

Online Workshop

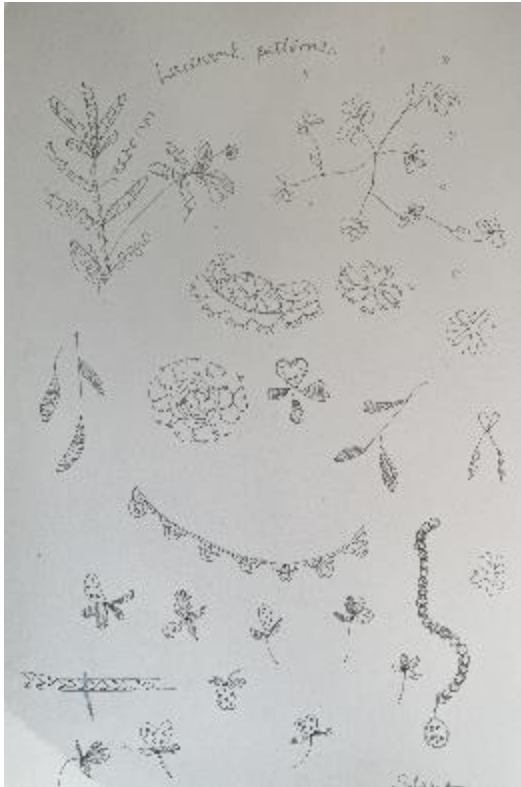
Researcher: Dr. Kathryn McSweeney
ATU St Angelas, Sligo, Ireland

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Instagram: drkmcsweeney
X: @KathrynMcS
YouTube: Kathryn Mc Sweeney



Workshop Activities

- Use a notebook/scrapbooking approach to document learning as you engage with the workshop presentations. Record interesting aspects and new learning/insights.



- Secondly, using an upcycling approach, select one or two techniques illustrated in the online workshops and apply them to create a contemporary sampler (A4 size).



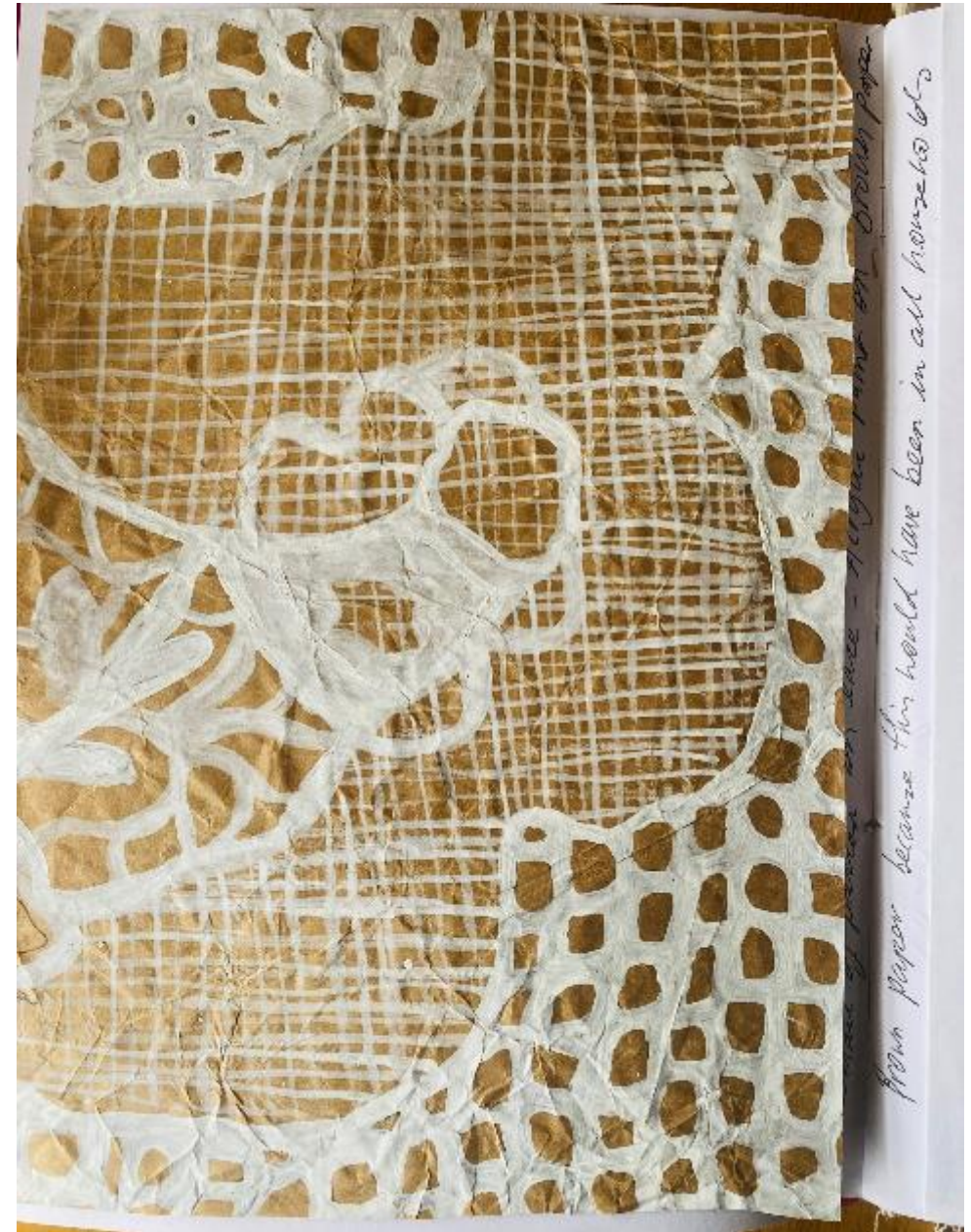
Left: lacework patterns by Silvana Parel, Ireland
Right: Lace Exploration: Alison Hunter, Ireland

Suggested List of Materials

- Pencils
- Colouring media (crayons, markers, inks, paint, etc.)
- Heavy paper for illustration and drawing, e.g., cartridge paper
- Needle and threads (sewing and embroidery threads)
- Scraps of fabric
- Iron and ironing board
- Measuring guide/ruler/tape
- Tailor's chalk or erasable fabric marker/pen



