Component 2 – Textiles
Level 4
Candidate 2
Textiles– Level 4

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<th>AO1</th>
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<td>13</td>
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Examiner comment:
AO1: Just confident and assured ability – Level 5
AO2: Just confident and assured ability – Level 5
AO3: Just confident and assured ability – Level 5
AO4: Fully competent and consistent ability – Level 4

Total of 51 marks overall.
Behind the face of a Clock

51 marks
51 marks
51 marks
Textiles designer Dana Barnes explores different ways of forming objects using various techniques like: knotting, netting, twisting and loop stitching. She explores different ways of forming objects which is what I find interesting about her work, and the knots she creates, intersecting and entwining, she experiments with different colours and materials to create these amazing pieces and drawings.

51 marks
Grace Mahoney

Grace Mahoney is an experimental artist who works with beads, buttons, thread, and fabric. She does some weaving pieces with the materials and creates lovely colourful patterns. Her use of colourful materials inspires me and is something I will try out on my own weave. She sticks to a colour theme but chooses variety within that colour to contrast which is also something I want to include.

Grace Mahoney does such a wide range of pieces and tries to expand and experiment, weaving being one of them.
Some of my own observational pictures and some drawings of the weaving I had made. Looking at the various different parts of weaving and how the different materials interlock together to create a whole new piece of work.

Weaving

51 marks
MANDY PATTULLO

Mandy Patullo is an artist who works with re-using scraps or taking apart a material to create a new piece. She is an artist I have seen before and what interests me most about her work is the way she manages to layout the materials and combine scraps and lovely pieces of recycled material. I want to take inspiration from Patullo's work and try myself to combine a piece of reused material to create a whole new piece in a different form. Even if it's clothing, some curtain or anything it can always be used and put together to form a nice patchwork effect.

51 marks
Tea Cup

An observational drawing of a tea cup and saucer.
Done with acrylic paint.

Pairs

Study of pairs and how they can be together or apart.

Tea cup and saucer piece
Salt and pepper pot piece
Stylish studies.

51 marks
Alicia Merrit is a textile artist who does contemporary art quilting, focuses mainly on maps, colour and "light". She makes strong colour, abstract designs based on aerial views and believes maps are an ancient and very important part of mankind's need to interpret and understand the world. The reason I like, and am so interested by Merrit's work, is because it all fits together as a piece, the idea of maps is something you can do a lot with, like printing, embroidery, and the amazing bright colours create the lovely visuals of the earth. The roads all work and together then growing apart in different ways links in with the them apart and/or together.
developing my final idea

Mechanics
Clocks and cogs
The idea of looking at clock faces and what's inside a clock to work together.

CLOCK

51 marks
I did a few samples of the marbling technique which I have never tried before. By making a paste and using marbling dyes, then with a straw swirling the colours together it created a pattern. Either using paper or material by quickly placing it in the water you are left with the marbling of colours. I like this technique and am going to think about using it again.

Ivana Rubin

Ivana Rubin is Textiles quilt who works in retail and design. She focuses on a variety of themes like flowers, leaves, and the one I'm most interested in is clocks. The picture on the left is a quilt piece by Rubin, where she has patched together different materials to create a nice background to the embroidery. She has then used various other materials to create this amazing clock piece with painting and some embroidery. This piece gives me inspiration to how to create a textiles piece on the theme of clocks and the various techniques I can use in it.

51 marks
51 marks
hardening and stiffening of fabric

Hardening and stiffening of fabric could be used in my final piece to create different shapes and shades. By cutting and ripping fabric, and then with PVA glue moulding the fabric in the different shapes, and using any colour, mixing the paint with the glue it gets soaked up into the fabric and leaves nice swirls of colours. It was an experiment to see how I can create shapes of materials by taking them apart and moulding them into various shapes. The ripping and tearing of my fabrics which then are stuck back together fits into the theme of apart and for together.

51 marks
These are some of my own clock photos I took after I dismantled the clock. I was able to take detailed photos of the cogs on the inside of the clock at different angles so I could get the idea of what kind of shapes I am going to use in my piece. Also by taking the clock apart I was able to see how of different pieces and then fit the clock work, which is the theme I am going to use the idea of cogs the clock tick in.

Own clock photos
Dismantling of a clock

51 marks
51 marks
This is a clock/watch made out of marbling. By using marbling which was a new skill I just learnt, I created this watch and free machine embroidered over it to create detail.

This is a cog mechanism design of what a clock looks like on the inside. I printed the cogs and free machined over them. The cogs all apart but joining together to make a clock work is an idea I would like to use as it fits into my theme well.

