



Pearson

GCE A Level Advanced Art and Design

Textile Design
Component 2

Total Mark 53

| | A01 Develop | A02 Explore and Select | A03 Record | A04 Realise |
|------------------------------|------------------------|---------------------------------------|----------------------------|------------------------|
| Mark | 13 | 13 | 13 | 14 |
| Performance Level | 5 | 5 | 5 | 5 |
| | | | Total out of 72 | 53 |

Component 2 Textile Design





COMPLEX MARK-MAKING

With a focus on the use of black ink on white paper, the artist explores the possibilities of mark-making. The drawings are characterized by a dense and intricate network of lines and shapes, which often overlap and intersect, creating a sense of depth and complexity. The use of varying line weights and textures adds to the visual richness of the work.

MARK-MAKING ON
MANNEQUIN



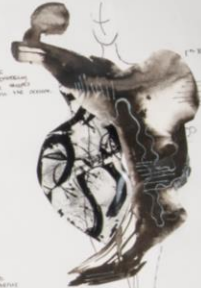
1st Position, the
first L&L, is
2nd shirt

3rd Position, second
side paper
position
paper

4th Position
the 3rd side
position
position



SILOUHETTE:

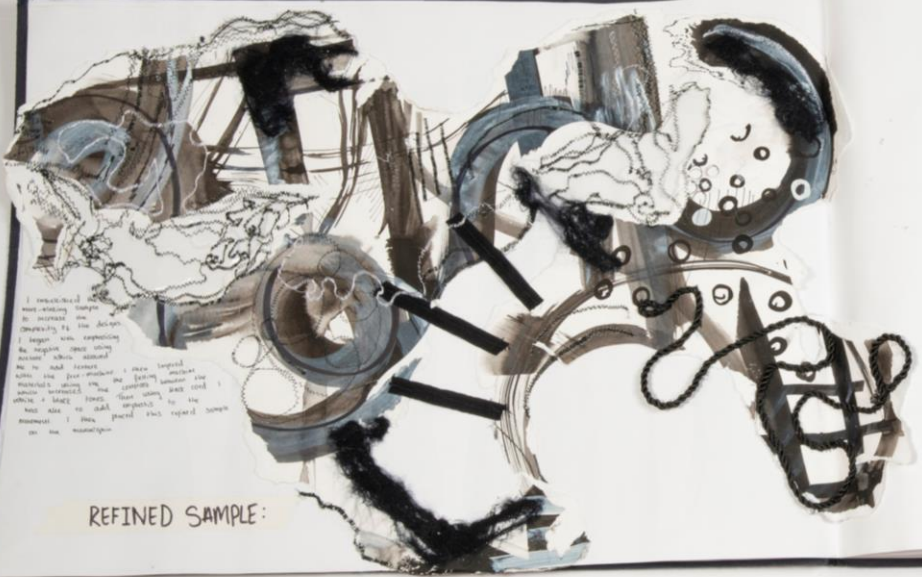


2nd Position, side
paper
position

3rd Position, side
paper
position

4th Position, side
paper
position

5th Position, side
paper
position



I researched the
most common types of
to express the
relationship to the design
I began with capturing
the figure's form when
moving when seated
As he sat I started a new sketch
when the feet moved a new sketch
started along the figure's motion the
figure's movement the figure's feet and
when I MADE lines that came to the
the end of each sketch to the
moment I then placed the paper sample
on the manuscript

REFINED SAMPLE:



Sketching with
texture and
movement



Sketching with
texture and
movement

Sketching with
texture and
movement

Sketching with
texture and
movement

WILLIAM DE KOONING

↳ American painter / abstract 1904 / 1997

- One of the most prominent and celebrated figures of 20th-century American art
- His paintings bring the vigorous + colorful style of modernism to the abstract world of expressionism
- His work was heavily influenced by Jackson Pollock and his 'action painting' style
- He was heavily influenced by Picasso + Matisse, becoming a master of abstract painting

↳ 1941 - 1942
↳ 1943 - 1944
↳ 1945 - 1946
↳ 1947 - 1948
↳ 1949 - 1950
↳ 1951 - 1952
↳ 1953 - 1954
↳ 1955 - 1956
↳ 1957 - 1958
↳ 1959 - 1960
↳ 1961 - 1962
↳ 1963 - 1964
↳ 1965 - 1966
↳ 1967 - 1968
↳ 1969 - 1970
↳ 1971 - 1972
↳ 1973 - 1974
↳ 1975 - 1976
↳ 1977 - 1978
↳ 1979 - 1980
↳ 1981 - 1982
↳ 1983 - 1984
↳ 1985 - 1986
↳ 1987 - 1988
↳ 1989 - 1990
↳ 1991 - 1992
↳ 1993 - 1994
↳ 1995 - 1996
↳ 1997 - 1998



↳ By the mid-1940s, de Kooning began a series of abstract paintings, often characterized by bold, expressive brushstrokes and a focus on color and form.

