



Component 1: Textile Design

Standard Mark – 49

	AO1	AO2	AO3	AO4	TOTAL
Mark	13	13	12	11	49
Level	5	5	4	4	
	Just confident and assured ability	Just confident and assured ability	Fully competent and consistent ability	Mostly competent and consistent ability	

Keyword descriptors from the taxonomy:

Informed
Purposeful
Secure

Engaged
Skilful
Thoughtful

Cohesive
Resolved

Examiner comments

This Textile Design Component 1, consists of an A3 sketch pad, mounted A3 photographs and a hanging collection of hand-sized textile pieces. Images of the work selected here reflect the characteristics of work between Performance Level 4, Competent and Consistent, and Performance Level 5, Confident and Assured, with a mark of 49/72.

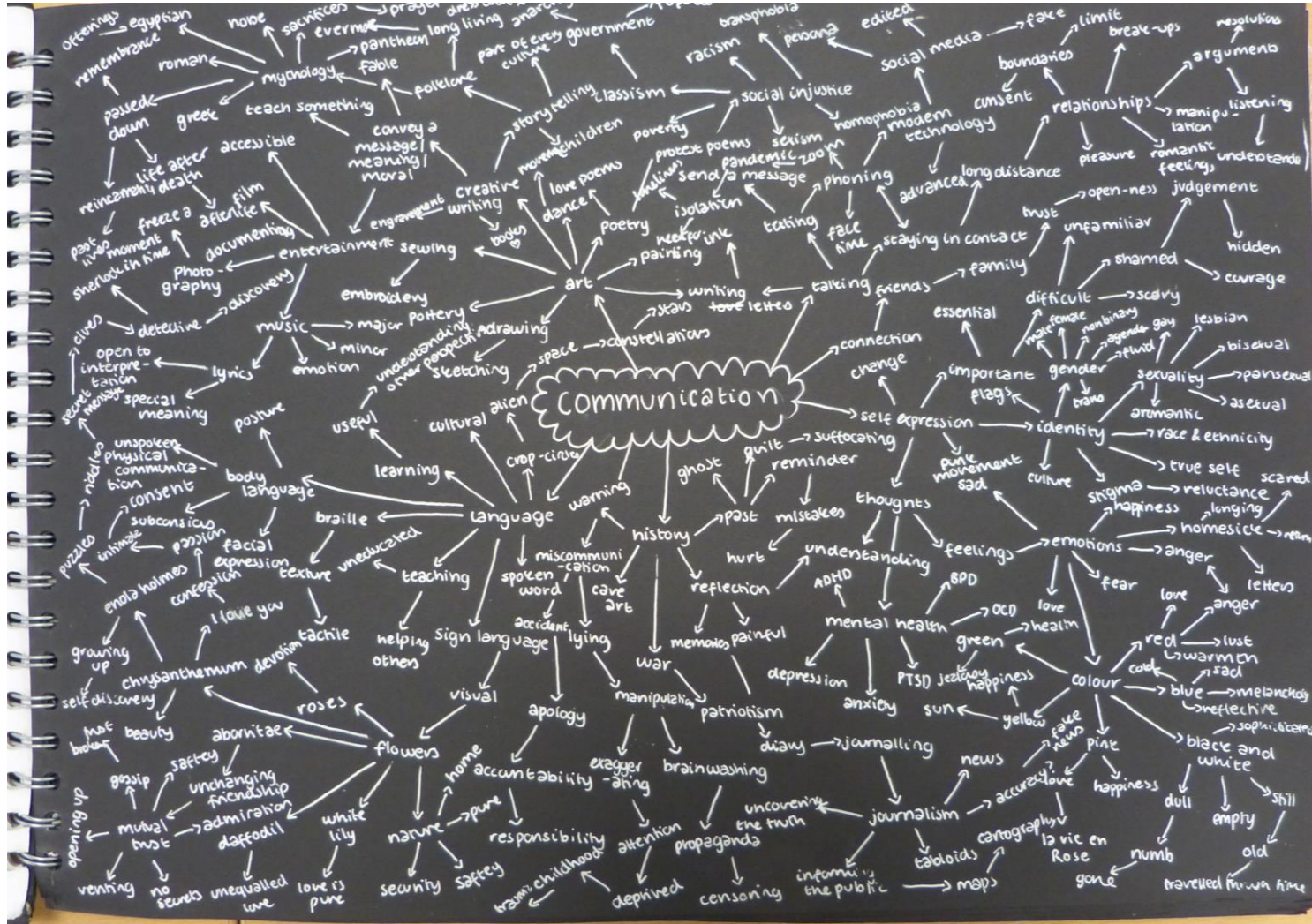
A written mind map documents initial responses to an over-arching theme of 'Communication'. The candidate's engagement in the work of a range of contemporary photography and textile artists, including photographer Imogen Cunningham and colour-blind artist Peter Milton, underpins the development of recording observations without colour. This idea becomes a resolved and sustained line of enquiry throughout the submission.

The candidate creates a series of drawn images of plants and refines ideas through skilful dark-room experiments and digital layering. Using torn shapes of organza, acetate and paper, the candidate creates a 'mysterious' narrative within a limited tonal palette; printing with small fir tree branches and refining ideas with further resolved digital renderings.

Descriptive annotation is extensive throughout the submission; however, the candidate includes some thoughtful observations about their developing ideas. They reflect on the idea that "you don't need to see colour in the world. Without colour – you can still appreciate the world". Securely recording ideas for a final outcome through purposeful experiments with embroidering on drawing, enables the candidate to finalise plans for their personal response.

Images from photoshoots are selected and digitally edited and 2 A3 prints are mounted and presented as skilful outcomes. Their final response consolidates many of the experimental processes trialled within their visual journey, and the candidate creates a painted, drawn and embroidered textile hanging of a series of fir tree leaf shapes, that explore opacity as well as the subtle layering of tonal values.

