

A level Art and Design

Kate
Sample 3
Textile Design
Component 2





Kate responds to the exam theme 'Environment' by looking at the destructive forces of nature and how they transform living objects.

She explores the theme of Vanitas and how the transience of organic matter and its decay can result in beautiful textures.

Her explorations and experiments result in final garments whose surfaces capitalise on these investigations.

The slide sequence starts and ends with her final outcomes, with the full evening dress being produced in the 15 hour timed test.















PROPOSAL

Vanitas is a particular style of still life painting which objects represent and symbolise life and death. Vanitas has faded throughout the centuries becoming unpopular, depressing and pessimistic. However in most recent years Vanitas has returned and evolved into new forms including: fashion, textiles, art, and photography. Therefore for my A2 textiles coursework I have decided on the theme of Contemporary Vanitas. I have chosen this theme because I am fascinated by contemporary haute couture and how the historical values of vanitas are portrayed through fashion. Working from the traditional themes of vanitas I would like to focus my work on time, decay and beauty and how they are portrayed in the contemporary world of fashion.

For my project I plan to experiment with conventional and unconventional techniques and materials to create the impression and illusion of a range of surfaces and textures which will symbolise the themes linking to vanitas: time, decay and beauty. For these conventional and unconventional techniques and materials I intend on using interesting textured objects as first hand observations which I could develop into designs, surfaces, materials and prints. These objects include: rusted decayed objects, flowers, crystals, stones, shells, and other natural forms. Using these objects I plan to work with old and new techniques including: natural dying, embroidery, embellishment, printing, surface manipulation and surface design. I would like to focus my samples and experiments on fashion design creating and experimenting with garments and manipulating materials to create the impression of textures, shapes and structure. Once completing all of my experiments I plan to create a final fashion garment which will develop from the samples and what also portray: the themes of vanitas.

For my AS project I was set a range of briefs including: understanding textiles, dye and dye, surface design and my exam theme relationships. Throughout these briefs I learnt many skills and techniques which I can apply to my current A2 theme of contemporary vanitas, these include: experimenting with conventional and unconventional techniques creating the illusion of textures and surfaces, colour and dying, surfaces design and surface manipulation. I can build on these current skills accumulating knowledge on my textiles techniques which will be helpful for future briefs and my own personal references.

My chosen theme 'contemporary vanitas' relates to two time periods: the 21st Century and the 16th and 17th Century. I plan to research and relate to both of these time periods exploring the historical Vanitas messages and themes and how they are portrayed in our world today. To do this I plan to research contemporary vanitas through symbolism and contemporary fashion. Many designers and artists portray the theme of contemporary vanitas through haute couture garments and accessories. These designers are: India Flint, Alexander McQueen, Megan Mitchell, Elie Saab, Jean Paul Gaultier, Maggie Ayres, and many more. I plan to research these designers learning about their techniques, skills and intentions behind their garments. I will incorporate this research into my work by creating designs and surface experiments influenced from the designer's techniques and aesthetic garments.

TRADITIONAL VANITAS

Vanitas is the Latin word for 'vanity' and loosely translated corresponds to the 'meaninglessness of earthly life and the transient nature of all earthly goods and pursuits'. Vanitas is a particular style of still life painting which objects represent and symbolise a specific theme or message. This style of art was very popular in the Netherlands in the 16th and 17th Century. Vanitas is the Latin word for 'vanity' and connects with historical references about life, time, beauty, death and morality. The vanitas paintings include symbolic objects and colours to remind the audience of their morality, the certainty of death, false treasures and the impermanence of life. These objects were:

The skull: the skull is the universal symbol of death and decay.

Hourglass: an hourglass or watch represents time passing.

Decaying flowers and insects: decaying flowers and insects represent the impermanent life, death, decay and the natural beauty of the world.

Mirror: a mirror represents vanity itself.

Shell: a shell symbolises wealth.

Purple silk: purple was associated with wealth and silk symbolised luxury.

Books: books symbolised knowledge, wisdom and a luxury item.

The gloomy Vanitas message links with the Bible story 'Sermon on the mount' as it portrays the same themes and message about life and death. "Do not store up yourselves treasures on earth, where moth and consuming insect can destroy and where thieves break in and steal, but store up for yourselves treasures in heaven, where neither moth nor consuming insect can destroy and where thieves do not break or steal. For where your treasure is, there your heart will be also."

"Vanitas paintings caution the viewer to be careful about placing too much importance in the wealth and pleasures of this life, as they could become an obstacle on the path to salvation".

<https://en.wikipedia.org/wiki/Vanitas>

<https://bible.org/seriespage/19-where-your-treasure-matthew-619-24>

I have decided to research and explore the theme of vanitas as the historical values apply to our modern day lives. I am interested in this theme because I think the historical themes about life, death and beauty surround us through fashion, art and modern day objects making us oblivious to their true meanings about morality.

CONTEMPORARY VANITAS

Traditional vanitas art reminds us of our transient lives and the earthly treasures we should not materialise. Vanitas art faded throughout the centuries becoming unpopular, depressing and pessimistic. However in most recent years Vanitas has returned and evolved into new forms including: fashion, textiles, art, photography and many more. Still sending the same message about life, time, beauty, death and morality. Contemporary vanitas has become an oblivious theme surrounding us. An exquisite example of contemporary vanitas is a sculpture created by Damien Hurst "For the love of God" in 2007. The sculpture consists of a real human skull with the original teeth restored encrusted with platinum and over 8,000 sparkling diamonds. The sculpture is exhibited at the White Cube gallery in London estimated to cost £50 million pounds. Personally I think the diamond sculpture portrays the same message as the traditional vanitas paintings as the skull represents death, decay and time and the diamonds obviously represent wealth, luxury and impermanent life. Personally I think the skull portrays a sense of irony as the diamonds cover the entire skull making the natural decay non visible. This is ironic because you cannot take the diamonds with you when you die yet the skull is encrusted with one of the world's most valuable gem. This creates a new message about life and death as the diamonds create a sense of victory over decay as they have covered the face of death. Therefore I think this sculpture leads the way for contemporary vanitas as it ruptures new themes such as: embracing and glorifying death and fearlessness. The themes and message behind traditional vanitas has developed and evolved over time as new generations have different beliefs and views about life and death. Therefore contemporary vanitas is a way to express our individual thoughts about life, time, beauty, death and morality in any creative form. In traditional Vanitas paintings still life objects were used to portray and symbolise a specific feeling, mood or message for example, a flower symbolises natural beauty creating a romantic mood. Over the centuries I think these historical symbolic objects have developed and modernised as our treasured possessions and desires making us unaware of the true meaning behind our materialistic items. Contemporary vanitas symbolism include: branding, gadgets, money and status.

For my A2 project I have decided to explore the theme of contemporary vanitas through fashion because I am intrigued at how the traditional values of vanitas are being portrayed and communicated through fashion haute couture. I want to explore the idea of decay, rust, beauty and time because the beautiful time process show the perfect examples of life and death. I now plan to research artists and designers who portray the theme of vanitas through fashion and accessories. For my initial research I plan to discover current fashion trends and contemporary fashion brands to explore the aesthetics of garments. I will take images of first hand observations which will help with my development and experiments throughout my coursework.



Damien Hurst 'For the love of God'

