



# DESIGNER BY NATURE

INTUITIVE AND EXPLORATIVE ART, PHOTOGRAPHY AND TEXTILE OUTPUTS INSPIRED BY SPACES WITHIN NATURE INFORMED BY BIOPHILIC DESIGN AND COLOUR PSYCHOLOGY

LAUREN RILEY MA FASHION TEXTILE PRACTICES : FINAL MAJOR PROJECT

# PORTFOLIO

## THE STANAGE EDGE COLLECTION

Through celebrating natural environments and appreciating nature through art and textile practices, this document showcases and highlights the holistic overview of the creative practice of Lauren Riley, Designer by Nature. This portfolio explores how observations and mark making in response to the stunning landscape of Stanage Edge in the Peak District has informed a collection of art prints, surface designs and textile applications.



# PHOTOGRAPHY

## A VISUAL DIARY OF EXPERIENTIAL RESEARCH

In her Auto-ethnographic approach, Lauren uses photography as a research method to record and document her personal experiences within her local area of the Peak District. Photography is used to build her visual research that informs her design process. Through this photography, Lauren expresses her narrative through her [website](#) and [social media platforms](#) where she encourages appreciation, love and respect for these natural environments. In this portfolio, we explore the area of Stanage Edge and its influence on Lauren's design practice.





# SKETCHBOOK

VISUAL RESEARCH, DRAWING AND  
COLLAGE DEVELOPMENTS

Lauren's sketchbooks communicate and demonstrate her ideas through a record of observational drawing, exploration of different drawing techniques and mark making. Shape, line and form are all in response to the experience within the surroundings of the landscape of Stanage Edge's natural beauty.

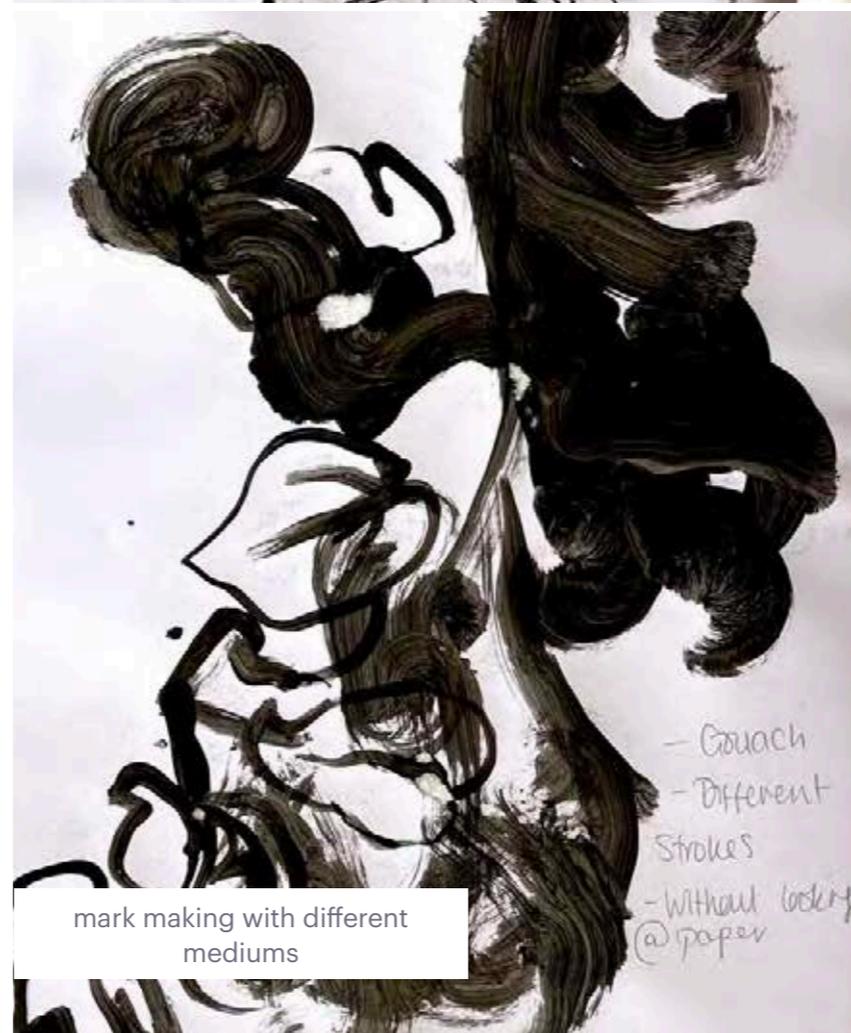
Collage pages from sketchbook



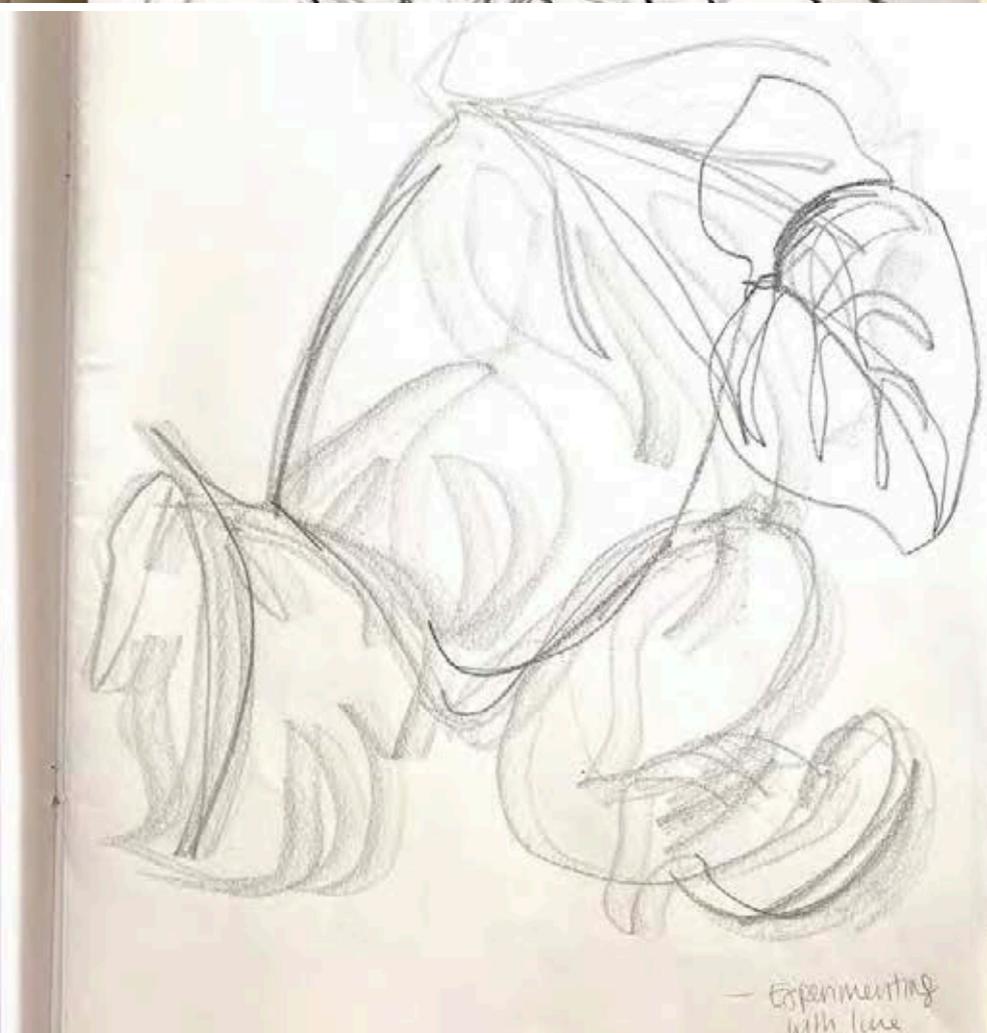
Experimental continuous line drawings and mark making using natural forms for reference.



