



Pearson

GCE A Level Advanced Art and Design

**Textile Design
Component 2**

TILDA

Total Mark 12

	A01 Develop	A02 Explore and Select	A03 Record	A04 Realise
Mark	3	3	3	3
Performance Level	1	1	1	1
Total out of 72				12

The Arctic

The Arctic is home to wintry scenes of white and ice cold deep blue seas. Under the overall project theme, I decided to explore one of the many subtopic options which were the Arctic! Before carrying out any primary or secondary research, I had a few ideas in mind about colour schemes, possible artists to research and techniques which may link nicely. In order to develop ideas for my focus on the Arctic, I will research textures, shapes, patterns and colours using the internet, collecting a range of inspirational images. After secondary research, I will photograph my own Arctic scene possibly freezing water mixed with blue food colouring to create tiny versions of icebergs. In terms of artists, I plan to look at Olivia Hardman and Ruth Singer who are well known for their beautiful fabric manipulation, and also new artists or designers whose work links to the Arctic. When thinking about possible techniques, I would like to experiment more with crochet and wrapping in an icy blue/grey colour scheme.

Secondary/Primary

In order to gather inspiration and initial ideas under the environment project, I used the internet to collect a range of icy, textured and frozen images of the arctic.



In the images shown, there are a range of repeated lines, for example on the engraved lines and along icicles formed on the edge. Repeated parallel lines can be created/developed in many ways as textile techniques.





For example, pleating and gathering to knitting and crochets, the arctic can be used as a basis of inspiration to inform a range of fashion, textiles or interior pieces. To inspire my studies and textiles examples, I will carry out primary research on the arctic and also research textiles artists and designers.



Finally, I plan to use on icy and cold colour scheme of whites, silvers, greys as well as both pale and deep blue. Collecting secondary research has guided me on colour choices, and will continue to help throughout the project.





As primary research into my chosen environment arctic, I decided to recreate a cold, icy scene with only 3 materials needed: blue food colouring, water and an ice tray.

Mixing together the water and blue colouring, then pouring into ice trays. Waiting a few hours, blue ice cubes had formed replicating the huge ice forms found in the arctic.



Allowing the ice to slowly melt under the light, I was able to photograph the puddles of deep blue water which remained on the surface before dripping onto the ice below. Creating my own arctic scene has been a simple yet very effective way of understanding the frozen environment, which is the arctic. From cool crisp whites and silvers to icy blues, the overall

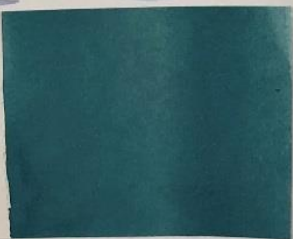


colour palette is going to be exciting to incorporate within future samples.





Overall, primary research has strengthened my understanding of the shapes, textures and also scale in which I plan to experiment with in the next stage of exploring artists and techniques then creating samples.



Finally, I will continue to use my primary research throughout this project on an arctic environment. As well

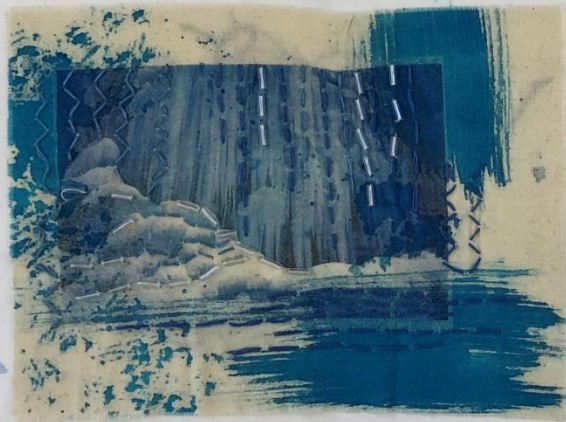
as gathering inspiration and ideas from fashion designers and textiles artists.





Rodarte

Rodarte Spring 2015 consists of richly layered and embellished fashion garments, that present the true beauty of the sea life. The designers explained their desire to explore the idea of underwater worlds, with all the movement and fluidity. The spring 2015 collection were made with delicate and elegant materials and components, such as: chiffon, silk and pearlescent sequins which caught the light. Rodarte's heavily embellished garments and



beautiful icy colour scheme inspired me to carry out similar embellishment technique on a smaller scale.