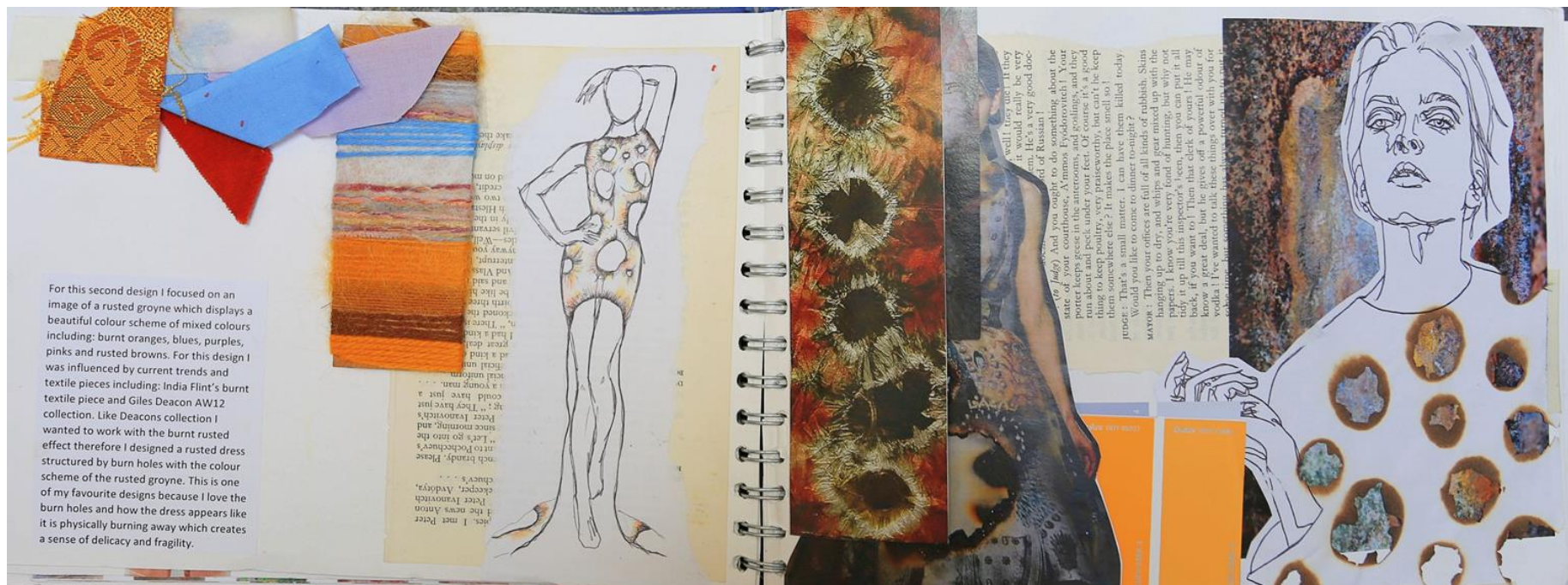


Vanitas skull painting by Chris Jones











enough for a report in themselves. And the patients might look a little less like chimney sweeps!
cc.: That's nothing much. I may be able to find some clean nightcaps.

MAYOR: And there ought to be some way of distinguishing the patients. Put a sign over each bed, and get the doctor to put up, in Latin or some such language, the names of the patients when admitted, their diseases, and so on. And make them stop smoking that filthy tobacco for a while, it makes me choke whenever I go in! And get rid of some of the patients; there are far too many. He'll think the doctor doesn't know his business!

cc.: Oh! The doctor and I have got things well arranged in the medical line. The more natural your treatment is, the better. We don't bother with expensive medicines! These patients are very simple people! If they die, well! they die! If they get better, they get better! And it would really be very difficult for Hiebnar to talk to them. He's a very good doctor, but he doesn't know a word of Russian!

MAYOR: (to Judge) And you ought to do something about the state of your courthouse, A'mmos Fyodorovitch! Your porter keeps geese in the anterooms, and goslings, and they run about and peck under your feet. Of course it's a good thing to keep poultry, very praiseworthy, but can't he keep them somewhere else? It makes the place smell so!

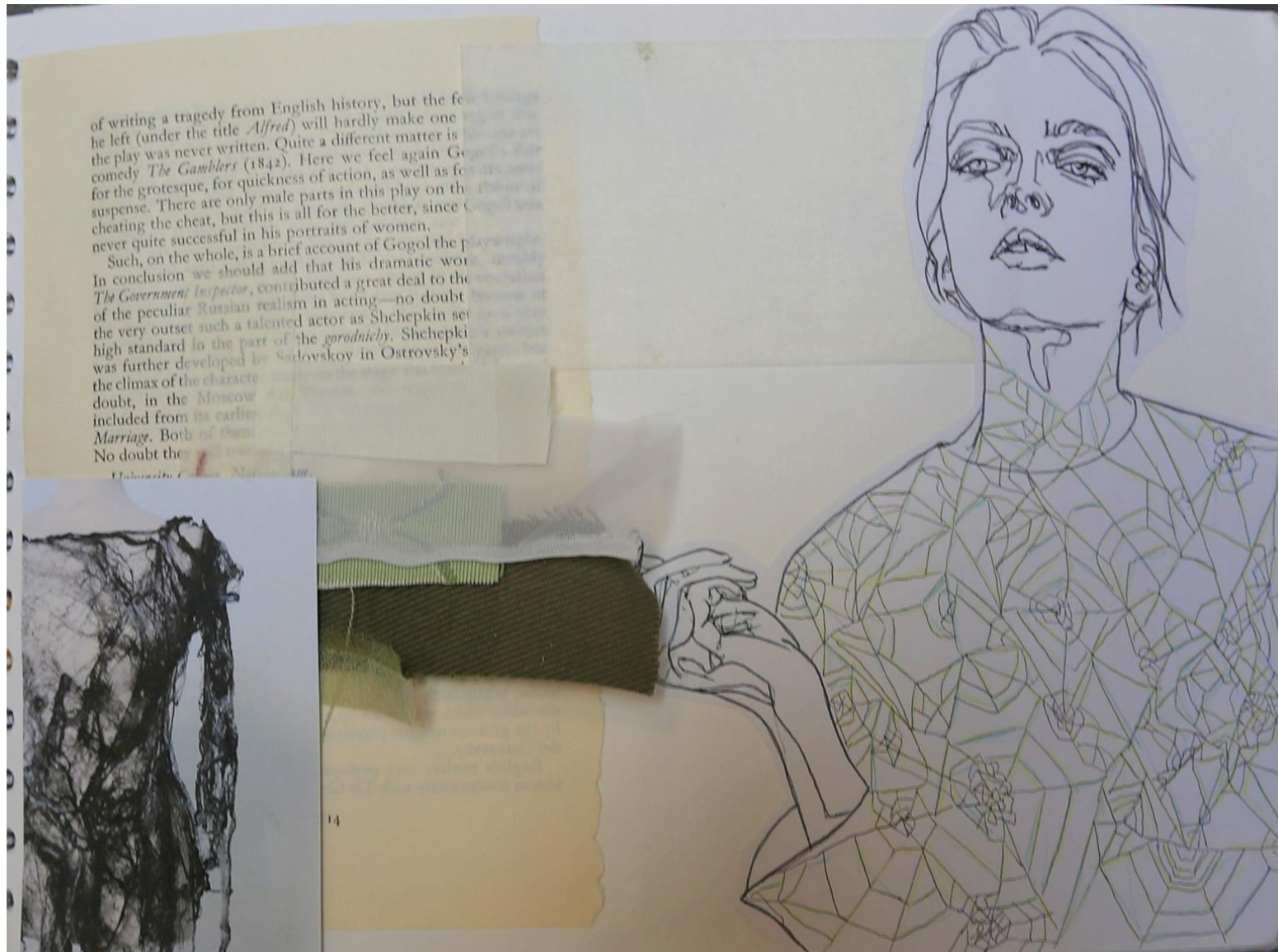
JUDGE: That's a small matter. I can have them killed today. Would you like to come to dinner to-night?

MAYOR: Then your offices are full of all kinds of rubbish. Skins hanging up to dry, and whips and gear mixed up with the papers. I know you're very fond of hunting, but why not tidy it up till this inspector's been, then you can put it all back, if you want to! Then that clerk of yours! He may know a great deal, but he gives off a powerful odour of vodka! I've wanted to talk these things over with you for some time, but something has always turned up to put it





For my next design I focused on the spider web like mould which I discovered on a boat yard. This is one of my favourite first hand observations because I love how the mould appears like a spired web creating a sense of frailty and delicacy. As well as being influenced from the image I was inspired by current trends including: Christophe Kane 2014 and Marchesa. I think this design would be the hardest to develop and create as I would want it to perfectly portray the delicacy and fragility of the spider web like mould.







