Network Event Art and Design

Fostering Creativity and Originality in Textile Design

Amy Majerski Credible Specialist in Textile Design





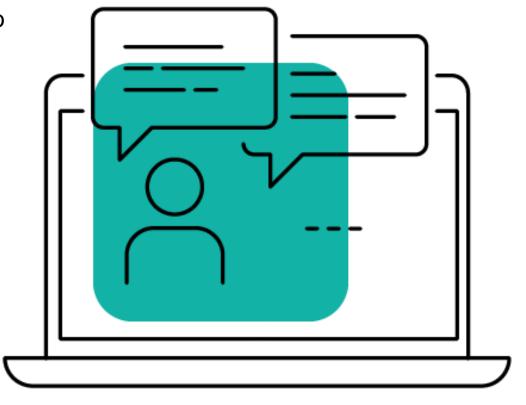




Event description

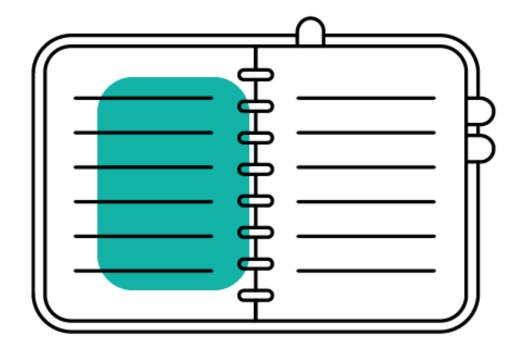
In this online network you will explore a range of practical teaching and learning strategies for fostering creativity and originality in the endorsed title of Textile Design.

The session is open to all but will be particularly well suited to teachers new to delivering Textile Design through the Art and Design Specification.



Agenda

- Welcome and Introductions
- Structuring a GCSE Art and Design Textiles Course
- Inspirational Theme / Starting Points, Source Photography, Drawing and Research
- Skills and techniques
- Refining Ideas
- Creating concept illustrations
- Outcomes / Responses
- Managing the Externally Set Assignment
- Useful resources



Inspirational Theme, Starting Points, Source Photography, Drawing and Artist Research

Inspirational Theme & Source Photography















Source Photography

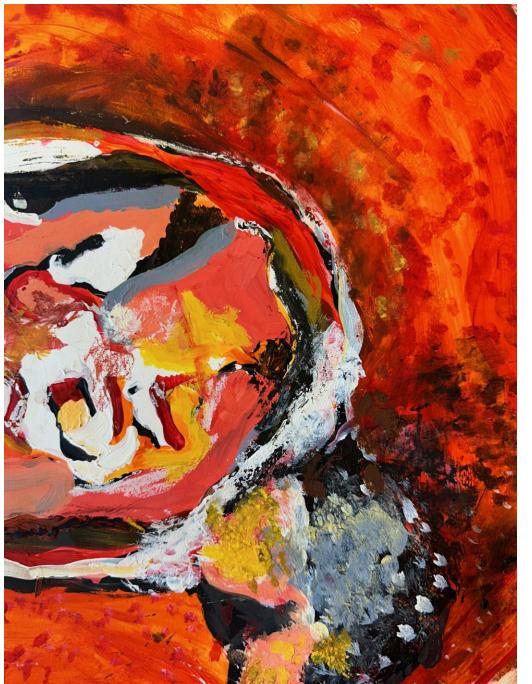


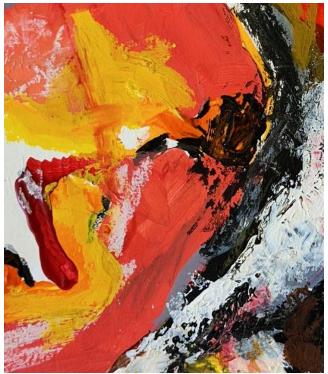




Drawing







Drawing







Artist Research

Diedrick Brackens – Weaving

Suchitra Mattai – Weaving

Crossing Threads - Weaving

Georgian Maxim – Embroidery

Willemien De Villiers – Cyanotype, Eco Printing, Hand Embroidery

Jamele Wright Snr – Collage with wax cloth

Artist Directory:

https://qualifications.pearson.com/content/dam/pdf/GCSE/Art%20and%20Design/2016/teaching-and-learning-materials/art-and-design-artist-directory.xlsx