For the submission to move into Performance Level 5, the candidate could demonstrate greater evidence of presenting a textile response that is underpinned by more convincing recording skills.





Ines Seidel

Ines Seidel aims to connect books, newspapers and other cultural waste with their new stages of evolution. Old stories developing into tactile forms and patterns, asking for connection through dialogue. Seidel was born in 1972 Germany, and now lives in Munich, married with two children, and has been a freelance artist since 2013. Lots of Seidel's work incorporates things that we would find in our daily lives, and makes them into something new and interesting, often changing and challenging the original mood and message of the item. In my opinion, her work is very powerful and noticeable and in some cases feels like a protest against the spread and consumption of fake news and twisted stories. I think that the way Seidel transforms the pieces in her work is phenomenal, and in lots of cases makes them feel warm and as if they have been through a lot of things, but made it through, despite being changed. The frequent use of red and black makes the art feel angry but also quite depressed or melancholy. Overall, Seidel's work has unbelievable impact and is beyond success.

Han Wen's work mainly revolves around telling stories. They do this through the medium of comic and graphic novel style panels forming a narrative. Their work is cartoony and fun, with a child-like appeal to the characters, making them feel engaging and familiar. They really believe in the importance of imagination in their work, and strive to demonstrate this in their visual communication of story-telling. They aim to reproduce and convey subtle moments and complex emotion in the form of poetic fiction. Lots of their work is either grayscale or monochrome, feeling muted but also slightly fantastical in the sense that it doesn't all necessarily feel real. To me, their way of conveying the stories and emotion in their work feels very comforting and quiet. It isn't overcomplicated with bright colors or detailed plot or characters, but focuses on the emotion and situation in their purest form, letting the person seeing the art visualise the rest. Lots of their art almost feels like it's existing in a liminal space; somewhere between realities. The stories don't have main characters with names or backstories or context, making them feel very in the moment, and emphasizing it. The emotions feel between peaceful and sad - quiet and relaxed. Overall, I think Han Wen's pieces are very successful.



Han Wen



SECONDARY INFLUENCES



MARIA WIGLEY

Maria Wigley is a visual artist and lecturer living in the West Midlands. She specialises in working with fabric and stitching and is interested in the relationship between drawing and writing and how they communicate meaningful emotion. Her major art journey began when she turned to art as a form of coping and entertainment after having her first child. She saw the contrast between the freedom and uncontrolled nature of paint and the carefully calculated result of stitching. Lots of her work now consists of drawing and hand-writing; demonstrating their relationship. Her work also includes lots of fabric and layering, often translucent fabric. This represents the layering of stories and conversations over time. Lots of the writing in her work are her own streams of consciousness and thoughts. Lots of her influence also comes from calligraphy, and she aims to move away from the traditional use of textiles, creating personal and unique pieces.

To me, Wigley's work feels very elegant and beautiful. Lots of her work is very monotone and simple in colour, but in my opinion, it makes the pieces feel more cohesive and together. The use of letters and envelopes also makes the art feel more personal, like it was meant for you in particular. Also, the use of personal handwriting instead of the use of a font makes the work feel very sweet and home made, almost more comfortable and meaningful, as it's coming from the heart. However, lots of the pieces stand on their own, and have lots of blue in them and cold toned elements. This makes the work feel slightly melancholy and somber, making it more impactful and meaningful. The writing in her pieces is often about human communication and relationships - relating to the theme of the project. The watercolour / painted elements of the work create contrast with the writing and other elements, more free and unplanned. Overall, I think that Wigley's work is incredibly effective and meaningful, as well as connecting to the theme.

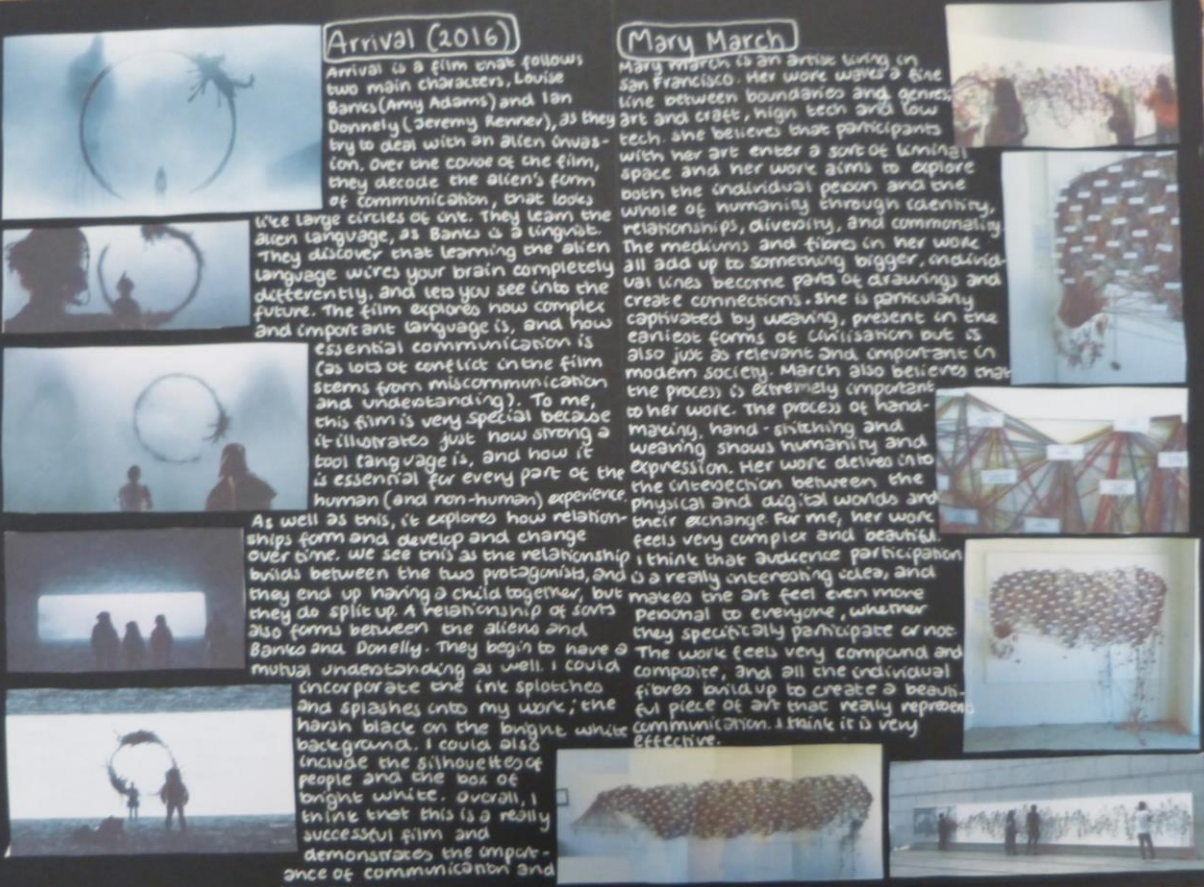
Arrival (2016)

