

GCSE 2016 Art & Design



U367

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Component 2 – Textiles

Level 4



Candidate 2

Textiles– Level 4

AO1	AO2	AO3	AO4	Total
13	13	13	12	51

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

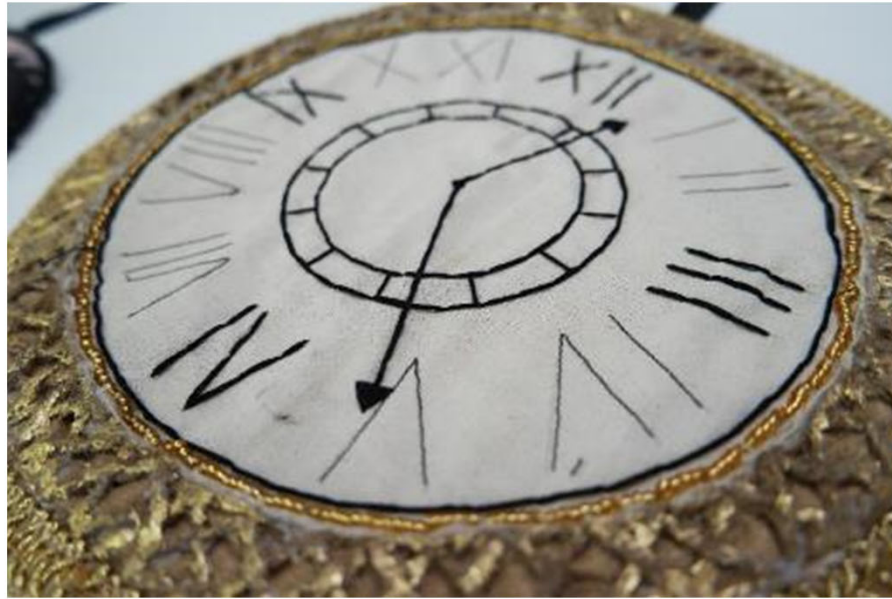
Total of 51 marks overall.