Developing a handwriting through different mediums, connecting with media and fluid movements that come intuitively.



mark making with different mediums



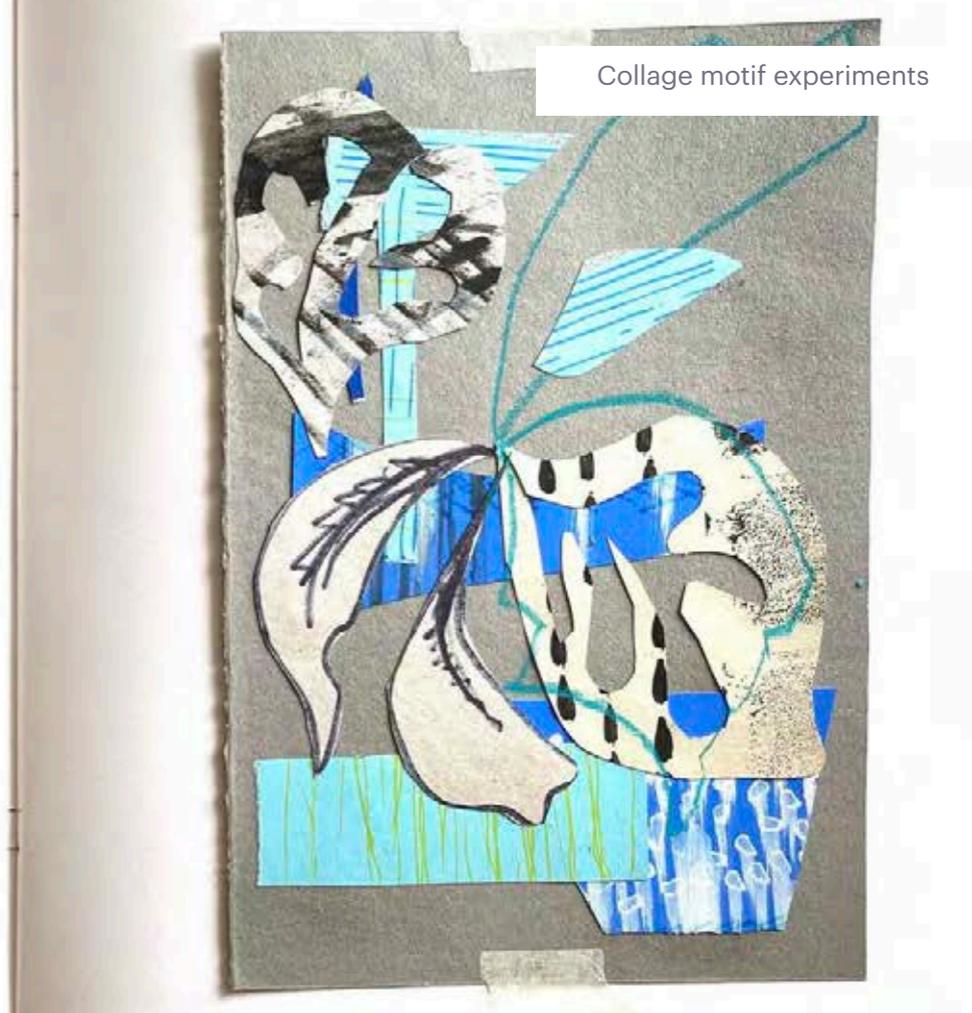
Sampling mark making in sketchbook



Collage sampling with mixed media.



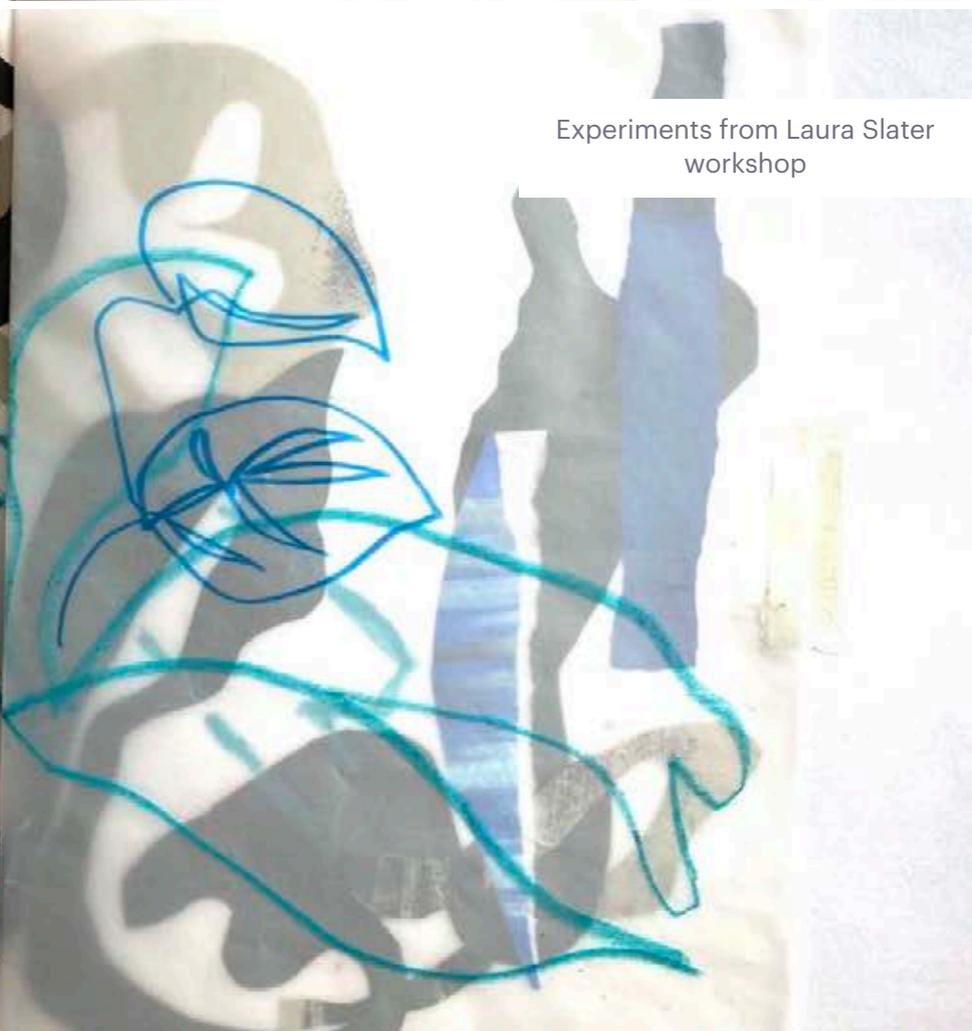
Collage motif experiments



Collage sampling with mixed media , incorporating tracing paper layers for experimenting with form and composition.