MAGGIE AYRES

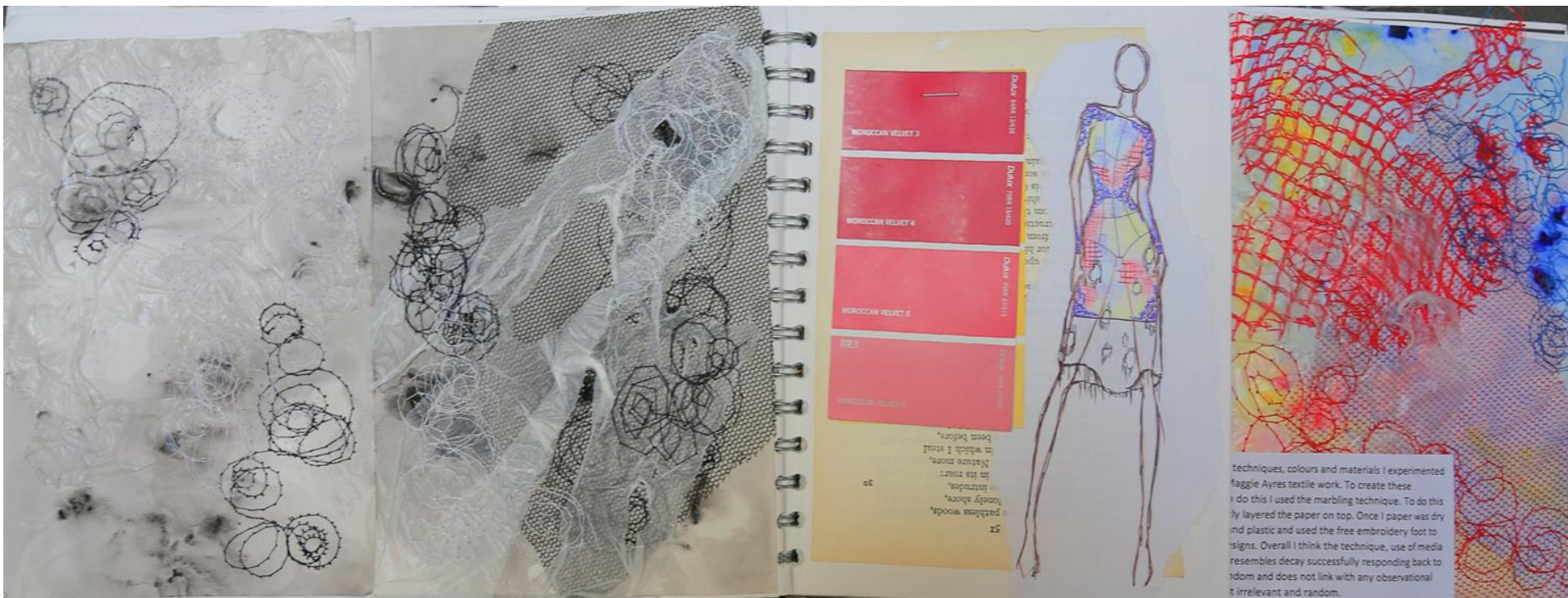
Maggie Ayres is a textile artist who is famous for her mixed media artwork. Her textile artwork is very expressive as it explores her emotional thoughts and feelings towards society and how Ayres is 'breaking free from expectations'. Her textile artwork consists of passionate lines, texture and light which she manipulates through textile techniques and a range of materials in particular natural materials and fibres. To create her expressive pieces Ayres currently uses the ancient process of 'encaustics' which is similar to Batik, where wax is used to build up and resist colour. When completed the ancient technique Ayres uses materials such as: silk, threads, dried plants and rusted fragments to build upon the wax layer adding depth, shape and form to her work. I have decided to study Ayres mixed media textile work because the textures, colours and lines remind me mould and decay which links to my theme of vanitas.

Ayres work appears delicate and whimsical as the textures and lines are long and soft. Personally I think Ayres work appears like decay as it reminds me of my first hand observations which I focused on natural and manmade decay. Therefore I think Ayres work juxtaposes itself as it is aesthetically so beautiful yet it reminds me and appears like mould and decay which we associate with the process of death. Furthermore Ayres works links with my theme of contemporary vanitas as she has captured the aesthetics of decay in an intriguing way and portrays the themes of vanitas including: time and beauty. I plan to experiment with her textile technique creating small samples which could potentially be developed into a fashion garment.

"There comes a moment in your life when you realise everything you've done has been shaped by the boxes by your parents, teachers, peers, cultural and social pressures have squeezed you into. At that point you can make yourself as comfortable as possible, or you can try and tear free"