Using an arctic image found throughout my secondary research and a piece of natural calico, I used the heat press to transfer my arctic scene into a fabric sample. To enhance the sample further, I roughly painted blue dye to the edges creating a harsh and crisp texture just like the arctic to add my own touch of embellishment

Inspired by Rodarte's spring collection 2015, I applied clear/pearlescent beads to highlight the icicles and frozen waterfall. Also, hand embroidery created a sense of direction by emphasising the repeated lines in the snow/ice.

Here are two design ideas based on the arctic, using inspiration from snowflakes, icicles, pale blues and metallics. Both dresses are initial ideas of potential garments based on the arctic using techniques already explored such as beading and embroidery, possibly carried out on the sewing machine.

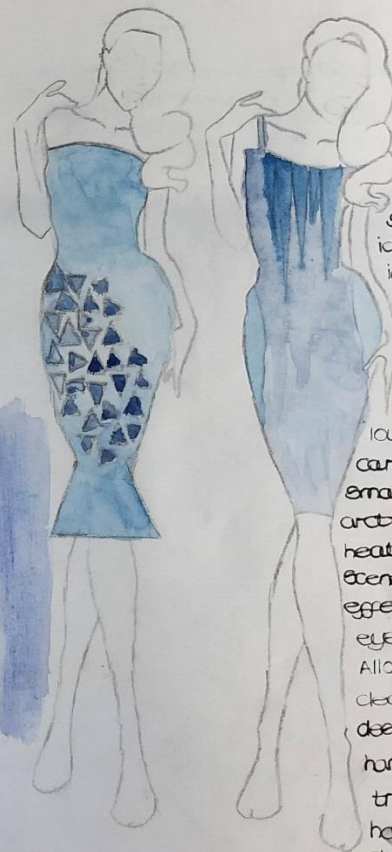
Carolyn Saxby



Carolyn Saxby lives and works in St Ives, Cornwall and terms her textile art as a fusion of country and contemporary. Carolyn is one of many textiles artists using recycled materials in her work, although she has a very strong and unique style of her own. Her beautiful and intricate pieces are inspired by nature, combining traditional materials and techniques with found objects along the way. Carolyn's textile work is very mixed media as she enjoys layering different processes and materials to create an art form, inspired by the beauty of nature.

In terms of influences, Carolyn thanks by her mother and

grandmother for teaching her to sew and knit at an early age. Carolyn is inspired by her own nature photographs and also paintings and drawings in sketchbooks leading to intricate and busy examples of mixed media textiles.



In response to Carolyn Saxby, I have carried out two design sketches thinking of possible garment outcomes featuring beading and embroidery. Using images from both primary and secondary research to inform design ideas, the dress on the left has a shattered ice pattern which will be embellished with icy blue beads reflecting my chosen environment, the Arctic. The dress design to the right has a collection of wraps on the neckline forming sharp icicles, with panels of crochet on the lower half of the body. Responding to Carolyn's work physically, I created a small heat press sample, transferring my Arctic picture onto calico. After using the heat press, I painted/splashed the Arctic scene with blue and green dye, this was effective as it created a strong and eye-catching aspect to a pale, icy image. Allowing the dye to dry, I then applied clear shiny beads onto the snowflake design and also decorative stitching by hand. Overall, I'm very happy with the transfer and embellishment sample, as it has a beautiful outcome in only a few steps.

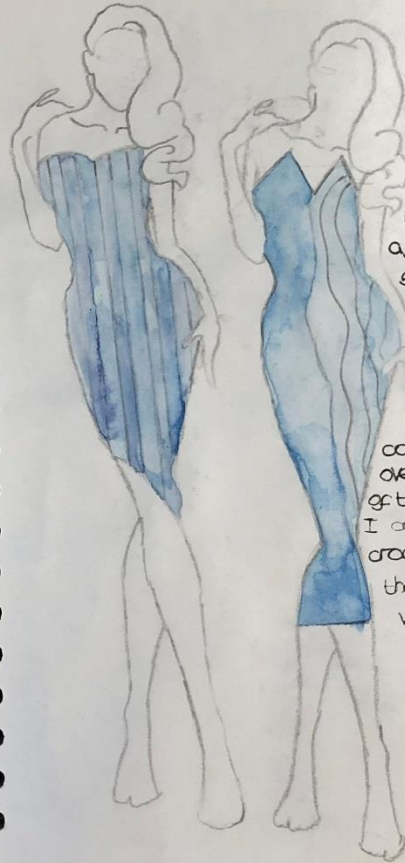
Olivia Hardman



Olivia Hardman is a textiles student at Huddersfield Metropolitan University. Olivia is passionate about creating painterly fabric and wall pieces of varying scale. Olivia Hardman expresses her love of colour and texture has led to her use of



interesting combinations of materials. The technique of layering, etching and cutting layers blends colours creating her desired 'textured and painterly surface'.



