

the
TEXTILE
EYE

INSIGHTS FOR INSPIRED DESIGNERS

**HANDMADE
IN NORTH AMERICA**

The best of Canada, Mexico & the USA

MEET THE MAKERS

Exploring the Creative Rabbit-Hole

PLUS

MID-CENTURY INUIT PRINTS
AT THE
TEXTILE MUSEUM OF CANADA

Theme

Inherited Geometry

Across the continent, geometry triumphs. Deeply rooted ancestral designs are explored in Oaxacan weaving with iconic emblems from architectural sites traversing rugs and wallhangings. (Mitla, the pre-Columbian ruin, has inspired generations of textile artists, including Anni Albers.) Triangles and chevrons float against open ground to evoke mysterious symbolism, while perfect circles are carved into stone to make tile or into stamps for block-printing. Straight lines and clean color breaks are effective motifs for weaving and hand-screen printing. The tight geometry of Art Deco and Bauhaus is referenced in finely made furniture, lighting, and screens.

LOOKS

- Floating & perforated diamonds & triangles
- Grids, graphs & squares
- Mexican & international Art Deco motifs
- Tapestry techniques add dashes of color to handwovens
- Overlapping shapes creating complex compositions
- Exuberant color
- Starbursts
- Points & clean edges on lighting & furniture
- Surface texture celebrating the medium

PICTURED

Paola Melendez Casa [Handprinted in the USA]





Joel Escalona for Taller Maya
[Handmade in Yucatán]



ASSEMBLAGE [Handmade in Arkansas]



Eligio Zarate for Laviva Home [Handmade in Oaxaca]



Eligio Zarate for Laviva Home [Handmade
in Oaxaca]

Theme

Gathered Together

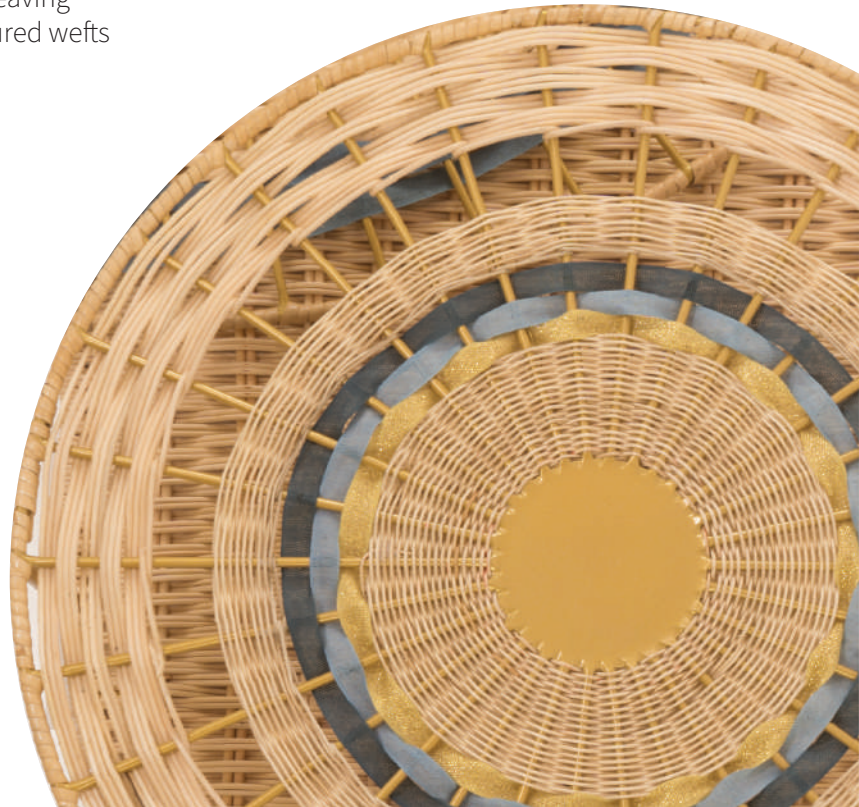
Hand-making creates space for mesmerizing effects not commonly seen in industrial textile design, and the resulting pieces range from functional to purely decorative. Basketry is used to form screens and sculptural objects. Passementerie is reawakened, incorporating knot-work and inventive interlacing to create striking wall hangings. Stools, ceramics and glassware mimic softgoods, with hourglass shapes that suggest tied or cinched waists. Fibers like horsehair, wire, and ixtle (from agave or yucca) take on architectural significance, lifting off of furniture and hangings with bristly presence. In wovens, complex interlacings and folding techniques imbue works with deep dimension.