DUE HOTOMAS

The terothics is a notific artist who studied at Manchester Motovosition unternatly where site studied in embository, she then went on to sear a master's singure in testiles and porting solicate certification in teaching, in 2007 the left feeshing and has since dedicated her camer to her passion for testiles and the case of the search of

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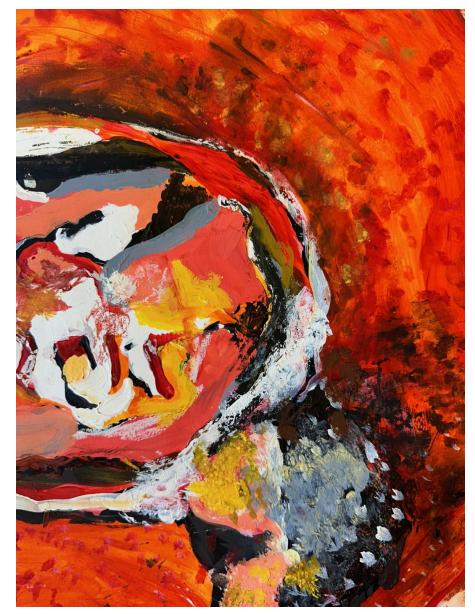


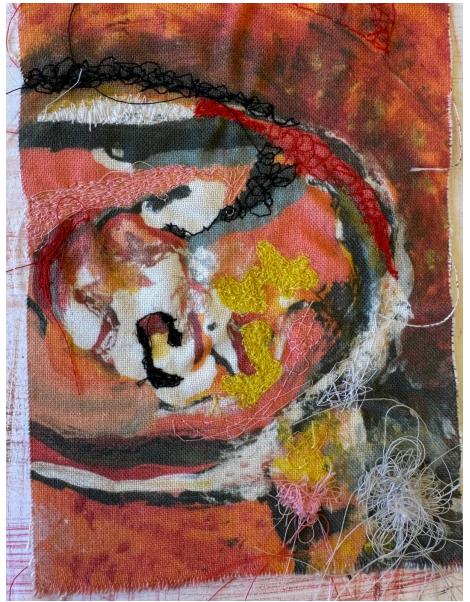






























When do you start the main project? It is up to you – many textile teachers begin straight away in Year 10

What to buy for cyanotype printing?

Dryad sell a pack of cyanotype fabrics.

Can a student research a painter?

Yes. A painter could inspire a student to create a drawing inspired by the style of a painter. It could then be created as a print or felt fabric for example.

Any questions?

I have a limited
budget, how can I
teacher a whole
class to weave?
Weaving cards are
cheaper than using a
wooden loom. Small
looms can be made in
3D Design. Yarns and
fabric strips can be
dyed / upcycled.

Refining Ideas



















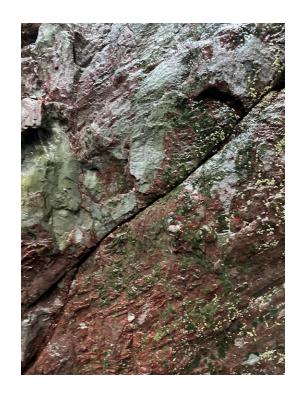
















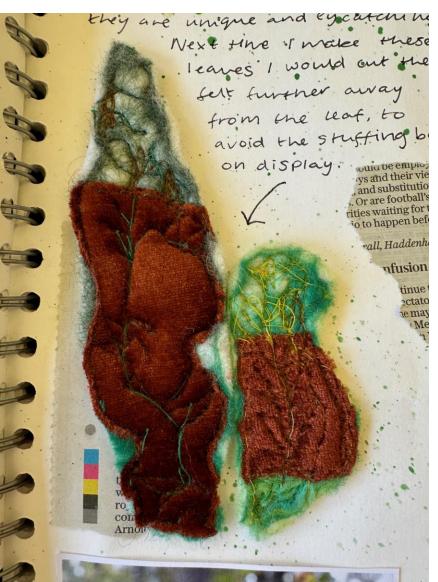






Student-led Refinement







Student-led Refinement













How many techniques should I cover in one coursework sketchbook?

This will vary greatly dependent on class size, ability, scale and complexity of techniques.

