

Interior Design

Unit Two Notes-Texture

- **Three Categories of Texture:**
 - Visual—the appearance of a surface
 - Tactile—the feel of a surface
 - Audible—the sound a surface makes when rubbed
- **Texture adds variety and interest**
- **Light affects the appearance of texture:**
 - Shiny textures reflect more light and appear brighter
 - Rough textures reflect little light thus they appear darker
- **Formal/Informal:**
 - Shiny, refined, smooth textures are characteristic of formal interiors.
 - Rough, heavily textured walls are generally informal.
- **Size:**
 - Heavily textured walls will make a room appear smaller.
 - Walls with little to no texture will make a room appear larger.
- **Textures affect us in many ways:**
 - Everything we touch evokes a physical response (hard, soft, rough smooth, etc...)
 - Texture affects sound qualities
 - Texture affects the care and upkeep of an object
 - Texture is a source of beauty and character



YARNS TO FABRICS

Once the fibers have been processed into yarns, they can be made into fabric by:

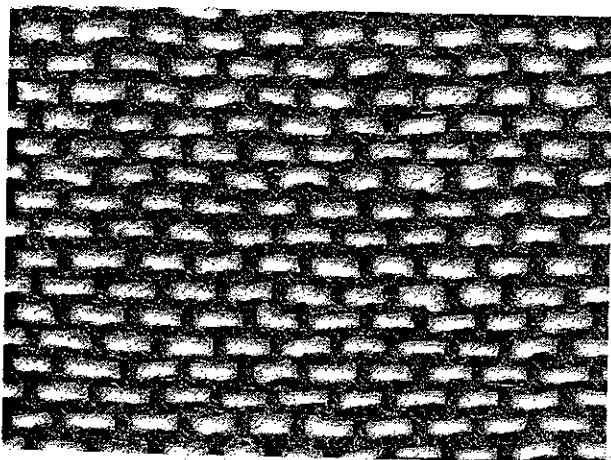
- ❖ Weaving
- ❖ Knitting
- ❖ Bonding and Felting
- ❖ Twisting

Weaving

In weaving, lengthwise and crosswise yarns are laced together at right angles. The tightness of the weave determines the firmness of the fabric and affects how it will wear. Generally, tightly woven fabrics wear better than loosely woven fabrics.

Plain Weave

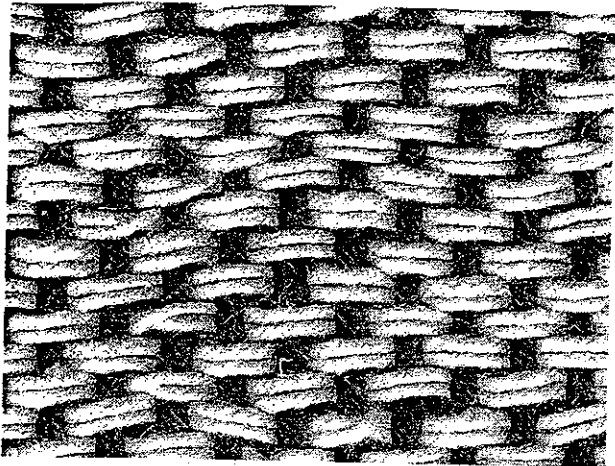
A plain weave (shown at right) is made by the simple interlocking of warp (vertical or lengthwise) threads and weft or filling (horizontal or crosswise) threads, and may be single or double, regular or irregular. In the plain single weave, one weft thread passes over one warp thread and under the next. When the warp and weft differ because of different weights or textures of yarn, the weave is called irregular or unbalanced.



Examples of plain weave fabrics include percale, broadcloth, poplin, printcloth, lawn, batiste, gingham, flannel, flannelette, burlap, and canvas.

Basket Weave

The basket weave (shown at right) is much the same as the plain weave, but two weft threads are interlaced with two warp threads.



Double-cloth weaves are woven in two attached layers, often resulting in a quilted appearance. These fabrics, known to the ancient Peruvians, are both durable and beautiful. Jacquard looms are used to weave these fabrics for commercial applications.

Double-Cloth Weave

The Jacquard weave requires an intricate series of hole-punched cards that tell the machine which threads to raise and which threads to drop. Some of the most common fabrics created on the loom include damask, tapestries, and brocades.

Jacquard Weaves

Pile weaves (shown bottom right) are produced by additional threads in the weft or warp that form loops or tufts of yarn that stand out from the surface of the fabric. These loops may be cut, uncut, or a combination. Pile weaves are used in a wide variety of fabrics the basic weave of the carpet industry is the raised-warp pile. Numerous fabrics are produced using pile weaves, including terry cloth, corduroy, and frieze. Velvets, originally woven by this method, are generally made today in a double cloth that is cut apart to produce the pile.

