## TEACHING PORTFOLIO

BY AAKANKSKHA SIROTHIA

## RHODE ISLAND SCHOOL OF DESIGN Department of Textile Design

### TEACHING PHILOSOPHY

"We learn not for school, but for life"

I am an artist, a creator and a designer of textiles in the making. My fundamental ethos of teaching is based on the principle that my students must, sooner or later, know that most difficult things can be taught in the simplest of ways. Textiles are a global phenomenon, which in addition to their direct functional value, also touch the aesthetic, social, cultural, personal, emotional, spiritual, therapeutic and sustainability aspects of human life. As a teacher I believe I can contribute in making the world a more beautiful place by kindling the creativity, innovation and application in my students.

The pillars of my teaching philosophy are:-

Teachers have traditionally been the torch bearers of a nation's culture and ethos. My aim is to be the catalyst that can enable my students to be the next generation of 'thought leaders'. Knowing that humans are inquisitive by nature, I encourage understanding of basic tenets of the existing wisdom, inquisitiveness, ability and courage to question the existing wisdom, to answer existential issues of human culture.

I encourage rational thinking and reasoning as a means to understand existing philosophy, encourage breaking the mould thereafter to formulate new concepts. I help my students to analyze existing trends and knowledge base, connect the dots, project the desired end state and seek 'out of the box' solutions to reach there. I encourage methods that lead to innovation, quantum leaps and discoveries.

No progress is sustainable without a set of values, and an understanding of the concept of right and wrong. My teaching hinges on promoting a sense of values and creating a learning environment that respects other peoples' contrarian or conformist views, where nothing is rubbished. I believe that the best fences are those that exist in one's own mind, which prevent breaching of social behavioral limits. I create an enabling environment for the understanding of those values and social limitations.

Historically textiles and apparels have been a projection of a nation's culture and traditions. Innovation and constant striving for growth should be achieved, while preserving connect with tradition and culture. I emphasize the need to maintain this balance.

In mentoring my students and guiding them towards fulfillment of the promise that exists in them, I strive to enable my students to become harbingers of change, as 'thought leaders' of a new ideology with the ability to change society for the better.

In essence, I try to be a catalyst in the growth of my student as an independent individual and a thinking person, rather than a clone of myself.

If a student and the teaching subject are seen as two magnets, I as a teacher correctly orient the polarity of the two to ensure the set has a strong pull towards each other. I do my best to prevent any interference which would render the setup repulsive. To this end as a first step therefore, I would decide my objectives and the level of my students before embarking on the teaching per se. I put in my best to simplify the intricate issues by relating these to everyday happenings. I encourage rational thinking and correct irrational reasoning, if any, by right questions and answers to modulate the course of learning. We all know that all living beings, especially human beings are inquisitive by nature. I exploit this characteristic in my students to generate their interest in my subject. I commence my teaching sessions by either a brief recapitulation of their earlier lessons, or a question one may confront every day or open with a relevant joke or a great adage to fix their attention.

I believe that effective teachers must understand the bank of knowledge their students already have, find a way to tap into that knowledge and build upon it every day. Gauging the level of students before starting a class guides me to forming a correct course of my lecture. Since I have the benefit of students with a level of expertise in some or the other field, I would help them to connect the dots to make the picture complete. I would consider it my accomplishment if my students could think, plan and do textiles better than I do.

It is my conviction that a teacher remains a student all his life. One can be a true teacher only if s/he is involved in the constant, never-ending process of learn-teach-learn. My courses would place great emphasis on critical listening, intellectual exploration, as also draw on the diversity of insights and experiences of students. I will create an environment where we all shall learn and teach each other. I treat the class as one community with a respectful, supportive and invigorating atmosphere. I disperse authority and create equality for all. This means, of course, that participants will leave behind the passive role of just being 'students' and take on a more active role. I am sure the results of such machination would always be worth it.

Passion and preparation are the pivots of my teaching. My passion for teaching will be amply felt by the level of my preparedness and reactions to any questions or situation that may crop up. I make best use of limited time by being prepared, organized and more efficient. Students always absorb more when information is expressed in an organized and structured manner. I therefore always prepare myself for teaching by reviewing materials (lectures and procedures) and doing any work (activities) myself, before the students attempt it. I thus preempt the potential problems students might face and then I am well prepared to solve it. For example, when I embarked upon taking a lecture on weaving, my students were to weave paper strips as their

first class activity. To be sure of the success of this exercise, I did it myself at home first to realize that it is not a one-person activity and that a little stick would help them weave these strips faster. I added one wooden stick to each activity kit, and made groups of two, something that I wouldn't have anticipated had I not done the activity myself.