I don't know how to knit!

There are a wealth of online tutorials that students can access to learn how to cast on and off. Using a range of yarns types, torn fabric and plastic bags / net can create exciting outcomes.

Any questions?

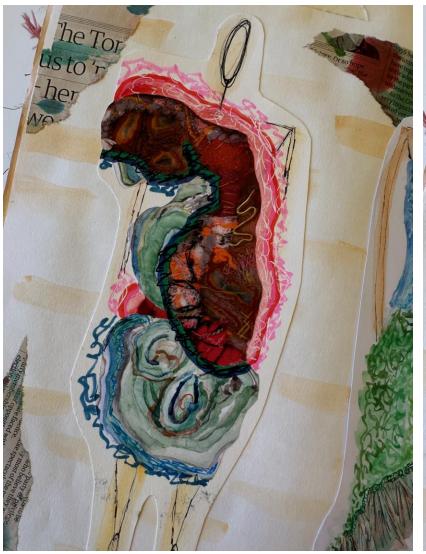
Where can I access fabrics with a limited budget?

- Email staff body
 and ask for
 unwanted cotton
 bedding, denim
 jeans, shirts, white t
 shirts natural
 fabrics can be dyed
 and reused.
- Ask a local Interior
 Design shop for
 unwanted fabric
 sample books.
- Some fabric shops have a cheap bundle box.
- Contact your local
 'Scrap Store'

Concept Creation / Illustration / Designing

Concept Illustrations







Concept Illustrations







Outcomes / Personal Response Examples

Outcomes: Made on the stand / Modelling



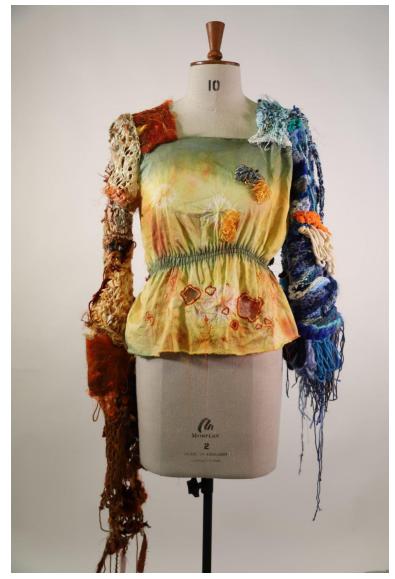


Outcomes: Made on the stand / Modelling





Outcomes: Made on the stand / Modelling





Outcomes: Made using a ready-made garment as a substrate





Outcomes: Made using a ready-made garment as a substrate





Outcomes: Made using a paper pattern to cut out the flat fabric pieces





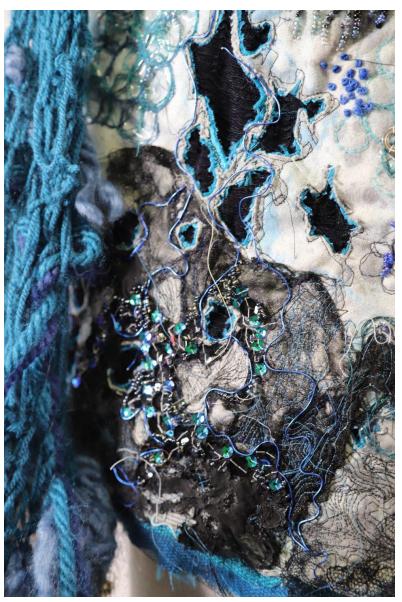
Outcomes: Made using a paper pattern to cut out the flat fabric pieces





Outcomes: Made using a paper pattern to cut out the flat fabric pieces





I don't know how to make a garment using a paper pattern template

- Upcycling or using a made garment as a substrate will help
- Access a course
 via workshops:
 <u>Textiles Skills</u>
 <u>Centre offer online</u>
 and face to face
 workshops for
 pattern drafting and
 a wide range of
 skills and
 techniques.

Any questions?

Time Limitation is a struggle:

It can help to factor in some processes that can be completed by hand, for example knitting with large needles, crochet with a large hook, weaving – this means students are not solely relying on the classroom.