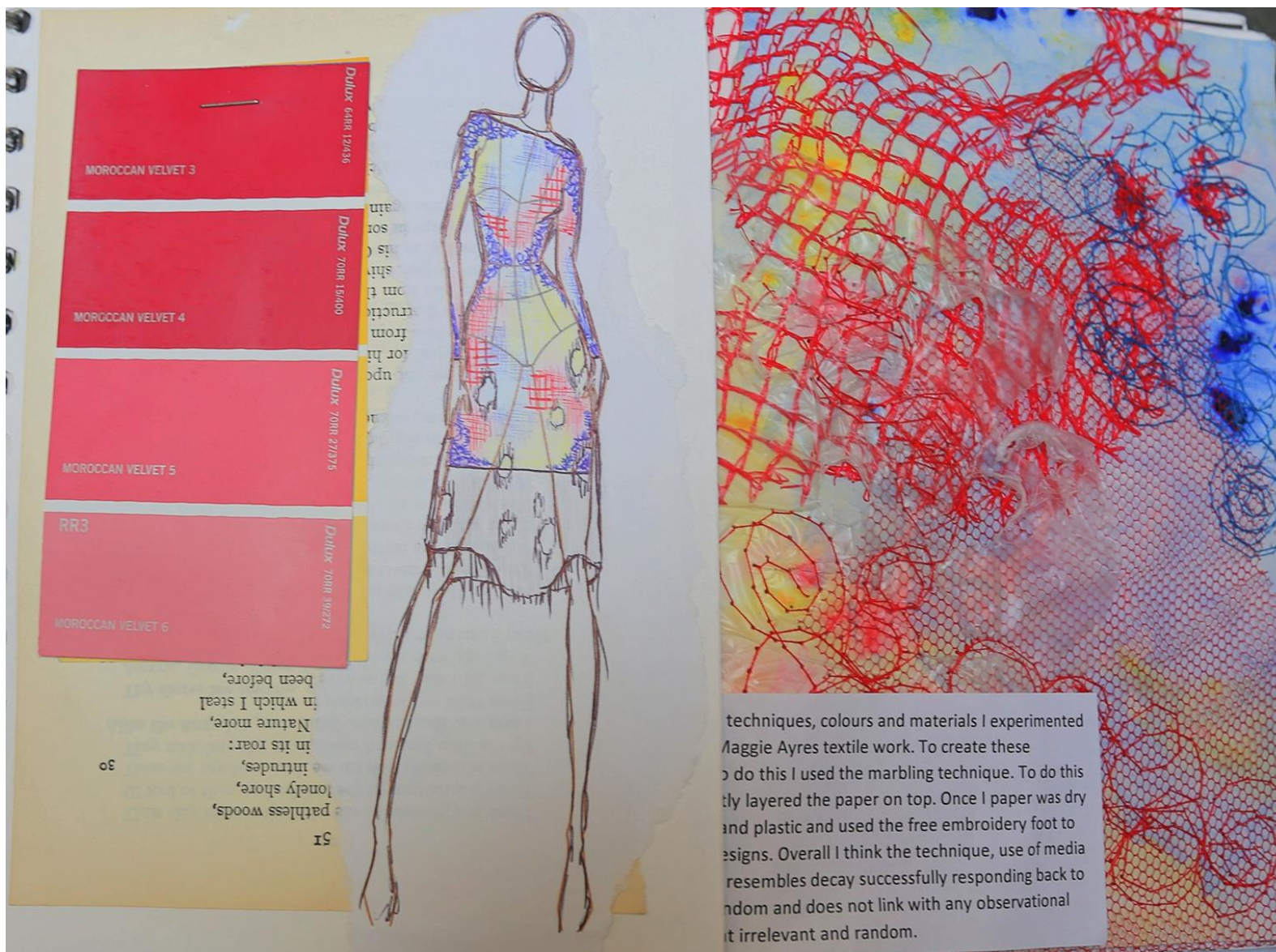


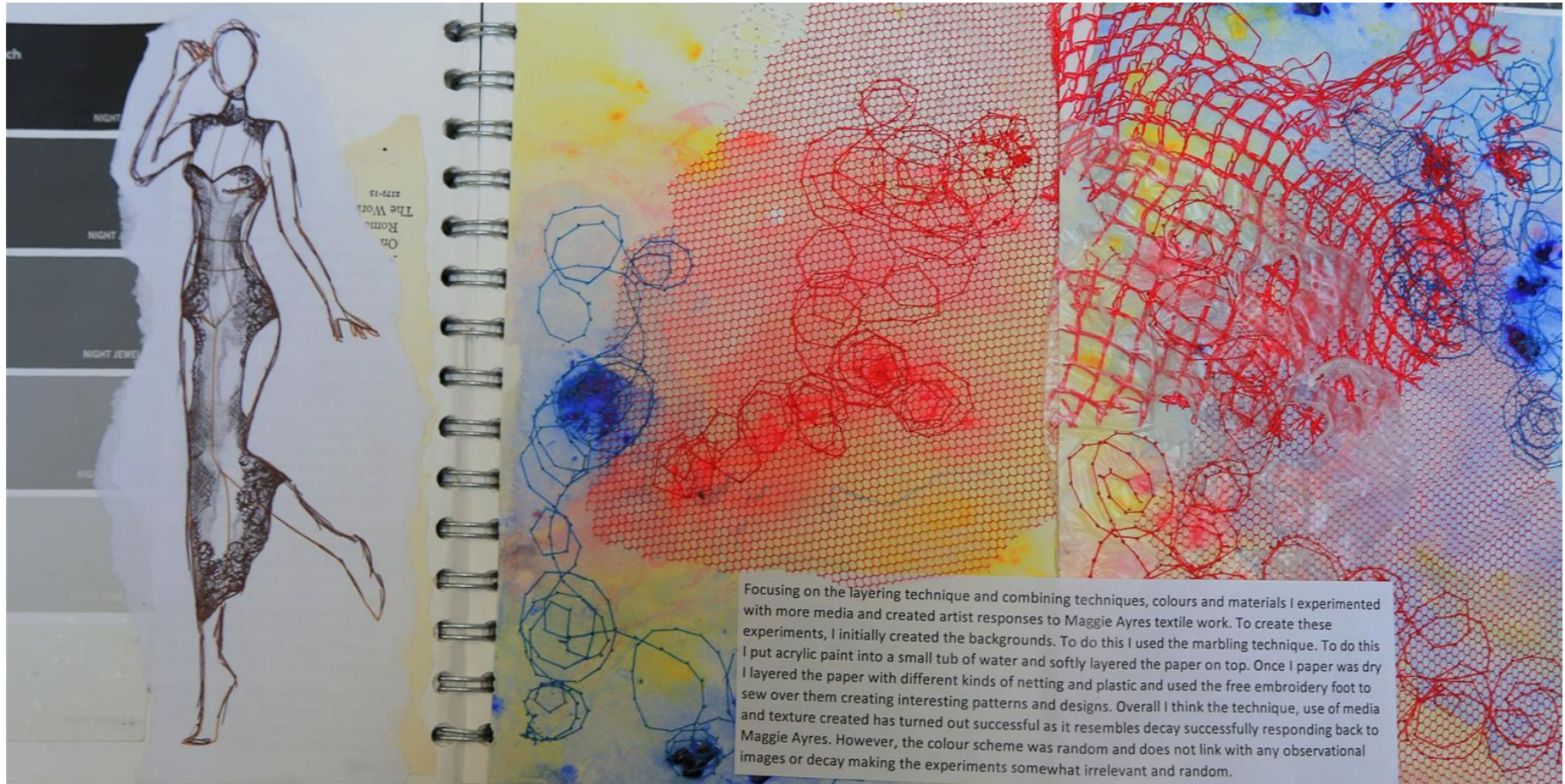
ARTIST RESPONSE



techniques, colours and materials I experimented
Faggie Ayres textile work. To create these
I do this I used the marbling technique. To do this
I layered the paper on top. Once I paper was dry
I used plastic and used the free embroidery foot to
designs. Overall I think the technique, use of media
resembles decay successfully responding back to
nature and does not link with any observational
it irrelevant and random.







Giles Deacon

Giles Deacon is a British fashion designer who is famous for his couture collections, high street collaboration with New Look and his fashion illustrations. His couture garments have been featured around the world on television shows and magazines including: Chinas next top model, Vogue, Cosmopolitan, Hunger TV and many more. For this project I am focusing on Deacon's A/W 2012 collection as he portrays the themes of vanitas through the use of embroidery, texture and materials. His A/W 2012 garments consist of multi-layered silk and chiffon which have been hand burnt and embroidered with tiny delicate beads and sequins. For the A/W12 collection it is known that Deacon was inspired by 'decay decadence' and social morality. "In a house burning down, would you take something sentimental or would you go for the treasures?" Therefore Deacon's influences behind his garments link to the theme of contemporary vanitas as he has aesthetically explored the theme of decay and has challenged society's morality when it comes to our materialistic treasures. However the fact the garments are classed as 'couture' is an example of contemporary vanitas itself as they are just burnt pieces of materials which have been constructed together. To create his couture garments Deacon has hand burnt silk and chiffon leaving large holes around the material which have been embroidered with tiny brown and golden sequins/ beads. The completed burnt look has then been constructed into a final garment. The A/W12 garments appear elegant yet have a sense of darkness as the gentle silk and chiffon have been attacked by fire leaving the materials raw and delicate. The embroidered burnt holes remind me of rust and decay and give the impression that the garments are physically burning away which adds a sense of excitement. I plan to experiment and develop Deacon's intentions and technique as he has captured the impression of evolving decay and rust which portrays the themes of vanitas. Linking with contemporary vanitas and contemporary symbolism I could potentially decay, rust, burry or burn branded materialistic items, fabric or papers like my symbolism mood board and develop this work into a digital print or into a structured sculptured garment.



In a house burning, would you take something sentimental or would you go for the treasures?

Megan Mitchell

Megan Mitchell is a textile artist who is well known for her 'human decay' series. The series focuses on human decay such as: bruising, cuts, scars and bleeding which have been communicated through exquisite embroidery. From Mitchell's online blog it is clear that Mitchell is inspired by natural forms, natural colours, textures and the aesthetics of natural and human decay. To create her embroidered pieces Mitchell has used a range of sized beads, sequins and other small treasures to create the impressions of colours and surfaces. Mitchell has worked on a realistic scale but I think if experimented and developed they would look interesting on a large scale to create a sense of disorder and surrealism. Mitchell's human decay series link to the theme of vanitas as she explores the themes of decay, time and beauty. Mitchell exhibits the beauty of decay through fashion and accessories and portrays the message to 'glorify death' which links to Damien Hirst's skull sculpture 'For the love of God'. Personally I think Mitchell's embroidered decay appear delicate and fragile yet hold a sense of gore as they focus on harm to the body such as blood which makes the audience including me make me feel uncomfortable. I now plan to experiment and develop Mitchell's technique embroidering into natural decay, mould and rust. I think Mitchell's technique would look very fascinating on a fashion garment focusing on the details of decay from my first hand observational images.

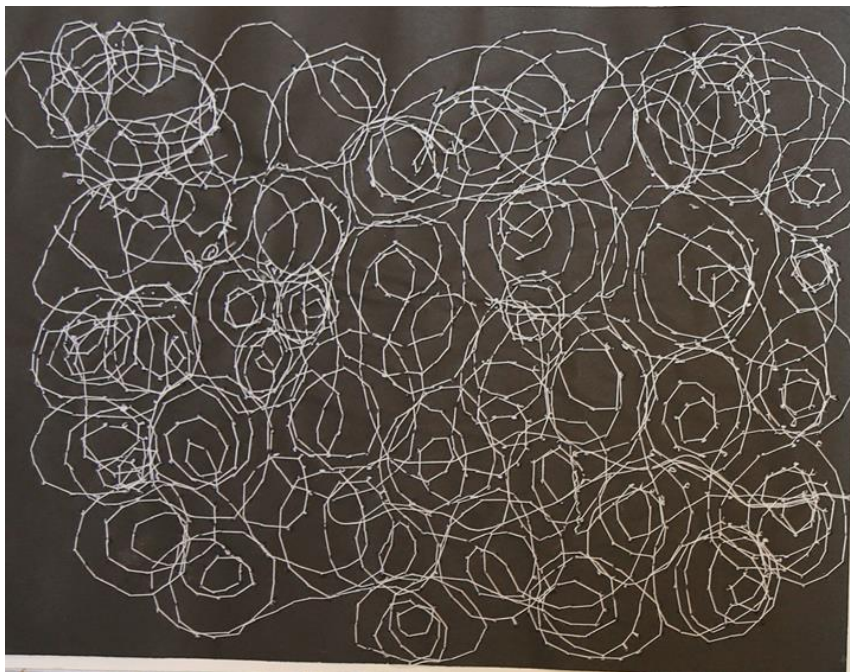




megan mitchell

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India Flint

India Flint is an Australian textile artist/ designer who is well known for her unique eco dyeing work. As well as her eco dyeing prints Flint also creates installations, paintings, drawings, sculpture and media. However for this project I am focusing on Flint's eco dyeing work as she uses a range of natural materials which links to my theme of traditional/contemporary Vanitas. To create her eco dye designs Flint collects a range of natural elements including: fallen leaves, twigs, stones, bones, petals and many more of earthly materials. Once gathered her ingredients Flint binds her working cloth or paper with these materials and places them in a cauldron filled with boiling water. Once the working cloth or paper is dyed Flint leaves the material to dry and works into them creating home interior pieces or fashion garments. As well as constructing the eco materials into a garment or product Flint stitches and sews into the material creating unique patterns and interesting aesthetically pleasing designs. Flint's natural eco designs appear gentle, delicate and raw. The organic designs remind me of rust and decay giving the impression that garments are physically decaying themselves. Flint's work links to the theme of Vanitas as she uses natural elements to create and construct home interior products and fashion garments. By using natural elements to create and construct her designs Flint portrays the themes and messages of traditional vanitas. In particular from the use of flowers, plants and leaves Flint portrays the themes of: beauty, time, decay and death. As well as her work portraying the historical Vanitas values it also portrays Contemporary Vanitas as she has captured the physical objects in a way that stores them forever contradicting the fact that natural elements decay and die. I now plan to experiment with Flint's technique gathering decayed, rusted objects as well as natural elements to create printed dyed samples.