My classroom will have motivated and eager students ready to participate in discussion and work together as fellow classmates to achieve a common objective. The students in my classroom would be at ease to ask questions and seek guidance. My success as a teacher will be accomplished only if all my students are provided with every opportunity to succeed.

In addition to my passion for teaching I am also passionate about helping others. I identified that trait in me when I took great pleasure in helping friends right from my school days. I made them understand topics by understanding where were they stuck, simplifying the knot and then explaining it to them with some every day example or by drawing a picture. In making them learn I understood the topic better. It gave me a great sense of accomplishment.

In my endeavor to develop independent thinkers, I also strive to promote cross-cultural awareness and appreciation. A way of respecting and promoting intellectual diversity is by presenting information in a variety of formats. Because students possess different learning strategies/abilities, I believe teachers should make an extra effort to present class materials in a variety of formats. In my courses, I use lectures, articles, visual learning aids, organized notes, charts, and diagrams to present course materials. When measuring students' aptitude, I use a variety of formats as well. For each of my courses I assess student abilities using creative assignments, participation in class discussions, intellectual thinking, creative problem solving and innovation in thought for design. Each method caters to different sets of intellectual strengths, while challenging different sets of intellectual weaknesses.

There are different types of students. There are students who are extremely smart and understand things quickly and can produce outstanding results with ease. There are also the gritty students, who do not grasp the concepts quite so easily or quickly, but work extremely hard to also produce outstanding results. I make it a point to motivate and reward students by recognizing all their efforts regardless of the ease with which the results came. Additionally, I make sure to comfort students by telling them about this idea that although it may take them more time and effort to achieve the desired results, the success in the end will be that much more rewarding to them. I measure the effectiveness of my teaching by constantly monitoring the progress of the weakest link in my chain of students.

Giving examples and practice questions just after the topic is taught is always a great idea of ensuring that the students have a hang of the topic. When I taught my peers in under-graduate, something they did not understand in a prior lecture, I always made it a point to make them explain the complex issues of that lesson. In the process I used to notice the difficulties they went through and then help them find a way to sail through. This made them confident about their learning and I became sure I did my job well.

In conclusion, I believe teachers have a moral responsibility and duty towards their profession, towards their students and towards themselves. Fulfilling this duty requires a teacher to never stop learning, continues to evaluate his or her performance among colleagues and students, and lead by example both inside and outside of the classroom. I attempt to generate so much trust and confidence in my students, that even when I am not teaching them in school anymore, they feel free to clarify subject related matters with me anytime in life and I would be too happy to help.

## COURSE DESCRIPTIONS

I propose a set of three courses for the students at RISD. These courses are pitched at different levels to enable students from varied backgrounds and experience participate in these.

I have packaged my offer to cover specifics of fundamentals and core issues of textiles in first two courses. The third course is interestingly crafted over a wide canvas on how to build any presentation for max effect which I am sure will appeal to RISD students from all majors and years.

The courses are as under:-

- a) Tango with Textiles
- b) Fiber to Fabric: Yarn Interaction and Weave Structures
- c) Icing the Cake: Design Professional Practise

- Beginner level Introduction to Textile
- Intermediate level Yarn Interaction and Weave Structures
- A course on Techniques of Branding and Presentation

## Tango with Textiles

CB5446 – Beginners Course 1300 Hours to 1800 Hours 3 Credits Required

Pre-requisites: Freshman or Permission of instructor

Tango with Textiles: Have you ever given a close look at the world around you? Have you ever wondered how much 'Fabric' surrounds you? Right from your blanket, to your rug, your clothes, chair, bag...its present everywhere. .

Textiles are ubiquitous like air around us. We need textiles, use its various forms every day, textiles are present all around us and we can't do without it. Have you ever thought of how interesting and yet complex is the process of making textiles in its countless forms. Did you ever try making a thread from raw cotton by hand? Do you know that you can also weave your own fabric with little practice and some basic implements? If yes, Tango with Textiles is the right way to begin your journey into the world of Textiles.

A comprehensive overview of the world of textile design basics will enhance your appreciation of the invisible

systems in construction and the magnetic quality of repetitive design. It broadens your vision and knowledge in this field and helps create a better understanding of fabrics. This course intends to lay the basic foundation and open a window to give the students a glimpse into the world of textile design. It is an all-in-one textile design course, introducing freshman to 'fabric' and various ways in which they can play with it to begin their adventure into the realm of textiles. Exploring various rhythms, repetitions, twists, turns, adaptations and new crazy movements define this fun dance with textiles. It also gives students of beginner level hands on experience of various textile design techniques viz. printing, knitting, dyeing, embroidery and weaving. Studio projects, classroom activities and a visit to RISD Museum would form part of the course methodology. At the end of this course, each student is expected to come up with a collection of accessories made out of any one or a combination of these techniques of the student's choice, with due emphasis on correct application of techniques and presentation of the work.