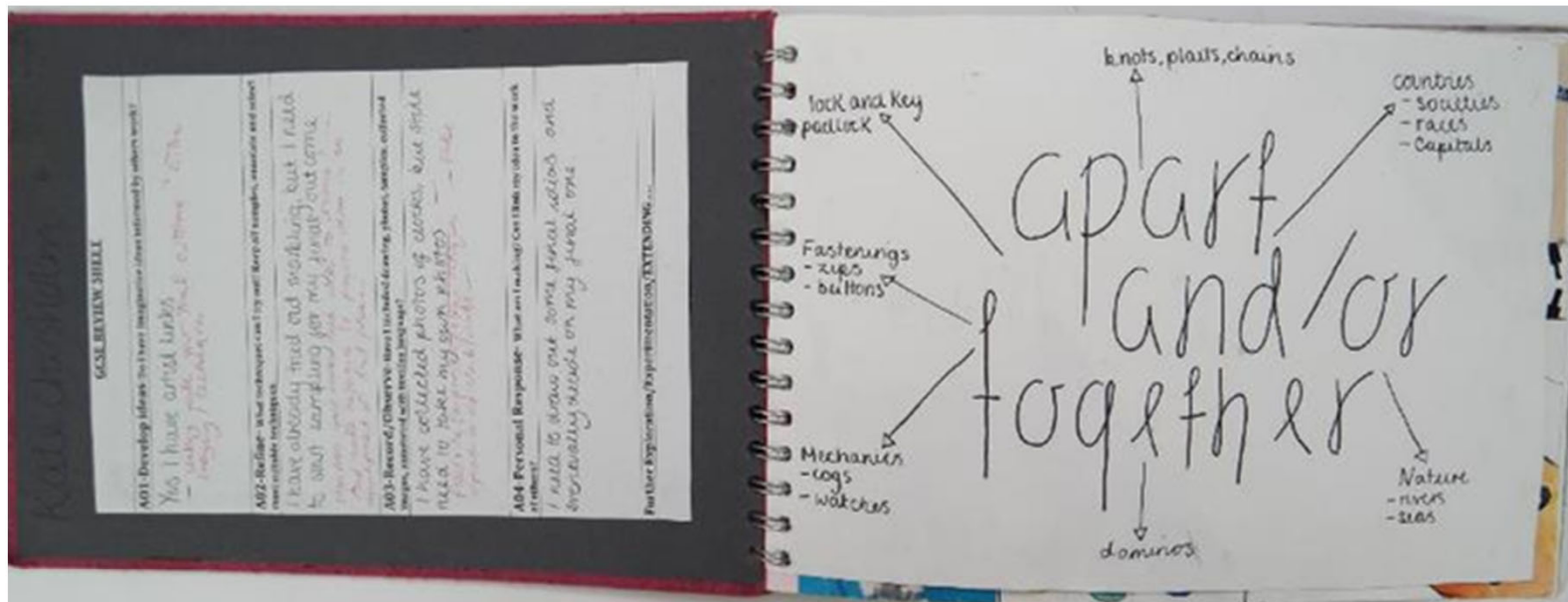
51 marks



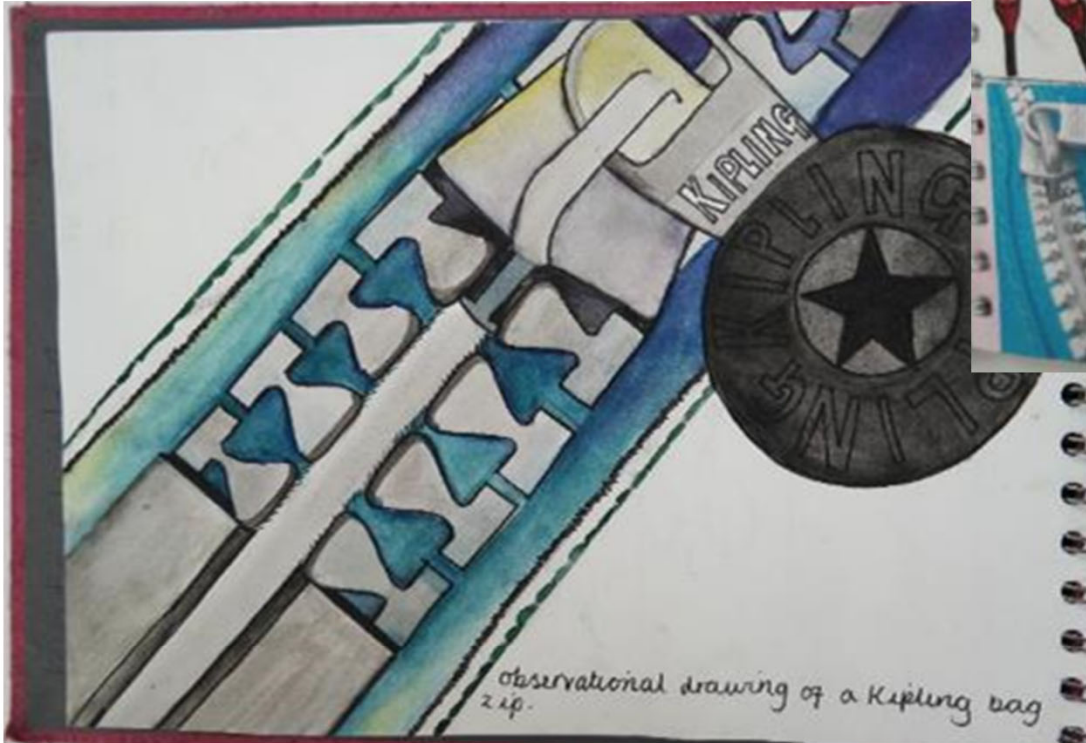
51 marks



51 marks