Managing the Externally Set Assignment













Els Van Baarle

Ils Van Baarle is a textiles artist, from the Netherlands who in trained as a textile's teacher. She works with textiles and paper and is inspired by the past, and especially by classical antiquity. Van Baarle's work is constructed slowly and carefully, she applies layers of paint and wax, this creates depth and colour nuances. Her textiles can be compared to old her work, she uses natural fibres and marks left by men such as handwriting and inscriptions. Van Baarle works for long periods on one theme which allows her to explore the subject matter in depth.

memories. The base fabrics of this piece are silk and organza, over the top the artist has used wax dye and stitch. When dye is applied onto silk it bleeds across the fabric and merges with other colours, this creates a palette of beautifully olended colours. The colours presented on this piece include rose pink, cherry red, turmeric vellow, oak brown, and gold yellow, these colours complement eachother presenting a warm canvas. Els van Baarle uses the technique batiking, which helps placement of colours. Over the top of the dye, and wax, you can see words, phrases and symbols stitched on, this is most likely free machine stitch using white coloured thread. The white thread fits in well with the theme of colours and provides a light touch and keeps the happy mood flowing which radiates off this piece. This piece is unique as it contains seven elements and sections. There are seven strips of silk with different proportions of wax and dye on each. The piece two from the left presents some shapes, like rectangles and squares, others show distorted shapes and sections. I like this piece of artwork, because from afar it looks like a load of colours, but when you look up closely, there is a variety f detail and meaning behind the art.





This piece of Els Van Baarle's is usually presented hung up on walls. This piece is made of cotton, which contrasts with the other piece that I have evaluated. She has used dye, foiling, and newspapers. The colours presented are warm yellow, neon orange, green, conker brown, black, pale pink, and beige. The base fabric has been dyed using a variety of colours, and over the top Els Van Baarle has used foiling. The piece contains faint traces of newspaper, the artist has used dye and wax over the top to create a old and worn-down look. It represents the idea of memories fading away, which the artist touches on as an inspiration for her artwork. When evaluating, I have noticed that the colour palette is bright at the top right and fades into a darker palette further out. This esonates with memories aswell. This piece has a specific structure to it, it holds a rectangular shape, but the left half has a stair like structure and the edges of the whole fabric and distorted and agged. You can also see that the artist has layered three fabrics by looking at the top left, the bottom fabric holds dark colours, but the top layer holds brighter colours. This top layer might show bright and happy, fresh memories, whereas the back fabric shows orgotten, old, and bad memories. Over the top two layers of fabric you can see foiling, this brightens up the piece as the foil is white/silver. The foil is presented as dots, but also splodges as shapes, these effect the viewer in the sense that it is flashy and pops out at you, it equally adds texture. I like this piece, as it has many layers and texture and looks detailed when properly

