

ART-CHERIE 3rd NEWSLETTER – July 2018

WHAT HAPPENED DURING THE LAST 6 MONTHS OF THE PROJECT ACTIVITIES?

3rd TECHNICAL MEETING PRATO 2-3 JULY 2018

By Euratex

The ART-CHERIE third technical meeting took place in the Prato Textile Museum on 2nd and 3rd July 2018. In the first day, partners discussed the project management and implementation tasks as well as on dissemination activities foreseen until the end of the project.



UAL-LCF presented an overview on the online courses for VET curricula. Unit 1 (Womenswear) is now finalised while the Unit 5 (Embroidery) is foreseen to be completed by September 2018. Translations of each introductory part of the 7-unit courses will be provided in French, Greek and Italian.

Prato Textile Museum presented in details the different items' collections that will be used for the educational course on embroidery. The collections analysed vary from the Renaissance period to the XX century and pieces from Africa, America and India were also discussed. Following the cooperation in Unit 1, Prato Textile Museum and UAL-LCF teams are working very closely to choose best materials that will be taught during the educational units.



In the following months, a web platform will be developed by GNOSI NGO, along with a handbook for users. UAL-LCF has presented a draft model of this platform during the technical meeting. Unit 1 and Unit 5 should be uploaded at the platform by October and November, respectively.

In the second day of the meeting, Prato Textile Museum presented several embroidery samples to be chosen for the Unit 5 course. A detailed presentation of each sample was done by the Prato Museum curator Daniela Degl'Innocenti. The ART-CHERIE partners took also the opportunity of being at the Prato Textile Museum to visit the Contemporary Chinese Fiber Art Exhibition in Italy, a showcase of several pieces of fiber artworks expressing the artists' different perspectives on Chinese history and culture, testifying the extraordinary progress experienced by textile art in this country in recent years.



MUSEUM RESOURCES INSPIRE NEW EMBROIDERY

By Prato Textile Museum

After the first teaching session focused on clothes from the museum collections, the Prato Textile Museum collaborated with UAL-LCF to choose the most suitable fabrics and patterns to develop the educational Unit focused on embroidery.

The museum collections are extremely heterogeneous and offer many suggestions, transversal in style and chronology, for creative reinterpretation with the embroidery technique: from exotic designs to floral ones, from geometric patterns to abstract ones.

Some of the items selected for this Unit are taken from collections of ethnic collections:



Traditional Yemenite dress – Thob. Yemen, 20th century. Embroidered cotton satin; inserts in patterned silk fabrics;

Passamanerie in cotton and silver thread. The Thob is the traditional costume of middle East, with many variations. This black dress is covered with passamanerie and embroidered at the collar, shoulders and cuffs. The skirt, the hips and the upper part of the sleeves are decorated with embroidered appliqués in silver plate and cotton.

Some suggestions on the patterns come instead from the collections of 20th century author's fabrics:



Page of Sample book. Raoul Dufy, Lyons. Bianchini e Férier. 1912-1928. Printed organza, silk. Pochoir printed textile.

The decò pattern is a reinterpretation of floral. Dufy's patterns are generally based on graphic style floral motifs, such as stylized roses. The design is inspired to xylographic work of arts as the black thick lines suggest.



'Cimarosa' printed fabric; Mariano Fortuny, Venice, 1930-1940.

The design of this printed cotton canvas, is inspired by peonie motifs present in silk textiles of 17th century. Mariano Fortuny started his career in textiles studying the antiques collections of his father as a source of inspiration for his designs. Using an expressive language which drew on tradition his fabrics deliberately included graphics imperfection to give unique and handmade taste.



It is also remembered that the museum preserves a rich collection of embroidery, called Suardi collection with valuable specimens. Even all these ancient artifacts will be included in the teaching modules as a source of study and inspiration for young creative people.