LOOKS

Improvised interlacings in basketry and handweaving
Metal rods, wood dowels & thick rope as structured wefts
Stiff & bristly fibers
Cinched, hourglass shapes
Modern passementerie & tassels
Tromp-l'oeil dimension in wovens
Structured latticework
Folding & pleating

PICTURED

Bi Yuu [Handmade in Mexico]
Commission for Cartier's Mexico City flagship







Maiden Home
[Handcrafted in North Carolina]



Joel Escalona for Taller Maya
[Handmade in Yucatán]



STACKLAB [Handmade in Ontario]



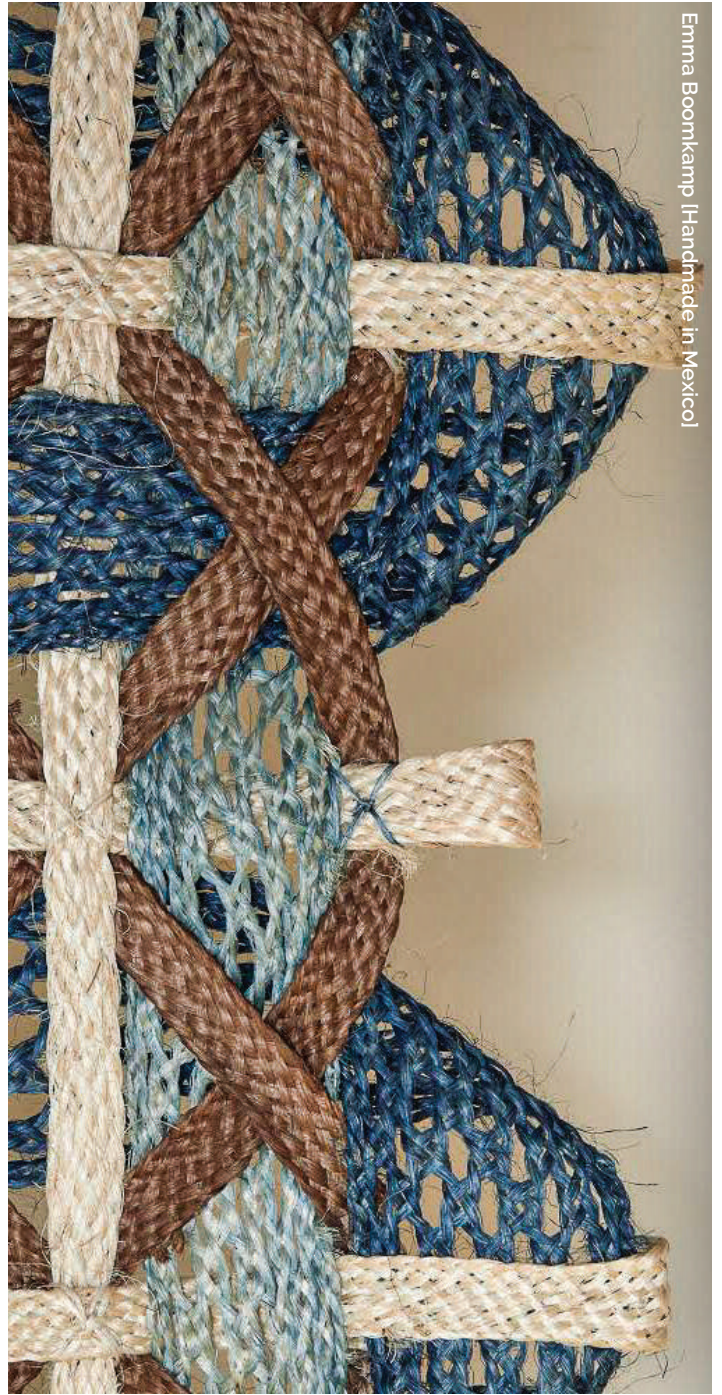
Emma Boomkamp x Lera Moiseeva [Handmade in Mexico]



BDDW by Tyler Hays
[Handmade in Philadelphia]



Emma Boonkamp [Handmade in Mexico]



Emma Boonkamp [Handmade in Mexico]



Color by Nature

Many of the items featured in these pages get their stunning color from natural sources. Surprised? Read on.

To the modern textile producer, synthetic dyes are likely more familiar than natural dyes. Synthetics have reigned since industrialization due to their consistent color replicability and fastness. But in the course of human history, they are only a blip—165 years in total. In contrast, natural colorants have been derived from plants, invertebrates, and minerals for over 5,000 years. Cultures around the world simultaneously developed dye methods based on locally available materials, and indigenous populations have kept the knowledge and practices alive. North America is also home to a variety of natural fiber colors including ranges of wools and cottons.