Each of Olivia's textiles pieces are individual and are suitable for interiors and also in exhibitions. The repetition of vertical lines in Olivia Hardman's technique reminded me of a frozen waterfall in the arctic, with sharp borders of ice. This inspired me to carry out my own example using the layering, etching and cutting technique, collecting a range of different fabrics such as denim, felt and ribbed materials in pale and deep blues to blend the colours just like Olivia Hardman. Overall, I am happy with the outcome of this example, if I were to develop it further I could include chains of chunky and fine crochet and possibly wraps too. Both of the dress designs to the left have repeated vertical lines, inspired by Olivia Hardman's technique and the ice forms in the arctic. Although the design ideas are very simple, they show the possibilities for a garment using a repeated pattern. To finish the garments off, beads/sequins could be applied to add an arctic shine!



Tarvi Kant



Tarvi Kant is a textiles artist who is well known for her jewellery creations. She reconstructs a diverse palette of textiles embellished with embroidery threads, reticulated silver, etc into sculptural and unusual forms. Tarvi Kant's 'The shape of things' exhibition in 2012 showcases the wrapping technique developed to encourage new thinking about 'cultural diversity' within craft sector. By collecting off cuts of fabric to wrap and bind together using metal wire as well as embroidery threads, I created a range of long, short, thin and chunky wraps.



continuing under the icy blue colour theme linking to my chosen environment, the arctic. I find that wrapping is a beautiful technique to illustrate the built up layers of snow, ice and water due to the textured and distressed surface. Combining a range of long and short wraps together has endless possibilities, for example a textured arctic inspired neck piece or as a feature on a fashion garment. The fashion designs to the left show a mid length dress with a sweetheart neckline, with smuggleton decreasing in size along the left side.

The second design is a simple arctic blue dress with a collection of wraps attached onto the round neckline, illustrating icicles and frozen waterfalls. Although I was familiar with this technique before studying Tarvi Kant, her work has inspired ideas on the possibilities of wrapping. From delicate jewellery to fashion garments and even wall hangings, wrapping creates a beautiful side to leftover fabric and rusty metal wire!



Ruth Singer



Ruth Singer is a beautiful artist well known for her fabric manipulation, such as pleating, gathering and most importantly puffing. Collecting similar fabrics and cutting to various sizes, Ruth transforms flat circles of fabric into beautiful gathered and sculptural textures. The possibilities are endless.



With puffing, by changing fabrics and varying the scale, a high fashion garment could be constructed with one simple



technique. Ruth Singer's work is delicately

and skillfully created as each puff is almost identical to the other.

The one thing I admire most to Ruth's puffing example is how effective and eye-catching repetition of a simple shape and technique.



As a technique I have carried out before I was aware that the thicker fabrics had a more effective outcome. Selecting a range of blue shades from the leftover fabric box, I collected denim, knitted fabric and a ribbed/striped fabric. I decided to create two sizes of puffing to add a contrast of small against large. By creating a simple running stitch around the circle of fabric, I then formed the tightly gathered puff by tugging at the embroidery thread overall. I'm very happy with my example inspired by Ruth Singer showing one of many beautiful outcomes with fabric manipulation. To the left are two possible fashion designs including repetition of puffing. The dress designs are simple with the focus being on how puffing (linked to snow and ice forms in the arctic. I have continued in the icy blue colour scheme with hints of deep blues and greys, illustrating the arctic nicely.

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Burberry



Burberry collection 2017 caught my eye when researching crochet artists and designers on the internet.

The chunky crochet garments inspired me to carry out a crochet based sample in my arctic/icy colour scheme of pale blues and deep teals. Similar to my previous samples and chosen articles, there is repetition of lines throughout the 2017 collection



which links nicely to the arctic with icicles and



huge frozen waterfalls. Unlike the Burberry collection, I plan to experiment using a very thin crochet hook and textured yarns to create crochet chains on a smaller scale.



