 8

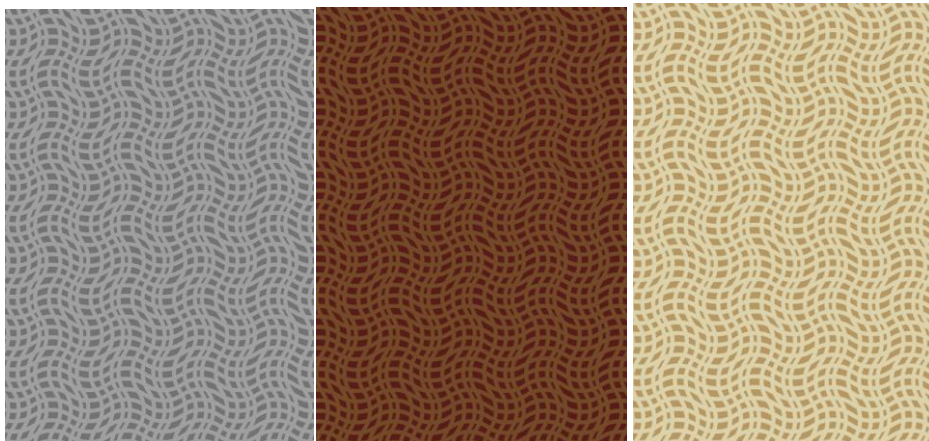
Compact wave in different colors



Picture 13
Compact wave patterns in different blue tones.



Picture 14
Compact wave patterns in different red tones.



Picture 15

Compact wave patterns in brown and grey tones.