51 marks



51 marks



Grace Mahoney
experimental artist who works

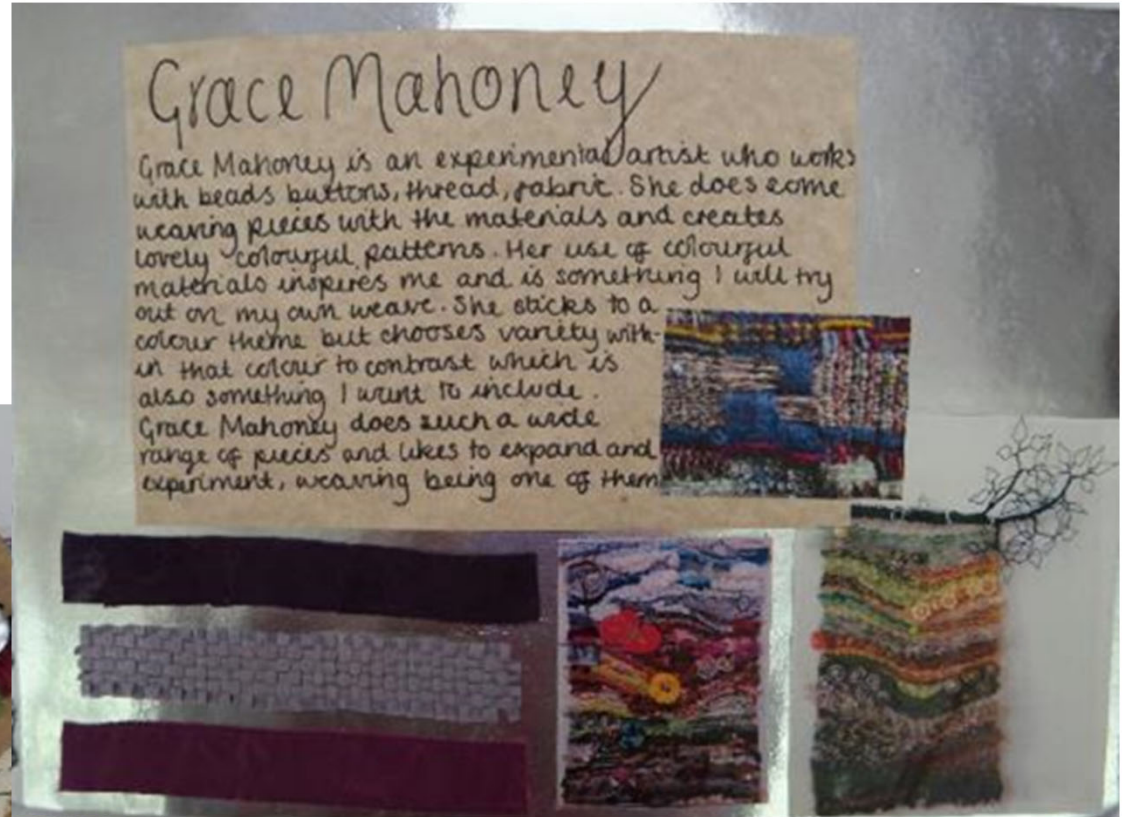
Dana Barnes...