## Fibre to Fabric: Yarn interaction and weave structures

CB501 – Intermediate Course 0900 Hours to 1300 Hours 4 Credits

Required

structor

Pre-requisites: Textile Sophomore/ permission of the in-

Have you ever thought about how fabric has become an inseparable part of human life? Right from keeping us warm through winters, to shaping our emotions seeing different colors in fabric around us and making life beautiful, fabric today, forms a part of our personality. Fabric, profoundly influences the way we see the world and the way the world sees us. From business formals, to country casuals, to furniture coverings, to bags, to shoes, everything is fundamentally fabric! But have you ever thought of what makes fabric... fabric? It is yarn interaction!

Yarn, an almost invisible entity alone but when integrated with weaving structures, forms the nucleus of inventive and flexible forms. Yarn has a range of qualities that can be

paired with the more repetitive and codified weaves and integrate to fabricate the most explicit and engaging woven forms. The casting of yarn to a larger more complex system of weaves structures enables visualization and conceptual development of both yarn interaction as well as weave morphology.

This course is an introduction to the thread, the loom and weaving as well as teaches the correct placement of structure, color, and texture in weaves through a series of experimental samples and finished projects.

The course is divided into three portions. In Part I the students will learn the basics of weaving, loom motions and primary weaves along a set of theory as well as practical classes. Students will study drafting and basic fabric analysis and will be made to set up and dress a 4-Harness Loom.

The Part 2 of this course will develop the students' knowledge of yarn type and yarn interaction thus laying the foundation of good weaving skills. It will involve a detailed and critical analysis of various yarn forms, as also expand the idea of a final weaving out-

come. By the end of Part 2 each student will be expected to weave mixed yarn blankets as samples, which will encase interaction of various yarn types across the vertical and horizontal axis. The study of this mixed yarn blanket will give the students a comprehensive understanding of not only the yarn types and yarn interaction in numerous dimensions but also deepen their vision of color interaction on the loom.

A variety of weaves on the 8-harness will be taught and explored as a vehicle for the translation of ideas through the medium of textiles during Part 3 i.e. the finale of this course. Final project will involve making a woven collection for a specific end use. The emphasis for evaluation will be focused on innovation and developing a personal approach.

## Icing The Cake Design Professional Practise

CB581 – Senior Studio Course 0900 Hours to 1300 Hours 3 Credits Elective

Pre-requisites: Graduate/Under-graduate

Icing the Cake(Design Professional Practice). You are all creative and brilliant designers who make fabulous pieces of work in your areas of study. But have you ever wondered how would you give that extra edge to your design that would make it shine and stand out from the rest of the crowd?

Icing the cake is a studio course on good presentation techniques and branding. It is specially designed and formulated for all students who want to enhance their presentation skills to add a the X-factor to all their gorgeous work. The course illustrates and emphasizes equal importance of good presentation skills for any design range and sets a stage for its marketing. It is more than just website designing and

goes more three-dimensional in nature and enables one to add a wow to their creations. It intends to develop the skill and art of designing innovative documents, beautiful books, brochures, flyers, tags and other related paperwork. It takes you through a journey where you can more carefully and meaningfully represent your work beyond the regular studio practice. Students will also be taught techniques of attractive photo-shoots, which is an essential part of the post-design process. Lessons on Packaging, Display, and Visual Aesthetics will also form a part of this course. By the end of the course each student will be expected to pick any one of his/her studio design work done through the semester and make a display window in the best way possible. This course will be extremely helpful for students who plan to become entrepreneurs in the field of design, as it will give them a sound foundation on how to create the best first impression.

### **SYLLABUS**

Rhode Island School of Design
Department of Textiles
Providence, RI 02903

Spring 2016

Handout #1

Proposed Course syllabus

Sophomore level, Required, 3 Credits, Wed 9:00 am – 1:00 pm

Pre-requisites: Textile Sophomore/ Permission of instructor

Lab Fee: \$100

#### FIBER TO FABRIC: Yarn Interaction And Weave Structures

	Instructor	TA	TA
Name	Aakanksha Sirothia	<b>Emily Thomas</b>	Peter Russel
Telephone	xxxx9186	xxxx4394	Xxxx9876
Email	asirothia@risd.edu	emily_thomas	peter_russel
Office Hours	M: 3-4, W: 3-4	Th: 3-4	F: 3-4
Office	College Building	College Building	College Building

#### **COURSE DESCRIPTION**

Have you ever thought about how fabric has become an inseparable part of human life? Right from keeping us warm through winters, to shaping our emotions seeing different colors in fabric around us and making life beautiful, fabric SYLLABUS

today, forms a part of our personality. Fabric, profoundly influences the way we see the world and the way the world sees us. From business formals, to country casuals, to furniture coverings, to bags, to shoes, everythingis fundamentally fabric! But have you ever thought of what makes fabric...fabric? Its yarn interaction!