Creative Pages

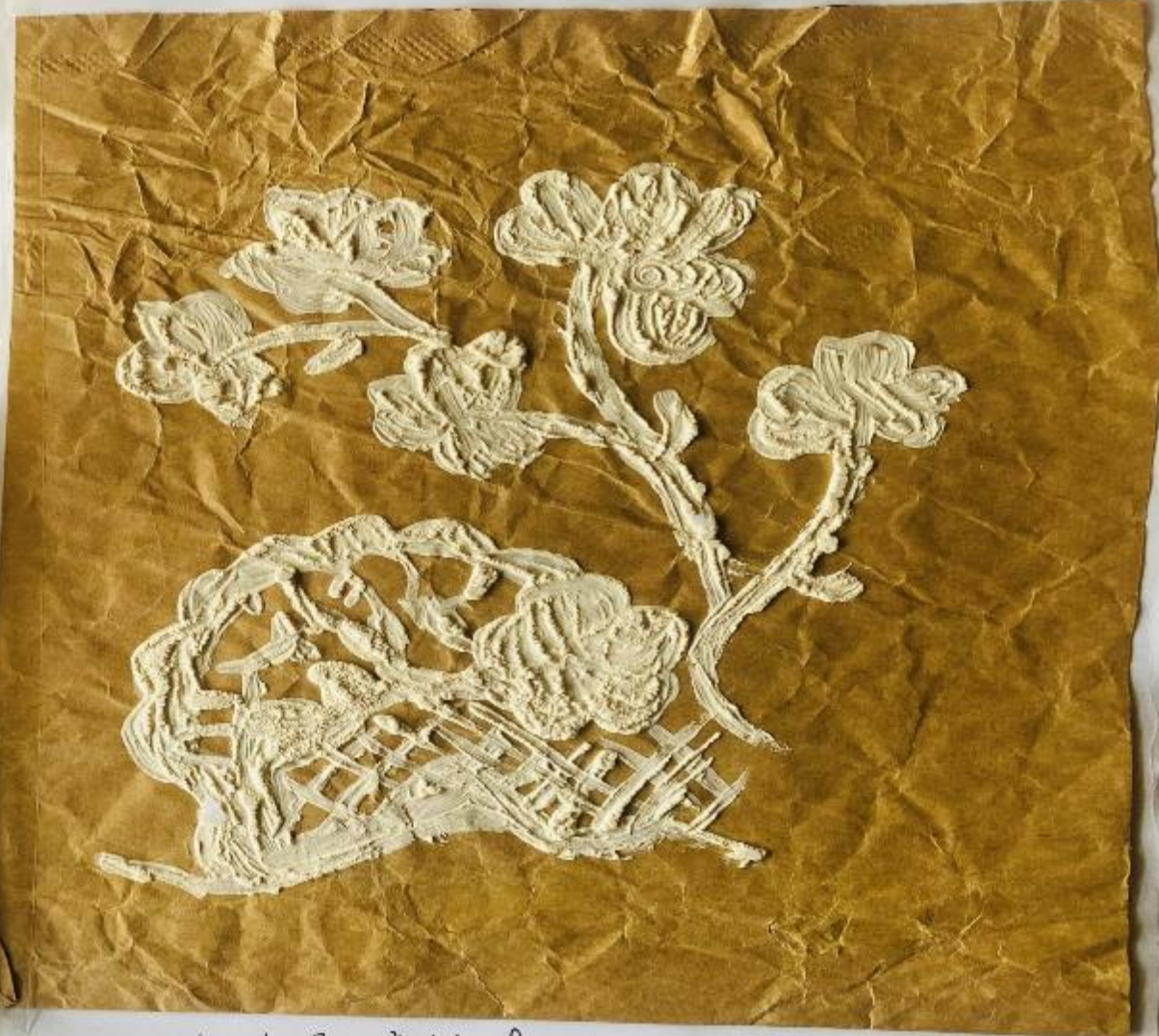


Lace Explorations, Alison Hunter, Ireland: Instagram [alisonhunterartist](#)

Also tried burning edges, need more exploration

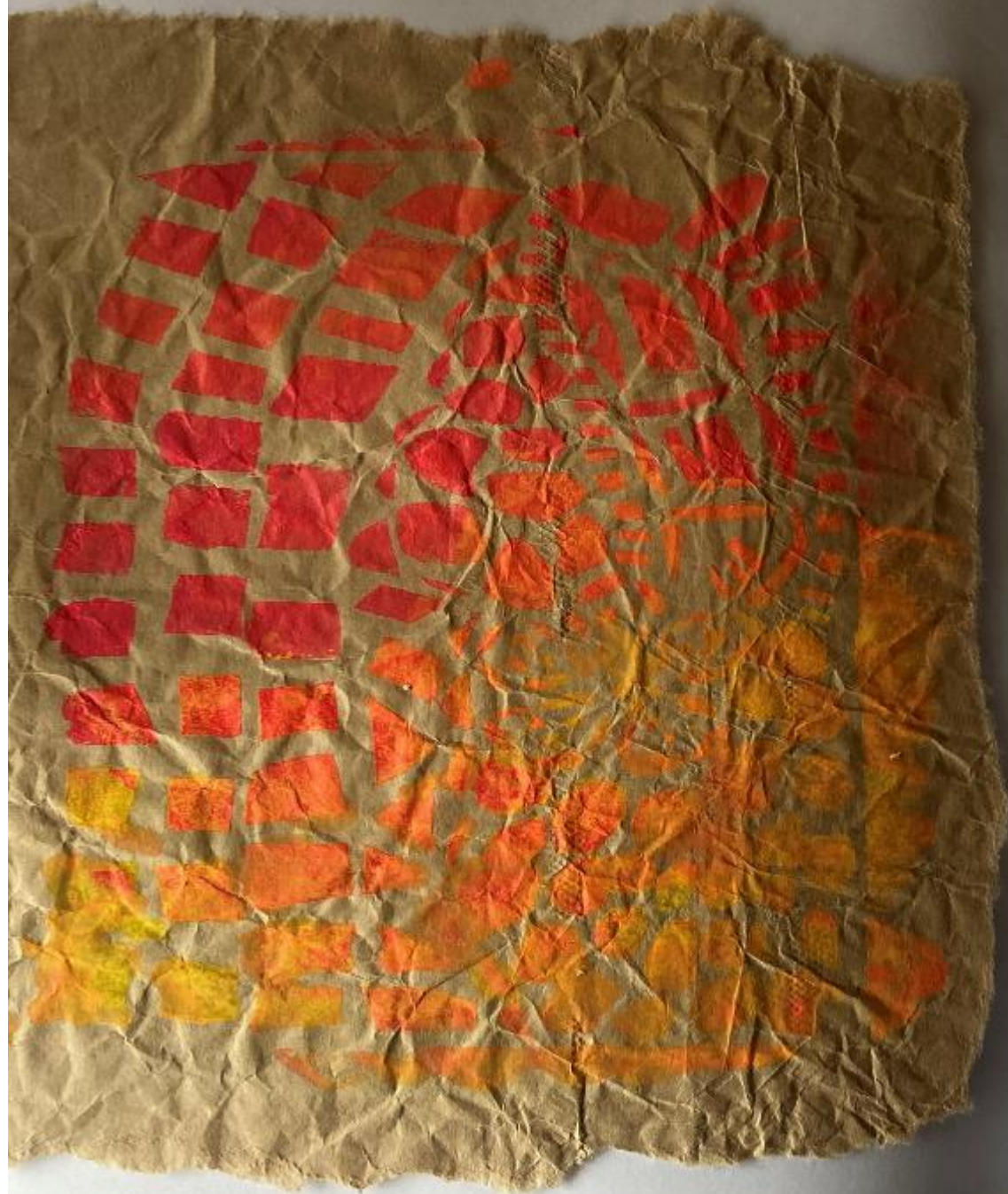
Explored more fabric paint black this time on organza Also use a 3D heat foam

cream foam on brown paper very nice



used 3D ~~heat~~ fabric medium on crumpled brown paper. This reacts with heat and expands love love this. Great texture and looks like lace fabric