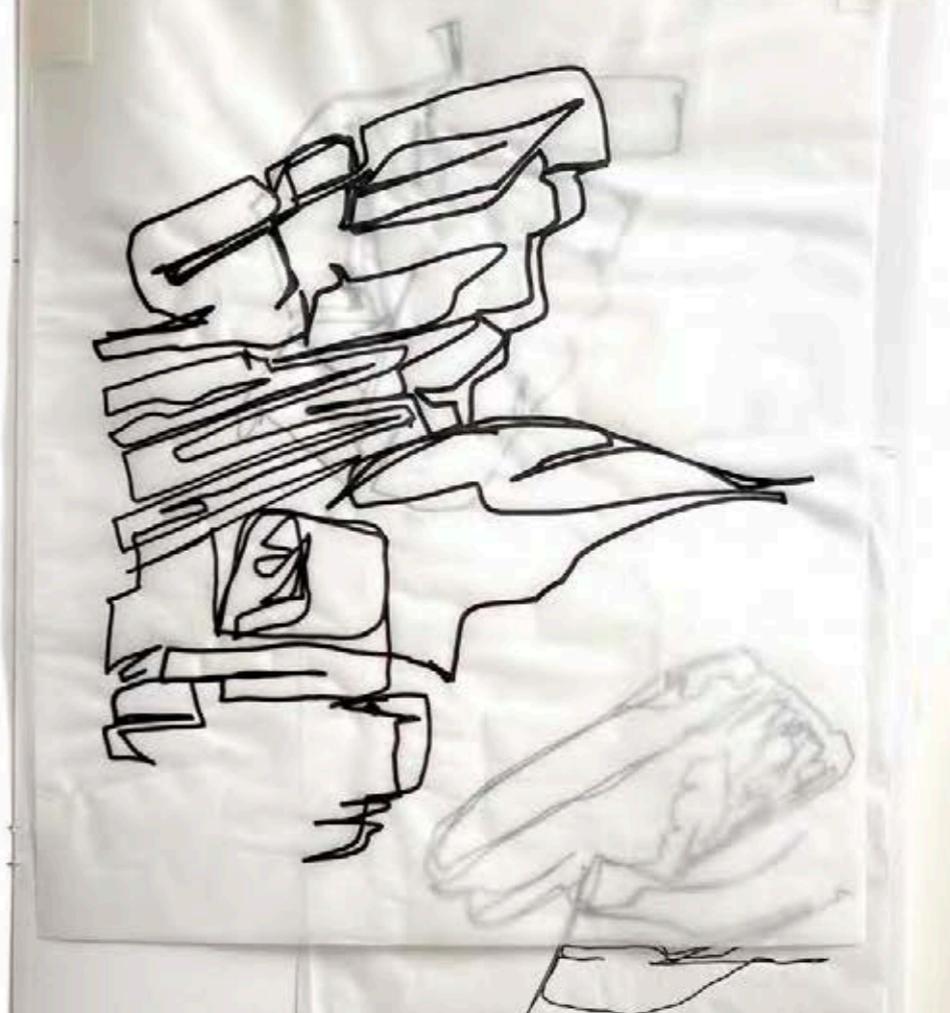
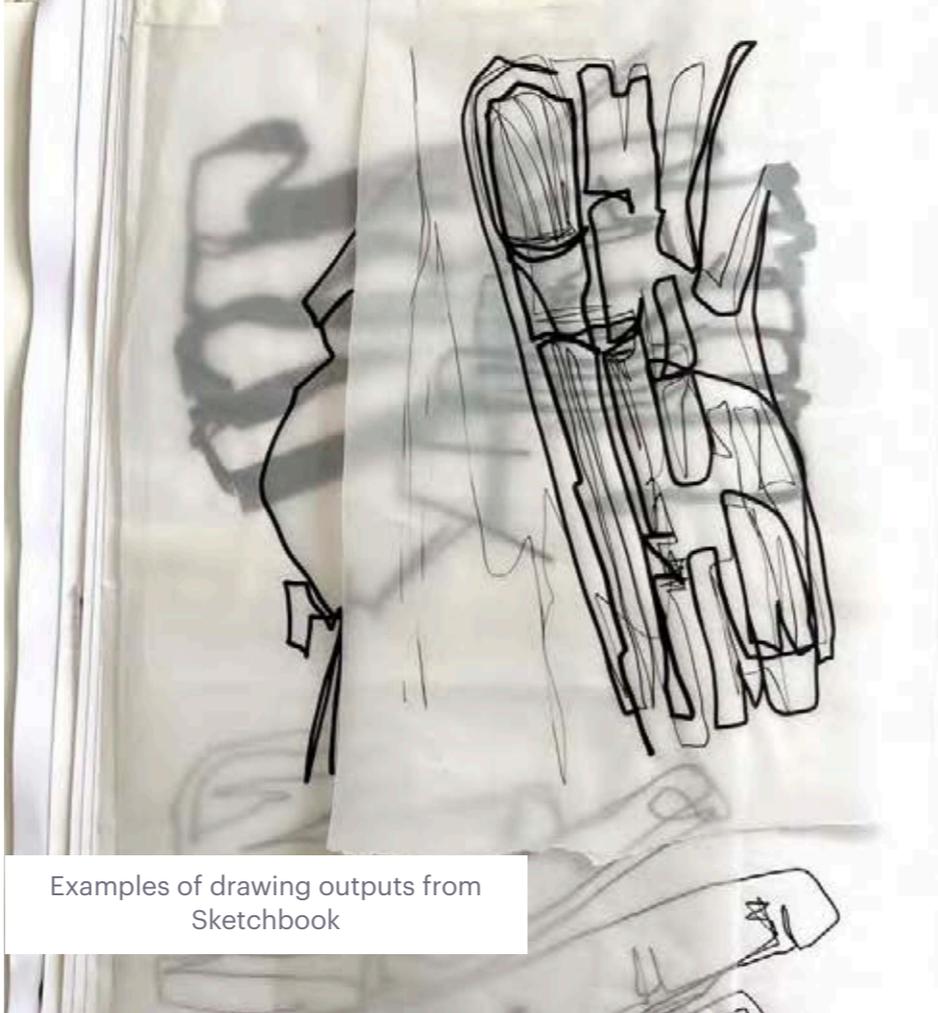
Experiments from Laura Slater workshop



Observational drawing of rock formations of Stanage Edge rocks drawn in various mediums.

Continuation of exploring continuous line drawing, working with fluid motion and kinetic energy.

Analysis of the rock formations and the variations in shape and form give a deeper appreciation into the nuances in nature and natural landscapes.



More observational drawings of the Stanage Edge rock formations, incorporating colours from same imagery.

Drawings in various mediums and water colour washes.





Examples of collage process from Sketchbook

Building texture and shape into the collage process.

Examining the composition of the rocks and textures.

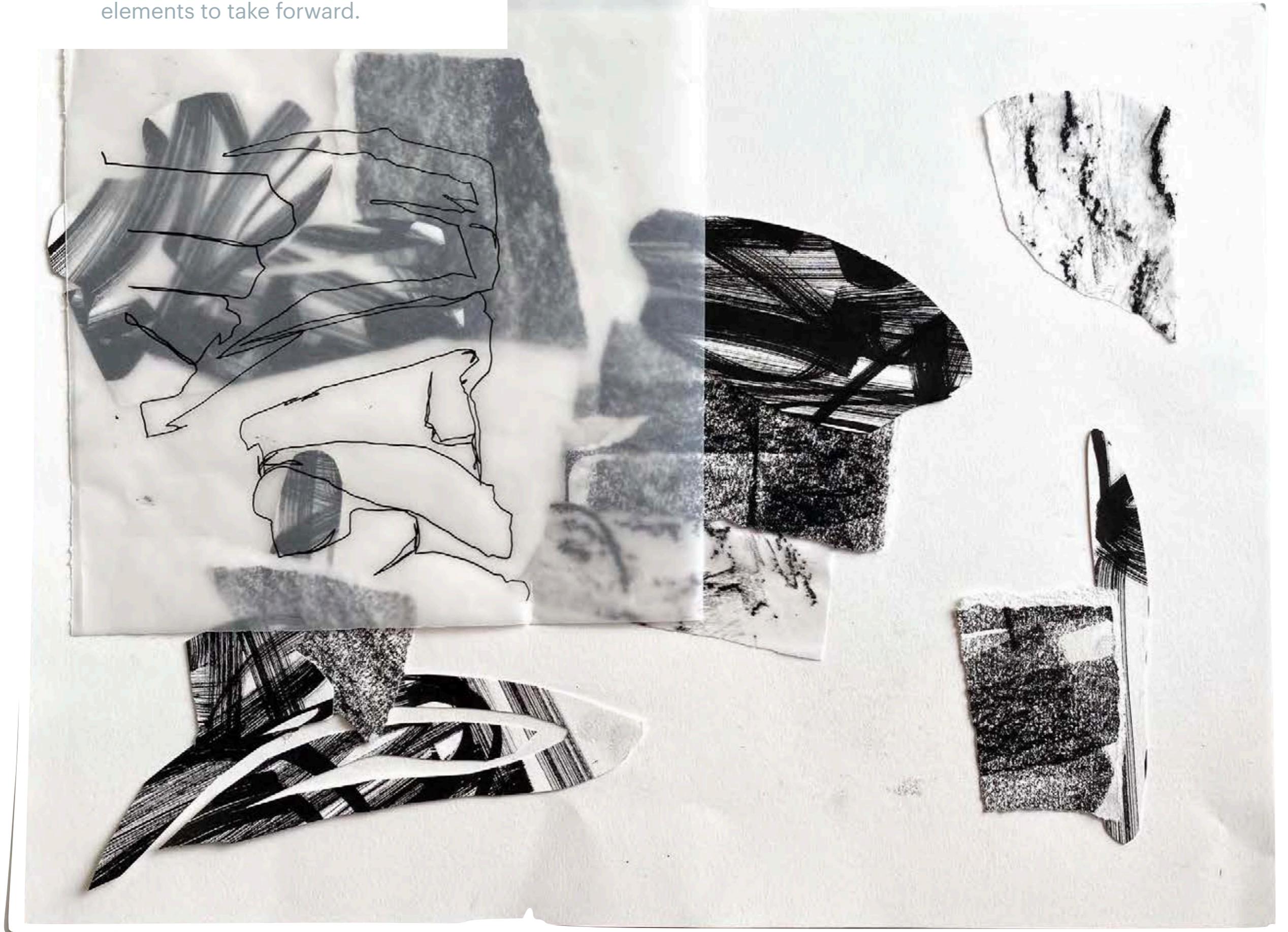


Building compositions that resemble the stacked rocks and rock shapes.