Before starting my crochet samples I collected lots of different neutral yarns, in order to make links to the arctic I dyed the chunky and fine yarns in pale blues and deep teals. Using 3 different sized crochet hooks, I experimented creating loose chains and also tightly packed chains by alternating the tension. Combining the fuzzy curly textures with rope crochet chains illustrates how crochet can vary just by simply changing the type of yarn, for example acrylic or merino wool. The overall composition of my crochet sample is exciting and has inspired ideas for my final piece, which will include elements of crochet. I have drawn two design ideas based on the crochet technique as well as the arctic. The repetition of vertical and horizontal lines illustrates the chattered ice, frozen waterfalls, icicles and snowflakes. The design ideas were inspired by Burberry's 2017 collection use of chunky crochet which are the points of interest on very simple and neutral garments. As I plan to develop crochet further, I will experiment with smaller scales using very thin crochet hooks.

diets and designers on the Internet

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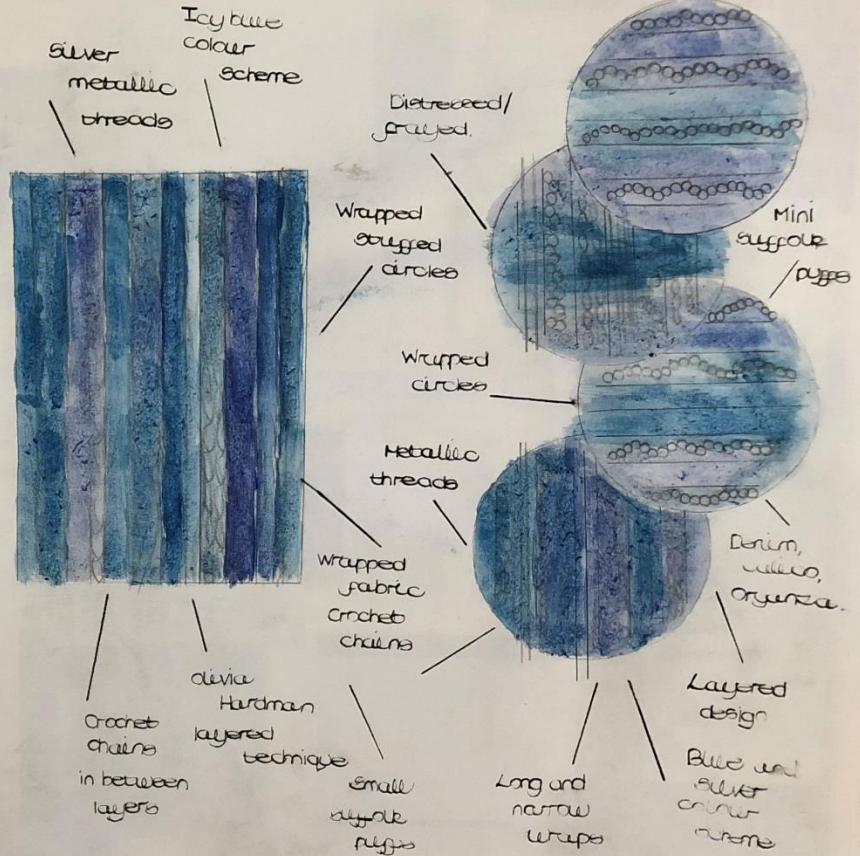
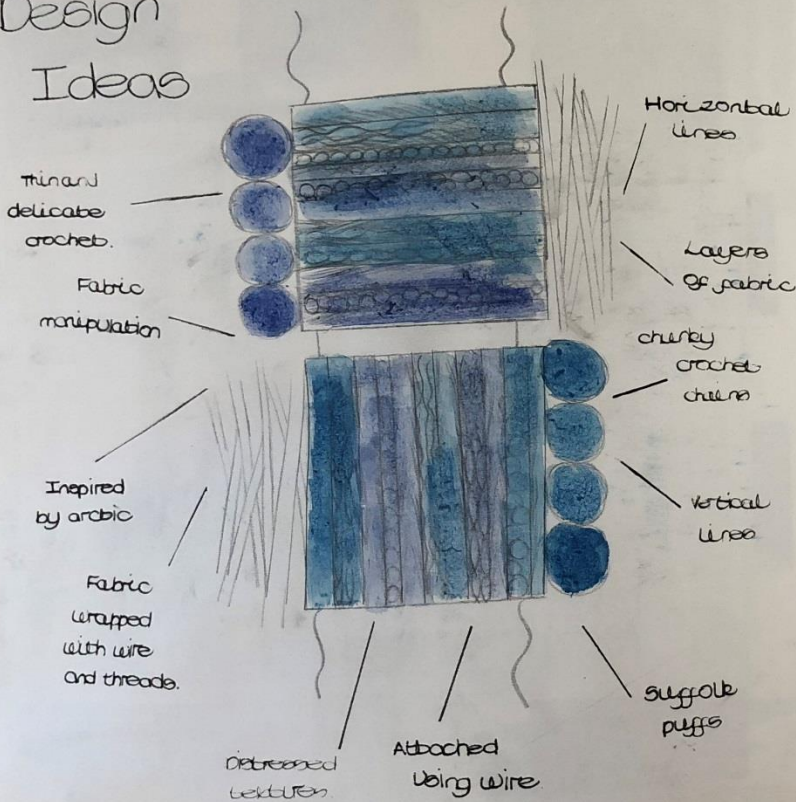
Mid Point