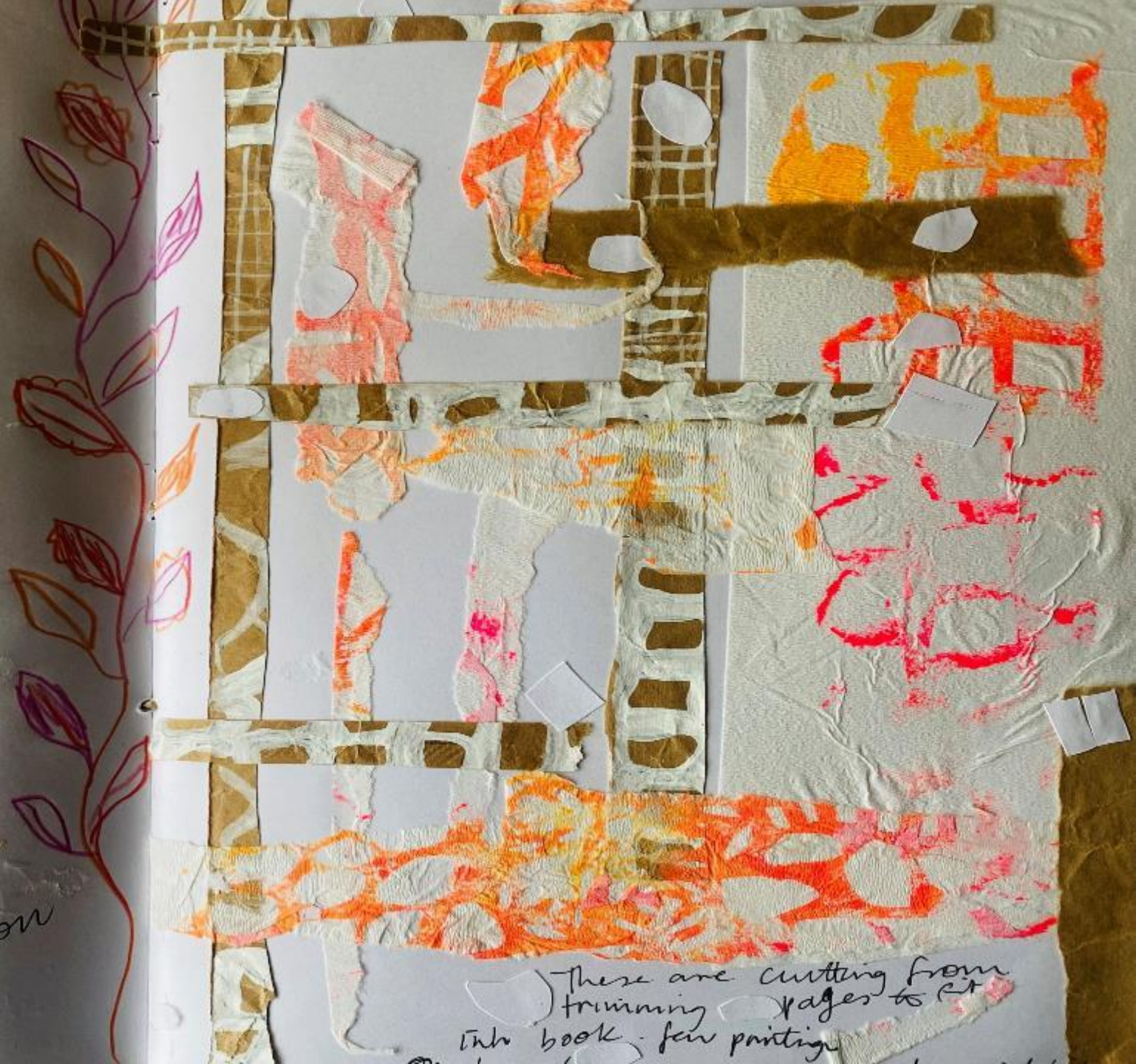
Alison Hunter: Instagram [alisonhunterartist](https://www.instagram.com/alisonhunterartist)



cut a stencil from paper. Then printed it onto brown crumpled paper. again used brown paper as was the paper that was used for packaging. used bright pink and yellow colors.



Stencil print on fabric using fabric to



These are cuttings from
trimming pages to fit
into book - few printings

Contemporary Samplers

The gathering of the Ghonnella inspires



Ghonnella artefact

Ghonnella inspired contemporary sample created by Fiona Camilleri.

Karelian Embroidery Sample

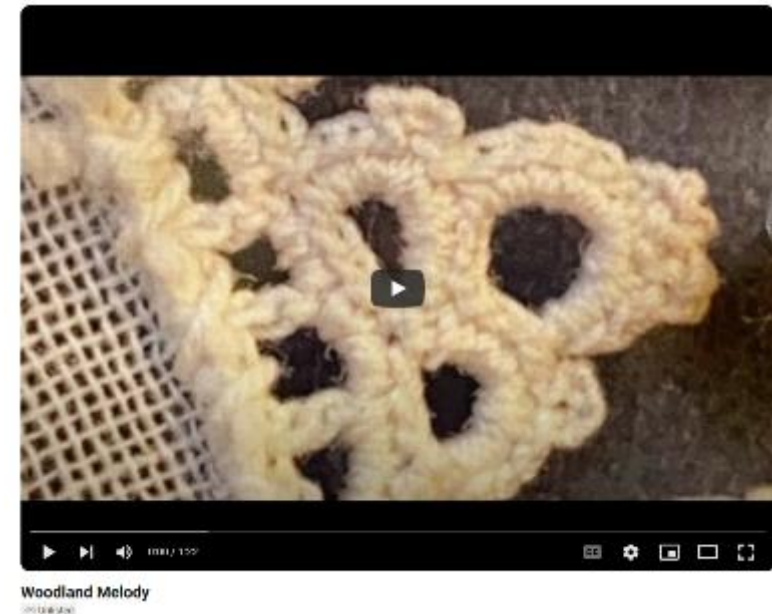


Mari Kosunen

Tatting wedding dress collar trim inspires



Past and Present by Molly Kerlin
Tatting wedding dress collar trim recreated using different yarn



From Lace to Music
Woodland Melody by [Molly Kerlin](#)

Share your ideas and work as they evolve.

- FLINGA <https://edu.flinga.fi/s/E9W4QYK>

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Oldest first

Grid

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Online Workshop

Researcher: Dr. Kathryn McSweeney, ATU St Angelas

Workshop Aim

Develop an appreciation of a selection of traditional Irish costume designs and techniques.

Nurture creative responses to traditional costume designs and the development of design thinking, creativity and innovation.

Advance textile design and textile procedural knowledge and understanding.