↳ In 1945, de Kooning painted 'Woman VI', a landmark work in his series of 'Woman' paintings. This painting is notable for its use of vibrant colors and dynamic, gestural brushwork.

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INCORPORATING COLOUR + TEXTURE:



→ Alexander McQueen
Spring / Summer 2011

→ movement created by the audience
from dark to light

→ To reference
McQueen's design
layer - through
padding /
knitted lace
fabric / hair
knitted into skin
with beads -
pink, purple
→ create optical
illusion of
movement

→ Starting fabric - creating formal
intention using fabric

→ intricate designs created from
a single piece

ADDING KNOTS + CORDS TO THE MANNEQUIN



In an idea, determine
materials, colors,
and to add
complexity to the
mannequin

→ Use rope, cord, net-
ting, fabric, etc. Use
to play with the
idea of movement on
the mannequin





Jos Van Noor

- > Ireland
- > 50 years
- > known as a
- > Discovering the unknown

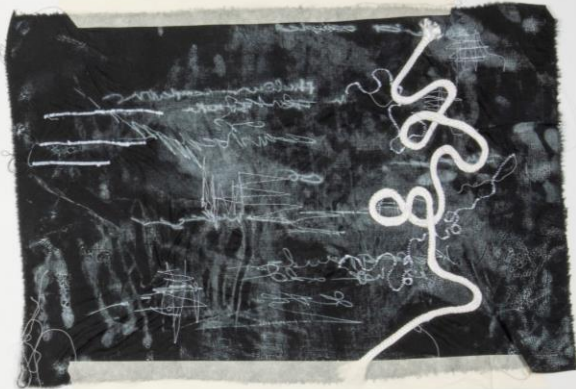
I learned all things a man
with his own in class. Making
his look in complete silence

In I interpreted
the idea of drawing
and how to use
it in a different
way.
I was very
happy to
be able to
draw like
this.

Alexandre Goyens
La Spezia Contemporary art



using a paint roller to imprint
faded white 'windows'
-> Alexander
Alexandro
Goyens.



Design and Color Theory & Practice
by Johannes Itten



HUNDERTWASSER

Artist and designer whose passion for space & landscape lives with family inspired by Vincent van Gogh



Hundertwasser loved his unique, horizontal and vertical lines of buildings. Especially the houses he built in Venice.

He used contrasting colors together.

↳ He used special colors like blue, red, yellow, and green.

↳ He used the opposite of his work.

↳ He used his own style.



↳ He used to create his own biological pieces of art.



↳ I sampled his work and used it to help me understand his style. I used his style to help me understand his style.

LOOKING AT CONTOURS:



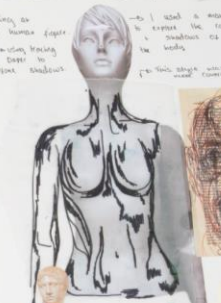
↳ DRAWN FROM LIFE



↳ looking at the human figure
↳ using tracing paper to define shadows
↳ I used a anatomical chart to express the structure of the body
↳ to find shape with contour

Alberto Giacometti = 1901-1966

↳ his work was often influenced by Surrealism + Cubism
↳ his drawings were often impressionistic + abstract



↳ Polykleitos.

↳ The Greek sculptor from the classical era
↳ he was the first to use the canon of proportions for his figures

↳ This was the basis for the classical ideal of beauty
↳ he was the first to use the canon of proportions for his figures
↳ he was the first to use the canon of proportions for his figures

↳ For some of his work
↳ see the notes on the back of the book



→ looking at
textures / expression
of the drawing
idea

→ using descriptive
L → emphasizing
the elements

Also more texture
→ drawing
→ use drawing
the texture

→ emphasizing
the texture of
the drawing itself

→ I used white
brush as a tool
that the lines
stay - out

Dissolveable drawings

→ JASON THIEKE



→ Figurative + Contemporary
style
→ using color
to be colorful / translucent
and abstract of the
human body
→ trying to
abstract but
through their
medium, artistic
expression



→ creating a fabric
by layering
→ allowing
well - defined
structure

→ creating
translucent
fabric
→ using
layers

→ After I had
practiced
the body
→ using
translucent
fabric
→ creating
a fabric



MOCK EXAM: FINAL OUTCOME



Using fabric 1
 → create a silhouette
 where 1 unit more
 is added for
 the neckline

Line 1 from
 back shoulder
 down + shoulder
 to det in the
 torso

→ using 2nd one
 → create a unit
 that is narrower
 the distance
 between



Dissect torso
 to make
 distinctive
 → creating
 better



→ Line used to emphasize
 simultaneous
 and asymmetry

Van Herpen incorporated
 negative space in her
 work: reflecting the contours +
 cadence of the body.

