

- 1 (p. 10) high, mid or mass
- 2 (pp. 12-13) the concept, theme or inspiration, target market or consumer, the product application and season, the colour palette as well as the number of designs, any technical requirements, size and colour limitations, technical information
- 3 (pp. 16- 21) floral, geometric, world culture and conversational
- 4 (p. 23) False. Relief printing may involve the carving of a pattern or image on a woodblock.
- 5 (p. 26) Screen printing works on the principle of stencilling.
- 6 (p. 27) d. heat transfer
- 7 (pp. 22- 28) screen or stencil printing, heat transfer and ink jet printing
- 8 (p. 31) By considering one particular brand in the target market and looking at how it markets itself through promotion, retail and online environments. Also by questioning how it approaches design, print styles, types of fabrics and print processes, as well as the prices of the products it sells.
- 9 (p. 32) False. 'Bubble up' is where ideas emerge from the 'streets' and 'trickle down' refers to high end designers' influence on trends.
- 10 (p. 33) **Planned obsolescence** is the process of encouraging consumer dissatisfaction with a product because it has become 'unfashionable'.
- 11 (pp. 32-35) trend packages (available online or as publications) produced by trend prediction companies, trade fairs, the trade press, independent and consumer magazines, newspapers, social networking sites, blogs and websites

- 1 (p. 40) Drawing enables a textile designer to study objects, explore line, form, colour, scale, texture and surface qualities. Through this process a designer can develop and resolve his/her own design ideas.
- 2 (p. 46) Isaac Newton, Johann Wolfgang von Goethe, Michel Eugène Chevreul, Johannes Itten, Josef Albers
- 3 (p. 46) False. Secondary colours are created by mixing two primary colours together.
- 4 (pp. 46-47)
subtractive colour wheel: primary colours - red, blue and yellow; secondary colours - orange, green and violet
additive colour wheel: primary colours - red, green and blue; secondary colours - cyan, magenta and yellow
- 5 (p. 47) Colour accuracy may be difficult because monitors, software and printers can all vary in the way they show colour.
- 6 (p. 49)
value - the amount of light or dark in a colour; a colour with a high amount of white has a high value
chroma - the amount of pure colour present; absence of grey
saturation - the intensity of a colour, similar to chroma; colours with more grey added are desaturating
- 7 (p. 49) Simultaneous contrast is the perception that a colour is altered when used against the colour adjacent to its complement on the subtractive colour wheel.
- 8 (p. 50) b. grey
- 9 (p. 50) Because their use of colour is balanced and harmonious.
analogous colours - close together on the subtractive colour wheel
monochromatic colours - tints or shades of the same hue
complementary hues - colours directly opposite one another on the colour wheel
split complementaries - using a hue with the two hues on either side of its complementary colour
- 10 (p. 55)
long-term core colours are usually classics such as white, black, navy, beige and grey
mid-term fashion colours are those which stay around for several seasons and may be identified as a group, such as deep reds
short-term fashion colours change more frequently and tend to be bolder and more impactful
- 11 (p. 56) b. 64 cm (25 in). This is the circumference of the rotary screen.
- 12 (p. 57) Motif and elements are the components used to build a design. A design may be made of one motif or several different elements.
- 13 (p. 57) block repeat, half-drop, brick repeat, turnover repeat, mirror repeat, spot repeat

- 1 (p. 74) Ways might include the following:
 - combining different objects, line qualities, textures, surface effects, photographs etc
 - using photocopies or tracing paper
 - drawing and sketching ideas out
 - moving your drawing around
 - changing scale dramatically or subtly
 - working on drawings upside down or turned around
 - using CAD programs to manipulate and edit scanned imagery
- 2 (pp. 81-82) a silk screen, a squeegee, dye, fabric or paper, a stencil
- 3 (p. 86) b. 7
- 4 (p. 88) d. cyan, magenta, yellow and black
- 5 (p. 91) Transfer printing works most effectively on *synthetic* fabrics such as *polyester*.
- 6 (pp. 91-95) In direct transfer printing, the object to be printed is coated or painted in dye, whereas in indirect transfer printing the chosen object is used as a 'stencil' with the dye painted onto paper, which is then placed face down on top of the object. This creates a negative print of the object.
- 7 (p. 98) *Digital printing* is the term often used to describe printing directly onto fabric through an inkjet printing process.
- 8 (pp. 102-105) False. Indirect monoprinting involves applying ink to a flat, non-absorbent surface and using tools to make marks into the paste.
- 9 (p. 106) By screen-printing a specialist adhesive directly onto the fabric and then applying foil or flock on top of it. The fabric can be protected by using an iron or heat press to adhere the foil or flock to the fabric.
- 10 (p. 106) Devoré printing, also known as 'burn-out' printing, contains a strong chemical which 'burns out' any areas of natural or cellulosic fibres in a fabric woven from a combination of cellulosic and synthetic fibres, leaving the synthetic fibres intact.
- 11 (p. 106) Discharge printing uses a printing paste or agent which removes colour from the fabric in much the same way as bleach works. It is important that the fabric is either printed or dyed with a dischargeable dye.
- 12 (p. 106) Illuminating discharge has within the agent a dye which replaces the ground colour with a second colour.