TEACHING PORTFOLIO, AAKANKSHA SIROTHIA

Yarn, an almost invisible entity alone but when integrated with weaving structures, forms the nucleus of inventive and flexible forms. Yarn has a range of qualities that can be paired with the more repetitive and codified weaves and integrate to fabricate the most explicit and engaging woven forms. The casting of yarn to a larger more complex system of weaves structures enables visualization and conceptual development of both yarn interaction as well as weave morphology.

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The Part 2 of this course will develop the students' knowledge of yarn type and yarn interaction thus laying the foundation of good weaving skills. It will involve a detailed and critical analysis of various yarn forms, as also expand the idea of a final weaving outcome. By the end of Part 2 each student will be expected to weave mixed yarn blankets as samples, which will encase interaction of various yarn types across the vertical and horizontal axis. The study of this mixed yarn blanket will give the students a comprehensive understanding of not

only the yarn types and yarn interaction in numerous dimensions but also deepen their vision of color interaction on the loom. A variety of weaves on the 8-harness will be taught and explored as a vehicle for the translation of ideas through the medium of textiles during Part 3 i.e. the finale of this course. Final project will involve making a woven collection for a specific end use. The emphasis for evaluation will be focused on innovation and developing a personal approach.

#### AIMS

This course has four specific aims:

- To introduce you to the discipline of woven structures, with an emphasis on the theories, methods of construction and substantial designing
- To encourage you to think deeply, critically, and coherently about the various ways in which yarn interacts on the loom and develop a vision for interlacing of yarn and the journey of its translation to fabric.
- To help you establish well-informed links between theory and practical design on the loom.
- To develop inquisitiveness for experiments with woven design and weave structures and the curiosity for translation of these structures to actual fabric form.

These are ambitious aims, the realization of which will require sustained commitment through- out the semester from both students and teaching staff, but such efforts should bear fruit in the form of an interesting, stimulating, and mutually rewarding course.

#### OBJECTIVES + GRADING CRITERIA

#### Technical Skill and Knowledge:

- An understanding of functioning and motions of the loom through repeated practice and work. (IO%)
- Recognition of various problems on the loom through the course of work and experience demonstrate ways of overcoming loom issues. (5%)
- Awareness of various yarn types and calculation of its thickness and estimated end use based on the knowledge of yarn and yarn count system. (10%)
- Appreciate the qualities and confines working on an 8-harness loom. (15%)

#### Design and Innovation

- Interaction of yarn types and analysis of ends at the interface of diverse yarns with numerous colors and assorted weaves. (30%)
- Meaningful final visual outcome of a fabric and the reasoning behind the selection of a particular texture/color or structure. (20%)
- Application of weave theory into practical fabrication in an innovative and distinctive personal approach. (10%)

  Overall Assessments:

All assignments must be completed in order to pass this course.

Approximate weightage of assignments:

60% Samples – Weekly assignments from all structures

40% Final Project – Design of collection for specific end use.

- Please note that class participation and attendance or lack of thereof, will affect your grade.
- \*Please review RISD's attendance policy in the course announcement book.

Grades for each assignment will be a combination of the following criteria:

- I) Quality of work: Formal resolution: (Mastery of design skills: use of color, material, composition, etc.), Technical competence, Craftsmanship, Originality, Level of concept and its development, Presentation and working process.
- 2) Effort: Quantity of work, Fulfillment of students potential, commitment and timely completion of all assignments; Level of ambition in development and completion in assignments and work.

#### Critique Statement:

Each critical dialogue will be based on the design process of a particular piece of work.

Importance to the thought process and journey to final outcome plays an important role in the description of each sample.

Clarity on integration of an idea/ a combination with correct application of technical skill would be an area of great focus. The ability to critically and rationally analyze why a particular combination of designs/colors/weaves works better than the others. This encourages growth in critical and logical thinking.

#### **METHODS**

The course is divided into a thirteen-week program, integrating a total of seven loom demonstrations; nine class assignments, a final class project, weekly critique and feedback. The students will attend a 4-hour demo class each week, which will focus on imparting new techniques and learning styles and an hour of critique at the end of each class on the weeks work. The activities are going to be both group as well as individual increasing team work capabilities and problem solving while the critical process of working on the loom. Illustrated below is a synopsis of the full range of class activities that will take place throughout the semester.