Generating ideas through the process of collage and drawing.



Gathering Ideas for composition - Selecting favourite elements to take forward.



# SCREEN PRINTING

## EXPLORING PRINT TECHNIQUES

Lauren utilises her background in printed textile practices to communicate her narrative through the form of art prints. Developing the collage and drawing research influenced by the Stanage Edge escarpment, Lauren translates these ideas into a range of prints that focus on the rock formations and textures experienced. Supported by the wellness considered design approach of biophilic design, she incorporates the indirect natural analogues of into products that can bring the connection to nature into spaces within the home.

In addition, Lauren ensures that there is always a link between her work and the original source of inspiration in order to encourage the viewer to connect with the natural environment. It is intended that this would benefit their wellbeing, connection with nature and develop further appreciation for those natural environments.

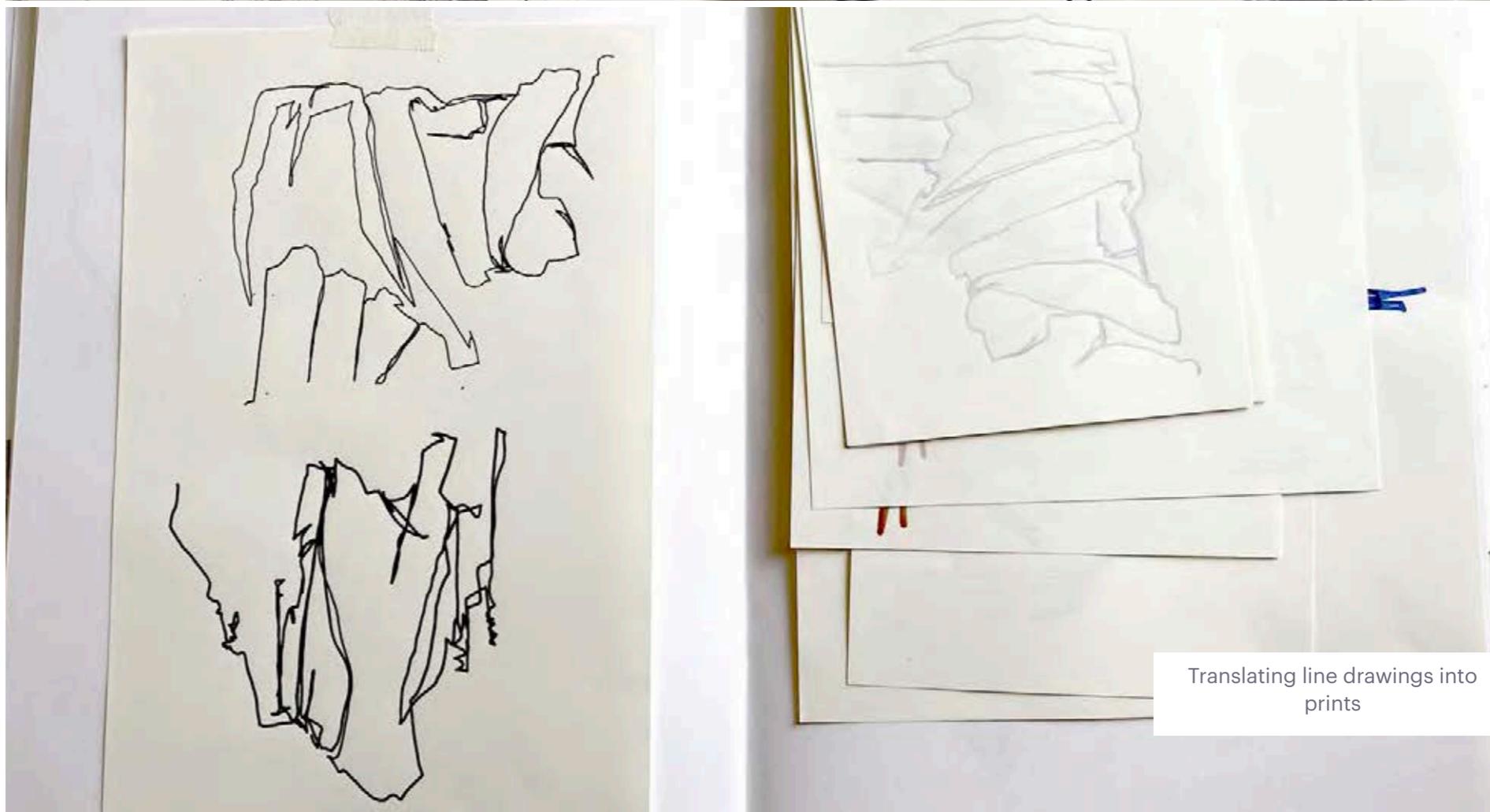


Sampling print combinations

Pages from sketchbook that were created by screen printing various motifs. Exploring collage options and printing techniques.



Remazol paste printed on heavy newsprint sampling .



Translating line drawings into prints

Remazol solution painted onto screen for monoprint sampling



Combining print techniques and colour

Combination of direct printing and monoprinting techniques on heavy newsprint sampling — exploring collage compositions and printing intuitively.



Sketchbook pages demonstrating progression of print ideas.



# MONOPRINTING

## EXPLORATION OF PRINTING METHODS

Through the sampling process of the art prints, Lauren adopts a variety of printing methods. Given the unique and individual shape and form of the drawing subjects, she uses the monoprinting technique to produce a collection of unique prints. Using this approach varying compositions can be produced, creating one of a kind prints.

Initial monoprint sampling



# DEVELOPMENTS

## REVIEWING PROCESSES AND METHODS

Keeping sustainability in mind, Lauren works with natural substrates, requiring the use of reactive solutions and pastes.

For this collection a range of A3 prints in varying compositions through a combination of mono print and direct printing methods have been produced.

Through sampling and developments, another range of smaller prints accompany these large scale art pieces. Different outcomes can be seen through both ranges from monoprint and direct print techniques — thus creating a variation and uniqueness through different compositions.

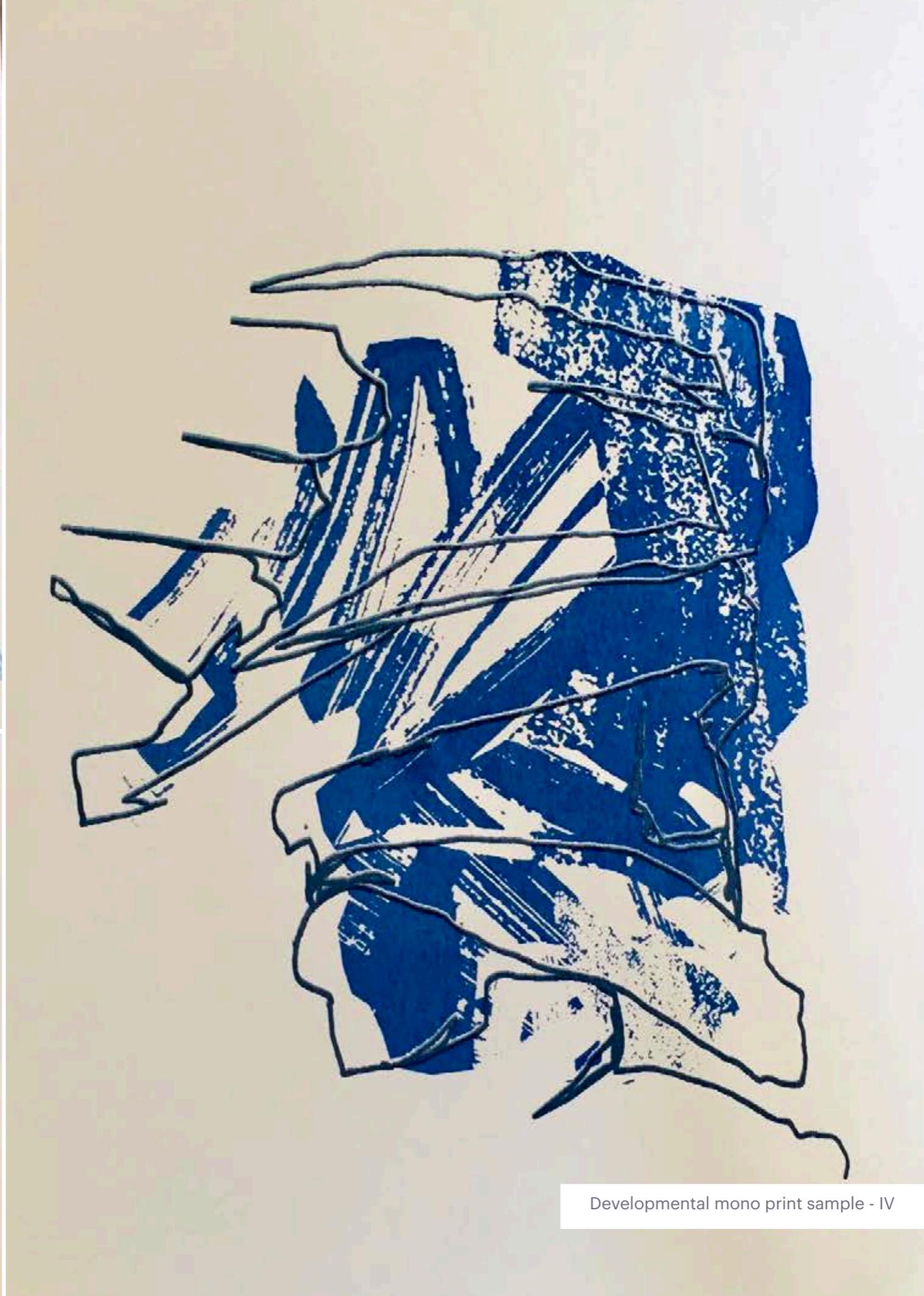
Colours are purposely kept to a range of blues to reduce potential waste with multiple colours.