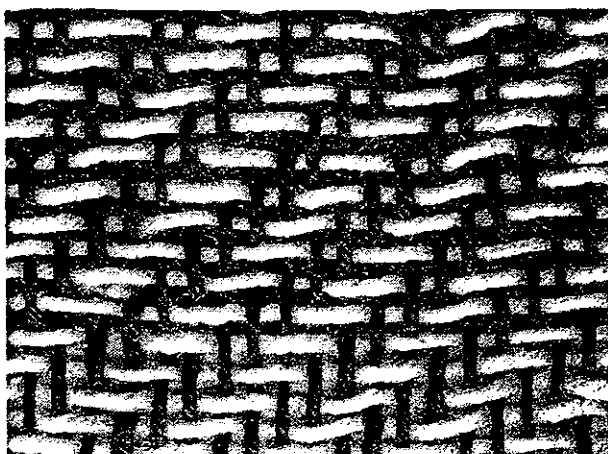
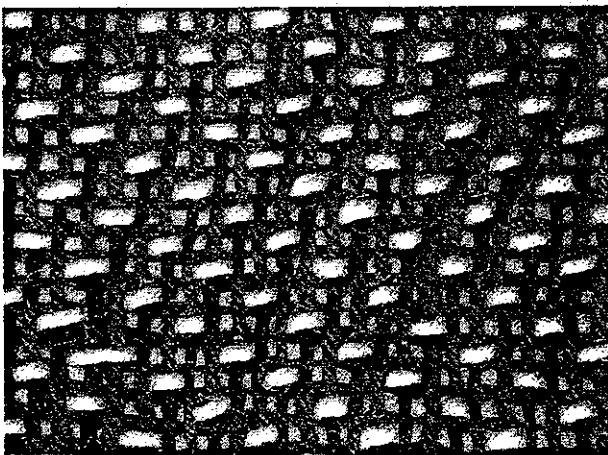
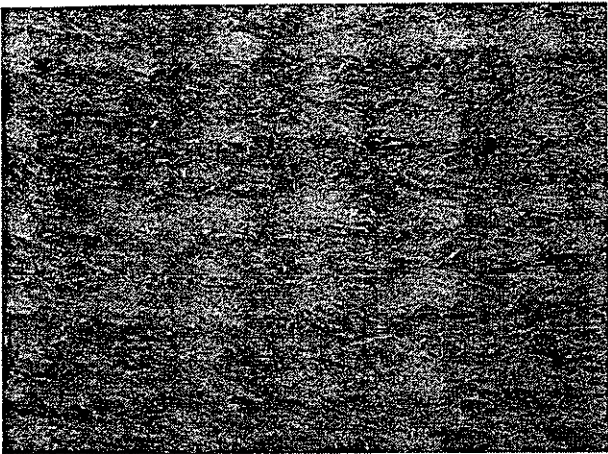
Pile Weave

The satin weave (shown at right) floats one warp yarn over four or more weft yarns. This combination produces a fabric with luster, softness, and drapability, especially when the fiber is smooth, as with satin and sateen.

Satin Weave

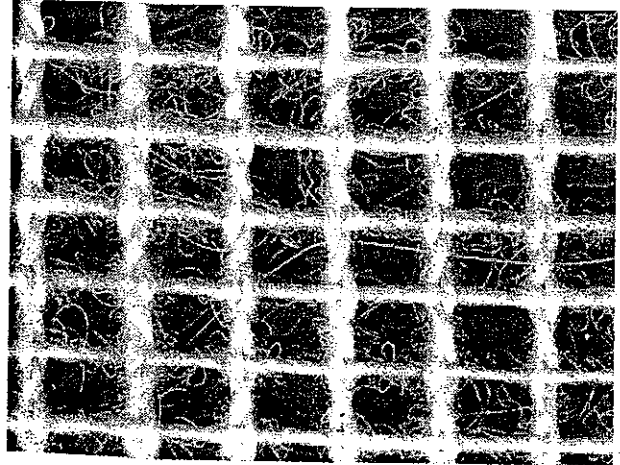
Twill weaves (shown at right) are those in which two or more threads pass over or under another set of threads, skilling at regular intervals to produce a diagonal effect. Twill weaves may be regular or irregular. Irregular twills are used for many decorative fabrics such as denim, gabardine, chino, herringbone, and houndstooth.

Twill Weave



Leno Weave

The leno weave (show at right) is a loose, lacylike weave in which the warp threads are wound in half twists around each other, alternating positions on each row. Sheers, semishyers, and casements (coarsely woven sheers) use these weaves.