- 1 (p. 122) what type of fabric the design is to be printed on; what the appropriate printing method is; what the appropriate dyestuff for the fabric and printing method are
- 2 (p. 123) woven or knitted
- 3 (p. 123) Natural fibres are either plant-based cellulosic fibres (e.g. cotton, linen, jute, hemp) or animal-based protein fibres (e.g. silk and wool).
- 4 (p. 123)
cellulosic regenerated or derived fibres - viscose rayon, lycocell, bamboo, acetate
synthetic petroleum-based fibres - nylon, acrylic, polyester polymers
- 5 (p. 124) Cotton uses a large amount of water in its production. If it is not organic, then it often also uses a large quantity of chemicals and pesticides, which affect the local water and health of the community.
- 6 (p. 125) There are two main concerns: the issue of mulesing (cutting away skin to prevent flystrike) which concerns animal activists and the fact wool requires bleaching before being printed with acid dyes. Both bleaching and acid dyes need to be carefully used to prevent environmental pollution.
- 7 (p. 126) False. The silk is extracted by boiling the cocoons and thus killing the pupae.
- 8 (p. 127) b. flax plant
- 9 (p. 127) Linen is grown using crop rotation and requires little in the way of irrigation, fertilizers or pesticides.
- 10 (p. 128) b. 1935
- 11 (p. 128) Recycled/regenerated polymers are bio-based polymers which are partially or wholly derived from corn sugars.
- 12 (p. 130) True. The pulp and leaves from, for example bamboo, are dissolved in a solvent and the remaining liquid is then extruded and spun into a fibre.
- 13 (p. 131) The first synthetic dye was produced in 1856 and is known as *Perkins Mauve*.
- 14 (p. 131) Mordants are required to fix dyes permanently to fabric. Examples include: tannic acid, alum, urine, sodium chloride, aluminium, copper, iron, iodine and tin.
- 15 (p. 134)
a. *acid dye*: silk, wool, nylon - steam
b. *direct dye*: cotton, silk, wool, linen - steam
c. *disperse dye*: polyester, nylon, acetate - steam
d. *reactive dye*: cotton, silk, wool, rayon, lyocell - steam
e. *vat dyes*: cellulose fabrics - steam
f. *pigments*: all - bake
- 16 (p. 137 and p. 142) Rotary screen printing can print 120 metres (131 yards) per minute and digital printing can print around 20 metres (22 yards) per minute.
- 17 (p. 142) Digital printing allows the printing of detailed patterns using any scale or repeat, as well as non-repeating or engineered designs, with no limitation on the number of colours used.
- 18 (pp. 145-147) reduction of waste, consumption of water, contamination
- 19 (p. 148) Slow fashion is an approach to design that focuses upon the lifespan of the product and considers how to create something that transcends trends and fashion.

- 1 (p. 187) Developing critical judgement is a way of enabling you to make more effective design decisions.
- 2 (p. 188) A 'collection' is the term used to describe a group of designs with unifying and cohesive characteristics, such as colour, style, use of fabric and print processes; but, in general, with different motifs and images.
- 3 (pp. 192-198) professional presentation of your portfolio; creation of a digital portfolio, website, business cards and postcards; appearing in exhibitions; a well thought out and presented CV and covering letter
- 4 (p. 193) Digital designs tend to be produced on A4, A3 or A2 but hand-developed work can be 16, 32 or 64 cm (6, 12 ½ or 25 in) for textiles and 52 cm (20 ½ in) for wallpapers.
- 5 (p. 193) The following might be included in your portfolio: drawings, mood boards, design development and final designs; some evidence of CAD, repeat and visualizations of your designs in context.
- 6 (p. 194) The resolution of images on a digital portfolio should be no less than 72 dpi.
- 7 (p. 196) should be legible; printed on good quality paper on one sheet of A4 (front and back); contain no spelling or grammatical errors; be tailored to the company you are applying to
- 8 (p. 199) d. intellectual property
- 9 (p. 199) False. It is not acceptable because you do not own the copyright for that image.
- 10 (p. 199) You should send a small collection of examples to show the range of your work with pieces as low-resolution, small-scale images with a digital watermark.