Arrival is a film that follows two main characters, Louise Banks (Amy Adams) and Ian Donnelly (Jeremy Renner), as they try to deal with an alien invasion. Over the course of the film, they decode the alien's form of communication, that looks like large circles of light. They learn the alien language, as Banks is a linguist. They discover that learning the alien language wires your brain completely differently, and lets you see into the future. The film explores how complex and important language is, and how essential communication is (as lots of conflict in the film stems from miscommunication and understanding). To me, this film is very special because it illustrates just how strong a tool language is, and how it is essential for every part of the human (and non-human) experience.

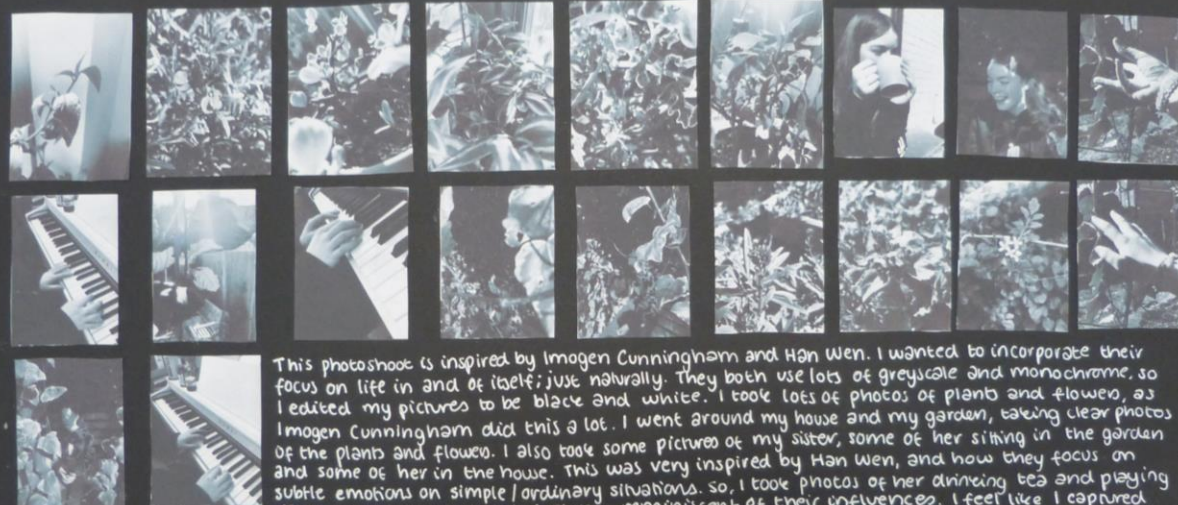
As well as this, it explores how relationships form and develop and change over time. We see this as the relationship builds between the two protagonists, and they end up having a child together, but they do split up. A relationship of sorts also forms between the aliens and Banks and Donnelly. They begin to have a mutual understanding as well. I could incorporate the ink splatters and splashies into my work; the harsh black on the bright white background. I could also include the silhouettes of people and the box of bright white. Overall, I think that this is a really successful film and demonstrates the importance of communication and

Mary March

Mary March is an artist living in San Francisco. Her work wavers a fine line between boundaries and genres: fine art and craft, high tech and low tech. She believes that participants with her art enter a sort of liminal space and her work aims to explore both the individual person and the whole of humanity through identity, relationships, diversity, and commonality. The mediums and fibres in her work all add up to something bigger, individual lines become parts of drawings and create connections. She is particularly captivated by weaving, present in the earliest forms of civilisation but is also just as relevant and important in modern society. March also believes that the process is extremely important to her work. The process of hand-making, hand-stitching and weaving shows humanity and expression. Her work delves into the interconnection between the physical and digital worlds and their exchange. For me, her work feels very complex and beautiful. I think that audience participation is a really interesting idea, and makes the art feel even more personal to everyone, whether they specifically participate or not. The work feels very compound and complex, and all the individual fibres build up to create a beautiful piece of art that really represents communication. I think it is very effective.