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

some of Dana Barnes pieces



51 marks



Grace Mahoney

Grace Mahoney is an experimental artist who works with beads, buttons, thread, 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 likes to expand and experiment, weaving being one of them.

51 marks





51 marks



MANDY PATTULLO

Mandy Pattullo 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 Pattullo'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 cushion or anything it can always be used and put together to form a nice patch work affect.



51 marks



51 marks

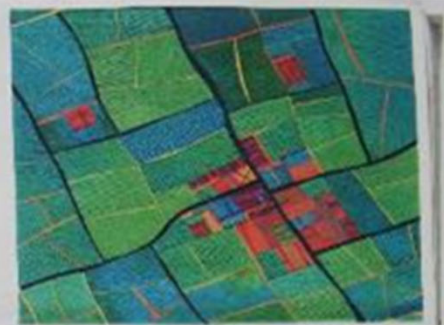


51 marks



Alicia Merrit...

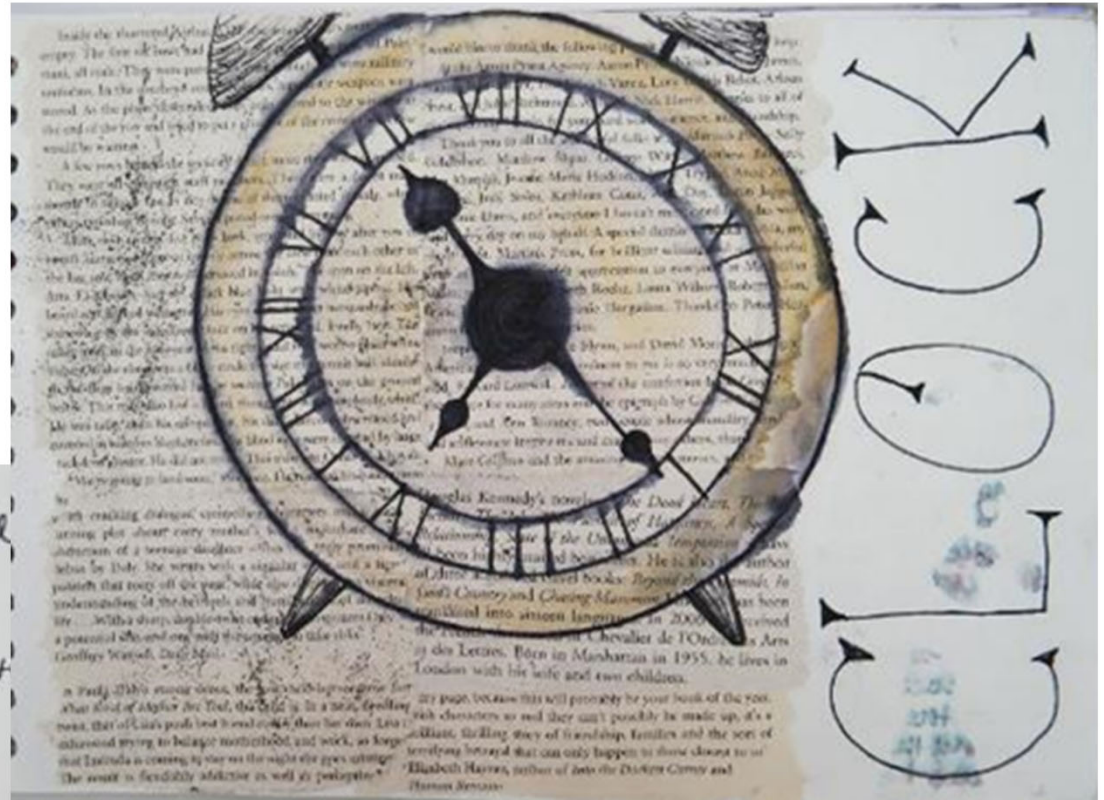
Alicia Merrit is a textile artist who does contemporary art quilting, focuses mainly on maps, colour and light. She makes strong colour, abstract designs based on aerial views and believes maps are an ancient and very important part of mankind's need to interpret and understand the world. The reason I like, and am so interested by Merritts 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 views of the earth. The roads all linking together then growing apart in different ways links in with the them apart and/or together.