The current renaissance of natural color can be tied to a number of factors: sustainability movements, cross-cultural information sharing, aesthetic trends, the DIY movement, and a yearning for adorning our homes and ourselves “naturally”.

These raw materials are beautifully variable and unique. While expertise does allow for more consistent results, no two dye baths or cotton bolls are ever exactly the same. This quality is best celebrated as a means to achieve special and soulful pieces.

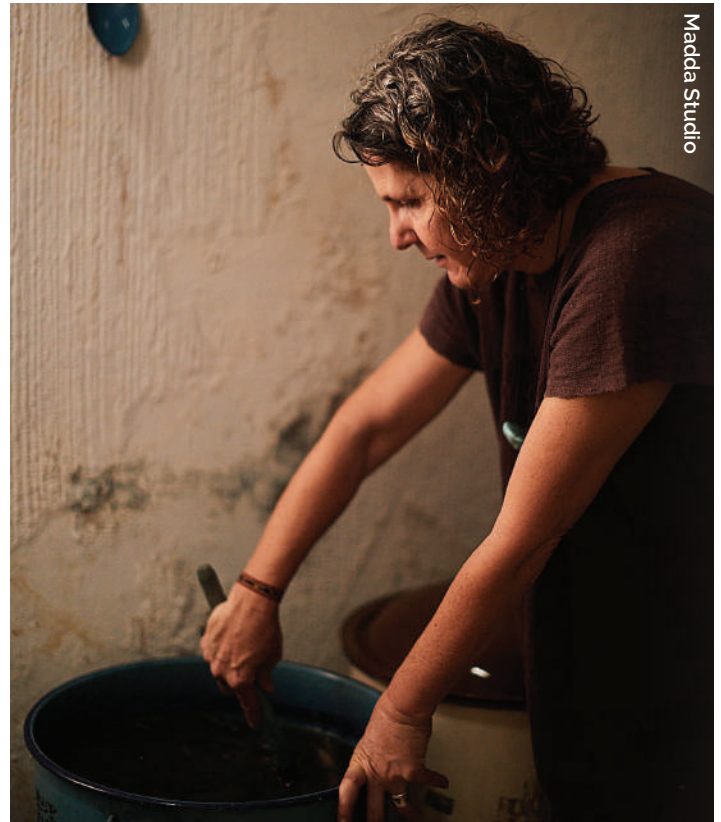
Mexico’s chief natural dye colors, explored here, have become favorites among the hundreds of dyestuffs available in the region, due in part to color and wash-fastness, and in part to their beauty.



Madda Studio



Madda Studio



Madda Studio



Madda Studio



Established in Oaxaca in 2017 by Italian textile artist Maddalena Forcella and sustainable development expert Marie Farneth, Madda Studio creates luxury textiles for the home, utilizing natural dyes and taking full advantage of natural hues from sheep bred in the mountains of Chiapas for over 500 years.

Cochineal & Brazilwood

Commonly utilized in food, makeup, and natural dye you may know cochineal as carmine or Natural Red 4. Cochineal insects live on cacti throughout North and South America, and are dried and crushed to extract the color. Depending on the dye bath and mordants, cochineal can produce natural pinks, reds, and some purples. Oaxaca, Mexico, is a artisanal hub for this dye and its products.

Brazilwood is another natural red harvested from the heart of trees. It produces lovely crimsons, pinks, and corals, and with mordants can achieve orange-reds, purples, and wine tones. In the Americas, it was originally found on Brazilian coastlines (Eastern Brazilwood was used across Asia and Europe). The wood itself is high in tannin and colorant brasilin.



Fernando Laposse | Handmade in Mexico



Bi Yuu | Handwoven in Mexico



Bi Yuu



Bi Yuu | Hand-dyed in Mexico



Porfirio Gutierrez | Hand-dyed in Oaxaca



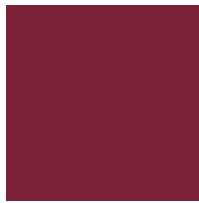
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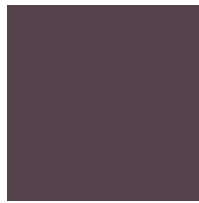
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HEX #534249



Madda Studio | Hand-dyed in Oaxaca



Porfirio Gutierrez | Hand-dyed in Oaxaca



Joel Escalona for Taller Maya | Handmade in Yucatán