To create these felt samples I manipulated my previous techniques from my two felt samples. I wanted these samples to look more distorted and neglected and to really portray the grotesque side to decay but still in an aesthetically pleasing form. Therefore when layering the monochromatic felt I created thin unequal layers resulting in a fragile holy surface which perfectly portrays the delicacy I see within the observational image. I layered the felt with larger pieces of the white textured fabric and when dry decided to rip and create holes in the material to portray a sense of neglect. The monochromatic felt has blended beautifully and communicate the realistic features of the mould from the image. Once the felt was rubbed and dry I used the free embroidery foot on the sewing machine to create random swirl patterns which add detail and another form of texture to the sample. Amongst the sewing I have subtly sewed in long pieces of relevant coloured string to portray the seaweed in the image. The long loose threads and green string creates a sense of neglect to the piece and perfectly resemble the seaweed. Overall the two felted pieces have turned out very successful and are my favourite experiments so far as they perfectly portray my chosen theme of vanitas and communicate decay in a grotesque yet beautiful way which is what I intended. I love the layers of multiple textures and amount of details in these samples which I think would be more appreciated if made into a garment. When I look at these felted pieces I can start to imagine them as a garment. I would want the garment to be unconventional portraying death and decay in a beautiful form and style of garment yet portraying a sense of neglect. I think if made into a garment the felt would work and look really well as it communicates the decay and theme of vanitas in a grotesque yet beautiful form.





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To create the garment, I created a batch of felt samples creating thin layers combined with textured distressed material. Once I created enough felt for the whole dress I distressed the mixed media felt making distorted holes and rips to create a sense of disorder and neglect. Next on the sewing machine using the free embroidery foot I sewed over the felt and ripped the bandage like material creating small repeated patterns. Once all of the felted pieces were complete I pinned them to the mannequin and worked out how to structure and construct the garment. To construct the dress and making it able to fit a mannequin and a person I bought a nude body suit. I placed the body suit on the mannequin and hand sewed each felted piece onto the nude suit. When I completed hand sewing on each individual piece to the body suit I hand stitched on some loose threads onto the bottom of the dress to create the impression that the dress is decaying and to resemble the first hand observation of the seaweed decay. The felt dress has turned out very successful as it perfectly resembles the moulded seaweed observational image and it appears grotesque as if it is decaying. I enjoyed the process of creating the garment as I enjoy experimenting and combining with mixed materials however, I now plan to experiment and develop new materials and techniques which could potentially develop into a final piece.



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n to the mannequin and
body suit. I placed the
ody suit I hand stitched
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HALF WAY REVIEW

A01: In this vanitas project I have researched a range of artists and designers who all explore the theme of vanitas through the aesthetics and intentions of their fashion garments. These artists and designers include: Maggie Ayres, Giles Deacon, Megan Mitchell and India Flint. From studying these artists I have learnt about their style of work, intentions behind their work and techniques they use. For example, when researching Maggie Ayres and her decay textile work I was inspired by her mould like surfaces, which she creates from a range of combined materials and textures, and decided to create a few small samples responding to her work. To create these samples, I experimented with Ayres mixed media style experimenting with layers and unconventional materials like plastic bags and netting. The small samples turned out successful however the colours I experimented with were irrelevant making the experiments seem random and out of place for the project. So far in the project I have analysed the Bottega Veneta's fall 2013 felt garments as I felt they were relevant to the project as I was experimenting and developing with the felting process also. I decided to study these felted garments as I felt they appeared grotesque due to the blood red felt linking to the theme of death and overall theme of vanitas. When analysing Bottega Veneta's felted garments I learnt the importance of colour and texture. The collection used the formal element colour to dominate the garments forcing the audience to feel overwhelmed and to view the boldest contrasting colours first. However, from these contrasting colours and mixed media design Bottega Veneta has created a harmonious balanced collection which reflects their intentions and inspiration. I applied these key elements to my own work experimenting with new techniques and styles which successfully developed into a decayed felt garment. Moving on from the felting process I would like to experiment with natural dye, rust and decay. Therefore, I plan to carry out further research including a detailed analysis on India Flint as her work displays techniques I want to learn and develop.

A02: At the beginning of the project my initial thoughts and ideas towards the theme of vanitas was clear. I wanted to create grotesque samples exploring texture, surface manipulation and layered surfaces. However, my initial ideas quickly developed when I shot my first hand observational images as I wanted to recreate the mould and decay I had captured from the abandoned local beach. Therefore, this lead I to experiment with felt. I experimented with the felting process last year in my AS relationships exam. During this project I focused on the blending of colour so I had some knowledge and skills to the felting process. The felting process did not appeal to me at first as I felt the technical process was draining and the resulted felt samples were boring. However, for this project I decided to manipulate the felting process and technique by adding a range of materials such as: ripped cloth, wool, netting and more. I merged colours and materials together in thin layers creating delicate and grotesque sample which is what I initially intended. From these small successful samples I knew I could develop and experiment with them further which lead to me creating a felt dress. I surprisingly enjoyed working in the felting process again as I was able to manipulate the aesthetics and technique to my own style to portray and represent the mould. However, I feel I have pushed the felting



process as far as I could in terms of experiments and developments and want to move on from this technique. I now plan to explore natural dyes and create small experimental samples which could potentially lead to a final piece. For my final piece I would like to create a decaying series of 3 garments showing the natural process of death. I plan to experiment with new materials and techniques so I am unsure of what media I will work with however if I could I would like to incorporate the felting technique I adopted as I feel the textures and aesthetics of the felt captures the grotesque ugly sense which is what I intend.

A03: Throughout the project I have worked from my first hand observations. My first hand observations are photographs of natural and manmade decay which I captured on a nearby abandoned beach. For example, I photographed: mouldy groynes, moulded rust, lichen, large rusted objects, decaying leaves and other decaying substances. For the felt dress I worked from one particular image of moulded seaweed which I located on the floor of the abandoned beach. The first hand observational image shows monochromatic colours of green along with layered textures and surfaces. I tried to capture the moulded seaweeds form, surface, colour and texture from the combination of felting and sewing techniques and range of materials I used when creating the dress. For all of my samples I have created written observations that discuss how I created the sample, what is successful and how I could develop the piece. When necessary I linked my samples to fashion designers and artist talking about how they have influenced my work and how they both relate. By evaluating my samples I am able to see my strengths and weakness and decide what technique has been successful and what has not. Therefore, I feel I should move on from the felting process as I have developed the technique as much as I could and I would like to explore different elements of textiles. For the rest of my project I plan to work from other first-hand observational images using their colour and texture as influence.

A04: I have connected a range of artists to my work linking particular designers to particular designs, samples, and technical research. Apart from my researched artists I have studied the fashion house Bottega Veneta and their felt collection, fall 2013. The artist and garment links throughout my project show the connection between my work and the fashion industry and how I reflect and respond to specific fashion trends as an influence. The artists I have studied (Maggie Ayres, Giles Deacon, India Flint and Megan Mitchell) link to my project as they all explore the theme of vanitas in different styles and techniques which I have applied to my own work. By researching these designers and artists I have learnt key facts about the formal elements of a garment and the intentions different garments have to portray a social or cultural message which has helped me create samples with a meaning instead of just being aesthetically pleasing.