Synopsis of schedule:

March 2: Course introduction: Woven Fabric and Motions of the loom

March 5: RISD Museum visit I

March 9: Design, Draft, Lift plan: Representation and construction of three Basic Weaves

March 16: Yarn Types

March 23: Forms of 4 Harness Twill weave

March 30: Introduction to 8-Harness weaves

April I: RISD Museum visit 2

April 6: Honeycomb and Brighton Honeycomb weave

April 13: Mock-a-Leno and Huck-a-back weave

April 20: MID-SEM Review

April 27: Drafting and Designing for Block Draw - Single

layer weaves

May 4: Final Collection Work

May II: Final Collection Work

May 18: Final Collection Work

May 25: Final Critique

PLAN OF TERM

Words

Words in Glossary

Week 1: 3/2

Course introduction: Woven Fabric and Motions of the loom

- Lecture (CB 446): Introduction to fabric: Woven and knitted, difference between loom and non-loom produced fabric, importance of weaving, introduction to yarn, warp and weft, plain weave, the loom, motions of the loom and its functioning.
- Demo (Weaving Studio I): Demonstration of motions of the loom, stages in setting up a loom. Demonstration of warping.
- Classwork: Identify the type of fabric you have worn today (Woven/knitted) and try to analyze its structure based on the lecture.
- Assignment I: Collect Io samples woven fabric that interest you and write about the visual qualities you see in each of them.
- Learning Outcome: This activity is a simple way to develop an eye for woven structure and appreciate its existence in our surroundings. It also will develop critical thinking of how the particular woven structure is achieved. (10%)

Week 2: 3/9

Design, Draft, Lift plan: Representation and construction of three Basic Weaves

- Lecture: Introduction to the three grids of woven design viz. Design, Draft and Lift/Peg plan. Establish connection between the three grids and understand their relation to the loom. Introduction to the three basic weave structures viz. Plain, Twill and Satin. Method of weaves construction and representation on grid.
- Class Activity: Weave paper strips into different kinds of weave structures taught today. Analyze the interlacing of yarns and study the structure formed.
- Demo: Demonstration of weaving basic weave on a loom already dressed. This will further the understanding of functioning of a loom and structure of basic weaves. Demonstration of setting up the warps on the loom, threading the loom and denting.
- Classwork: Select 7 different kinds of yarns for your warp that you find distinctly different in color, type, and thickness.
- Assignment 2: Complete warping for your loom. Collect 4 different samples each of plain; twill and satin weave that you feel are different in their visual appeal and hand. Bring them to class next week.
- Learning Outcome: An understanding of functioning and motions of the loom and structure of basic weaves. Development of technical skills. A good understanding of different types of yarns and colors available in the market for weaving purposes both at individual as well as industrial scale.

Promotes critical thinking in the process of selection of yarn and color, and develops the initial glimpse of an individual approach to color. (10%)

Week 3: 3/16

Yarn Types

- Lecture: Overview of yarn manufacturing, yarn types, yarn count system.
- Demo: Demonstration of different kinds of yarns and analyzing the difference in type, thickness and structure.
- Assignment 3: Dress your loom with the 7 different kinds of warps you have selected. Weave on sample blanket in plain weave. Change the weft yarn type and color after every 2 inches.
- Learning Outcome: Awareness of various yarn types and calculation of its thickness and estimated end use based on the knowledge of yarn and yarn count system. (10%)

Week 4: 3/23

Forms of 4 Harness Twill weave

- Lecture: Learning the types of 4 harness twill weaves.
- · Quiz: Short quiz on yarn count system.
- Assignment 4: Weave different types of twill weaves and 4-harness satin weave on your loom. Change your weft yarn type and color after every 2 inches; try not to repeat weft yarns in any sample.

Samples: 2 twill and I satin. Sample length should be 12" min.

- Learning Outcome: Development of technical skill and knowledge of basic weave structures and synthesis of color placement on a loom. (10%)
- Critique\* Analysis of Sample I. Studying yarn interaction or type, color and clarity of weave and structure.

Week 5: 3/30

Introduction to 8-Harness weaves

- Lecture: Derivatives of twill, satin weave. Introduction to diamond weave.
- Critique\* Analysis of Sample 2 and 3. Studying interaction of yarn types for color and structure.
- Classwork: Practice derivatives of twill weave; satin weave and diamond weave on graph sheet. Select warp for 8-harness loom.
- Assignment 5: Setting up looms for 8-Harness loom set-up.
   Weave a sample blanket trying different types of twill/satin/diamond weave. Weave three completed samples 9" in length of each of the three weaves.
- Learning Outcome: Development of technical skill and knowledge of compound weave structures. Further practice and study of weave and color interaction on a loom. (10%)

Week 6: 4/6

Honeycomb and Brighton Honeycomb weave

 Lecture: Structure and construction of Honeycomb and Brighton Honeycomb weave. Its application and uses.