MAP PRINTING



51 marks

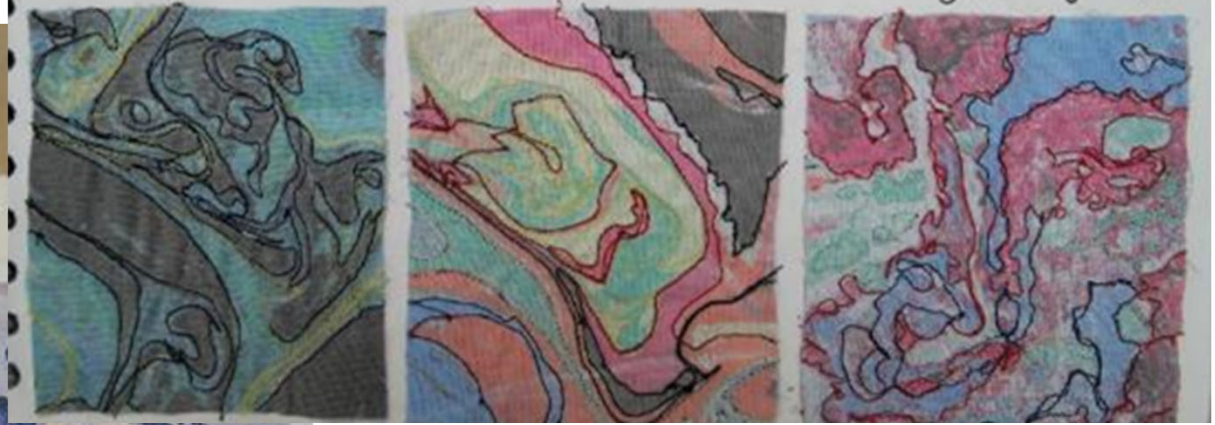


51 marks



Marbling ...

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..

