GCE A Level
Advanced
Art and Design

Textile Design
Component 2

TILDA

Total Mark 12
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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 key, textured and frozen images of the arctic.

In the images shown, there are a range of repeated lines, for example on the icebergs and also icicles formed on the edge. Repeated parallel lines can be created/developed in many ways as textile techniques.
Finally, I plan to use an icy and cool colour scheme of whites, silvers, greys as well as both pale and deep blue, collecting secondary research that has guided me on colour choices and will continue to help throughout the project.

For example, pleating and gathering to knitting and crochet, the Arctic can be used as a source of inspiration to inform a range of fashion, textiles or interior design pieces to inspire my situation and textile examples. I will carry out primary research on the Arctic and also research between artists and designers.
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.

As primary research into my chosen environment, the 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 the ice tray. Waitling a few hours, the ice cubes had formed replicating the huge ice forms found in the arctic.
Overall, primary research has strengthened my understanding of the shapes, textures, and color scales in which I plan to experiment within the needs of exploring articles 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 articles.
Rodarte

Rodarte spring 2015 consists of richly layered and embellished fashion garments that present the true beauty of the sea type. The designers explained their desire to explore the idea of underwater worlds, with all the movement and fluidity. The spring 2015 collection was made with delicate and elegant materials and components, such as chiffon, silk, and pearly sequin and sequin which caught the light. Rodarte's heavily embellished garments are beautiful, stylish, and inspired by the small, true scale. Using an aquatic image found throughout my secondary research and a piece of natural, raw fabric, I used the hand print to transfer my design idea into a fabric sample. To enhance the design further, I roughly painted blue dye to the edges, creating a hand and crisp texture just like the aquatic. To add my own touch of embellishments inspired by Rodarte's spring collection 2015, I appliqued clear, pearlescent beads to highlight the lustrous and frozen waterfall. Also, hand embroidery created a sense of direction by emphasizing the repeated lines in the elements. Here are two design ideas based on the aquatic: using inspiration from sea elements, such as blue, and metallic. Both designs are initial ideas of potential garments based on the aquatic using techniques already explored such as beading and embroidery, possibly carried out on the sewing machine.
Carolyn Sowby

Carolyn Sowby works in St Ives, Cornwall, and terms her textile art as a fusion of country and contemporary. Carolyn is one of many textile 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 textiles are very mixed media, and she enjoys layering different processes and materials to create an art form inspired by the beauty of nature.

In terms of influences, Carolyn received her training from her mother and grandmother for sewing her very own clothing and knits. Carolyn was inspired by her own nature photographs and also paintings and drawings in sketchbooks, leading to intricate and lovely examples of mixed media textiles.

In response to Carolyn Sowby's work, I have created two design sketches featuring 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 scattered beaded pattern which will be embroidered using ice blue beads reflecting my chosen environment, the arctic. The dress design on the right has a collection of otters on the neckline, forming sharp petals, with purple or orange on the lower half of the body. Responding to Carolyn's work physically, I created a small hand-made sample, transforming my otter picture onto calico. After using the hand-dye, I painted splashed the otter stones with blue and green dye, which effectively created a strong and eye-catching aspect to a pale, icy image. Following the dye to dry, I then appliquéd the otter stones onto the easy-care design and also decorative stitching by hand overall. I'm very happy with the transfer and embellishment samples as they have a beautiful outcome in only a few steps.
Olivia Hardman

Olivia Hartman is a textile student at Roehampton Metropolitan University. Olivia is passionate about creating painterly, abstract and wall pieces of varying scale. Olivia Hardman captures her love of colour and texture has led to her use of interesting combinations of materials. The technique of layering, stitching and cutting layers of blended colours creating her desired ‘textured and painterly surface’.

Each of Olivia’s textile 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 shards of ice. This inspired me to carry out my own sample using the layering, stitching and cutting technique, collecting a range of different fabrics such as denim, felt and ribbed materials in pale and deep tones to blend the colours just like Olivia Hardman. Overall I am happy with the outcome of this sample, if I were to develop it further I would include chains of chunky and fine crochet and possibly wrape too. Both of the design ideas on the legs 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 possibility for a garment using a repeated pattern through the garments. The teal fabric could be appliquéd to add the arctic shine!
Tarvi Kanth

Tarvi Kanth is a textile artist who is well known for her jewellery creations. She reconstructs a diverse palette of textiles embellished with embroidery threads, repurposed silver, etc into sculptural and unusual forms. Tarvi Kanth's "The Shape of Things" exhibition in 2002 showcased the wrapping technique developed to encourage new thinking about cultural diversity within an artefact.

By collecting scraps of fabric to wrap around and together using metal wire as well as embroidery threads, I created a range of long, short, thin and chunky wraps.

The first design is a dress created using wraps with a collection of wraps stitched into the round neckline, illustrating icy cliffs and frozen waterfalls. Although I was familiar with the technique before studying Tarvi Kanth, 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 fabrics and rusty metal wire.
Ruth Singer

Ruth Singer is a textile artist well known for her fabric manipulation, such as pleating, gathering and more importantly, gather pleat technique. Using fabrics and cutting to various sizes, Ruth transforms fabric circles of fabric into beautifully gathered and sculptural sculptures. The possibilities are endless with gather pleats, by changing fabrics and varying the scales, a high fashion garment could be constructed with one simple technique. Ruth Singer's work is incredible.