- Classwork: Practice honeycomb and Brighton Honeycomb on 8-16 harness grids on graph paper.
- Demo: Demonstration of Honeycomb fabrics and illustration of its functional use.
- Assignment 6: Weave two samples one of Honeycomb and Brighton Honeycomb each. Experiment with weft yarns in a way that the weave structure still retains its functional use.
- Critique\* Analysis and study of samples from
   Assignment 5: Individual feedback on quality of work.

Week 7: 4/13

Mock-a-Leno and Huck-a-back weave

- Lecture: Structure and construction of Mock-a-leno and Huck-a-back weaves. Study of its application and uses.
- Assignment 7: Weave one sample each of Huck-a-back and Mock-a-leno weaves. Experiment with weft yarns in a way that the weave structure still retains its functional use. Weave three extra samples with a combination of weaves taught on 8-harness loom. Use different weft yarns and types of weaves keeping in mind the visual aesthetics and appeal of the finished samples.
- Learning Outcome: Development of technical skill and knowledge of compound weave structures. Application of woven design theory into final practical on loom. (10%)
- Critique\* Analysis and study of samples from Assignment 6. Individual feedback on quality of work.

Week 8: 4/20

MID-SEM Review

• Critique: Get all 15 samples finished and properly presented. Display in class for overall critique and feedback. The critique will include presentation of your work where you will be expected to take us through the thought process of coming to a final sample and your ideas and thoughts on taking it further. You are expected to have a good understanding of color interaction on the loom.

 Assignment 8: Think of an architectural framework on which you would make your final collection for a particular end use. Prepare a presentation.

Week 9: 4/27

Drafting and Designing for Block Draw - Single layer weaves

- Lecture: Concept of Block drafting. Structure and designing of weaves on a block draw. Hand drafting of weaves on a block draw.
- Classwork: Make 5 sample weave for block draw on 3 blocks, 12-Harness loom. Select warp for set-up of new loom based on the framework you would like to work one.
- Presentation: Individual frameworks presented.
- Assignment 9: Dress loom for 12 harnesses, 3 blocks. Weave 3 final samples on block weave.
- Learning Outcome: Development and understanding of technical knowledge in the complex structure of block set-up on a loom and its meaningful translation into fabric.(10%)

Week 10: 5/4

Final Collection Work

Class Critique\* Block weaves samples analyzed and studied for structure, pattern and innovation.

Work on final collection. Weave 5 samples for this week. (You may want to re-thread your loom)

Week 11: 5/11

Work on final collection. Weave 5 samples for this week.
 (You may want to re-thread your loom). Individual discussion on progress of collection in studio.

Week 12: 5/18

- Work on final collection. Weave 5 samples for this week.
- Critique\* Present all 27 samples from beginning of semester for feedback and remarks.
- Learning Outcome: Meaningful final visual outcome of a fabric and the reasoning behind the selection of a particular texture/color or structure. Application of woven design theory into practical fabrication in an innovative and distinctive personal approach. (30%)

Week 13: 5/25

FINAL CRITIQUE

Present all 32 samples (minimum)

#### RISD Museum

Visit I: 5th March, Friday during the open hours. Please assemble at the study center at II am. From our rich historic collection, we will look at a variety of creatively constructed woven fabrics on a 4-harness loom. We will also study the evolution of weave structures since ancient times, to study the path of progression in weaving.

Visit 2: Ist April, Friday during the open hours. Please assemble at the study center at II am. The purpose of this visit is to study 8-harness weave structures and their role in ancient times as well as application in the modern world. This would further your understanding of the possibilities of weave structures in an 8 harness set-up.

#### **MATERIALS**

Graph notebook (8 squares per inch)

4 color-erase color pencils (Red, blue, green and orange only)

Eraser

Pair of scissors

Bobbins (Used to wind the weft yarns, white in color, usually made of plastic)

Shuttles (Wooden spindle shaped tool that goes back and forth and carried the bobbin)

3 ring binder

All the material stated above will be available at the RISD store. Feel free to collect this from other cheaper sources if needed. Cones and threads will be provided by the institute and is charged as a part of the lab fee.

#### HEALTH, SAFETY AND PRECAUTIONS

Make sure all harnesses are correctly connected to the treadle hooks.