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YouTube: [Kathryn Mc Sweeney](https://www.youtube.com/KathrynMcSweeney)

<https://tractionproject.eu/>

The Irish Project

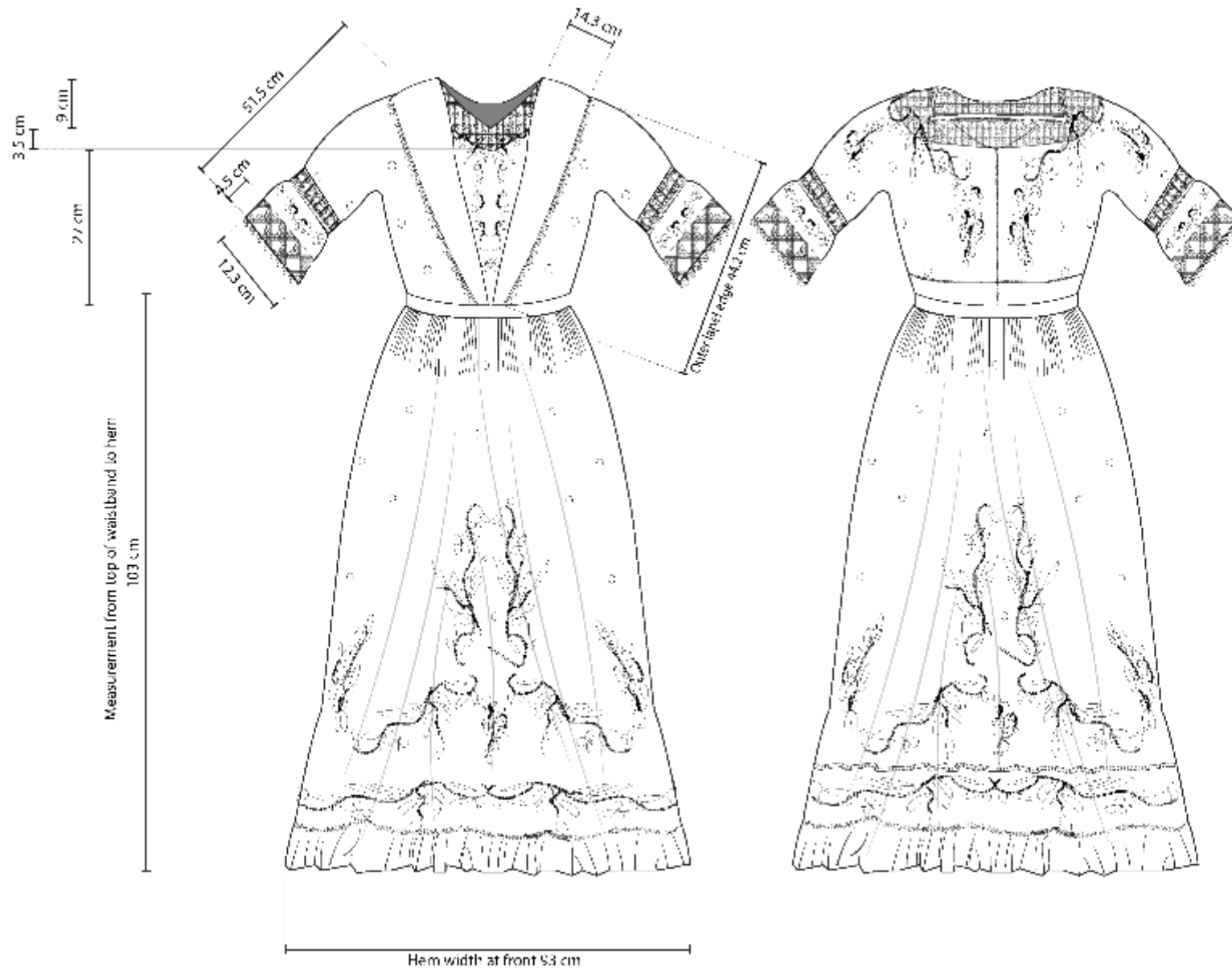
- Focus on traditional dress in Ireland, which was often embellished with lace and embroidery.
- Fabric embellishment is a traditional practice. Wedding dresses, court dresses, and christening robes provide the best examples of traditional embellishments.
- Irish lace, crochet, and embroidery trimmings mainly feature in Irish costumes.



Selected Garment

Whitework and Crochet Wedding Dress (c. early 1900s)





Picture: Aoife Moriarty

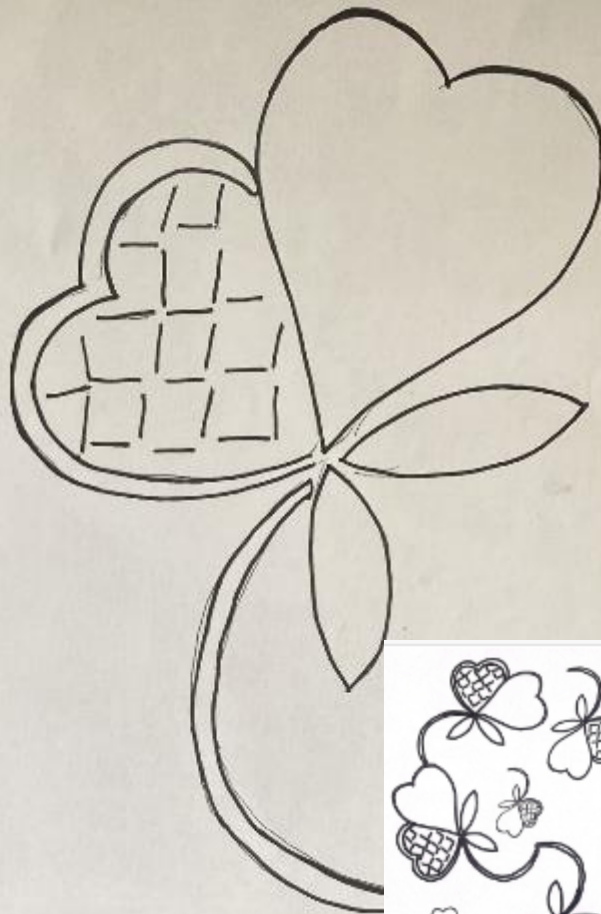
Costume Design: An inspiration for design and crafting.

- We were concerned with:
- Structural and design analyses (structural details and motifs).
- The conservation, interpretation, and reimagining of traditional patterns and techniques.
- The use of embellishment techniques to upcycle garments, thus supporting sustainability goals.