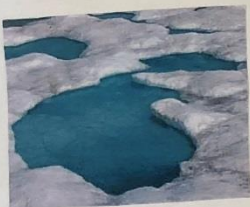
The artists which have been the most influential so far in my arctic project are Olivia Hardman and Burberry. I admire Olivia's technique of layering, stitching and fraying creating repetition of parallel lines, on the other hand the Burberry 2017 collection caught my eye due to the large scale crochet work, as well as the neutral colour scheme which features in many of their garments. Looking back at the samples I have created, I would say that the most successful is a wrapping piece inspired by Tanvi Kant. This is due to how well the blues, greens and greys blend together through the use of leftover strips of calico cotton, with the addition of textured and fine yarns/threads. I also find that as the wraps are all different thicknesses and lengths, their imperfections link effectively to a frozen waterfall in the arctic.

At the start of the project, I carried out both primary and secondary research which consisted of inspirational photographs, choosing the arctic as an overall theme I focused on icicles, the snow, icebergs and also up close textures of frost and cracked ice. My inspirational photographs inform and illustrate ideas for each sample I have created so far; the sharp and harsh sheets of ice as well as the repeated lines of a frozen waterfall have informed techniques such as wrapping, embroidery and crochet. Each sample so far has been created using an icy blue and grey colour theme, reflecting the cool and crisp tones found in arctic conditions. When selecting artists to research and techniques to carry out, I have made visual links to repeated lines or distressed/decayed textures found on inspirational photographs from the internet and ones taken myself. In the majority of my samples, there is a sense of direction created through the repetition of vertical lines inspired by icicles and delicate snowflakes formed in freezing conditions.

I feel as though as I have dealt with time pressures well so far in the project, there have been a couple of techniques in which typically are more time consuming due to the delicate or technical nature, for example crocheting or hand embroidery. With techniques that are slightly more time consuming I allowed myself a little longer to ensure that they were finished to a high standard and didn't look messy or rushed. There were also techniques in which I feel more experienced in which weren't as time consuming, for example Olivia Hardman's layering technique is one in which I am familiar with and have created various similar samples over time. As a whole, there are only a couple of fiddly or intricate techniques that I have created in the project so far, such as wrapping and crocheting. These are techniques, in which I plan to continue using and developing further up to my final outcome, meaning that I will have to allow more time working on such techniques over less detailed/intricate techniques. In order to develop my work further under the theme of arctic, I plan to experiment with scale particularly with crochet and wrapping, to understand whether chunkier or delicate is most effective. I will continue to use a sense of repetition and building layers linking back to ideas inspired from the arctic, with techniques explored previously and possibly introduce a new suitable technique.