As a technique I have curated cut before I was aware that the thicker fabric had a more effective outcome. Selecting a range of blue shades from the leftover fabric box, I collected denim, cotton, cotton and permanently dyed fabric. I decided to create two series of gather pleats to add a contrast of small against large. By creating a simple running stitch around the circle of fabric, I transformed the tightly gathered gather pleats by sewing at the embroidery thread overall. I'm very happy with my sample inspired by Ruth Singer showing me many beautiful outcomes with fabric manipulation. To me, both are two possible fashion designs including repetition of gather pleats. The piece designs are simple and the pieces being on how gather pleats 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.
Burberry

The 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 project in my Arctic/Icy Colour Scheme. I chose to create some blue and deep teal garments. Similar to my previous samples, I chose to create these by alternating the tension, combining the fuzzy, curly textures with the smooth, even textures. 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 upon design ideas from my research, as well as the Arctic. The repetition of vertical and horizontal lines illustrates the shattered ice, frozen waterfalls, tundra, and structures. The design ideas were inspired by Burberry’s 2017 collection. I will experiment further, I will experiment with smaller scales using very thin crochet hooks.
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 taping 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 Tarvi Kant. This is due to how well the blues, greens and greys blend together through the use of leftover strips of cellophane, cotton, with the addition of textured and fine yarns/threads. I also find that 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 in 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 all 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 crocheting 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

- Icy blue colour scheme
- Metallic threads
- Crochet chains
- Layered design
- Blue and silver theme

- Fabric manipulation
- Layers of fabric
- Vertical lines
- Wrapped fabric
- Crochet chains
- Wrapped metallic threads
- Long and narrow wraps
- Small puffy

- Mini Sussex
- Doortex
- Mystic
- Organic

- Inspired by Arabic
- Fabric wrapped with wire and threads
- Detreased

- Vertical lines
- Detreased using wire
- Bulky crochet chain
- Silver metallic threads
- Icy blue
- Delicate crochet
Final Evaluation

Looking back on the ‘Arctic’ based project so far, I would say that out of the six textile artists/designers I was influenced by, the most influential would be Olivia Hardman, Tanvi Kant and also Burberry’s SS17 collection. Studying one artist or designer at a time was a deliberate choice which I made and I would like to try to do this myself in the future. The most different and beautiful approach to the ‘Arctic’ theme I have found in the work of Tanvi Kant. I find her technique of layering, stitching and fraying the edges, it opens up the hidden textures and layers found on the fabric. I found Tanvi Kant’s method of very delicate and intricate manipulation, and the use of lines and shapes and lines found on the fabric. Burberry’s SS17 collection was highly inspired by the fabric was tightly compact, the fabric was tight and heavy. I used both primary and secondary images in my sketchbook to provide ideas on colour, textures, patterns, shapes, layers, 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 these techniques with the module leader. The only thing which differed slightly in the design was the overall shape of the hat and whether it would be presented vertically or horizontally. The techniques that were the most effective in the midpoint evaluation were those which were inspired by the crisp and frosty arctic. I used the techniques of wrapping, layering and sticking and fraying. The colour scheme has remained the same in every sample and illustration, blue/grey/silver inspired by the crisp and frosty arctic. I have tried to keep the colours and lines in my samples, as this is a typical idea that is found in nature environments. The repetition of vertical lines and the repetition of horizontal lines creates a sense of movement and space. In my opinion, the aspect of my final outcome which shows the greatest skill and control is the hat. I am so happy with how it turned out as this can be a challenging technique at times depending on the fabric used. Having practiced the 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 used metallic silver/grey crochet yarn and other decorative threads on top of the wire to cover the raw and rough surface. I went back and improved my final piece by using a more rigid fabric and cut edges and also to enhance a shiny/sparkle effect by applying some iridescent beads before there was a space.

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 overcome 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, layers, 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 these techniques with the module leader. The only thing which differed slightly in the design was the overall shape of the hat and whether it would be presented vertically or horizontally. The techniques that were the most effective in the midpoint evaluation were those which were inspired by the crisp and frosty arctic. I used the techniques of wrapping, layering and sticking and fraying. The colour scheme has remained the same in every sample and illustration, blue/grey/silver inspired by the crisp and frosty arctic. I have tried to keep the colours and lines in my samples, as this is a typical idea that is found in nature environments. The repetition of vertical lines and the repetition of horizontal lines creates a sense of movement and space. In my opinion, the aspect of my final outcome which shows the greatest skill and control is the hat. I am so happy with how it turned out as this can be a challenging technique at times depending on the fabric used. Having practiced the 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 used metallic silver/grey crochet yarn and other decorative threads on top of the wire to cover the raw and rough surface. I went back and improved my final piece by using a more rigid fabric and cut edges and also to enhance a shiny/sparkle effect by applying some iridescent beads before there was a space.