

Initial research: exploring form, texture, colour through sketches and making



Design board



Materials sourcing

The choosing of materials plays a big role in my project. It was important to me to use natural materials from good sources. Taking inspiration from traditional textiles around the world I decided on using Linen and Wool as the main fibres in my collection.



Mallon Linen Farm
Irish grown linen. Harvested by hand, Picked and processed traditionally. Scutched flax fibre
<https://mallonlinen.co.uk/>



Irish Fibre Crafters
“I am sourcing wool from Irish farms, paying farmers a good price for this versatile natural product, and I am dedicated to raising the positive profile of Irish sheep and alpaca fleece.”
<https://www.irishfibrecrafters.com/about>



Galway wool
We are a farmer-owned and run Irish Wool co-operative, authentic Native Irish Wool .<https://galwaywool.ie/>

Choosing natural materials based on traditional textile techniques, aesthetic and properties

Flax fibre/ Linen yarn

Flax, one of the oldest cultivated plants in human history, creates linen. The fibers are taken from inside the plant's stem, a process that requires rotting the plant and stripping away the stem's exterior. Linen is good for warm weather because of its ability to absorb water quickly, however, it does wrinkle easy. Fun fact, the oldest garment in the world is made of linen. This material can take as little as just a couple weeks to completely decompose.

<https://rewildandgrow.com/>

Sourcing:

Mallon Linen Farm,

<https://mallonlinen.co.uk/>

Venne Organic Linen,

<https://vennecolcoton.com/en>

Irish wool

Local fibre, naturally anti-bacterial, hypo-allergenic, and temperature regulating, as well as being 100% sustainable, renewable, and even compostable.

<https://www.creativeireland.gov.ie/en/>

“So important were the skills of spinning and weaving in early Ireland, that the Brehon Laws, written about 600-800 A.D. lay down as part of a wife's entitlement in case of divorce, that she should keep her spindles, wool bags, weaver's reeds and a share of the yarn she had spun and the cloth she had woven.

<https://weavespindye.ie/history/>

Sourcing:

Galway Wool single yarn,

<https://galwaywool.ie/>

Irish Fibre crafters, Carded batts,

<https://www.irishfibrecrafters.com/>

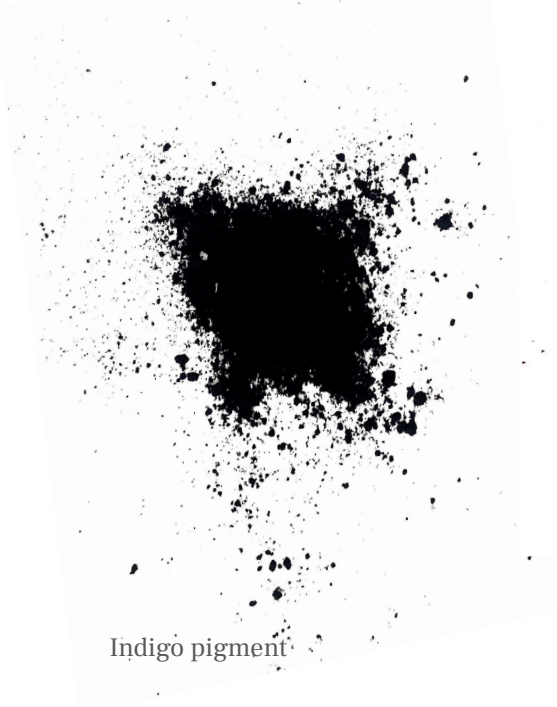
Nettle yarn

The fabric is made from the fibers within the stalks of the plant, not the barbs on the outer surface of the plant. Nettles have actually been used in food, fabrics and even medicine as far back as the 16th century.

The plant grows almost uncontrollably making it highly renewable. Its related to flax and hemp, and can be used to produce a fine linen cloth, much stronger than linen and even increases strength when wet. It also blends nicely with other fibers and can help add softness and increase longevity <https://rewildandgrow.com/> .

Natural dyeing

Choosing to exclusively use natural dyes was important in shaping the vision for this project. The intricate process of natural dyeing and the development of techniques, inspired the color palette for this collection. Opting for natural dyes was a deliberate decision, aligning with my commitment to utilising only natural materials. I aimed to create vivid, bright colours but still with a sense of natural authenticity. These colors are intended to connect with my exploration of folklore design, reflecting the captivating color palettes found in traditional designs from around the world.