Be careful while warping on the warp beams, sometimes fast warping can lead to hand cuts/bruises because of some threads being sharper than the others.

Incase of a small cut/pierce due to some reason, contact the monitors' in charge for that slot.

Make use of the First Aid kit kept with the toolbox.

Be careful while pulling down cones from the overhead shelves. If needed, take help of stable stools/chairs.

Be mindful of keeping all sharp objects away from your loom. It could damage your warp threads, which could create a huge mess.

In case of emergency contact RISD Public Safety: +I 40I \*\*\*\*

#### RECOMMENDED READINGS

A Handbook Of Weaves by, GH Olseiner
The Basics Of Weaving, by E.Winter
Best of Handwoven: Color, everything a weaver needs to
know, by V.Nair

#### RECOMMENDED CULTURES/ ORGANISATIONS

Have a look at the work of the following cultures and tribes:

Khatri tribe, Kuthchh, India Khamir (An NGO), Bhuj, India Handloom Weaving Sector, Aurangabaad, India Hand tapestry, China

#### **GLOSSARY**

Woven: form (fabric or a fabric item) by interlacing long threads passing in one direction with others at a right angle to them.

Knitted: make (a garment, blanket, etc.) by interlocking loops of wool or other yarn with knitting needles or on a machine.

Loom: an apparatus for making fabric by weaving yarn or thread.

Warp and Weft: Warp is the lengthwise or longitudinal thread in a fabric, while weft is the transverse thread.

Warping: A process of arranging hundreds of really long warps in an organized format.

Design: The actual construction of the design in a weave.

Draft/Threading: The order in which the warp threads are inserted (also called threading) in particular harnesses.

Lift/Peg plan: The order of lifting of harnesses while weaving.

Twill, Satin, Honeycomb, Brighton Honeycomb, Mock-a-leno, Huck-a-back: Types of designs in weaving.

Denting: The process in which warp ends are drawn in a defined fashion from the dent/reed (comb like structure on loom).

Harness: The different set of levers that carry particular set of threads. Each lever/harness can be lifted individually, which defines the lifting threads and in turn the design.

# CLASS ASSIGNMENT II Weaving a mixed yarn blanket

Description: In this assignment you will concentrate on "yarn" and analyze the various ways in which it interacts on the loom on the basis of different yarn types, colors and weave structures. You will be weaving a total of three yarn blankets, each of which will further your understanding and vision in this aspect of weaving, which also forms the basis of good weaving skills.

*Goal*: To encourage you to think deeply, critically, and coherently about the various ways in which yarn interacts on the loom and develop a clear vision for yarn interlacing and the journey of its translation to fabric.

#### Objectives:

- a) Critical evaluation of the interaction of yarn types and analysis of ends at the interface of diverse yarns with numerous colors and assorted weaves.
- b) Analysis of various yarn types and calculate the thickness and estimated end use based on the knowledge of yarn and yarn count system.

#### Method:

Select 7 distinctly different yarn types on the basis of their thickness, color, texture, feel, stiffness and appearance. (These yarns could be cotton/ wool/ polyester/ slub/ furry/ plastic or jute, based on your discretion of the ways in which they distinctly vary). It is important to make a good selection here, as it will not only affect the look your final yarn blanket but also your understanding, study and analysis of yarn and color interaction on the loom.

- Start warping your yarns. Each yarn type will occupy 1.5" on the width of the fabric, which means the total fabric width would be 10.5" (1.5" X 7"). Calculate the ends per inch accordingly.
- Dress the loom. Be careful to do the process of setting the warp accurately, as it is very crucial to maintain optimum tension across the length of the warp threads for a tight fabric. Since the warps are distinctly different, setting the warp could be a tricky process. Be careful to maintain equal tension or take help of the monitors.
- Once the loom is set, set the hooks for a plain weave motion. Start weaving your first sample blanket. Carefully select your wefts. At certain areas, they must have a good contrast with a couple of warps whereas at other areas they must blend well. Be innovative and creative in color selection.
- You may try different techniques of weft insertion e.g. using two/three wefts at a time, or any other method that you

may find interesting. Getting innovative will further your understanding and study.

• Change the weft type after every 1.5 inches. Each sample must be of minimum 10.5" in length.

By now you would have a greater understanding of yarn and color interaction. Weave your next yarn blanket in a similar way in twill weave.

Weave a third, final blanket with a combination of weaves that you have learnt till now. Be innovative.

NOTE: Don't worry if areas in your blanket don't show the weave at all, or don't look as appealing as other areas. The sole purpose of a yarn blanket is to literally experiment all combinations and learn the different ways in which combination of yarns work or do not work. This process will form the very fundamental and crucial principle of understanding your yarn. You are totally allowed to make mistakes here! You will learn at each step.