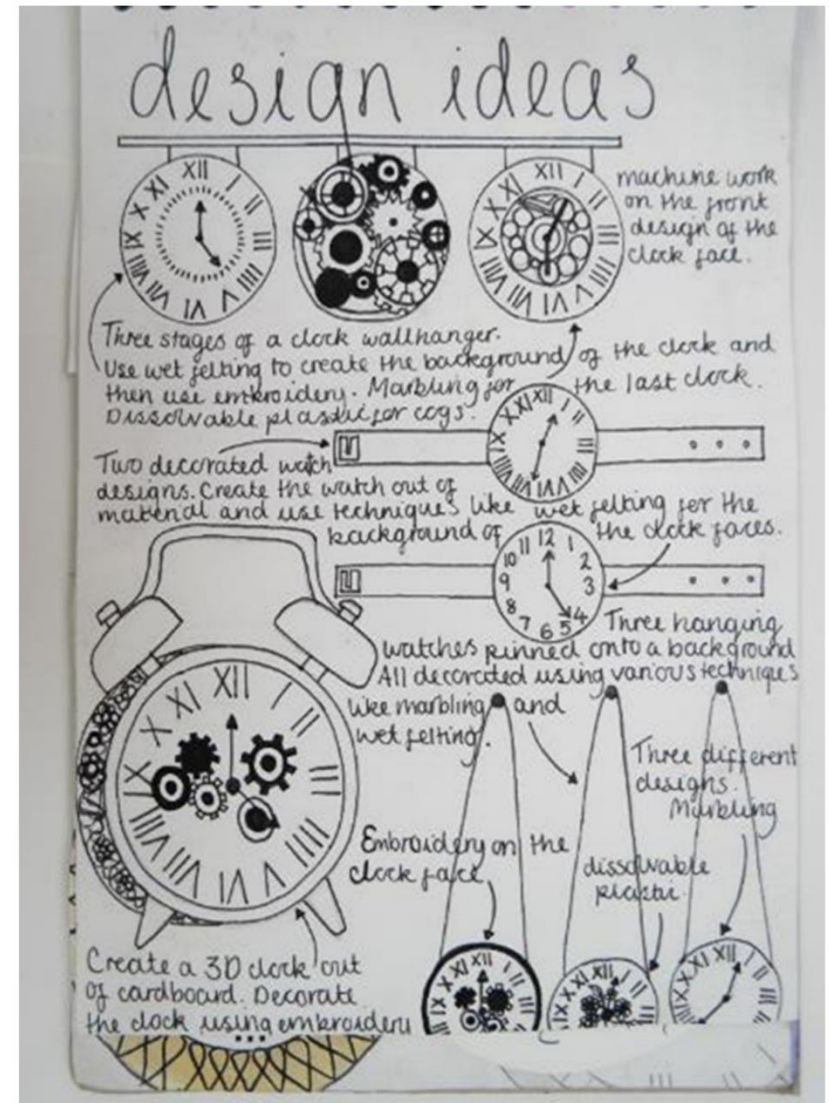
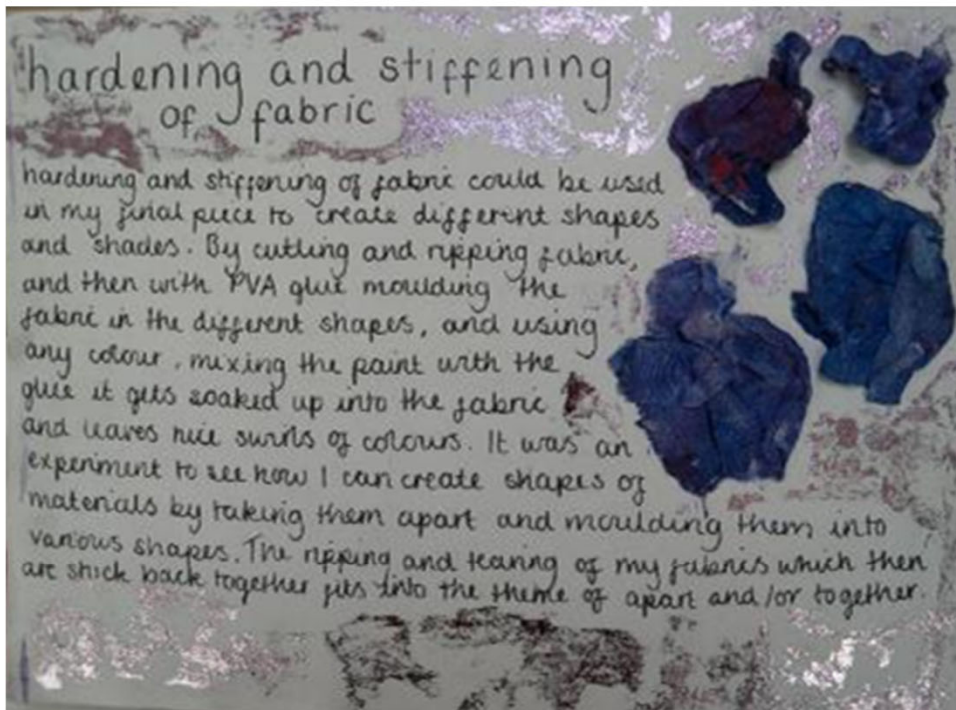
Ivana Rubin is Textiles quilter who works in retail and design. She focuses on a variety of themes like flowers reefs, and the one I'm most interested in is clocks. The picture on the left is a quilt piece by Rubin where she has patched together different materials to create a nice background to then embroider lettering on. 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



51 marks

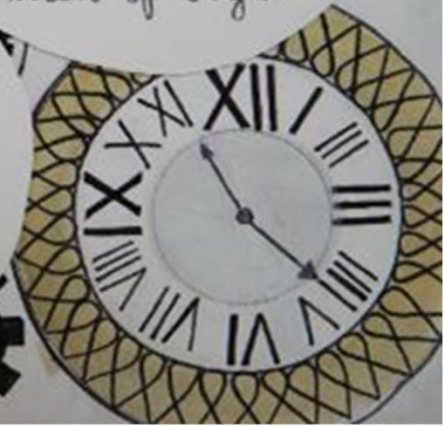


These are some of my own clock photos I took after I dismantled the clock. I was able to take detailed photos of the cogs on the inside of the clock at different angles so I could get the idea of what kind of shapes I am going to use in my piece. Also by taking the clock apart I was able to see how of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