Structural and Design Analysis



Reimagining traditional textile techniques



Ella McSweeney, Age 7



Charlotte Osborne, Age 8



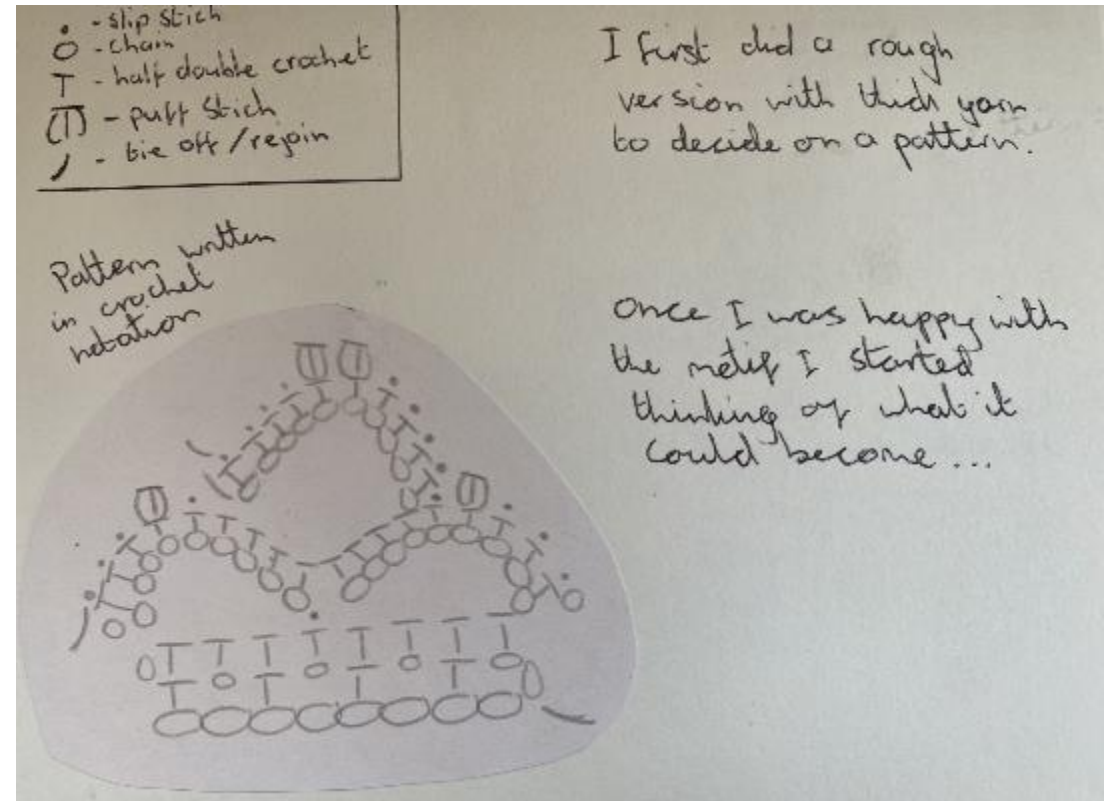
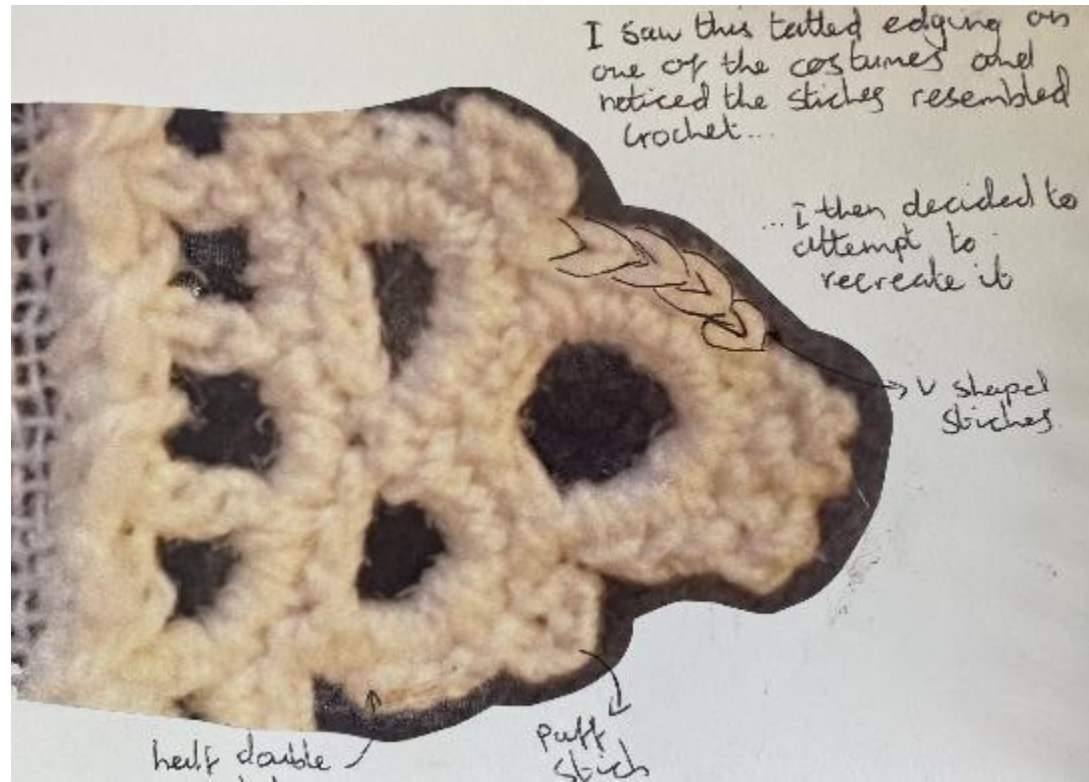
Structural and Design Analysis

Focus on Tattting Edge



Structural and design analysis of the tatting lace edge using the Perfect Magnifier Application

Structural and Design Analysis



Reimagining traditional textile techniques

Tatting wedding dress collar trim inspires



Past and Present by Molly Kerlin
Tatting wedding dress collar trim recreated using different yarn



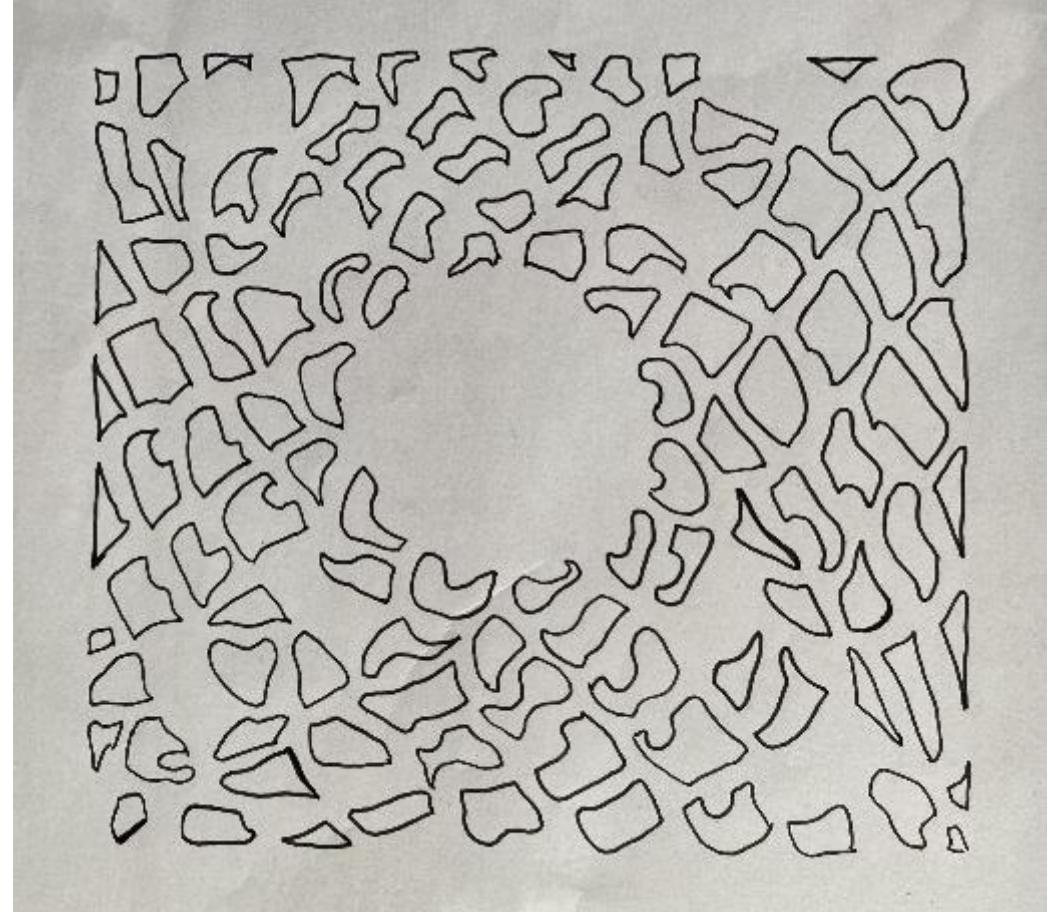
From Lace to Music
Woodland Melody by [Molly Kerlin](#)