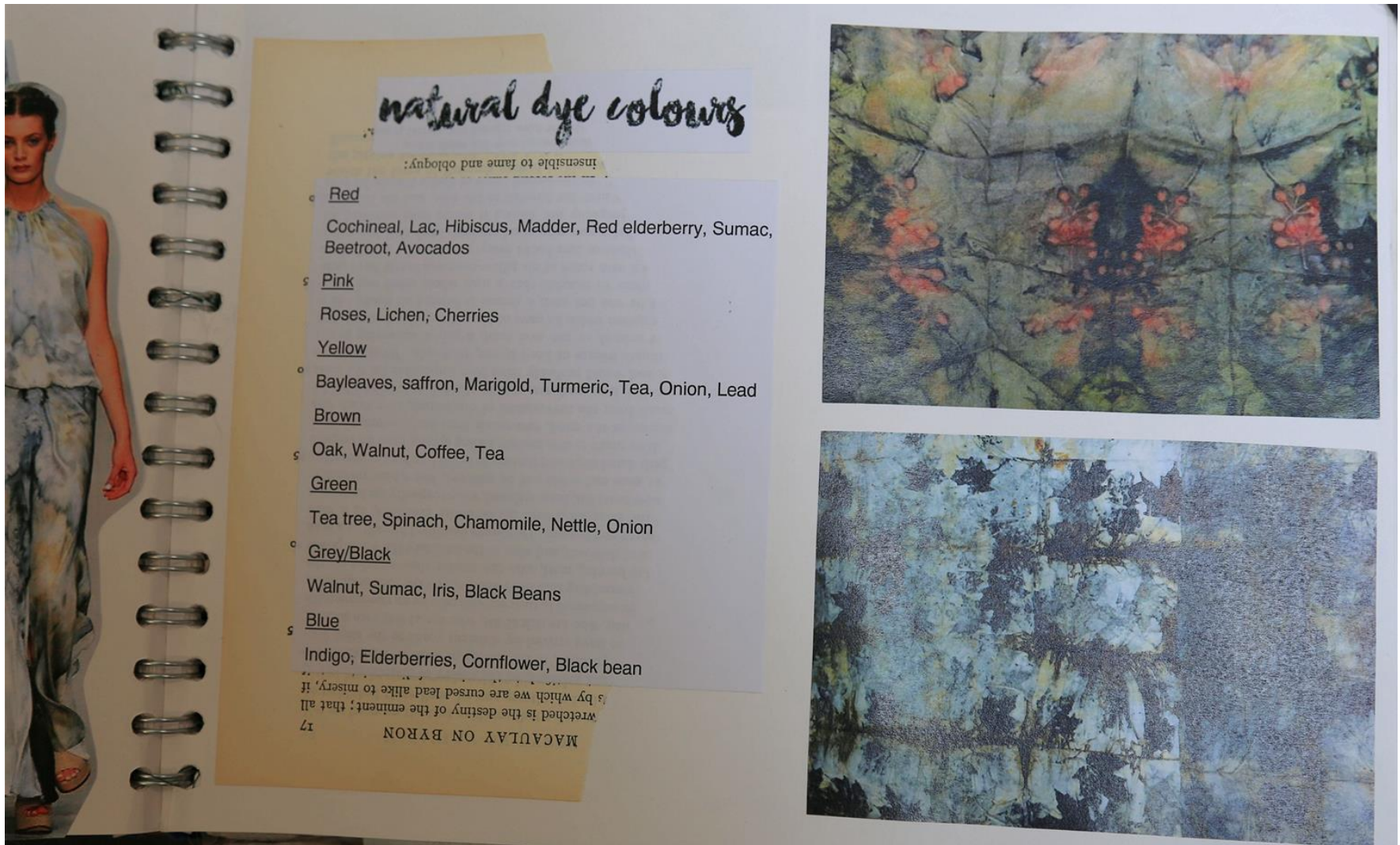
natural dye

Though he himself had sharpen'd every sword,
It almost quench'd his innate thirst of evil

Natural dye is the dying technique used where natural ingredients including: plants, food, spices, wood, rust and fungi are often boiled or grounded with the working material. The natural dye technique has been dated back as far as the Neolithic period and is still used today in the modern textile and fashion industry. I have decided to experiment with this technique for the remaining half of the project focusing on India Flint's technique. Flint gathers her natural materials from her local area and boils these ingredients with her working material in a large cauldron. Natural dye has been used within fashion to promote global warming and environmental issues. A popular natural dye technique used for fashion is shibori. Shibori is the Japanese technique to manually resist and dye fabric using natural or synthetic dyes. I experimented with the shibori technique last year in my AS coursework. A fashion designer who including the natural dye technique within her S/S 13 collection is Maria Grachvogel. The natural dying technique links to the theme of vanitas as the natural ingredients such plants and flower petals are being locked and imprinted into the fabric portraying the themes of time, death and beauty contradicting the theme of death. To begin my natural dying experiment, I plan to gather found rusted objects and plants from my local area and layer them with the plain material which I will later boil.

Heralds, and relics of old Gothic manners,





India Flint Analysis

India Flint is an Australian textile designer who is well known for her unique eco dye textile pieces. As well as her eco dyeing work Flint also creates installations, paintings, drawings and sculptures. 'Tay River' is a textile garment based on the Tay River in Newburgh Scotland which was created and inspired by the organic surroundings. The garment consists of natural imprints of flowers, leaves and other findings as well as natural colours that softly flow around the dress. The natural garment has been specifically created for a private client making the garment a one off. By creating one off piece I think it adds a sense of individuality to her work as well as the garment having a sense of character as they are being made to measure so someone else's style and specific landscape. Personally I think that because the garment has been made to measure for a specific client it makes Flint's work more desirable and should be more appreciated as no one in the world will ever have the same item. The garment has been created to show off Flint's techniques as well as the interesting unique colours, textures, patterns and shapes. Personally I think the dress is purposely aesthetic due to the amount of effort and detail put into the process of creating the garment. The garment is created with all natural ingredients and the dress itself resembles nature. Therefore I think the dress targets naturalists and spiritual people. Personally I don't think the garment is fashionable due to the lack of shape, style and form. However when I experiment with Flint's technique I would like to create fashion based garments inspired by haute couture trends.

When creating the garment Flint uses all natural and organic techniques and ingredients. Therefore I think Flint is challenging the fashion industry towards the use of harsh chemicals within the process of making clothing as the effects harshly impact the environment resulting in global warming. Flint's garment is an excellent example of how to make a garment naturally in an eco-friendly way. I think Flint's natural technique should be adopted by big fashion industries to lower harsh chemicals and to lower the impact of global warming.

Another well-known artist who works in a similar way to Flint is Morgen Bardati. Morgen Bardati is a Canadian textile artist who is currently living and working in Canada. Bardati is well known for her colourful natural dyed shibori pieces as well as her screen prints and paintings. Her natural dyed work focuses on small garment pieces such as scarfs and material bags. Bardati works with mixed media and traditional textile techniques to create her natural work including: cotton, linen, hemp, silk and wool. Bardati uses traditional shibori techniques to create patterns and textures. Bardati is inspired by the environment and natural forms and is passionate about creating natural eco-friendly products. Like Flint Bardati collects natural ingredients from her local area as well as organic foods and spices. Both artists are passionate about the environment and both gather organic ingredients for their dyeing process. However Flint's work is more plant based with an earthy colour scheme whereas Bardati explores with foods and spices to achieve brighter colours.

Flint is inspired by the environment and all natural landscapes. It is known that when asked to create a garment she travels to the place of origin to connect to and understand the landscape. From doing this she creates an intimate relationship with her work which I think is very beautiful and she shows her passion for her work. For this particular garment Flint travelled to Scotland and used the natural ingredients from the dried up Tay River and the surrounding plant materials. By creating her work in a specific time or place I think the garment then becomes a part of the working area creating a sense of identity and character as well as making the garment unique and sentimental.

"my work conflates the visual and written poetics of place and memory, using ecologically sustainable contrast with print processes from plants and found objects together walking, drawing, assemblage, mending, stitch and text as means of mapping country, recoding and recording responses to landscape" – India Flint

To create this organic garment Flint gathered natural ingredients and small abandoned treasures from the surrounding area of the Tay River including: leaves, flowers, petals, stones, glass stones, glass bottles, rusted objects and many more neglected decayed objects. Once gathered her ingredients Flint usually binds her working cloth or

Tay River, Scotland

For this garment Flint requested a local artist to create a unique metal sculpture that wrapped her natural cloth in the natural ingredients and rusted objects and then boiled the cloth and leaves for a certain amount of time so the cloth absorbs its unconventional because we as a society are so used to batch and mass production. Flint's natural technique was very traditional in historical times when there was no machine, so these techniques should be applied to the large fashion industry as it would lower the cost of creating my own natural dyed cloth which could potentially develop into a final piece.