Sampling

to ideas do some getting by

brusho paint, working with a paintbrush gave me a nice bloched effect. I then free machined over the brusho a clock face. Brusho is something I am going to think about using in my final idea but maybe using different colours.
Joan Brailsford is a textile artist I found who does quilt work. She interests me a lot because she did, as one of her quilts, a clock and cog inspired piece. By dying clock pieces, as cogs out of stencils, and painting she created this lovely piece of clocks. It was also done with embroidery and some machine work which creates the extra detail. Seeing Joan Brailsford's piece of work has given me inspiration and ideas to what kind of techniques I could use in my cog part of clocks I am looking at. The way she has combined her painting is something I definitely want to include in my final piece.

The tick of machine numbers and background detail, material choice, sewn around stitch, wool, in repeated patterns, then paint with metallic/gold paint to create 3D texture.

Some more of Joan Brailsford's work of quilting.


Joan Brailsford

51 marks
So far...

In the second session, I moved onto the second part of my clock to the cogs and everything behind a clock, how a clock fits together and what makes it work, following the theme of apart and together. After printing my cogs before with pitta glue and acrylic paint, I then redrew it up by hand and started to embroider round the edges of the cogs. Joan Braithwaite was my inspiration for printing the cogs, and I liked the way she also embroidered round them. My example of cog printing helped me to get a good technique of how to do it. Next week I still need to carry on with the embroidery on the cogs and adding on beads and sequins to create detail.

In the first session of the exam, I was able to get done my first clock face. I did no exam prep before hand because it was all decorative. After sewing round the edge of the circle with a variegated wool and painting over the wool in gold paint it gave a textured metallic look for the edge of the clock, the sewing was done in an X pattern to add detail to the clock. After doing that I sewed around the inside of the clock with black thread and gold beads to add decoration. The final thing I did was machine sew the roman numerals onto the clock and go over with black thread the main 4 numbers. This clock face was inspiration from the photos I took of my own clock, and symbolises the ‘together’ part of my theme before the clocks taken apart. Although everything went well, I would have liked to finish the clock face, however it’s something I have made time for later on.

51 marks
So far...

On my third session I carried on decorating around my cogs. I used free machining technique over angelina fibre, in a variety of colours. The reason I chose to use machining with knight, bold colours was because I found in a sample I did that it was a nice contrast to the black cogs, and it linked all the cogs together even though they are apart. Another thing my sample of cog painting helped with was making sure it was all neat, because in my sample I found paint did go over the edge which is why I knew to touch it up afterwards. In my opinion this session went well for me, and I got more than I thought I would done. Although in my original design I was going to use some dissolvable plastic on top of the cogs, I decided to instead embroider some beads on for the extra detail. I found this worked well and I still get the outcome I wanted. The only other further development I need to do on this is filling in the small blank space with machine decoration, then I am planning to start on my third clock face. For next weeks prep I need to print some cogs onto a material ready to decorate.
30 jum... on my third session, I started on my final clock face. I started by machining around the cogs I had previously printed which I did with Knight and to make the cogs, I then went over the piece of wet felting, I cheated and sewed it onto the corner of my clock. The layering of my materials and use of digital inspires by swana kubik and artist I have previously looked at and keen interested in her different uses of material. This section of my piece is really where the theme of apart and together comes in, because it's a mixture of a clock face and the cogs behind a clock, and combining the two together to show all the separate parts of a clock that come together and make it work. I feel like although I made some changes to my original design, it turned out well, and the reason being getting the changes of not using design software, and the cogs not being in the middle was it fitted better with my overall design.
Final Session... Evaluation

For my final session I managed to complete my piece and get everything done that I wanted. I started off by finishing my initial clock face. By adding on some golden beads and sewing around the edge of my design it was finished. Although I altered some things from my original idea like the beads I was happy with it and felt it fitted better with the theme and the design I was going for as the cogs gradually took over the clock face showing apart and together. Then finished of my main clock face by sewing around with a golden ribbon to add detail, and then to the hands of my clock. I was happy with how my clock turned out although again it was altered from my original plan with no decoration of flowers because I felt it didn’t fit into my design as well. After that I finished my cogs point going around the edge to stitch it up. With my cogs I stuck mainly to my original design apart from the free machining I did around the cogs, and not using dissolvable plastic, however I still am happy with how it turned out. The last thing I did was my header which was made out of calico and read ‘Behind the face of a clock’, my inspiration for this was Xaviera Hussein who used clock related words around her piece which I thought was a nice idea and added to the design. The reasoning for why I had the cogs hanging was the idea of clock chimes and how they tick. I was happy with the outcome of my work and pleased with the alterations I made to create a better design.

51 marks