Own Clock photos
Dismantling of a clock



51 marks

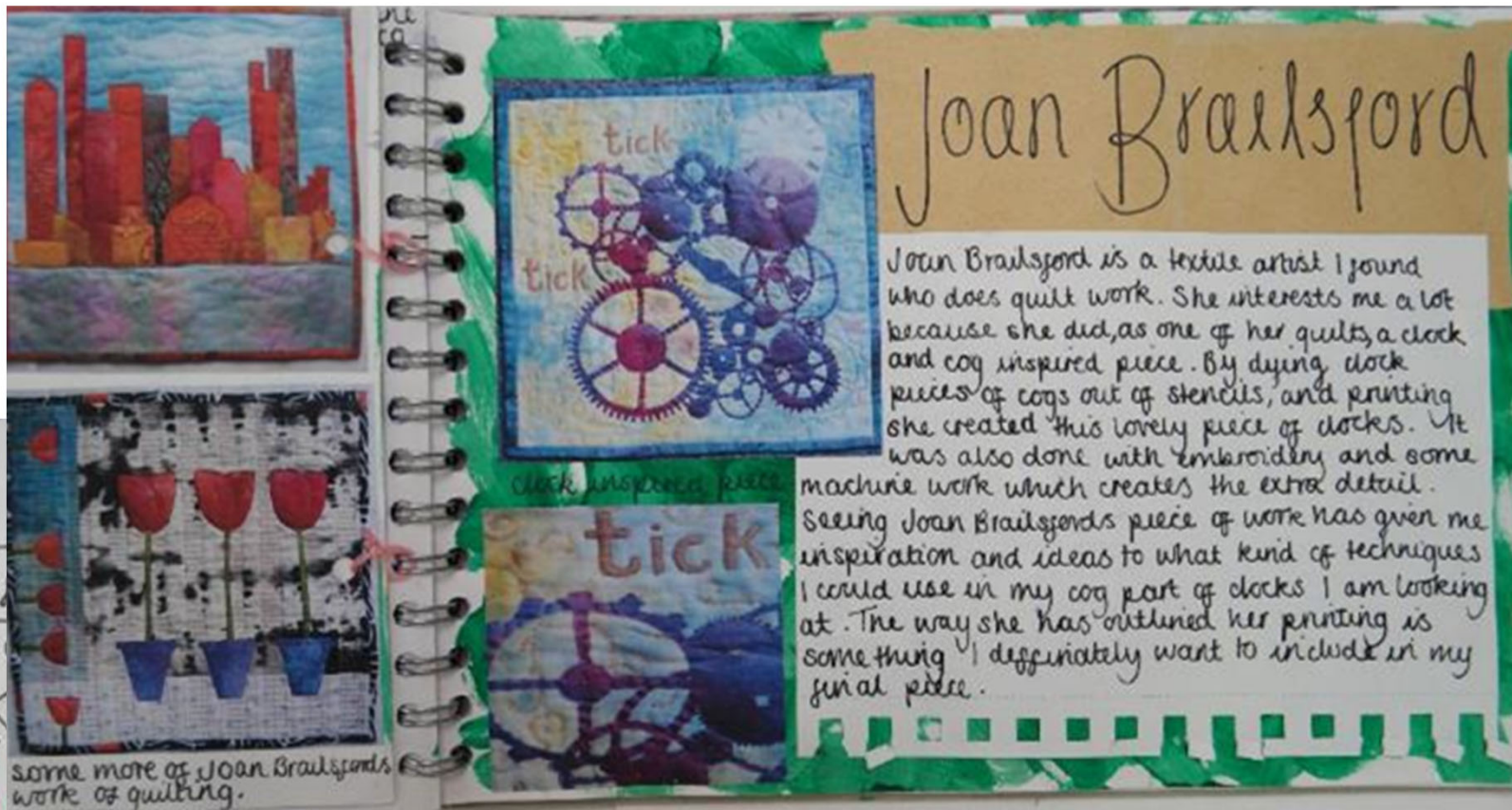




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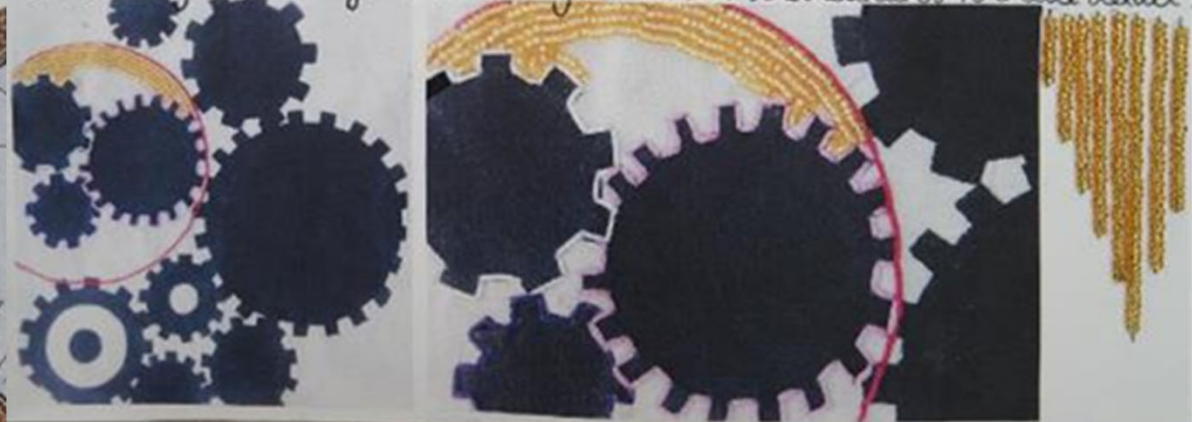