Flint displays the skills and techniques I want to learn and develop. Flint's work shows natural imprints. By using natural elements to create and construct her designs, Flint shows flowers, plants and leaves. Flint portrays the themes of beauty, time, decay and death. She has captured the physical objects in a way that stores them forever. It juxtaposes with the theme of decay and death as well as displaying natural beauty. The garment reminds me of rust and decay, giving the impression that the garment is made from small samples with ingredients I will gather from my local environment.

The mood is calm. The mix of greens and purples softly flow into each other and resembles the natural world. The purple and green are opposite on the colour wheel and are complementary colours, creating a vibrant effect. The green represents plants and flowers, whereas the purple portrays the otherworldly, rusted metal. The green resembles the natural world, and the purple represents the manmade elements, making the piece more eye-catching and bold. I think the mix of colours works well with what Flint intends with all of her work. The random pattern of imprinted leaves and flowers portrays the uneven growth of decay and mould. The dark imprint from the metal sculpture is the focal point. Personally, I think long geometric lines and the fact that the pattern is not uniform appear rough in most areas due to the mix of darker colours, imprints from the metal, but it appears soft and delicate due to the light soft tones and fragile imprinted patterns. The wings due to the mix of colours, textures and lines which makes the piece appear like a landscape through the colours, textures and patterns. I think she has achieved this large marking made from the metal sculpture, symbolising the Tay River as the lines take. I plan to create some responses to India Flint's work by creating small

Tay River, Scotland

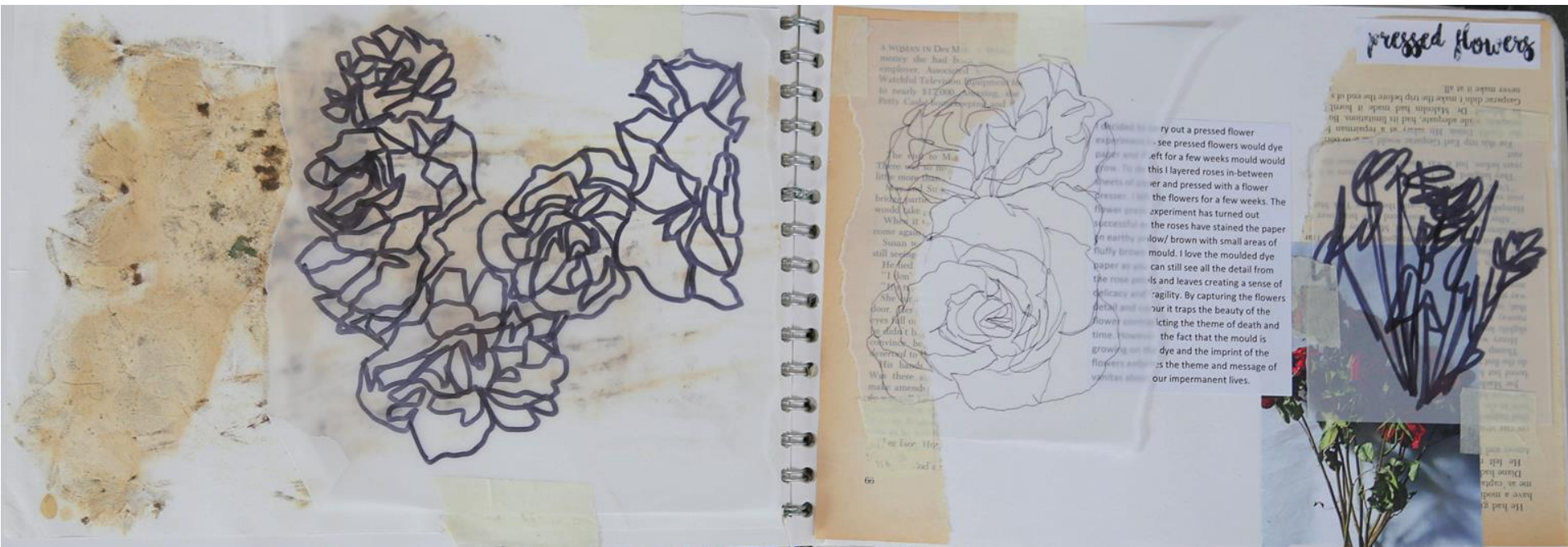
paper with these materials and places them in a cauldron filled with boiling water. However for this garment Flint requested a local artist to create a unique metal sculpture that when boiled leaves an interesting pattern. Once the metal sculpture was created Flint wrapped her natural cloth in the natural ingredients and rusted objects and then wrapped the cloth around the metal sculpture. Once all tightly wrapped with string Flint then Boiled the cloth and leaves for a certain amount of time so the cloth absorbs the natural dye and colours. Personally I think Flint's natural dye technique and process is unconventional because we as a society are so use to batch and mass production as the fashion industry has a huge demand for fabrics and fast fashion. However I think Flint's natural technique was very traditional in historical times when there was no synthetic chemicals or fibres. Furthermore I think Flint's natural dyeing and process and techniques should be applied to the large fashion industry as it would lower the impact of global warming. I would like to experiment and develop Flint's technique by creating my own natural dyed cloth which could potentially develop into a final piece.

I have decided to study Flint's natural technique and analyse this particular garment as Flint displays the skills and techniques I want to learn and develop. Flint's work aesthetically appears like decay and mould due to the mix of the earthy colours and floral imprints. By using natural elements to create and construct her designs Flint portrays the themes and messages of traditional vanitas. In particular from the use of flowers, plants and leaves Flint portrays the themes of beauty, time, decay and death. As well as her work portraying traditional vanitas values it also portrays contemporary vanitas as she has captured the physical objects in a way that stores them forever contradicting the fact that the natural elements decay and die. Therefore Flint's work juxtaposes with the theme of decay and death as well as displaying natural beauty. Personally I think Flint's natural eco work appears gentle, delicate and raw. The organic garment reminds me of rust and decay giving the impression that the garment is physically decaying itself. I plan to create some responses to Flint's work by creating some small samples with ingredients I will gather from my local environment.

The earthy tones and colours resemble decay and mould and create a peaceful calming mood. The mix of greens and purples softly flow into each other and resembles the harmonious balance within nature. The subtle contrast between the light green and light purple are opposite on the colour wheel and are complementary colours creating a harmonious balance within the garment. The shades of green portray the natural elements such as plants and flowers whereas the purple portrays the other rusted objects and small treasures. As well as a colour contrast there is a metaphorical contrast as the green resembles the natural world and the purple represent the manmade harsh chemicals. The dark grey markings on the garment contrast with the small white patches making the piece more eye catching and bold. I think the mix of colours work well together as they represent the natural world and portray a peaceful mood which is what Flint intends with all of her work. The random pattern of imprinted leaves and petals creates an aesthetically pleasing garment as it resembles the chaos of nature and portrays the uneven growth of decay and mould. The dark imprint from the metal sculpture is positioned in the centre of the garment making this part of the dress the main focal point. Personally I think long geometric lines and the fact that the pattern is placed in the centre represents the sun and creates a harmonious balance. The garment appears rough in most areas due to the mix of darker colours, imprints from the flowers and leaves and the rough markings. However in some other places of the garment it appears soft and delicate due to the light soft tones and fragile imprinted leaves. Personally I think when looked at close up parts of the garment appear like insect wings due to the mix of colours, textures and lines which makes the piece appear and feel delicate and fragile. When creating this piece Flint intended to resemble the landscape through the colours, textures and patterns. I think she has achieve this successfully as the mix of colours symbolise the surrounding plants by the river and the large marking made from the metal sculpture symbolises the Tay River as the lines appear like roots which could symbolise the different directions and pathways the river takes. I plan to create some responses to India Flint's work by creating small experiments with natural and rusted objects I discover in my local area.

<https://vimeo.com/76207100>

<http://www.indiaflint.com/page15.htm>









making my own natural paint



When exploring the abandoned beach, I decided to take a sample of lichen from an abandoned piece of wood/groyne to see if I could create my own natural dye paint. I took the sample of lichen and grinded it into a thick paste. I then mixed it with a small amount of vegetable oil to make it more paint like in terms of thickness and consistency. Once finished I applied the lichen paint onto paper and a small amount of cotton. The lichen paint stained the paper an earthy, toned yellow/green with a layered textured surfaces of ungrounded lichen. The lichen paint has turned out successful as it has tinted the paper to a earthy natural colour as well as leaving a rough surface adding a natural texture. However, I do not wish to develop it further.





lichen paint



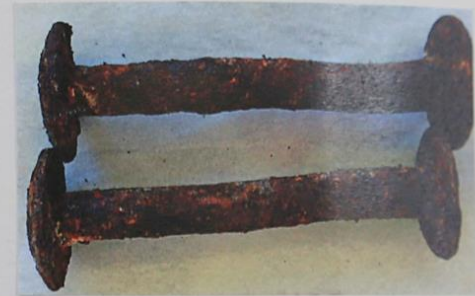
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dyeing with plants and rust

Taking inspiration from India Flints natural dye process I decided to create a range of fabric samples dyed with flowers and rust. I collected a range of small rusted objects and created some first-hand observational sketches focusing on their texture, colour and shape. The rusted objects include: nails, bolts, tin lid, screws and a hinge. With these rusted objects I plan to use Flints natural dye technique to naturally dye fabric.