→ Excessive repetition of line/circular
 shapes = hiding emphasis + value
 to the outline of the body

I mirrored the image as
 my disassemble "body"
 to emphasize symmetry.



IRIS VAN HERPEN
 2016-FALL

While creating the contours
 of the body, I came to
 understand that the
 contours of the body
 repeat symmetry.

→ Iris van Herpen
 captured the theme
 of reflection/
 symmetry in her 2016
 Fall collection



→ I illustrated
 the symmetry within the contours
 of the
 skeletal/body with nothing.

Experimenting with Weave:



I began weaving on a larger scale with black and black tubing & with denim & wadding.



→ Shaping tubing with wadding.

Alberic Giacometti used aluminum tubes to shape his two line drawings. I repeated this with denim & fabric to create movement and texture.

→ I cut this pattern in the shape of the tube I made for the body.

I adapted tubing with wadding to emphasize the shape while weaving.



HANNAH POBBURY: Last in knit



I practiced weaving very quickly for the challenge in the week I started. I used some of the high weaving techniques to create a pattern and to use found in the museum. I really liked the shape of denim but it wasn't.

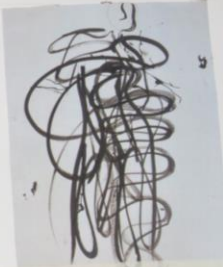


Sketching in charcoal and pencil on paper. The sketch is a study of the human form and the texture of the fabric.



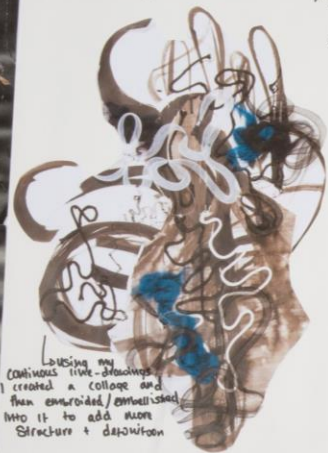


I conducted a professional to capture the silhouette with these sketches. I began drawing
 various drawings using different values of line. From thin to thick and to
 capture the body with fluidity - I began using thicker brushes to fill in the
 background as well as using darker shades, looking at a more simple form. I was
 going to use these drawings to create a screen through animation.



SIMPLICITY → CHAOTIC

→ Practicing with the silhouette
 of the woman's figure.
 ↳ Emphasising structure.



↳ Using my
 continuous line-drawings
 I created a collage and
 then embroidered/embellished
 into it to add more
 structure + definition

Experimenting with different
 mediums:
 Practicing knitting to recreate
 my design
 ↳ I used different techniques
 to create more negative space
 within the yarn.



CONTINUOUS LINE-DRAWING

↳ I keep focusing on the facial
 area to explore various drawing



↳ Calico + Black thread

↳ This sample was more
 about creating emphasis
 through various shades.

↳ I also played with
 color to represent other parts
 of nature.



↳ Denim + white thread.

↳ I loved exploring
 how only focusing on
 the face was very
 effective.

WEAVING WITH COLOUR:

Over the Easter I decided to incorporate colour into my 'chaotic weaves' referencing JASON THIERE



↳ I used red, blue & yellow



↳ The shape also reflected Hundertwasser's contours.



↳ I wanted to mirror the colours seen on a screen print so I layered the primary colours.

WEAVE + SCREENPRINT



↳ I knew I wanted to somehow incorporate my weaving into my final project. I took inspiration from Comme des Garçons' fall 2014 collection as it reminded me of a mass just placed on a bigger scale

My project has consistently referenced threads/cords intertwining = which is why I had the idea to start knitting with woolens



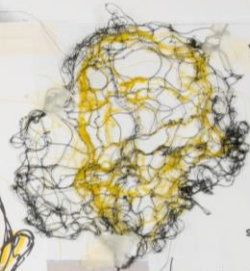
COMME DES GARÇONS'S 2014



↳ Experimenting with primary colours - screenprint.

Embellishment: Quilting + Cord - emphasis movement of the lines

Tubing to add a multi-dimensional aspect to fabric.



FINAL DESIGN : 1

↳ TO DO:
- use thinner screen mesh so that face is more clear.