Reimagining traditional textile techniques

Pinwheel Irish Crochet Pattern



Wedding Dress Costume



Kathryn McSweeney

Reimagining traditional textile techniques

Pinwheel Irish Crochet Pattern



Connections, Kathryn McSweeney

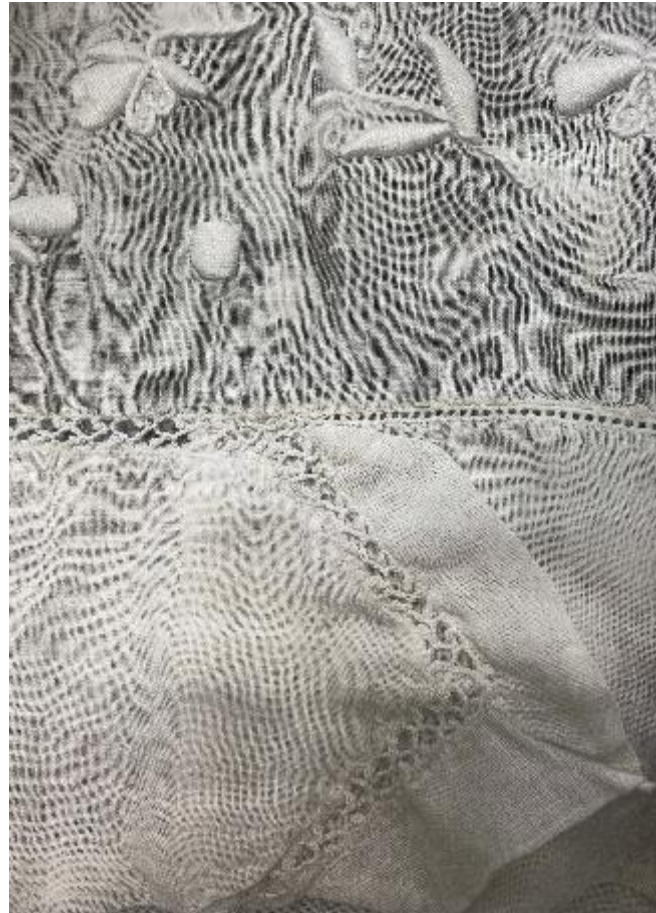


Pinwheel Irish crochet design from the wedding costume
Recreated using laser cutting technology in conjunction with the FAB lab at the ATU Sligo

Upcycling options help achieve sustainability goals



12 RESPONSIBLE CONSUMPTION AND PRODUCTION



A handkerchief insertion is used to mend the wedding dress hemline.



Raised satin stitched embellishment can decorate and cover worn/torn fabric.

Pin Tucks and Raised Satin Stitch Embroidery

Wedding Dress Costume



What are tucks?

- Tucks are folds stitched into fabric or a garment. Typically, several parallel folds are added to a garment to reduce bulk or add decoration.
- Tucks are shaping devices in dresses, skirts, and shirt fronts. They can be big and bold or small and delicate. When making tucks, the right side of the fabric faces up, and the tucks are sewn on the straight grain of the fabric.
- Both sides of the fold are the same length. The side you can see from the front is called the *tuck face*, and the other is the *tuck back*.
- The base of the fold is sewn together, and the tuck is pressed to one side. When pressed, the tuck covers another section of fabric the same size. The distance between the folds varies according to the method used. There are many ways to fold fabric with different tuck outcomes.