Developmental mono print sample - II



Developmental mono print sample - III



Developmental mono print sample - IV

Developmental mono print sample - V



Developmental mono print sample - VII

Developmental mono print sample - VI



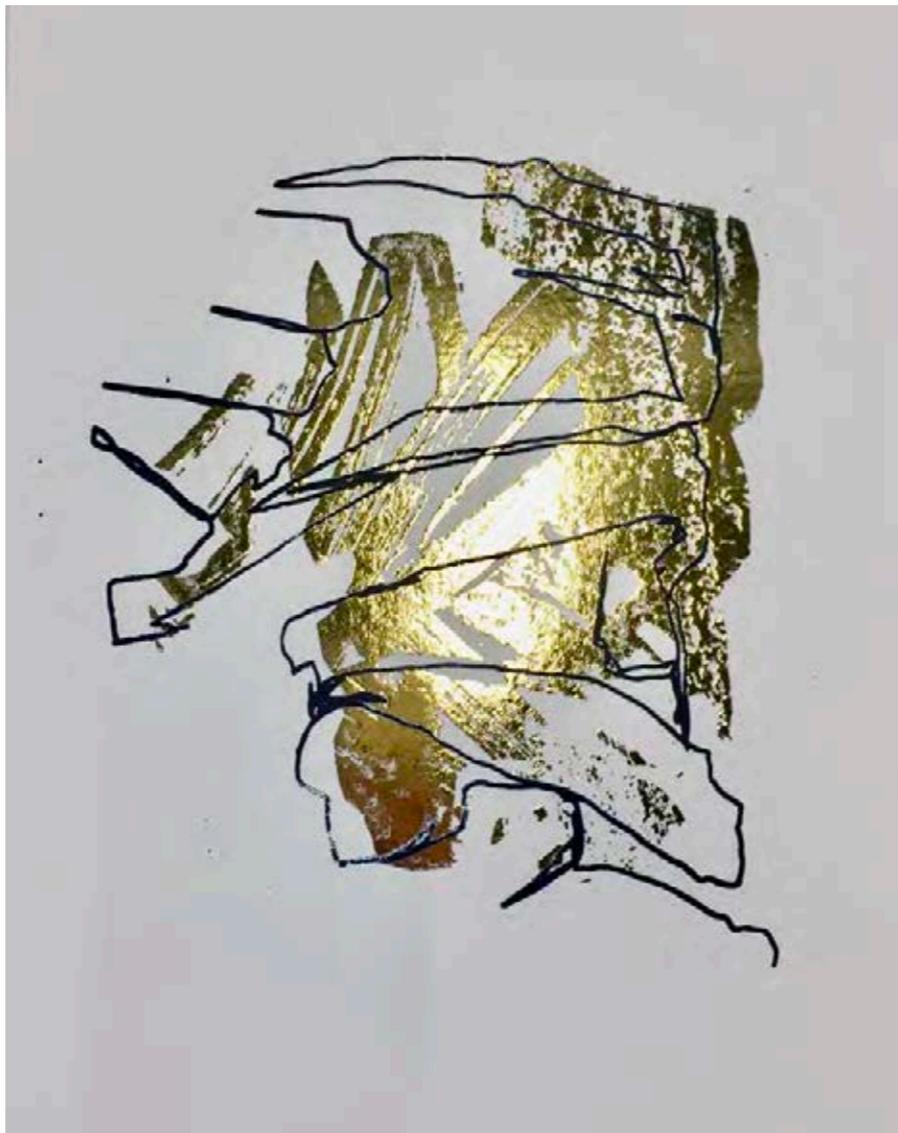




# PRINTS

## REFINING THE PROCESS

Experimenting with composition and size, Lauren has produced a small series of prints that hold a connection with her experience within the Peak District. The abstract style of the prints encourages the viewer to question and delve deeper into the inspiration and narrative behind them which, in turn, creates the dialogue Lauren aims to achieve through her work. Foiling elements were added to create an additional eye catching detail.





The completed range of Stanage Edge prints.











# DIGITAL PRINTING

## EXPLORING SUSTAINABLE SOLUTIONS FOR COLOUR APPLICATION

Through various research methods, Lauren has found that there is a sustainable argument for the use of digital printing particularly in solid colours, which are often not associated with the ideas of digital printing. This is an important issue to address as society becomes more Eco-conscious.

One example of how digital printing is having less impact is the removal of excess water consumption that is often involved in the dyeing of fabrics.

Lauren uses her ongoing research into colour psychology for this sampling process. This starts with colours that have derived from natural sources via imagery or natural dyeing processes.

Finished swatches in clips



Colours from imagery



Colours from natural dyes



Swatches

# Colour Range

*Mountains and hills of the Peak District*

Harridge Pike

Stanton Moor

Thors Cave

Crook Hill

Chrome Hill

Black Edge

Mill Hill

Derwent Edge

Eldon Hill

Wharncliffe Crags

Axe Edge Moor

High Stones

Birchen Edge

Thorpe Cloud

Hollins Cross

Kinder Scout

Eccles Pike

Bleaklow

Grindslow Knoll

Featherbed Moss

Win Hill

Great Ridge

Brown Knoll

Rushup Edge

Stanage Edge

Mam Tor

Higger Tor

Lantern Pike

Featherbed top

Lose Hill

Minninglow

The Roaches



# TEXTILES

## TRANSLATING SCREEN PRINT INTO SURFACE DESIGN

Lauren's original passion for textiles means that she can express her designs through a wide range of outputs; with focus on a more sustainable practice she looks to digital printing as an alternative to standard screen printing. However, keen not to lose the traditional art of screen printing, Lauren intends to keep some elements of screen printing alive in her work.

Translating the motifs from art prints into digital surface design patterns, Lauren has produced a range of textiles combining colour, imagery and drawing responses into digital patterns and surface design for textile applications.