SHOOT ONE: LIFE IN BLACK & WHITE



This photoshoot is inspired by Imogen Cunningham and Han Wen. I wanted to incorporate their focus on life in and of itself; just naturally. They both use lots of greyscale and monochrome, so I edited my pictures to be black and white. I took lots of photos of plants and flowers, as Imogen Cunningham did this a lot. I went around my house and my garden, taking clear photos of the plants and flowers. I also took some pictures of my sister, some of her sitting in the garden and some of her in the house. This was very inspired by Han Wen, and how they focus on subtle emotions on simple/ordinary situations. So I took photos of her drinking tea and playing piano. To me, these photos feel very reminiscent of their influences. I feel like I captured how they feel "frozen in time" and very reflective of the past. I also feel like I imitated the liminal space that Han Wen creates. They feel like memories, stuck in the past, and they also feel slightly melancholy and sincere. They are also very still and serene, creating a feeling of calm and clarity. I love how the sun filters through the leaves in lots of the photos, as they create lots of interesting shadows that add lots of contrast and create more visual interest and appeal. The composition reasonably simple by itself, and the contrast and shadows create more visual interest and appeal. Overall, I think that this photoshoot was successful because they feel very connected to my original influences and create an interesting, melancholy feeling.

SHOOT TWO: WRITING HOME



This photoshoot is inspired

by Maria Wigley and Arrival. For this shoot, I photographed me writing out a letter, addressed to a "friend". I used an ink dip style calligraphy pen and more cursive handwriting to mimic the lettering style of Maria Wigley in her work. I also took photos after dipping the pen in water to show the splashes of ink, inspired by Arrival and the language that is used in that film.

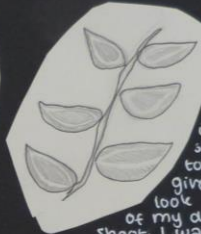
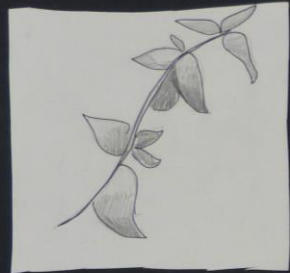
I used a blue colour mix for the wax seal because lots of Wigley's work includes the colour blue and I wanted to carry that across. I also tried to make sure that the colours were contrasted in the photos, as lots of the skills from Arrival have the harsh contrast between the black and the white. I wanted most of the photos to feel colder, as both Wigley's work and Arrival have very cool toned colour palettes, however, I still wanted the photos to be warm and comforting, so I tried to make them feel more personal and close up. I did this because lots of Wigley's writing in her work revolves around love, and Arrival is all about connection, so I still wanted it to have a cozy presence and feel. The writing in my photos is about trying to stay connected with friends and trying to be there for your friends during a difficult time. Overall, I think that these photos were successful because they illustrate the cold but comforting aura that I wanted them to have, making them feel personal and sweet. They also incorporate lots of aspects from my influences.

SHOOT THREE: THREADBARE

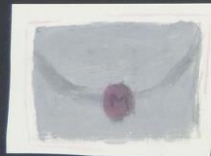


This photoshoot is inspired by Mary March and Ines Seidel. I got the red/pink effect by using a piece of red fabric over the lens. I did this because both of the influences for the shoot use red a lot. My sister is the person in the photoshoot and I had her reading a book because Seidel bases lots of her work around books and magazines etc. I wanted the pictures to feel slightly worn and old, so they are slightly grainy and blurry. I did this because both of my influences felt slightly the same, especially Seidel's, that looks worn and broken. I wanted the photos to feel quite warm as well and comforting, because of the influences. To me, they feel quite soft and cozy like a dream or a memory. They also feel quite calm and serene, but not really sad at all. I like how they feel quite distant and surreal because it makes them more interesting and unique. The book in the photos is "pets or being a wallflower" which is all about identity and relationships and finding who you really are, which ties into the theme quite well. I like the red/pink colour because it could symbolise lots of things; love, anger, relationships, hate, happiness, sadness etc. All of these things are important within communication so I think it helps the photos feel more on theme. Overall, I think that these photos and this shoot was successful because it represents my influences and theme well and to me the photos are very meaningful and special. They feel old, but also quite bright and happy, like photos from a summer in the past. I think that they turned out well.

CONTRAST



This part of my project is mainly based on my first photoshoot: 'Life in Black and White'. It is inspired heavily by Imogen Cunningham and Man Wen's work. I think the main aspect that tie the two artists together is ~~their~~ their use of contrast with their black and white work. I continued this into my own work by completing all of my drawings and interpretations in black and white. I used shading to display different tones on the drawings, which gives more detail and makes them look more realistic. The main subject of my drawings is plants, as it is in the shoot. I wanted to make sure that everything looked fluid and alive, so it makes the drawings more visually interesting. I think that the strong black line art makes them look more sophisticated and elegant, and contrasts well with the white card and grey shading on the mid-tones. I really like how simplistic the drawings are. It makes them feel more calm and relaxed. The drawings that aren't of plants are also based off of my photoshoot, and they also aim to show contrast, through the black and white piano keys, for example. Overall, I really think that these drawings are successful. I think the grey-scale colour scheme is very effective, and paired with the minimalist drawing style, they feel very polished, refined and dignified. I also think that the simplistic composition of each piece adds to this relaxing, calm aura. They aren't too busy, so they are easy to look at and digest. I would like to take these drawings further in my work and develop them into new ideas.



For these next drawings, I wanted to add some variety from the last ones so I decided to use acrylic paints. For the first two, I wanted to illustrate more down the 'storytelling' route. I kept the black and white colour scheme so that it would fit in with my other work, but also so that it felt more like they could be any books - less distinguishable. I think that they are quite successful in the fact that they get my ideas across, and I would like to develop the concept further in future projects. I also made one of them a graphic novel to fit in with other styles and influences in my work. The drawing of the envelope is mainly taken from my second photoshoot of the letter writing. I wanted to combine it with the grey/pink scheme in my other drawings/shoots. I think that the small pops of pink are very effective in adding good visual contrast and sparking interest. The final painting is inspired by my third photoshoot. I used the acrylic paints to do the girl then used pink coloured pencil to mimic the effect in the photo. I think that the pencil over paint is very effective and adds interesting texture through layering. Overall, I think that it is an effective painting that helps develop my project.