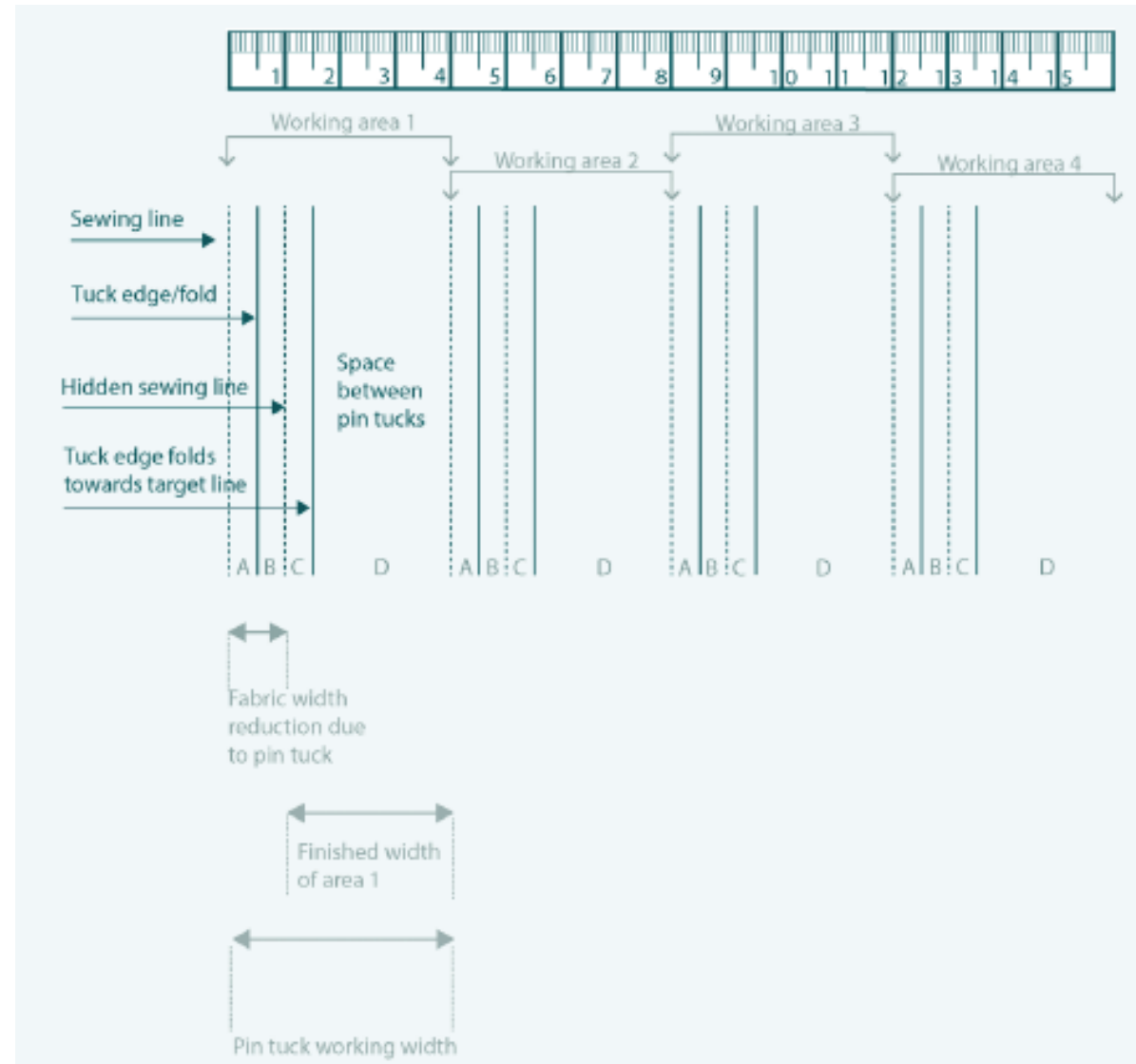
Making a plain tuck

Each tuck is made by matching and sewing two stitching lines (A + C). The tuck fold is made when the lines are joined (B).

The working area of each tuck is made up of four parts:

- Sewing line (A) (the tuck face is between the sewing line and the tuck edge)
- Tuck edge or fold line (B)
- Hidden sewing line (C)
- Back of fold (tuck back) (D)

In this example, $A + B + C = 0.5\text{cm} + 0.5\text{cm} + 0.5\text{cm}$, and each space is 2.5cm. The tuck working width is 4cm, and the finished width per tuck is 3cm.