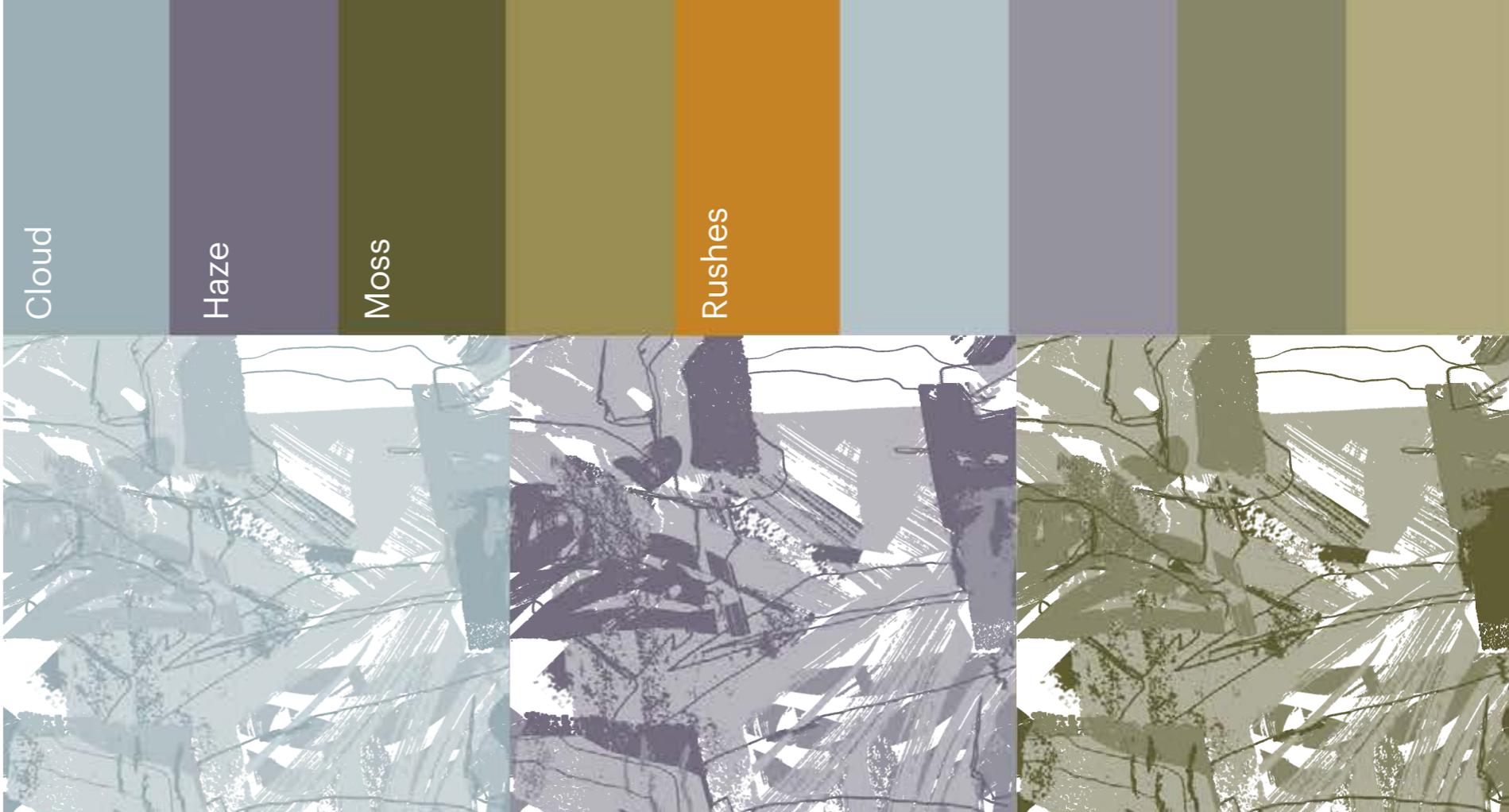
Concentrating on digital printing has allowed Lauren to develop her skills within this digital practice which she is keen to continue.



Initial printed design on Organic Cotton Canvas



Original print design developments and colour options.



Digital development of print design in Haze colour-way.



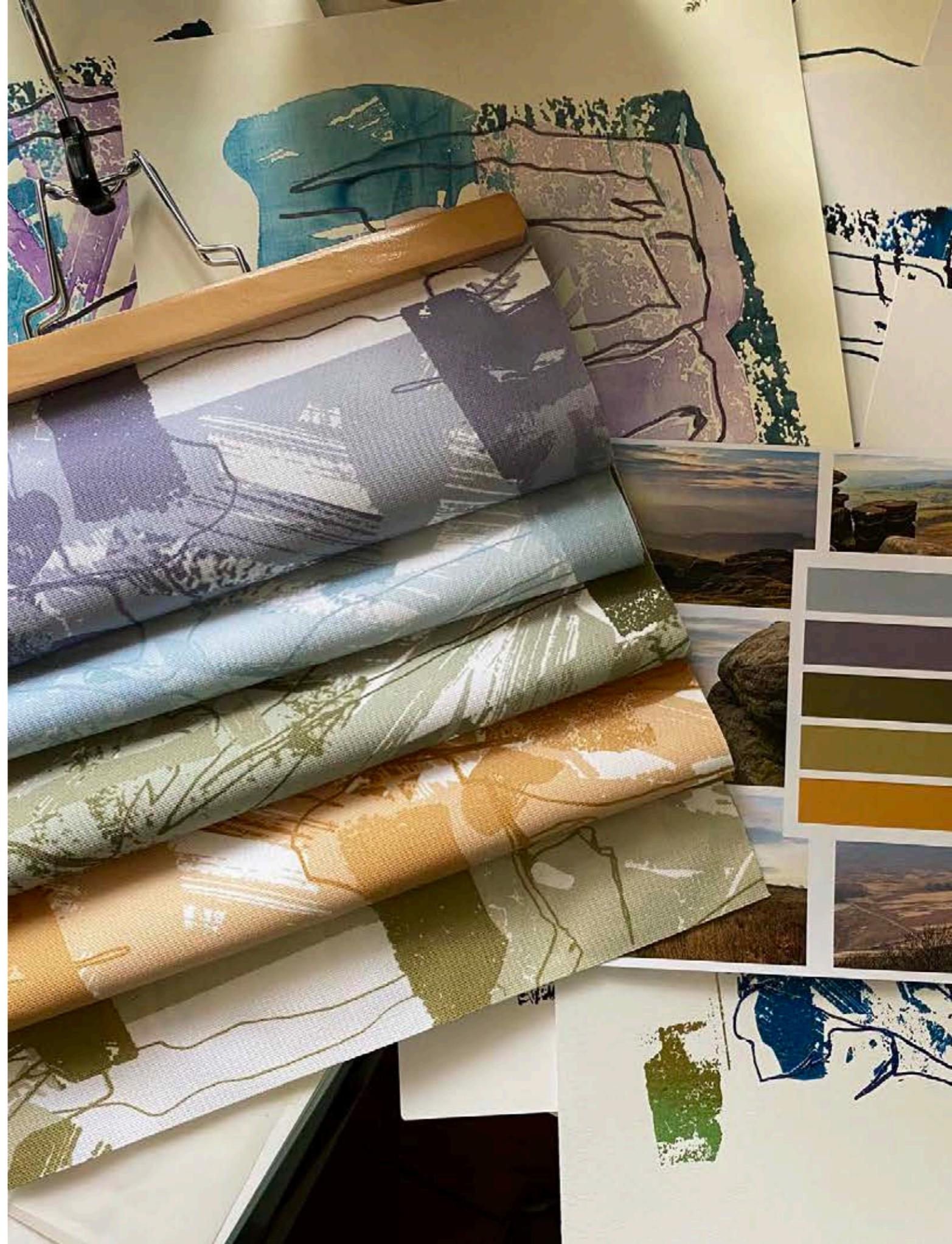
# COLOURS

## COLOUR FOR WELLBEING

Colour, in her practice, is informed by Lauren's intuitive approach and colour psychology. Often reflecting on her own use of colour there is clear connection with natural hues. With her combined knowledge of how colours affect emotion, she carefully curates a harmonious palette that allows her to give colour a purpose in her designs. Colour can have positive and beneficial effects on the viewers mood and emotion; Lauren's aim is to produce designs that will promote a sense of ease.

As the colour palettes created are directly linked to natural spaces and subjects, this enables the colour to also contribute as an indirect analogue of the design principle within biophilic design. This brings the colours of nature outdoors , indoors

The Stange collection features the considered selection of colour from the original imagery, highlighting specific hues that will evoke positive emotional responses.





Range of colours digitally printed representing the final colour palette inspired by the photography of Stanage Edge.



Swatch book created as references.





Selected colours for collection

Final print design development in multi colour way



# TEXTILES

## REVIEWING FABRIC OPTIONS FOR TEXTILE PRINT

Through refinement of design developments, Lauren contextualised her textiles into different fabric options, concentrating on handle, colour definition and potential application. In the Stanage Edge collection, three different substrates were sampled: Organic Cotton Canvas, Cotton-Linen and Cotton Satin.

Lauren's experience in garment technology and also the manufacturing of home accessories means that she understands textiles from concept to realisation and the processes that are involved along the way. This enables her to make informed and experienced decisions in the way her textiles are made and the importance of the quality of the textiles and resulting products.