These final interpretations are a combination of lots of other ideas from other aspects of my projects. The first interpretation is mainly inspired by one of my drawings from the last page, which

I transferred to fabric using acrylic paint once, again, I kept the grey-scale paint, but I sewed on a layer of pink mesh with a sewing machine, as a nod to my third photography shoot. I made it so that you could also lift up the mesh to see the painting underneath. For the second interpretation, I painted a portrait of the girl that appeared in my other work and photoshoots. I really wanted to focus on using a mix of mid, light and dark tones, to add some contrast. I think that overall, these two interpretations are really successful because they show just the exact thoughts and feelings on my work and I think that they well demonstrate my ideas. I really like the texture of the mesh layered over the paintings as it makes it feel more tactile and putting it in with a flap makes it almost interactive.

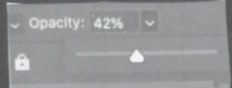
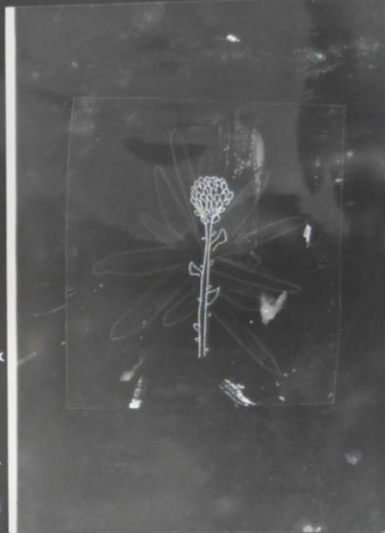


DARKROOM PHOTOS

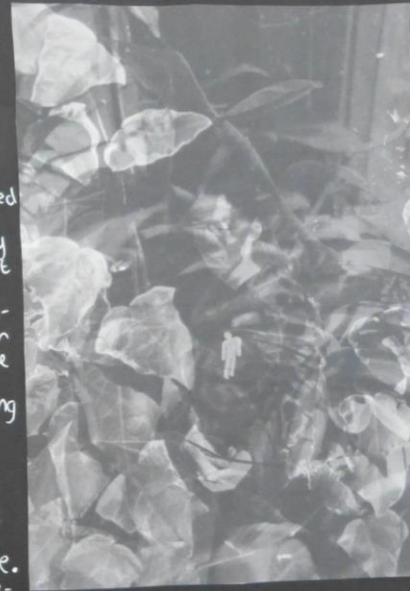
To create these photos, I used my drawings from the last page. I put them onto acetate so they would be clearer to use in the darkroom. To develop the photos, I layed the acetate over the photopaper, and had the light from the enlarger on for about a second. I then left them in developer for a minute, rinsed them in water then left them in the fixer. I think that the photos came out really well and that they will help me develop my project further. They fit in with my theme of contrast, as all the photos are in black and white. To me, they feel quite elegant and sophisticated as well as quite calm and relaxing. These are the moods that I wanted to create, as that fits in with



my primary photoshoot and my secondary references of Imogen Cunningham and Han Wen. I think that the compositions are quite effective at creating the desired moods. 1) they are quite simple, as not to be over-complicated, leading them to be overwhelming to look at. The simplistic colour and layout makes each photo feel thought out and minimalistic. I would like to take these pieces further on in my work, including the inverted contrast and simplistic designs into other aspects of my pieces. I think that my favourite part of the pieces is the harsh contrast between the black and white. It feels very strong, bold and meaningful and in my opinion it adds me most to the elegant, calm atmosphere created by the pieces. I think that even the small imperfections in the photos makes them feel more authentic and real, which I think is effective.



This piece was also made on Photoshop. For this print, I made it so that both my photos were floating in all windows. I then used the select tool and dragged the plant photo over the picture of my sister. This meant that the plant photo was on a separate layer above the other photo. I positioned it so they lined up and then turned down the opacity of the plant photo so that you could see the photo beneath it peeking through as well. I think that this technique is very effective and I think that the impact that it has is very successful. I think that the layering is a really good effect and it adds good visual interest to the photo. I think the print feels quite relaxing and calming as well as elegant and quite professional. I think that there is a good balance of texture and light and darkness. I also think that the layering creates interesting shadows on the face. I think the mood is very relaxed and serene, and it feels quite dream-like to me. Overall, I think it's a very successful print and I am going to explore it further in my work.



PRINTS/SAMPLES

These prints are inspired by my digital and darkroom prints | photos. For the first print, I painted a white square on the newspaper with ready mix paint. I used newspaper because it fits with my theme of contrast and 'black and white' and it fits well with the overall theme of communication as well. I think that it adds a good texture to the sample and it provides a good base. On top of the white paint, I painted a branch with leaves, inspired by my primary photos and digital darkroom photos | drawings. I think that this adds good focus and visual interest to the sample. Then, to add another layer on top, I stuck on one of my acetates from

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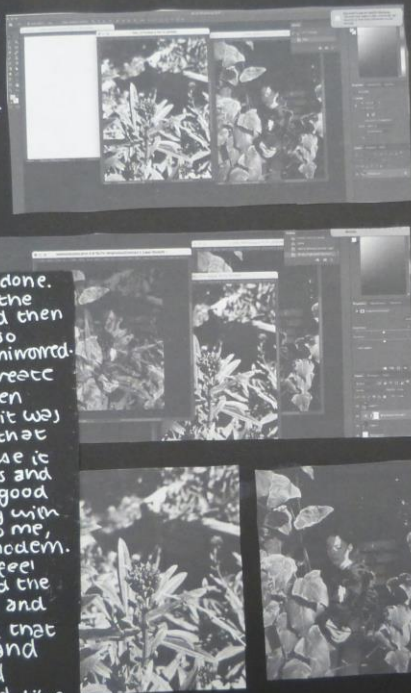


my darkroom photos. I think that the new layer makes the sample a lot more interesting and tactile. I put on the cotton background to give the piece overall a bit more structure. I think that the piece feels quite sophisticated and unique. The newspaper text adds the right amount of busyness as a background for the main focus.