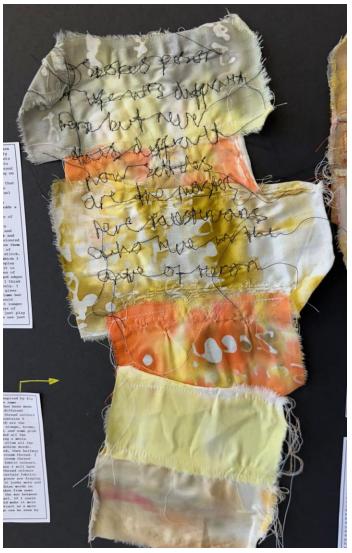






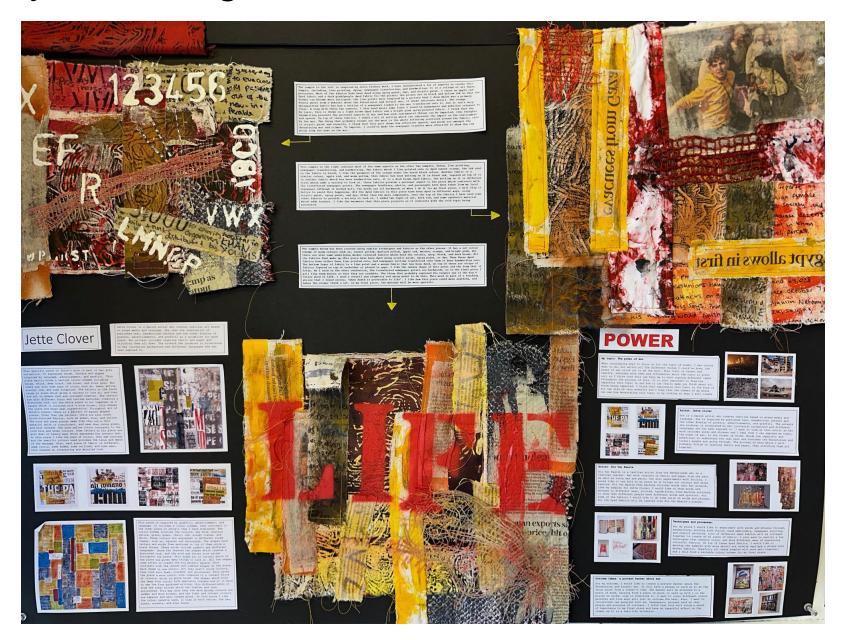


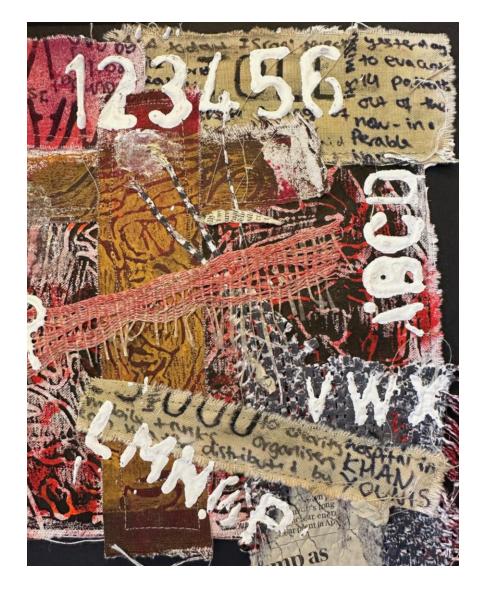








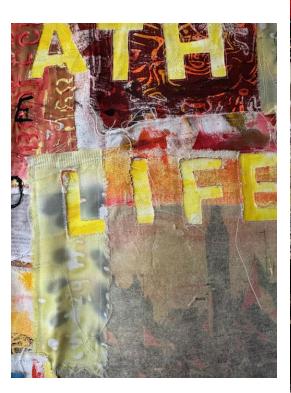




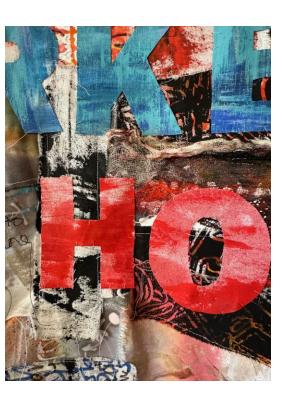


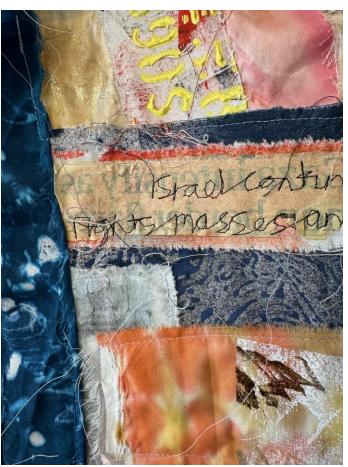












Externally Set Assignment: Outcomes











Externally Set Assignment: Outcomes



What can the student
prep before they
begin the period of
sustained focus?
Processes that require
drying time such as
dyeing, painting,
printing – may need to
be prepared.
Pieces can be
composed, pinned.

The candidate should make it clear what was produced before the timed test in the form of written commentary and photographs.*

Any questions?

How many artists / contextual studies should be researched? Pearson do not prescribe the quantity of the sources investigated. Rather, students should investigate contextual references relevant to their sustained line of enquiry and develop their own ideas. It is important that they evidence all four assessment objectives equally in an integrated and holistic way and the emphasis is on quality rather than quantity. As such, each learner's creative process will determine which references they investigate and how many.

Further support

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Jaclyn Wiid
Subject Advisor Art, Design & Media



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Following this event, you will receive an invitation to share your thoughts about the session. Your feedback is invaluable to us, as it helps us tailor our professional development materials to better meet your needs. Please don't hesitate to let us know what you'd like to see more of and what areas you think could be improved.