Designing textiles responsibly is an important part of her values and she takes great care and attention in every aspect of this process.



Sampling of different fabrics, analysing differences in texture and handle, colour differences and practicality for potential application usage.

Left to Right: Cotton Canvas, Cotton-Linen, Cotton Satin.

The Satin has a more defined design, however, loses the texture and handle that the other two fabrics possess.

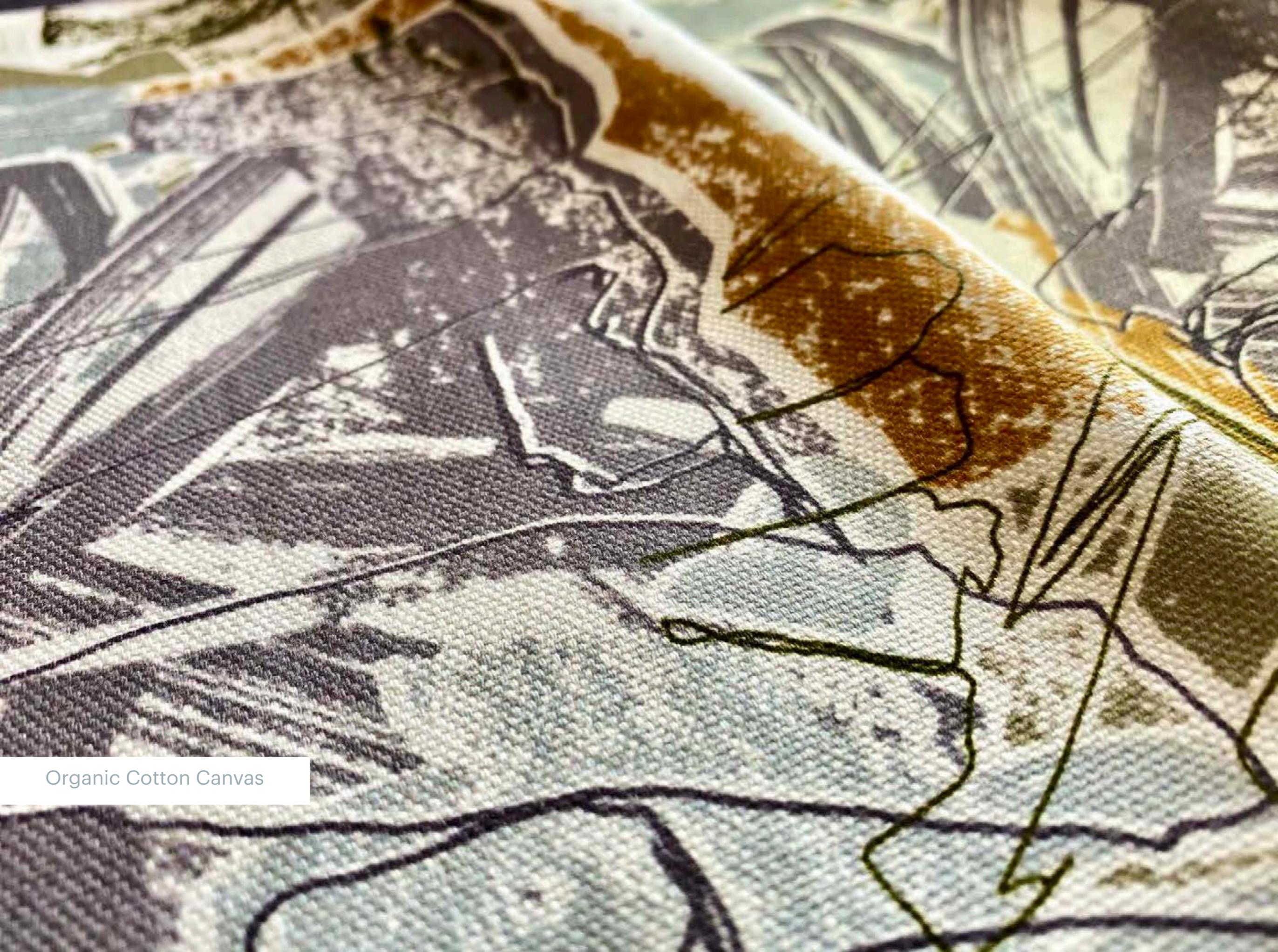


Variations in colour can be seen amongst the sampling.

Top to Bottom: Cotton Satin, Cotton Linen, Cotton Canvas.

The creamy base of the cotton linen gives more depth to certain colours such as the oranges and greens but the canvas is quite consistent through the colours.





Organic Cotton Canvas

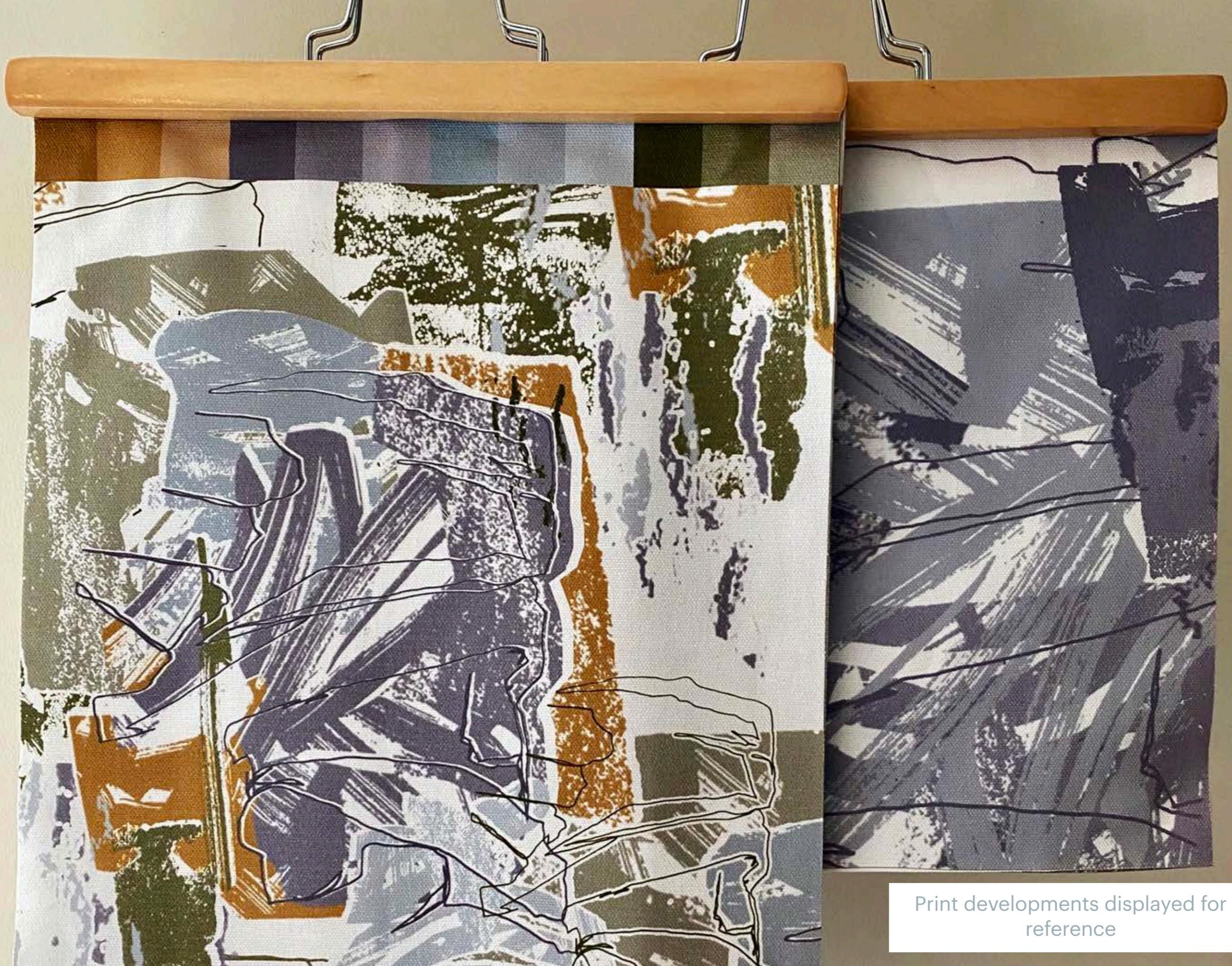


Cotton-Linen blend



Cotton Satin





Print developments displayed for reference

# ORGANIC COTTON CANVAS

The Organic cotton canvas is a rustic, half panama weave canvas. Its white base colour allows for accurate colour printing results and produces muted print colours. The handle is textured and soft. Lauren selected this base as it is ideal for applications for home furnishings such as cushion and some light upholstery. At 309gsm it is a heavy weight fabric which has an opaque quality. In addition it is also certified field-to-loom 100% organic and printed in the UK, both of which, Lauren finds important factors when selecting fabrics.