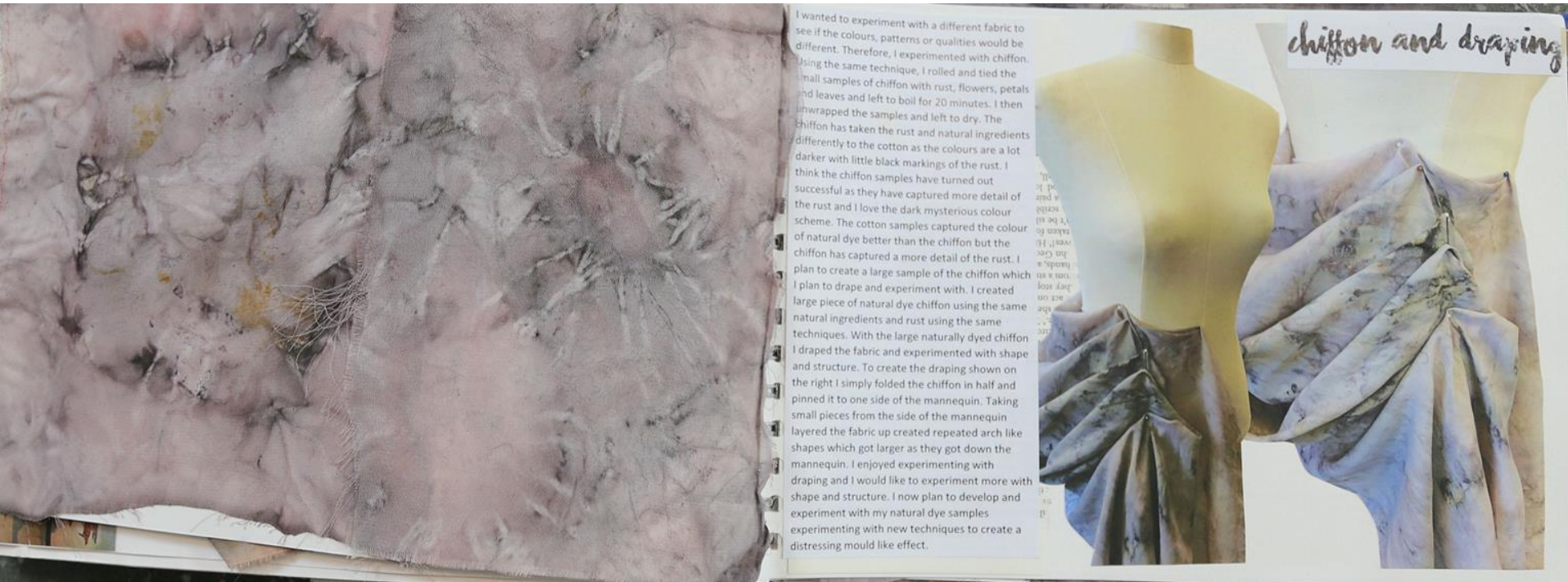


With these rusted objects I arranged them onto the selected fabric along with bunches of flower petals and leaves. I rolled the fabric up securing it with elastic bands and string and boiled for 20 minutes. Once finished boiling I unwrapped the fabric, took out the rusted objects to dry and reuse, and waited for the fabric to dry. When the fabric was dry I ironed out the creases and peeled off the dry flowers and petals. The natural dye experiment has turned out very successful as the flowers and rust have produced beautiful colours and patterns which appear like a digital surface design. I love the blends of purple, grey and pinks as they contrast with the rusted markings. The fabric has captured the detail of the rust leaving small textured patterns. I love the naturally dyed fabric and would like to create some more samples but by experimenting with different material.





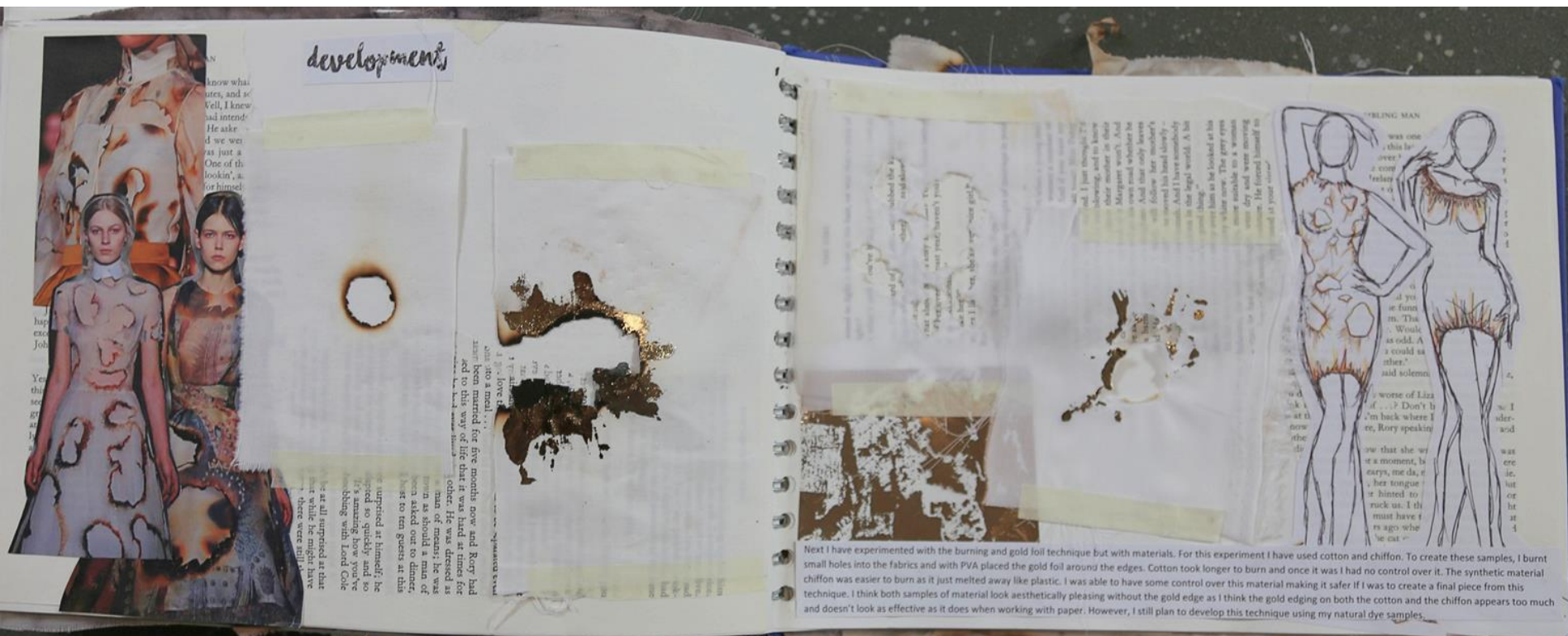














THE GAMBLING MAN

for him. Although the length was correct, being well below his knees, the shoulders were too broad, and the sleeves too short, his hands and arms hanging so far out of them that they drew attention to their thin nakedness. There was a distinct crack above the moccasin of one of his well-polished boots and

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I have experimented with burning chiffon and cotton and adding gold to both and I have decided to develop the burning technique but without adding the gold edges. Therefore, I have created a few small burnt samples using my naturally dyed pieces to see the aesthetics of the results. I think the experiment has turned out successful and I would like to develop this burning technique for a final piece as I think it portrays a range of techniques as well as interesting aesthetics which portray the theme of Vanitas. I now plan to dye large pieces of cotton and chiffon which I plan to develop into a final piece. Also I plan to create a few final designs and select/create the most successful one.

THE GIRL

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This image shows a close-up of a piece of antique paper, possibly an endpaper or flyleaf from an old book. The paper has a very rough, fibrous texture and is heavily discolored with age. It features a mottled pattern of brown, tan, and grey, with numerous small dark spots and larger stains. The left edge of the image shows the binding of the book, with visible stitching or staples. The overall appearance is one of significant age and wear.