DEVELOPMENT OF STRUCTURE AND CONTENT OF UNIT 1 AND 5

By London College of Fashion | UAL

Unit 1 - Womenswear has been developed to introduce 3 research approaches which will be explored during the course; Visual Research, Contextual Research and

Object Analysis. Each of these approaches has been demonstrated and practiced using 3 examples of womenswear from the archive of the Prato Textile museum, as follows:

- Visual Research conducts a 'snap-shot' observation of the selected piece, documenting observations to inform further research.
- Contextual Research requires wider exploration of themes related to the selected piece, typically of a social, historical, cultural and/or industrial nature. A range of wider contextual sources has been proposed, initiated by a set of essays provided by the Prato Textile museum which accompany the selected pieces.
- Object Analysis begins as visual analysis, but the handling of objects enables a more thorough observation of both interior and exterior details.

Whilst the unit content uses selected pieces from the Prato Textile Museum, learners are then encouraged to practice the research approaches using items of their own choosing. A selection of resources has been suggested to initiate this research.

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In Unit 1 research methods were introduced for historical garment analysis towards contemporary fashion design. Unit 5 demonstrates a mixed method approach to textile design to selected samples from the archive of the Prato Museum through a designer case study and practiced examples towards embellishment design.

The focus of research methods in relation to textiles allows for the following variations:

- Visual Research conducts primary research, observation through drawing, painting, mark-making to respond to colour, texture, detail and quality of line within the object or sample to inform design development. Examples are included for introduction to colour and trend analysis.
- Contextual Research explores the wider context of the selected sample/s or object, typically of a social, historical, and/or cultural nature and/or related techniques. A range of wider contextual sources has been provided including essays

from Prato Museum relating to some of the selected pieces.

- Object analysis considers design use of the sample within an actual garment, consideration of scale in relation to the body.

Whilst the unit uses selected pieces from Prato Textile Museum, learners are then encouraged to practice the research approaches using items of their own choosing. A selection of resources has been suggested to initiate this research.



SETTING UP THE ART-CHERIE TRAINING WEBPLATFORM

By GNOSI

In collaboration with UAL-LCF, GNOSI will set up the Training Webplatform which will include all the training material that is implemented in the frame of the ART CHERIE project. The training webplatform will include the curricula framework and will be available at <http://elearning.artcherie.eu> in English, Greek, French and Italian.

The ART CHERIE platform will be Moodle based Learning ICT tool developed in the frame of the project ART CHERIE, tailored to the needs of the clothing and textiles fashion industry.

For the needs of the pilot phase the consortium will develop a questionnaire for the evaluation of the content and the operation/technical aspects of the Webplatform. This “**feedback checklist**” will also available online in the ART CHERIE Platform.

The ART CHERIE webplatform will be a freely accessible ICT Tool which will exploit the fashion Cultural Heritage and contributes through tailored training courses to the improvement of EU fashion designers.



The Fashion industry is characterised by a high level of creativity and innovation and quick changes in trends. This industry is constantly reinventing itself, responding to consumer needs. Inspiration comes from culture, societal changes and from old designs and garments. One of the main challenges for the fashion designers is to find a balance between the satisfaction of consumers' needs and remaining profitable. To adapt to the rapid changes in fashion, designers should be up to date, involved in fashion research and have greater knowledge about the past and current state of fashion trends. If sources of inspiration are provided to the designers they produce better quality, more creative and original design works.

The purpose of this online course is to offer young designers and students in EU fashion schools the chance to participate in an innovative fashion design training scheme. The aim of the course is to improve the competitive advantage of the fashion sector by encouraging contemporary reinterpretations of the fashion cultural heritage. This source of information has potential to support innovation and research into product design.

The curriculum has been developed with multidisciplinary modules to address different skills and methodologies. Although the units have been structured to follow a process, once completing unit 1, users may select specific areas of interest such as texture or colour, and will also find that individual units are linked and cross-referenced.

Unit 1	Womenswear
Unit 2	Colour
Unit 3	Pattern
Unit 4	Menswear
Unit 5	Embroidery
Unit 6	Knit
Unit 7	Conclusion

PROJECT PARTNERS

The consortium of the project consists of 5 partners from Belgium, Greece, Italy and UK. The coordinator of this project is Euratex – the European Apparel and Textile Confederation (Belgium).



[The European Apparel and Textile Confederation \(Euratex\) – BE](#)



[GNOSI ANAPTIXIAKI NGO – GR](#)



[Hellenic Clothing Industry Association \(HCIA\) – GR](#)



[Prato Textile Museum – IT](#)

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