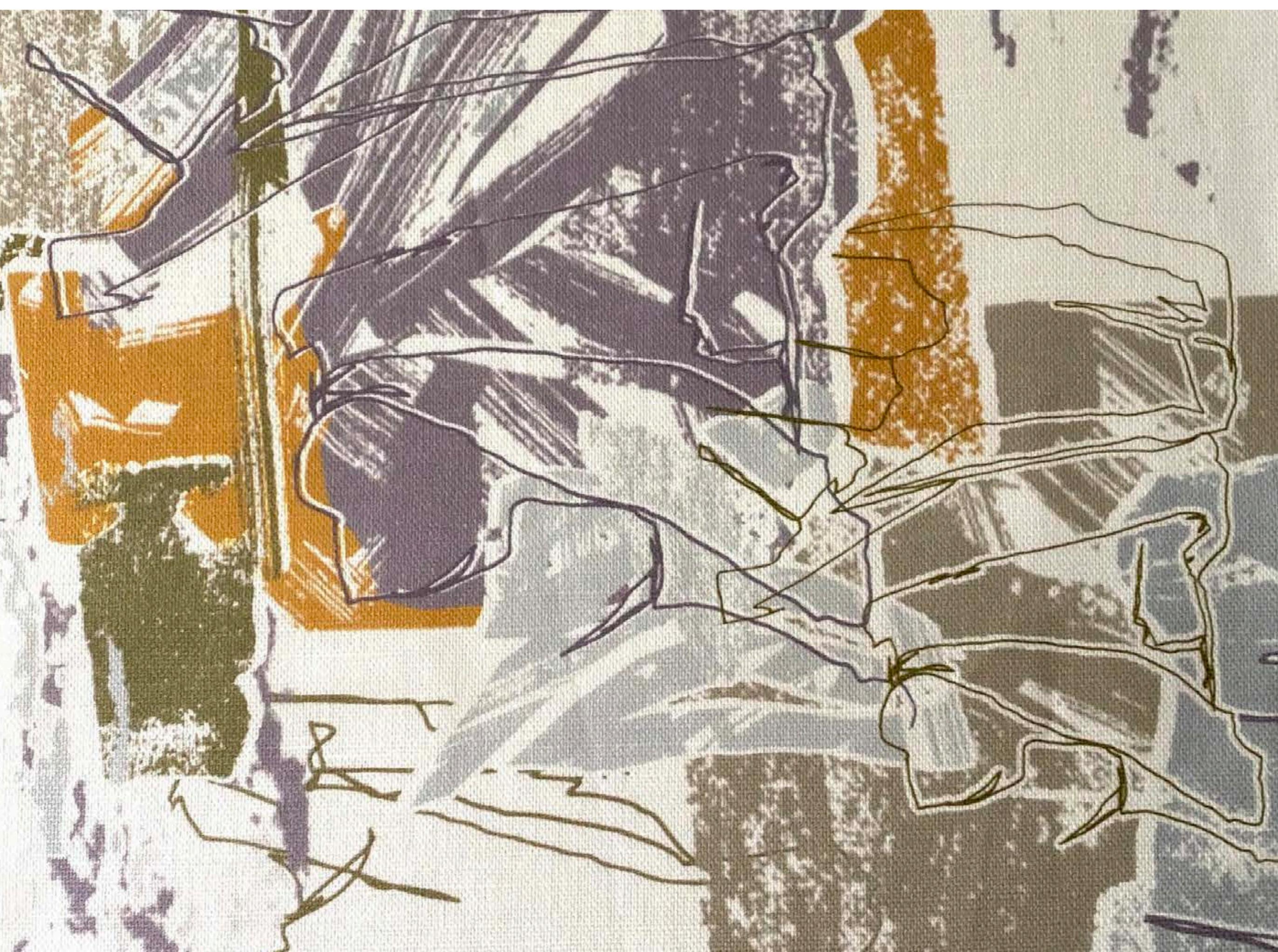




# COTTON LINEN BLEND

Woven in the EU, this cotton linen fabric is made from a blend of natural cotton and linen fabrics, both natural plant fibres. Lauren chose this fabric because of its plain weave and the slub yarns within the weft, which gives it that extra tactile element she is always looking for. This is a lighter weight fabric at 228gsm, meaning it is more breathable and a possible contender for clothing. The linen within this textile strengthens the cotton, making it strong and durable. It is also versatile due to the absorbent nature of the fibres allowing its usage for homeware items as tablecloths and napkins. The base is an off white cream which does mean there is a difference in colour but there is still depth and saturation. However Lauren particularly admired the depth in the orange and greens.





Top left: Displaying the cotton canvas and cotton linen options side by side in the Haze colour way demonstrating the visual nuances.



Top right: swatch referenced in Haze tonal colour elements in the Cotton-Linen fabric.



The colour range within the Stanage Edge collection in Cotton-Linen fabric option.

Swatches are for reference and also have the potential to be printed as solid colours for additional complementing fabrics or products within the collection.





Full range of print developments

Collection of surface design developments and colour combinations.



Demonstrating process developments in different substrates - Organic Cotton and Cotton-Linen blend.





# LAY PLANNING BULK FABRIC

## ENSURING MINIMUM WASTE

Reflecting on her time as a costume student, Lauren highlights the importance of lay planning. Lay planning helps eliminate unnecessary wastage of fabrics which contributes to the zero waste movements in current society.

Lauren's use of digital software enables her to visually plan and plot her designs and pattern pieces to optimise the fabric and reduce waste before the fabric is printed.



Cotton-Linen blend digitally printed into pattern pieces



# HOME ACCESSORIES

## BRINGING TOGETHER TEXTILE PRACTICE, BIOPHILIC DESIGN, COLOUR PSYCHOLOGY INTO HOME COMFORTS

Lauren's focus is in the design and research led practice of her textiles, however, in order to realise the designs, a collection of home accessories were produced to give potential scope to the usage of the textiles. As well as the art prints that bring the narrative of Stanage Edge into the home, there is also the addition of the cushions. With this there is also potential for curtains and upholstered items too. Biophilic design currently focuses on the design within built environments such as work places, offices and hospitality. Through her research Lauren aims to address these design principles within the home environment as an alternative to trend led designs, ensuring that our homes are designed with comfort and longevity in mind.



Cotton-Linen cushion in Moss



Cotton Canvas cushion in Haze



## TEXTILE APPLICATIONS

### EXPLORING DIFFERENT APPLICATIONS FOR SURFACE DESIGN

Lauren brings biophilic visuals through abstract surface design and place based narrative in a combination of harmonious colour combinations that evoke feelings of calmness and peace. And also connecting the home with nature in applications for comfort.



Top left : Stanage Edge rectangular cushion in Cloud colour way, Cotton Canvas.

Top right: Stanage Edge rectangular cushion in Multi colour way, Cotton-Linen Blend.



Displaying products side by side demonstrating complementary combinations.





midi planter in  
cotton canvas,  
Moss



Mini planter in cotton canvas,  
Cloud



# PLANTERS

## PLANTS, PRINTS AND PLANTERS

Biophilic design applies the idea of bringing nature into built environments though direct, indirect and human spatial responses; bringing plants into the home is a direct analogue as well as affordable and easy. Lauren therefore added the concept for a set of fabric planters from the excess fabrics. This adds a personal touch to her practice, as a plant enthusiast, but it also allows less waste and optimisation of fabrics.

# FINAL COLLECTION

## A FINAL DISPLAY OF THE STANAGE EDGE COLLECTION

This portfolio concludes with a visual display of the Stanage Edge collection, including original photography, sketchbook pages, art prints, textiles and final products. The aim of this portfolio is to portray the lived experiences of natural environments through Lauren's textile practice. She hopes that her work will inspire and influence the viewer to value the art of textiles whilst also discovering the personal narrative that she expresses throughout her practice.