51 marks



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 pizza base and acrylic paint, I then neatened it up by hand and started to embroider round the edges of the cogs. Joan Brailsford was my inspiration for printing the cogs, and I liked the way she also embroidered round them. My sample 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.



So far...

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 wavy 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.

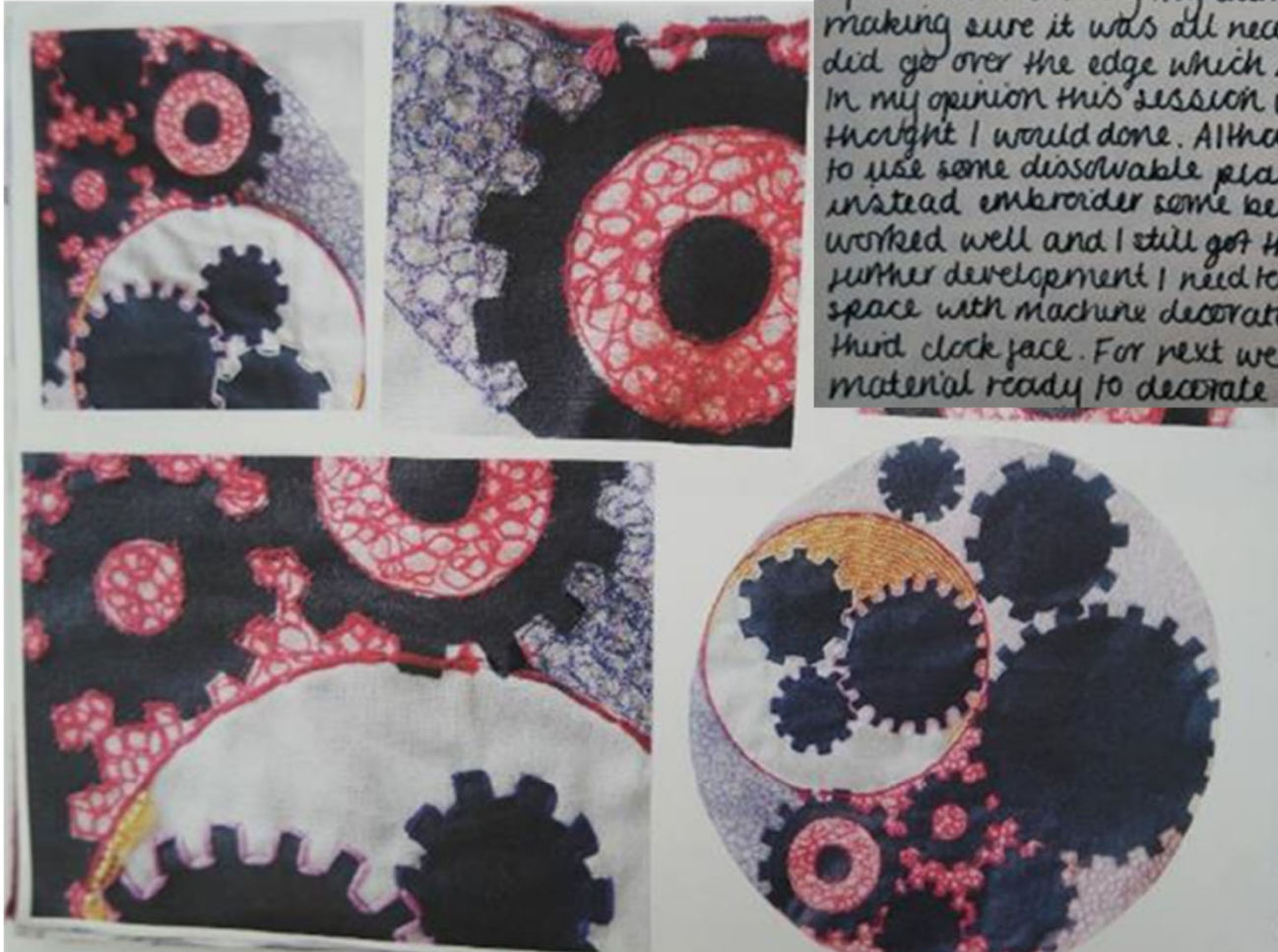


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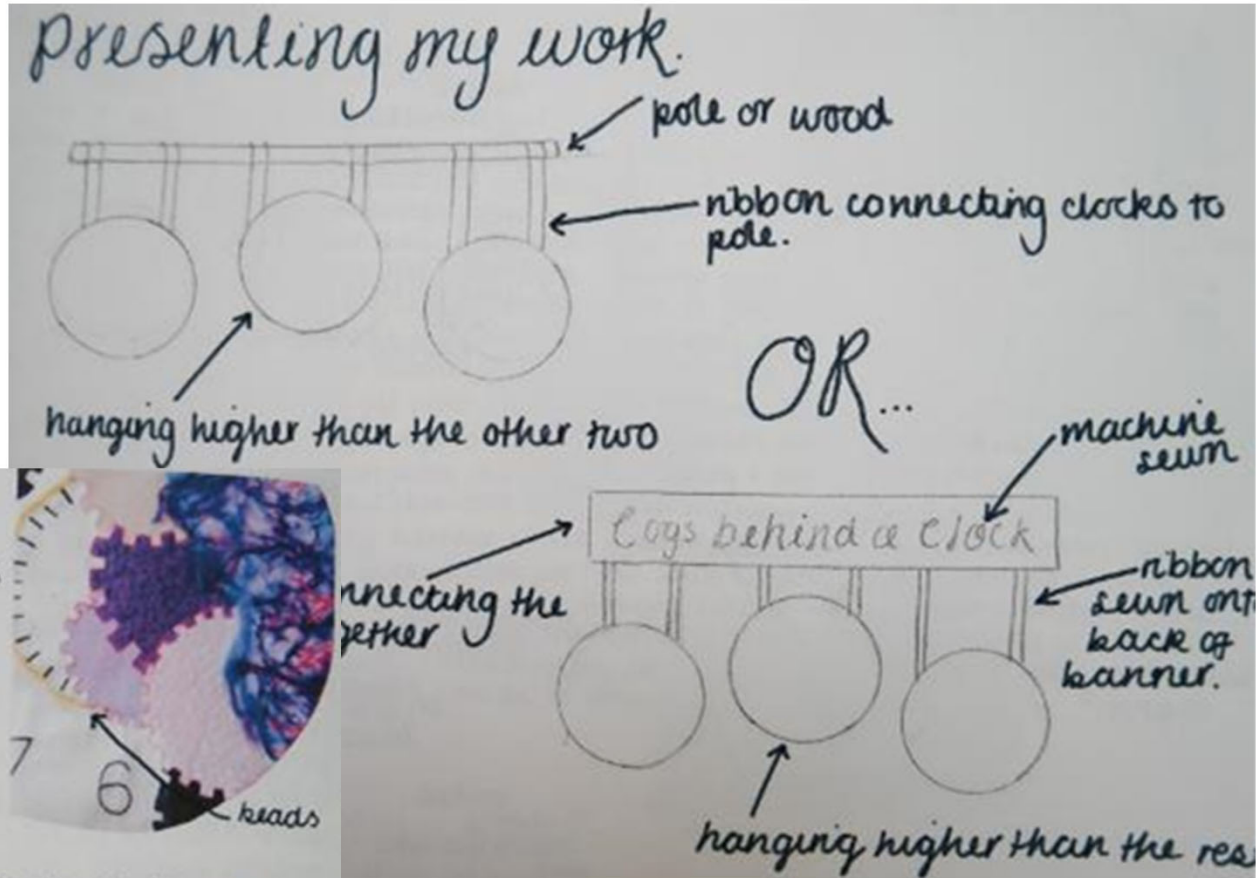


So far...

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 printing 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 got the outcome I wanted. The only other further development I need to do on this is filling in the final 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.



51 marks



So far... On my fourth session I started on my third clock face. I started by machining around the cogs I had previously printed which I did with knight work to make the cogs hold. I then went over the piece of wet felting I created and sewed it onto the corner of my clock. The layering of my materials, and use of digits was inspired by Ivana Kubik, an artist I have previously looked at and been 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 for the changes of not using design brushes, and the cogs not being in the middle, was it fitted better with the overall

51 marks



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 final 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 take over the clock face showing apart and together. I then finished off my main clock face by sewing around with a golden ribbon to add detail, and then sewing on 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 part by going around the edge to neaten it up. With my cogs circle 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 banner which was made out of calico and read 'Behind the face of a clock' my inspiration for this was Luana Kusin 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 clocks 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