The second print was quite similar to the first. I used black paint instead, to mimic the effect of the darkroom photos. I used white gel pen and grey paint to make the main design. I then also used the white gel pen to go over the design on the acetate, so that it would be contrasting with the black paint. I think that this design is elegant and beautiful. I like how bold and striking the contrast is and I think the composition is really effective and nothing feels too distracting or loud. I overall think that this piece is really effective and relevant to my work.



This print was made on photoshop and it's quite similar to my second print. I used the same picture of my sister but then used a picture of a budding flower instead. I opened both photos in Photoshop and made them float in all windows. I then used the select tool and dragged the flower photo over the other photo. Much like the second print, I turned the opacity down. This print is similar to other prints I've done. I used the offset filter and increased the canvas size. I then repeated this and then flipped some of the image panels so some of the central pieces were mirrored. I then used lots of spot healing to create a good blend between sections. I then reduced the image size so that it was back to the usual A4 size. I think that this print is very effective because it uses a good range of digital skills and fits my theme well. It displays a good range of contrast as well so fitting with my other nature themed work. To me, this print feels very unique and modern. The symmetrical design makes it feel quite elegant and professional and the print itself also feels quite relaxing and... this well overall. I think that this is a really successful print and that it creates an appealing and interesting atmosphere. I would like to develop lots of these ideas in my future work, perhaps incorporating the layers



← reference photos from my first photoshoot.

INFLUENCES



Giacomo Brunelli

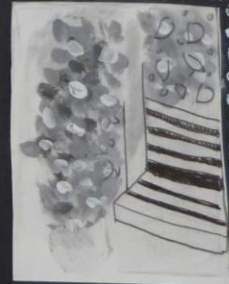
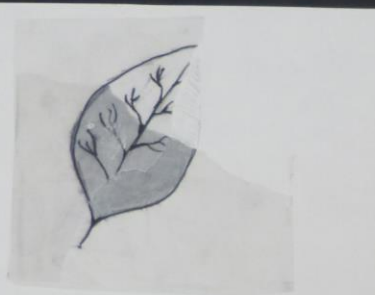
Giacomo Brunelli is an Italian-English photographer who specialises in black and white photography. Lots of his work also revolves around animals, usually street animals, that he finds wandering in the cities of the world. I think his work is really effective and relevant to me because his work demonstrates the harsh, clear contrast in black and white which allows his photos to still be crisp and clear. His photos feel quite neutral in terms of emotion, not exactly happy but also not overly sad. I think the silhouettes that he creates are very well done and work well in the overall composition. I think the mysterious element of the photos are very effective and I would like to take on all of these aspects in my work. I also like the layers he creates in his photos, the clear foreground / midground and background.

Peter Milton

Peter Milton is a colourblind artist from America. He was diagnosed with deuteranopia which is a colourblindness resulting from insensitivity to green light, causing confusions of greens, reds, and yellows. He looked into this after receiving a comment in art school over the tones in his paintings. After finding out, he changed his work and began creating art in purely greyscale. His work was incredibly detailed and was always very clear. He's quite inspirational as despite his condition he still pursued his passion. I think that the level of tone and contrast in his work is very impressive and is something I would like to take on in my work.



SAMPLES / INTERPRETATIONS



These samples are inspired by my secondary research and new primary photos. I wanted to show the layers in nature, building up and breaking down the layers of detail. I think that it's really interesting to show the different parts of nature in new, unique ways, really emphasizing the small intricate details that make up the world around us. For these samples there was an overall general process to each one. Firstly, I would paint or create the background, and I'm slightly moving away from using

newspaper as a background. The background is usually a rough layer of the main shapes and blocking in the main tones. The next layer is slightly more detailed, usually with a defined outline and a more in-depth depiction of the subject material. The final layer on top usually acts as line art on top, really solidifying what the art is of. Before I slice everything down, I rip up a few layers of the tracing paper and decide how to lay it out, so I wanted you to be able to see individual layers as well as them all interacting with each other. I think that this adds unique visual interest to the interpretations and the texture it creates makes them feel more tactile. I also really

like the texture that the paint provides, especially in the sample with the bench and the leaves. The painterly

effect makes it feel more raw and authentic. I also liked using the paint to make a sort of dappled background mimicking things from the photo. The process alters for each print and they are all slightly different. The mood I'm trying to create is still one of beauty and appreciation for nature. The purpose is to show that you don't need to see colour

to see that the world is still beautiful and you can still appreciate nature. It kind of revolves around the interaction of the absence of colour in nature. This doesn't make the samples

feel sad though, to me they still feel quite neutral in emotion. I still want them to feel quite clean and modern as well as still quite professional and sophisticated.



SAMPLES



SAMPLES & DEVELOPMENT



For these samples, I tried to develop ideas from previous parts of my work. I wanted to include more real nature in my work, as it makes my work feel much more personal as well as provides a more tactile and tangible feeling piece. For most of these, I traced the pattern of the fern onto some organdi, because, as I found out, embroidery is particularly time consuming, especially with the small, intricate leaves of the fern. But, much like my last sample, I painted the ferns black so that it would match my other mono chromatic work. I also frayed the edges of the organdi to create a more natural and rustic feel to the samples. I think that the composition of these pieces is quite

effective as I feel like the simple design utilises the balance of positive and negative space. I think that the mood of these two pieces is consistent from previous work; sophisticated, elegant and appreciative of the beauty of nature.