↳ using dissolvable - creating a black grid + outlining the face with bright yellow to correlate with screenprint.



↳ placing heavy emphasis on the face: looking at the lines + contours = thinking about how to emphasize this through texture.

↳ Thinking about how to incorporate dissolvable into a sleeve.

↳ A long grid with a collection of faces in different primary colours.



FINAL DESIGN : 2

Using screenprint to make "pop-art" looks
 ↳ best connecting
 mixed blues + black
 with bright
 primary colours help
 reference the
 mix of colour-schemes
 I have submitted
 with over the duration
 of the project.



Blue,
 Black
 + white.



Primary
 colour
 ↳ On photo-shed I began
 isolating sections from my
 screen-prints to help get an
 idea of the final outcome

FULL FINAL DESIGN IDEAS:



↳ B+ to screenprint.



↳ Blue screenprint



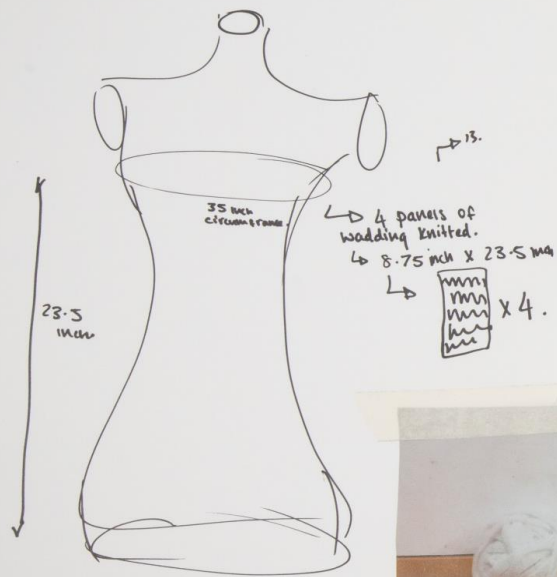
↳ Sleeve
 for final
 piece.

↳ Decoupage
 sleeve
 (small / original
 size)

↳ Repeating
 form

↳ Using primary
 colours = red / yellow
 yellow

MEASUREMENTS:



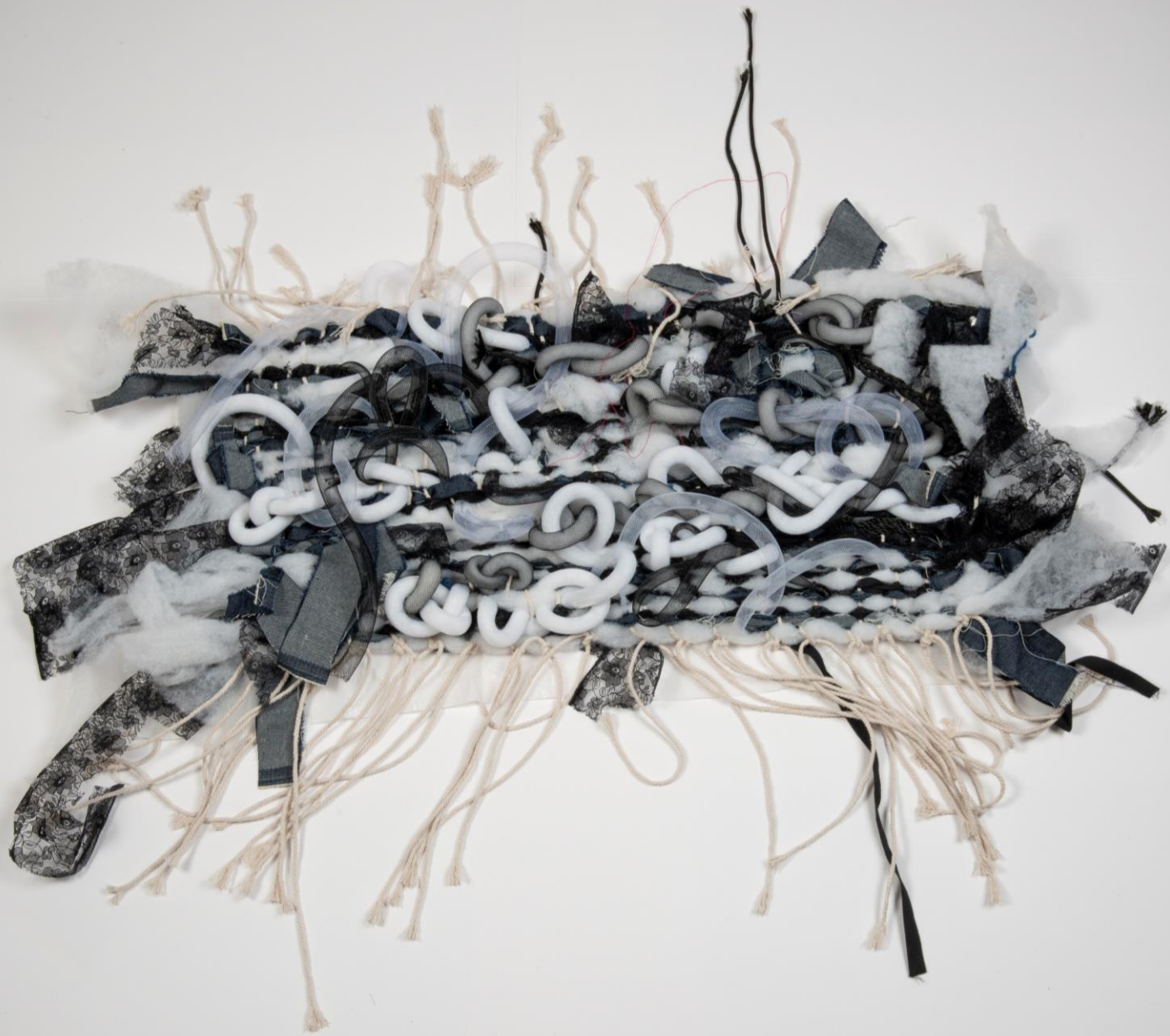
} Final sample for final exam

↳ Using wadding to quilt + cord to add movement















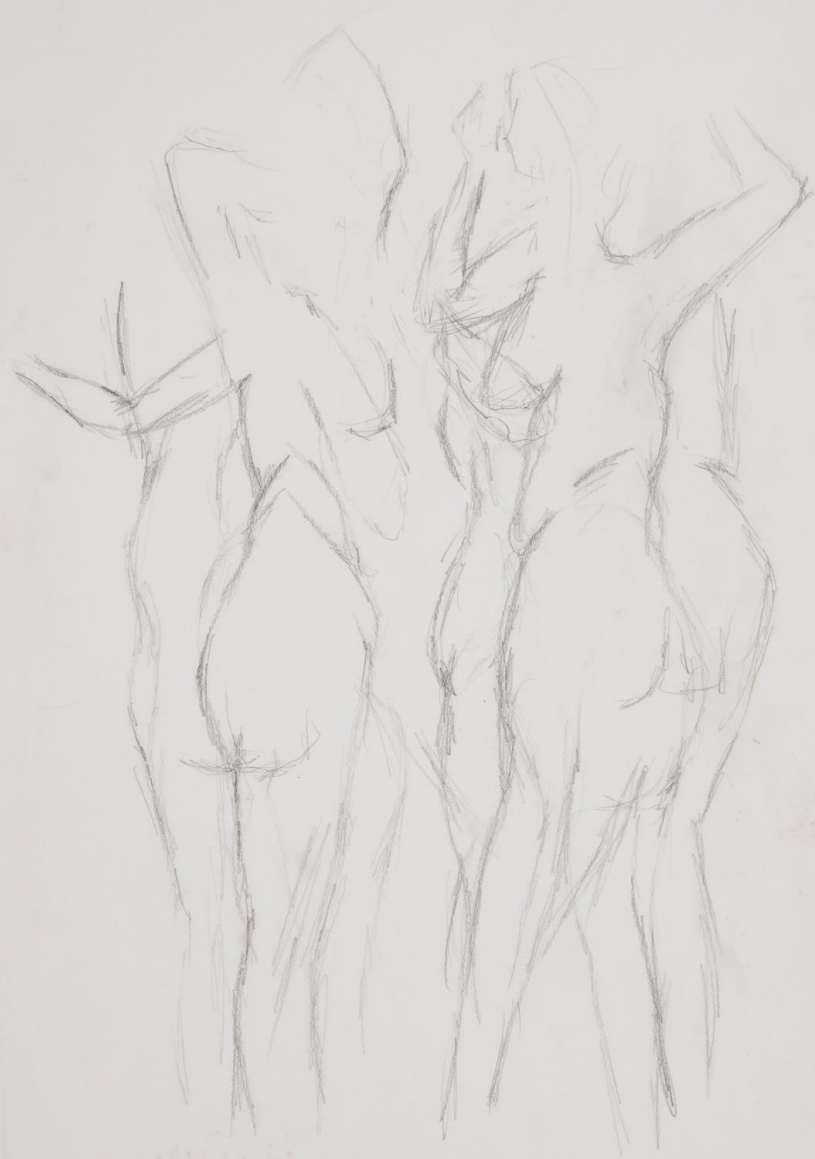














14