However, you third blanket should be a good example of color combinations and weaves, showing clearly your understanding of color, weave and yarn interaction.

#### Outcomes and grading criteria

A deeper understanding of the different kinds of yarns, their physical properties and appearance that in turn alter the woven structure. (30%)

Application of knowledge of calculation of warp ends as per the density and width of the fabric. (10%)

A practical experience, knowledge and critical understanding of setting similar warp tensions for different warps on the same beam. (10%)

Careful and selective usage of weft yarn across the length of the blanket to create varied areas of study in the final sample. Extent of innovation and experimentation in all three samples. (40%)

Construction of neat, clean and finished woven blankets and methods of presentation. (10%)

Analysis and study of 45 mixed yarn blankets (3 per student) across the batch will give the students a very clear understanding of not only the yarn types and yarn interaction in numerous dimensions but also deepen their vision of color interaction on the loom.

This exercise will involve a detailed and critical analysis of various yarn forms, as also expand the idea of a final weaving outcome.

#### Assessment:

Basic Competency: All three samples of mixed yarn blankets are completed. Samples are neat, finished and show usage of various kinds of yarns and weaves.

Advanced competency: The three yarn blankets are complete and finished. The samples show for how deeply you think about yarn and color interaction on the loom. The integration of knowledge in weaves and experience in color and transposition of these ideas into the synthesis of meaningful end products. The display of critical thought in selection of weft yarn and innovative methods of weft yarn insertion will depict a level of critical thinking and technical ability that are needed at this foundation level of weaving. There is a clear development in sample quality and study from the first to third one.

#### Precautions:

- Be careful while warping your yarns, they must not be to tight on the warp beams or the beams might get distorted.
- While setting the warp on the loom, all warp yarns must be equal in tension.
- Make sure to check your loom from front to back, both before and after weaving for and warp defects or broken warp ends, if any.

### Mid-Term Feedback Form

The goals for this course are:

- To introduce you to the discipline of woven structures, with an emphasis on the theories, methods of construction and substantial designing
- To encourage you to think deeply, critically, and coherently about the various ways in which yarn interacts on the loom and develop a vision for interlacing of yarn and the journey of its translation to fabric.
- To help you establish well-informed links between theory and practical design on the loom.
- To develop inquisitiveness for experiments with woven design and weave structures and the curiosity for translation of these structures to actual fabric form.

Your feedback is valuable

I.How helpful is this course to you?

2. What are the changes/suggestions you would like to see in the construction of this course?

3.What do you think is most helpful for you in this course (Class demos/ critiques/ feedback/peer reviews/discussions)?

4. Were the teaching sessions engaging? If not, why?

Circle one for each area	Poor	Average	Good	Excellent
Pacing of information	I	2	3	4
Technical Support	I	2	3	4
Remarks/Feedbac <mark>k</mark>	I	2	3	4
Reference samples/outside resource	I	2	3	4
Class Discussions	I	2	3	4
Overall Satisfaction	I	2	3	4
Student Involvement	I	2	3	4
Design assistance	I	2	3	4
Students Critical Thinking + innovation	I	2	3	4

### **Rubric Outcomes**

TECHNICAL KNOW HOW	CREATIVITY/RELEVANCE	INITIATIVE	PROFICIENCY/
			QUALITY
o	0	0	0
Displays no knowledge of	Obvious/inappropriate ap-	Not Comitted	Sloopy/Poor presentation
loom and its functions	proach		
I	I	I	I
Understands the basics of a	Moves towards basic,	Did the work work as a	No great attention to pre-
loom and its functions	general, first thought ideas.	means od fulfilling an as-	sentation; media not well
	No experimentation	signment	considered; Needs clean ups
2	2	2	2
Displays good understanding	Shows invention and a stretch	Engagement is evident, even	Shows struggle, but exhibits
of the loom and solves minor	of traditional thought towards	if struggle is the result	solid attempt to understand
problems	contemporary scenarios. Crit-		media
	ical thinking		
3	3	3	3
Has an excellent understand-	Highly inventive	Inspired, Great comitment	Competent use of media;
ing of the loom and can solve	Surprising	of time and effort	Excellent presentation
almost any loom issue			

I = D-

7 = B-

2 = D

8 = B

3 = D+

9 = B +

4 = C-

10 = A-

5 = C

II = A

6 = C +

I2 = A +

## A PEEP

into my teaching sessions





Video Demonstrations,
Practise session, RISD





Helping the students through a class activity, Practise session, RISD





Class demonstrations,

Practise session, RISD

## TILL WE MEET AGAIN

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