SAMPLES + REFINING



With these samples I wanted to develop and refine some of my other ideas. I made some more similar samples, but made the organdi a neater layer, cut directly in half with little to no distressing on the cut. I also made some smaller samples, seeming much more empty and they almost have a lonely but calm feeling to them. For the sample below, the background was made when painting the ferns black for other samples, and I then painted a fern white and layered it overtop. I then used a samp



of organdi just over a small section and outlined the fern. To me, this sample feels a lot more loud than my other ones, but also I feel effectively demonstrates the theme of contrast that is persistent in my work. I like the interesting texture of the mark-making mixed with the white fern and organdi, so it makes it feel more like a tangible piece and more tactile and physical. The mood, however is still appreciative, but feels more natural.

contrast



*beauty of nature
(in the absence of colour)*



I also wanted to do a bit of experimentation with these samples. With the piece directly to the left, I had used grey/black watercolour to paint in a bit of the background, leaving the top section still white. I then painted the fern accordingly with acrylic paint, white paint on the darker parts and slowly getting darker ~~and~~ as the background gets lighter, displaying another sense of contrast in the samples. I then used organdi over the right-hand side and traced the outline of the fern onto it. I think this piece is very effective because it combines lots of different ideas





This sample was made quite similarly to previous samples but I brought some new ideas that I experimented with.

To make this sample, I imported the two primary photos and used the 'move' tool to drag them both onto a new canvas. After that I adjusted them so that they were both central, and then turned the opacity of both of them down to about 50%. This means that because only 50% where the opacity is 100% is when the two leaves overlap, which creates an interesting blend of the two photos.

Overall, I think that this piece is effective because it adds an interesting new feature to my work which is unique. This then has a knock-on effect on the rest of the sample, there is a new sense of contrast in the sample and the composition has a very clear central focal point. The atmosphere of this piece is quite serene and beautiful. The way the layering works almost gives me the sense of being submerged, creating a surrealistic feel in a vague way. This creates an appreciative and calming feel.



SAMPLES



For these samples I used pretty much the same method as before, using the digital work and layering the tracing paper over top. I decided to change some stuff and use white gel pen when tracing the leaves. I think that this creates an interesting sense of contrast to my work, making it unique. I think that this was really effective because it really draws your eyes in. It also helps the composition have a central focal point. The piece has a serene and calm atmosphere and a mood of peace. The contrast in monochrome is emphasised by the white lines, which add a sense of beauty and admiration, linking to the overall theme in my work. This piece is really effective in my opinion because it encapsulates my theme while also bringing in new features.



This print was made in a very similar way, however, I find this piece is much clearer (as there are more layers) and this affects the overall effect created by the piece.

To make this piece I imported four primary photos into Photoshop. I then used the 'move' tool to add them all into one collective topic project on top of each other. I then rearranged the layers into an order that I thought would be interesting and effective. I then adjusted the opacity of each layer, usually in the bottom layer having the highest opacity and the top most layer having the lowest opacity, with a gradient in between. This allows each layer to show through but also for there to be a variation in the opacity and therefore the clarity of each layer.



Overall, I think this piece is very effective because each of the layers adds new feature and visual interest, as well as develops the piece, creating contrast from the white background. This creates an interesting proportion of positive and negative space which then amplifies the central focal point of the piece (which is also complimented by the central alignment in the composition). I think the mood of this piece is quite sophisticated and serene, with a slightly darker way, which adds variety onto my work and adds the new perspective.

Some of my plans for future samples is to layer some of my digital work with real snippets of nature and then layer it tracing paper or organdi, so I want to keep incorporating real parts of nature into my work.



For the piece to the left, I wanted to include a piece of real nature to experiment. So, I sandwiched it between the digital work and the layer of tracing paper. I think that this adds an interesting texture to the work and it's always good to make work more personal. I painted the fern black before putting it in, keeping with the monochrome colour scheme. However, I don't like how you can hardly see the plant itself, it gets lost in the rest of the work, meaning that its overall effect is lessened. Despite this, I think that including the ferns in the piece still heightened it and added more visual and textural interest. I think that the overall atmosphere created by the piece is slightly darker and maybe slightly more melancholy than other pieces, but it is still calming and relaxed, as is usually the case when nature is involved. The composition is very interesting as every thing is clustered together, but the tracing paper layer on top creates a clear, defined focal point and therefore pushes everything else into the ~~background~~ background.



For this final sample, I also wanted to try something new. I stuck two digital samples together to create a longer, extended piece. I then layered a horizontal piece of tracing paper overtop and traced some of my ferns with white gel pen. I had previously traced other ferns onto the paper, which creates an interesting layered effect on the tracing paper. I think that the overall mood of this piece is very relaxed and calm and peaceful. The composition is very central before on the tracing paper in the centre of the piece, highlighted by the use of the white gel pen. Overall I think that this piece is very effective because it combines new ideas with old, which develops work, and is in keeping with my theme.



SAMPLES



For these pieces I wanted to incorporate more real nature into my work. To do this effectively, I didn't want to completely cover the ferns, so I used roughly half a sheet of tracing paper on each, so you can see it peeking through from beneath the tracing paper. On the paper I used white gel pen to create contrast with the black painted ferns and background. I think that this new method for displaying the real ferns is very effective as it adds more layers of texture, making it more tactile. I really like the way all of these layers interact with each other. I think that the atmosphere created by this sample is quite mysterious in a way, but is definitely in appreciation of nature still. I think that the composition of this is quite interesting as your eye is first drawn to the white lines on the tracing paper, then the ferns sticking out of the paper and then the digitally created background. This lets people take in each element at a time.