Diagrams of WEAVES

The following diagrams represent some of these woven patterns. The black represents a warp (vertical or lengthwise) threads while the white represents a weft or filling (horizontal or crosswise) threads.

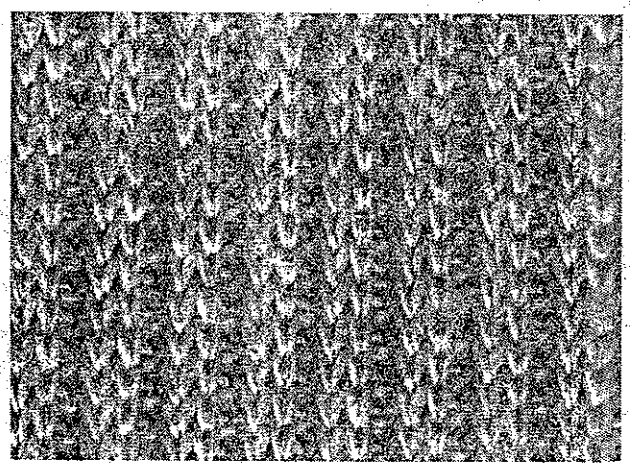
<p>Plain Weave</p>	<p>Basket Weave</p>	<p>Twill Weave</p>
<p>Satin Weave</p>	<p>Sateen Weave</p>	<p>Jacquard Weave</p>
<p>Cut Pile Weave</p>	<p>Uncut Pile Weave</p>	<p>Leno Weave</p>

Knitting

Another way of making fabrics is by knitting. Knitted fabrics are stretchy and comfortable. They're made by interlocking loops of yarn row after row. Yarns of various fibers, weights, and textures are knit by machine or by hand. Knits are more easily snagged and pulled than woven fabric. Clothing made from knitted fabrics allows free movement. It generally holds its shape well. As with woven fabrics, knitted fabrics may be made by several different methods as described below.

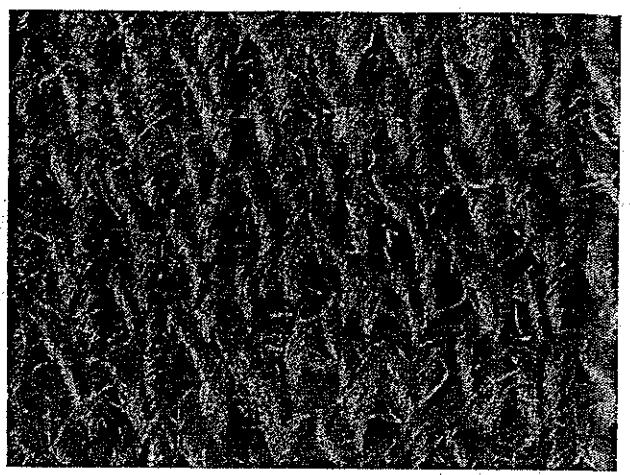
Single Knits

These are often used for T-shirts and simple dresses. Also called jersey, single knits (right) have a flat, smooth appearance on the front side and horizontal loops on the backside.



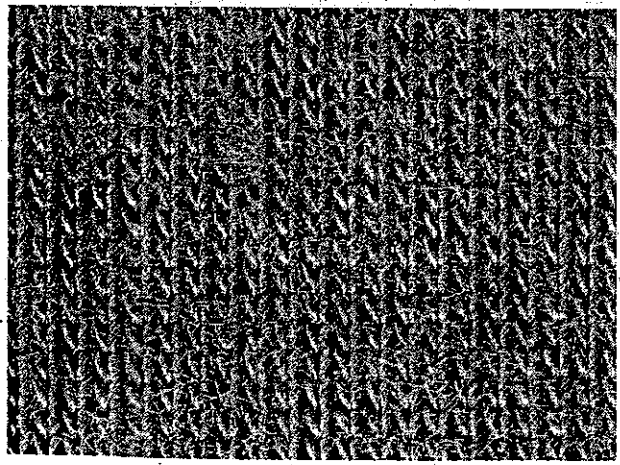
Interlock Knits

A variation of rib knit, interlocks (right) have an identical smooth surface on both sides. They have much less stretch, so they're used for soft casual garments of all types.



Rib Knits

Made with two sets of needles, rib knits (left) feature obvious vertical "ribs" on both sides, because they're used for close-fitting tops and stretch trims.



Double Knits

These knits are made with two interlocking layers on the front and back that can't be separated. Double knits (left) are durable and wrinkle-resistant.