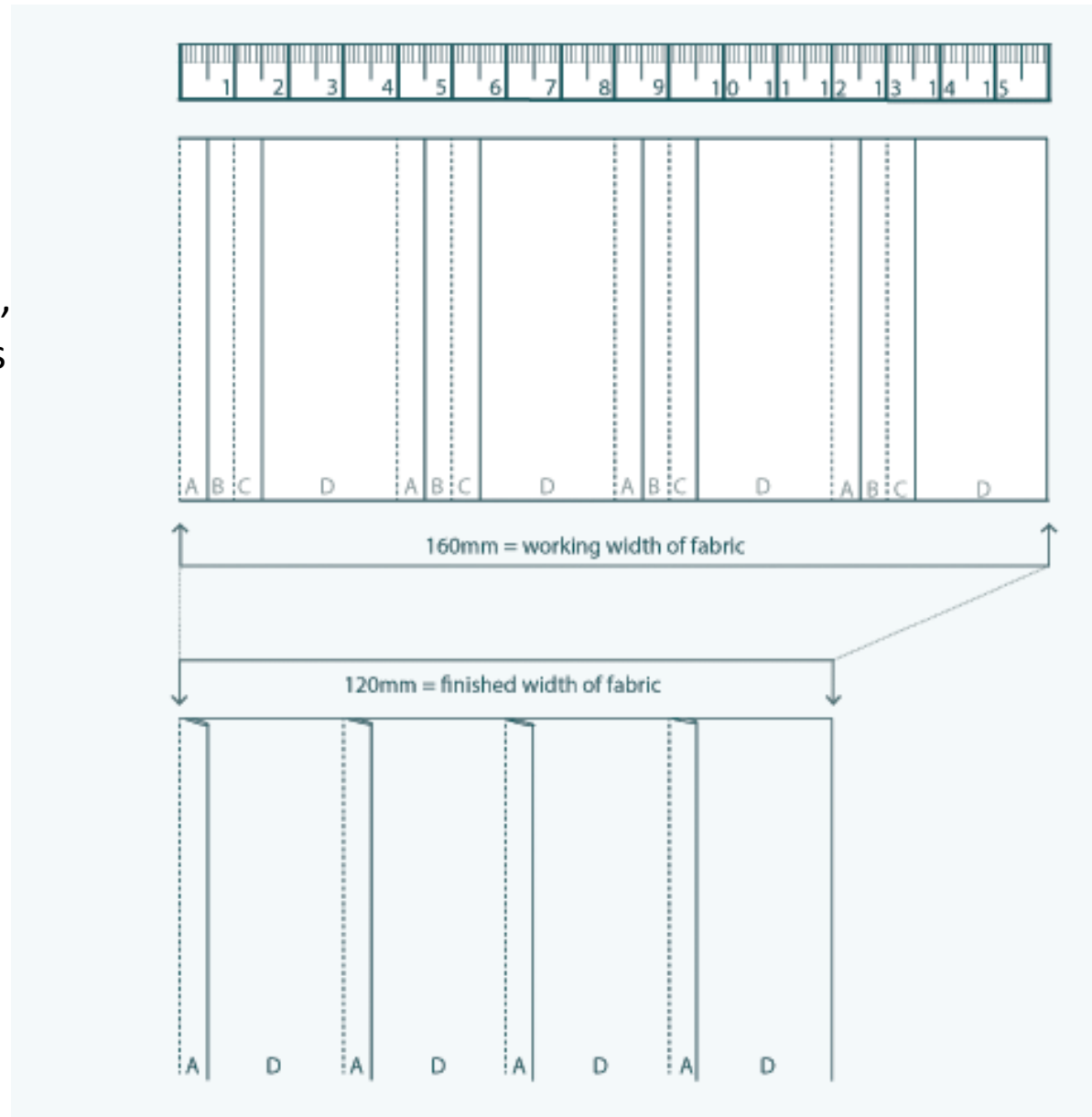


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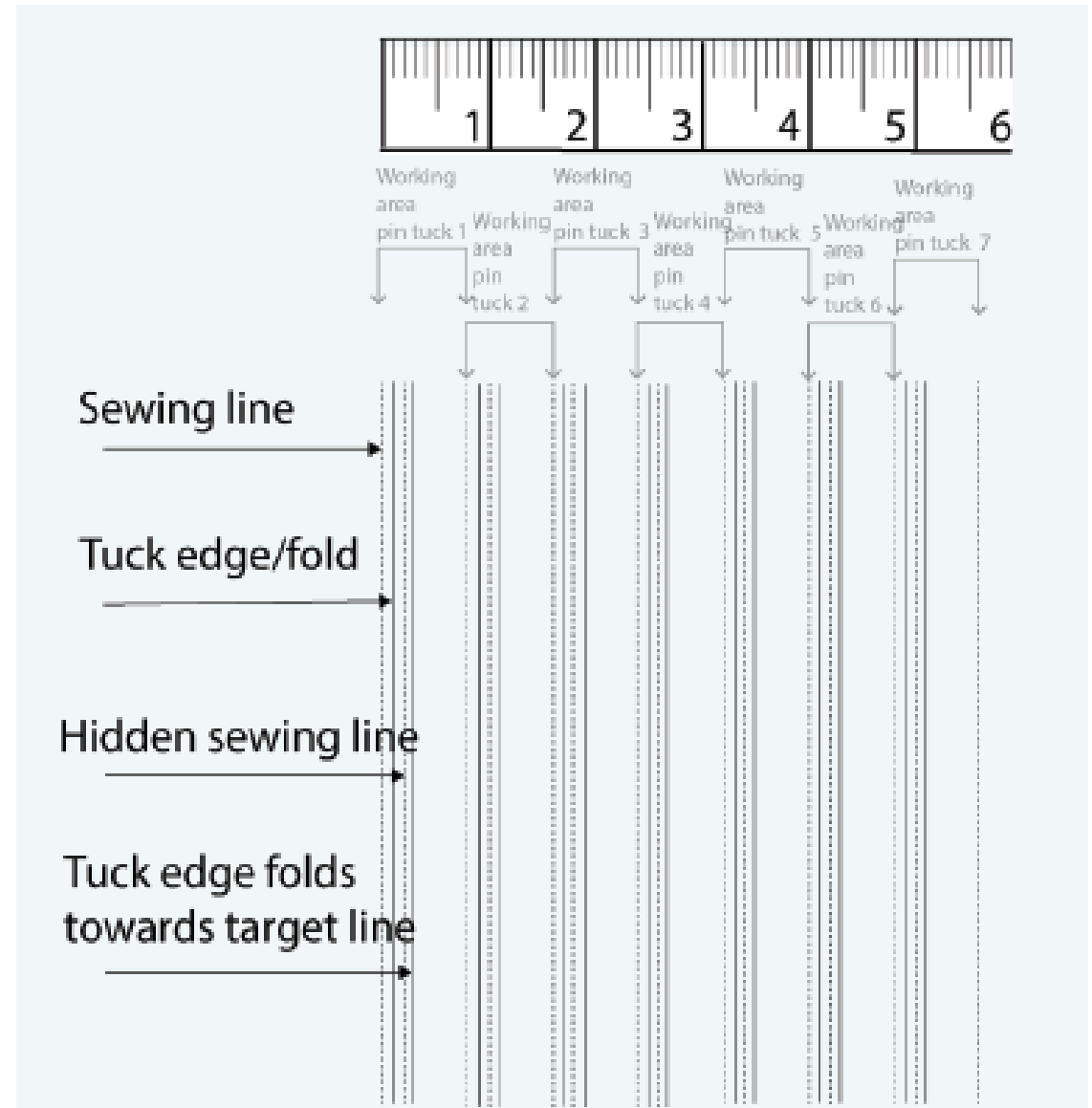
Each tuck is pressed flat after it is stitched.

Picture: Fabric width before and after



What is a pin tuck?

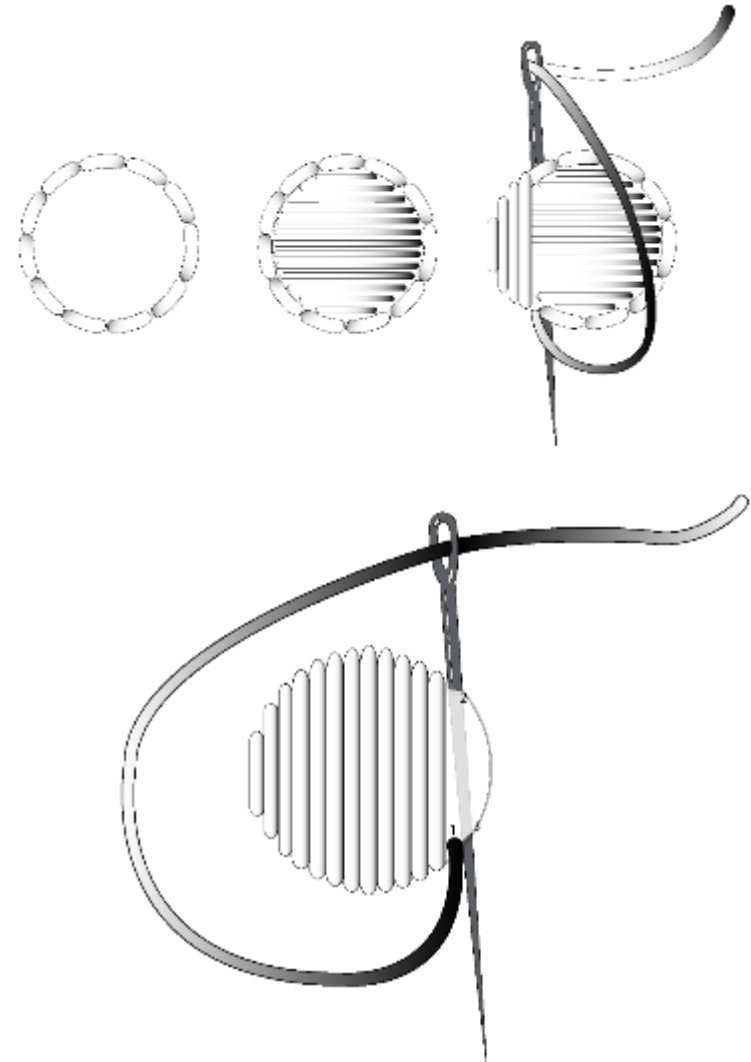
- Pin tucks are very narrow and evenly spaced folds of fabric. They are called 'pin' tucks because they are sometimes only a pin's diameter wide (1mm) and never more than 3mm from the fold.
- The tucks are stitched close to the fold line. The needle position can be moved closer to the fold, or the pintuck foot can be used on the sewing machine.
- In the costume example, seven rows of pin tucks are completed along the waistline. Each pin tuck is 1mm deep, 5mm apart, and 24 to 26cm long.
- Mock pin tucking can be completed using a double needle. The double needle creates raised double stitching. The tension can be adjusted to pull the stitches closer and make a ridge in front.



Picture: Aoife Moriarty

Raised Satin Stitch

- An outlining stitch, such as running or split stitch, can be worked around the shape to form the outline underneath and give a raised effect. The split stitch is similar to the back stitch except that each stitch is split by the creation of the next stitch.
- Straight stitches are worked across the shape to create 'padding'. The more that are used, the more raised the shape will be. The satin stitch is completed in the other direction, at a 90-degree angle to the padding. Note that if the padding (straight stitch) is stitched horizontally, the satin stitch should be stitched vertically.
- The satin stitch is started by coming up on the lower half of the bottom edge and going directly across to the top edge. For the second stitch, go back to the bottom edge a little distance from the first stitch and go directly back to the top edge. Continue to make vertical stitches across the shape.



Picture: Aoife Moriarty

Tradition
In Action |  TRACtion

Traditional Costume Innovation

Grant Agreement: 101099726 — TRACtion — CREA-CULT-2022-COOP



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**Tucks, Pin Tucks, and
Raised Satin Stitch Embellishment
Dr Kathryn McSweeney, ATU St Angelas**

Contemporary Responses