This sample was created much in a similar way to the last one. They both echo one another in a way, the white lines of the first as opposites of the black lines of the second. I think that this piece is effective because all the separate layers implement something new that adds to the overall atmosphere of the sample. The mixed-media nature of the piece also brings in more visual and textural interest, two things that are incredibly integral to my work. I think that the mood created by this piece is still mysterious like that of the previous one, but is still reflective and relaxed. The composition is very centred and has a clear focal point at the centre of the piece that draws your eyes in.



For this final sample I used a different technique from what I have yet used in this set of nine samples. I traced one fern pattern onto the tracing paper from the digital sample and then embroidered some of the design into the paper. I didn't embroider the full outline because the unfinished look makes it more rustic and natural looking so is part of my theme. I only did embroidery for one sample so it is incredibly time consuming to hand-embroider a design like this I could not use an embroidery machine because it would've torn the tracing paper. However, I think this technique, paired with the less crowded digital background, creates a very effective piece in my project. The atmosphere is definitely very serene and peaceful, and I feel that it actively portrays the beauty of nature in the absence of colour. The composition is simple but effective and really creates something very easy to look at and something appealing to the eye.

This piece follows on from the previous one. I once again continued to move away from the confined, rectangular shape, moving to a more fluid shape. This helps to create a more natural feel to the piece.

I started these samples by creating digital pieces for the background, using the same methods as before. I layered many primary photos together to create the background, all at varying opacities to allow layers to peek through and add texture and visual interest. This is important as it forms the backbone of the piece. I then moved on to the tracing paper layer, tracing out some of the leaves/forms from the background. This new layer creates an interesting texture as the tracing paper pushes the digital piece further into the background. After this I stuck down the fern from my garden, adding an element of real nature. The fern is painted black to match the colour theme of the rest of my work. On top of this is the layer of hand-embroidered organic. I used a different placement to what I usually do, laying it into the middle. The embroidery adds masculine detail that adds to the overall intricacy of the piece. I also used black fineliner in the organic to add variation to the line work.

Overall, I think that this is an effective sample as I am developing from previous work and ideas, but am actively improving and changing aspects of the work. I think that the recent developments add to the atmosphere of the piece.



FINAL PIECE



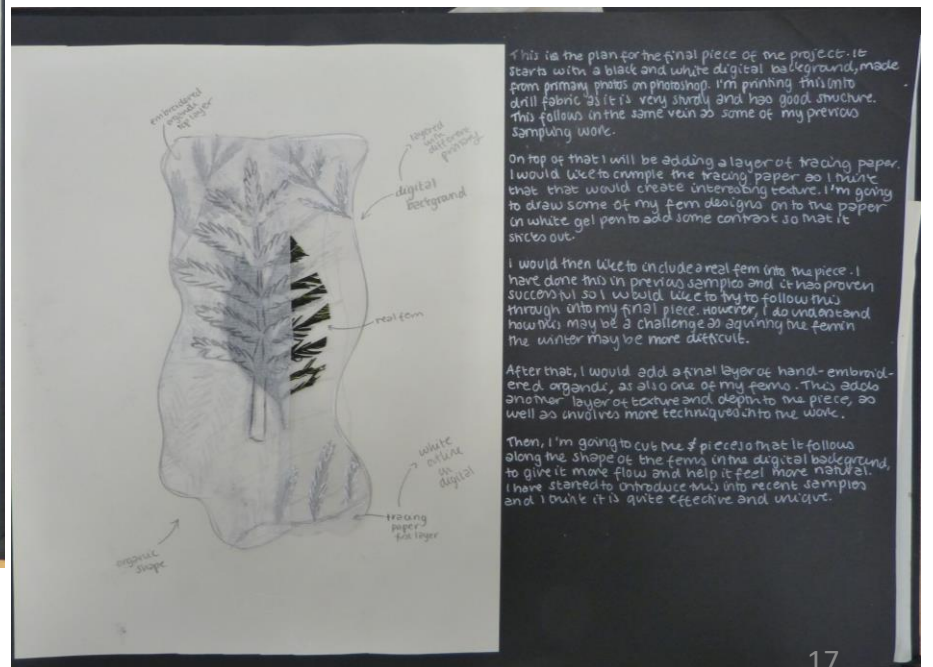
When planning for my final piece and during the process of making the piece, we decided that it would be interesting if we used some of my previous digital work to compliment the piece that I made. I chose these 12 pieces of digital work because I feel like they work well with my final piece and that they display some of my digital skills on photoshop.

When making the piece on the left, I created tiles of one of my previous primary photos, then using the spot-healing tool I effectively blended and merged them together. This works well as I mirrored the image, which means it creates this unique symmetrical effect. I think that this piece is very effective because it creates a strong sense of balance and serenity. I think that it works well with my main piece because the content and atmosphere created are very similar. They both also focus heavily on contrast.

For the second piece of digital work, the technique for making it isn't as complicated. I got the original photo open in photoshop and then took the second photo and layered it over the top. I then adjusted the opacity of the second photo so that you could see the first photo underneath. I think that this works well with my main piece because both integrate layers as a key feature and also both share natural imagery. To me, the digital work creates an atmosphere of appreciation and peacefulness.

To me the main piece and the group of work as a whole creates a sense of peace, appreciation and elegance. I think that there is a strong, clear theme running throughout, ~~the~~ ^{the} beauty of nature (in black and white). I think that each element individually contributes to this overall mood, each technique playing a key part. Overall, I think the piece is very successful as it demonstrates both my skill but also the most emotion and theme that I dedicated it to.

Beauty of nature
(in black and white)



Photographic
outcomes A3





Outcome Layered
hanging textile piece