Design Ideas





Final Evaluation

Looking back on the 'Arctic' based project so far, I would say that out of the six textiles artists/designers the most influential would be Olivia Hardman, Tanvi Kant and also Burberry's SS17 collection. Studying one artist or designer at a time I was able to focus and pick areas or ideas which I admired and would like to try out myself linking back to my chosen theme of the Arctic. With Olivia Hardman, I find her technique of layering, stitching and fraying a very different but beautiful approach to fabric manipulation, by cutting into the various layers and distressing the edges, it opens up the hidden textures and colours, and also the possible shapes and lines found on the fabric. I found Tanvi Kant's method of very delicate and narrow wrapping fascinating; I decided to try out this technique as I thought that the long narrow shape linked back to icicles or huge frozen waterfalls. I collected a range of blue and grey fabrics to twist into shape with the help of thin metal wire and crochet yarn, making sure the fabric was tightly compact! Finally, Burberry's Spring/Summer 2017 collection caught my eye when researching on the internet, the use of chunky and heavy crochet throughout their garments inspired me to experiment with crochet even more, varying the scale each time whilst using different yarn types. Aside from artist research my inspiration has developed from primary and secondary research, simply typing 'Arctic' into Google Images left me with so many options and ideas on colour, textures, shapes/lines and also possible techniques. For primary research, I decided to create my own arctic scene by freezing water mixed with blue food colouring, when I got them out of the freezer after waiting a few hours, I was so happy with the result! The blue colouring had mixed evenly with the water, with no untouched clear areas leaving behind a realistic but much smaller looking ice berg. I then photographed the ice cubes as they began to melt, with a light shining on them to capture highlights and shadows.

The majority of the techniques in the experimental stage of my sketchbook I have carried out before, with only a couple of completely new techniques which I have never tried. Overall, I think that out of the techniques used I feel the most confident and skilled at constructing are: crochet, Suffolk puffs and Olivia Hardman's layering and fraying technique. I think this is down to how often I have used the techniques in my textiles work, each time I understand a better or more interesting way to present the technique. Crochet is one of the techniques which I believe shows a lot of skill and control, understanding the tension needed in the yarn can be challenging at first but I find that I have become a lot of more skilled in this technique down to patience and not giving up! A technique which I think links beautifully to the arctic theme is wrapping, no matter how small or large the scale is, the repetition of vertical lines created by strips of cotton, denim, organza, etc and twisted with thin wire and embroidery threads/crochet yarn illustrates the hanging icicles or frozen waterfalls. After every artist research and sample, I have annotated and reviewed on the strengths of my work as well as what areas which could need improvements, I find that this point of reflection helps me focus on maintaining a high quality for the future samples. Also, the midpoint evaluation is a helpful way of looking back on the techniques carried out, which have been effective and which haven't, offering ideas on fabrics, techniques and colours to use in preparation for the final outcome.

I have developed my ideas from early on in the project by drawing fashion illustrations after each sample, although I find sketching challenging sometimes, I overcame this by simplifying ideas and drawing repeated shapes and lines to portray the arctic theme. In order to stay linked to the arctic theme at every stage, I used both primary and secondary images in my sketchbook to provide ideas on colour, textures/patterns, shapes, leading lines, etc. When creating three potential design ideas for the final outcome, I had a clear idea of the techniques and fabrics which I wanted to use due to discussing which were the most effective in the midpoint evaluation. The only thing which differed slightly in the designs was the overall shape of the wall hanging and whether it would be presented vertically or horizontally, the technique ideas remained very similar. My design ideas could be improved by incorporating more arctic inspired colours, for example in my sketches I have mainly focused on turquoises and deep blue's, missing out metallic silvers and greys, which is a key feature of my chosen environment.

My final piece is made up of techniques which I experimented with earlier on in the project, such as crocheting, wrapping and the Olivia Hardman technique of layering, stitching and fraying. The colour scheme has remained the same in every sample and illustration, blues/greys/silvers inspired by the crisp and frosty arctic. Also I have tried to repeat shapes and lines in my samples, as this is a very typical idea found in natural environments, the repetition of vertical lines links to the formation of snowflakes, frozen waterfalls and icicles. In my opinion, the one aspect of my final outcome which shows the greatest skill and control is the wraps, I am so happy with how they turned out as this can be a challenging technique at times depending on the fabrics used. Having practiced this technique a lot before, I knew that thicker and stronger fabrics were the most effective to hold together tightly, I opted for denim, a cord like fabric and dyed calico with shiny turquoise organza on the top. To finish off I wrapped metallic silver/grey crochet yarn and other decorative threads on top of the wire to cover the rusty and rough surface. If I were to go back and improve my final piece wall hanging, I would possibly try to include another technique such as Suffolk puffs on a small scale in between the frayed and cut edges and also to enhance a shiny/sparkle effect appliqué some iridescent beads where there was a space!