Indigo pigment



Cut Weld



Ground Madder

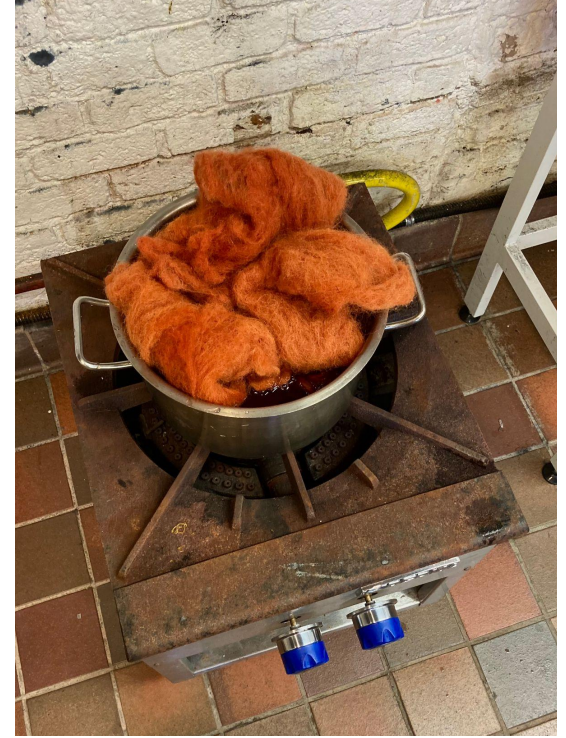
Natural dyeing



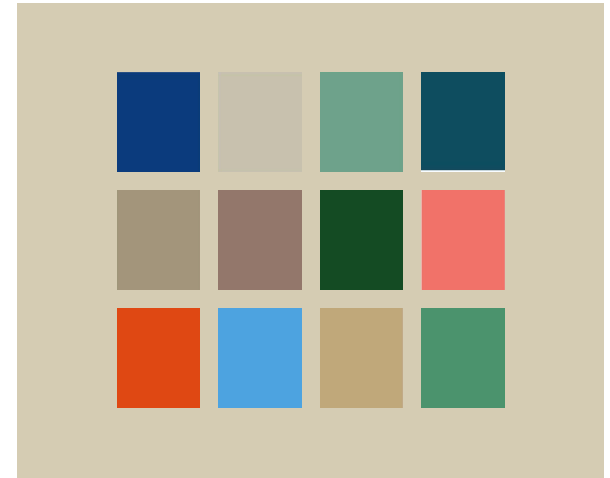
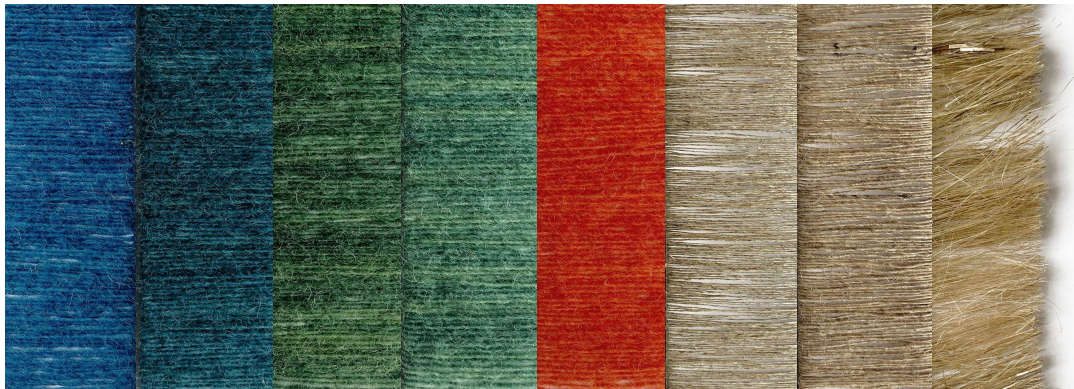
Preparing Indigo Vats



Preparing weld dye baths

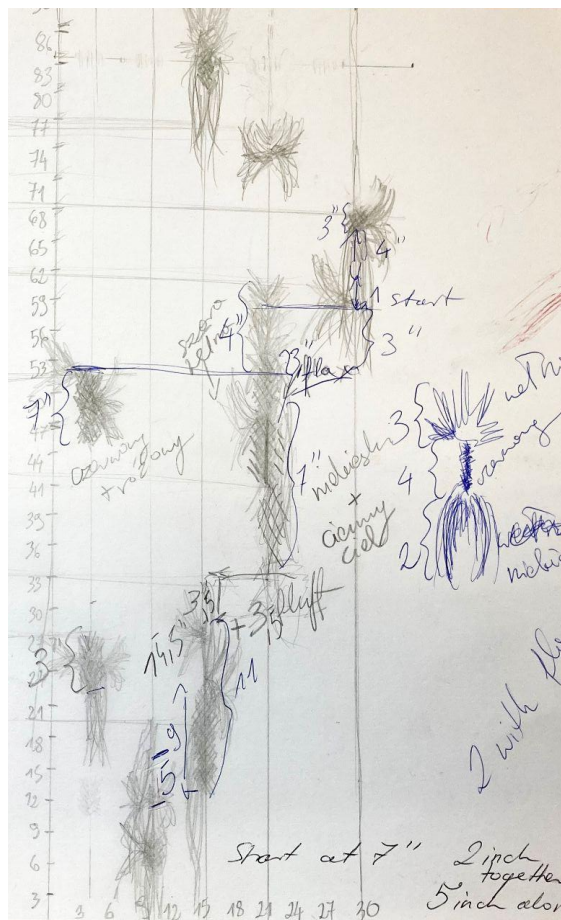


Preparing madder dye baths

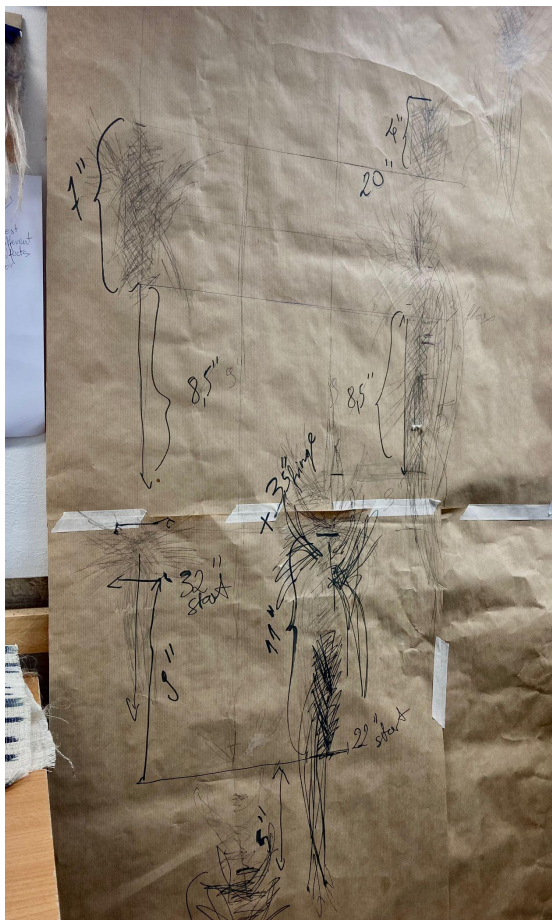


Inspired by the vibrant colours found in traditional folklore designs globally, I aimed to capture bold, lively colors through natural dyeing techniques. By using Madder, Weld, and Indigo dyes on Irish wool and Ramie fibers, and complementing them with the neutral tones of undyed flax, unspun wool, linen, and nettle yarn, I created a playful yet balanced color palette. This palette emerged organically from the dyeing processes and careful selection of natural materials.

Composition measurements and technical notes



Planning the configuration of motifs

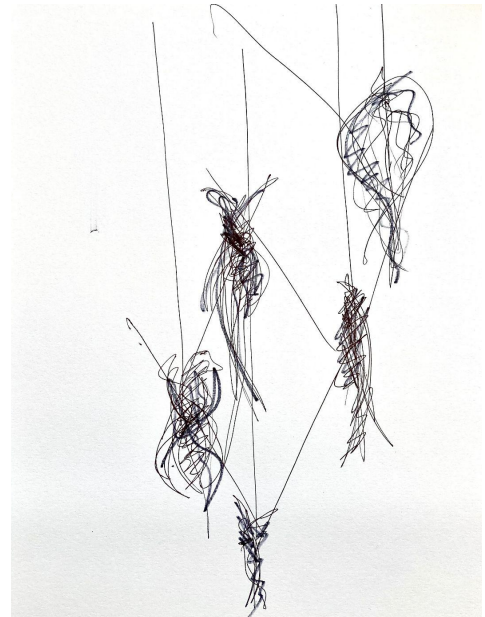


A 1:1 scale technical drawing with measurements for every motif



Placement of motifs on the final sample

Composition studies



Preparation of fibres



separating, carding, felting the wool, hand spinning of individual strands

On the loom

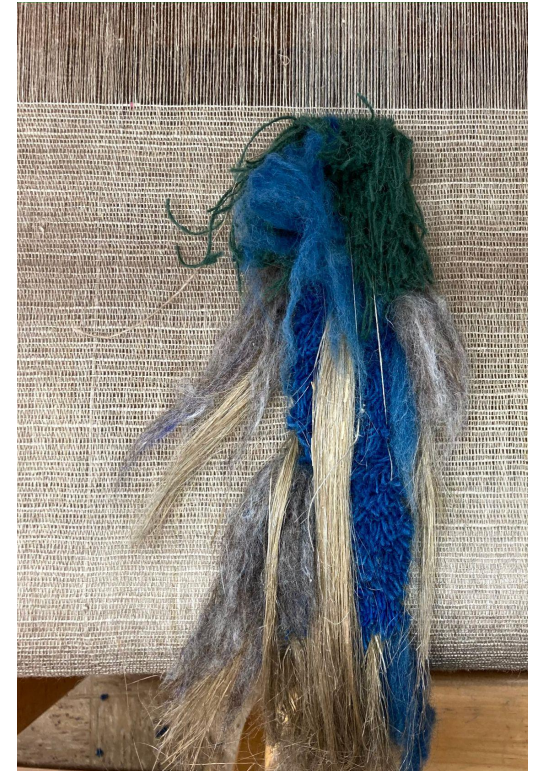
Designing through making. Each motif is constructed on the loom with knotting techniques of various fibres in different lengths and colours. The design comes together on the loom through the process of making



Ramie fibre, brushed spun by hand into small strands, dyed with Indigo



Long hand carded flax fibre



Layering of different fibers/ lengths into motifs with different textures and pile lengths



Details

Hand knotted Ramie fibre,
unspun wool, Galway wool
yarn and flax on Linen and
nettle fabric