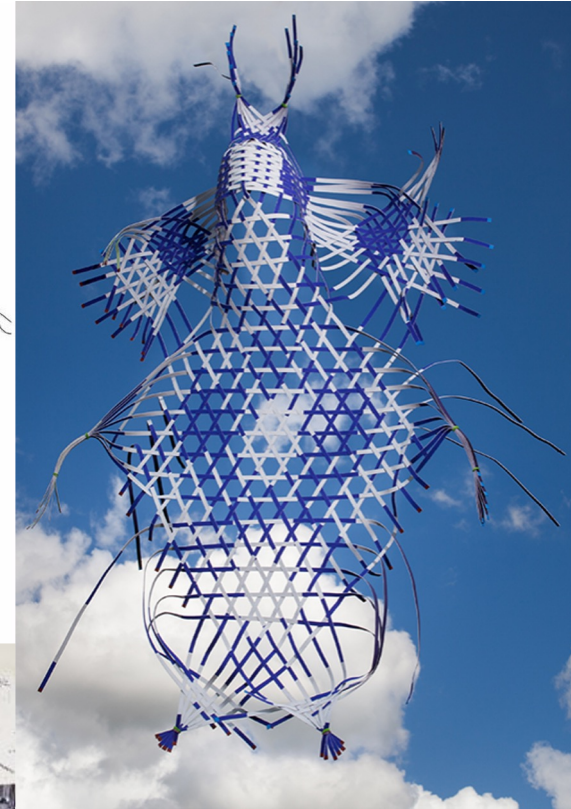
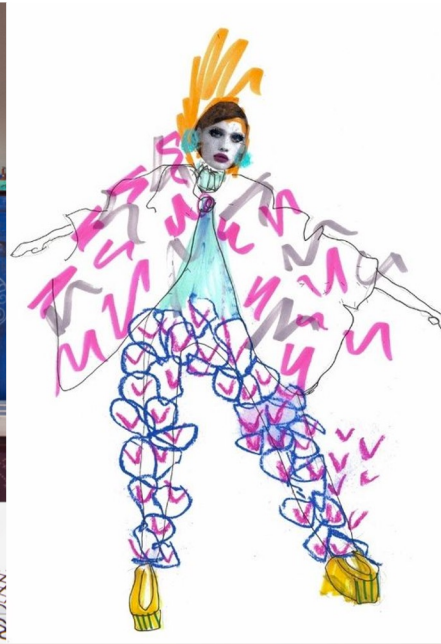


YEAR 11 TRANSITION BOOKLET

A LEVEL TEXTILES 2023



YEAR 11 TRANSITION BOOKLET A LEVEL TEXTILES 2023



Congratulations on choosing to study A Level Textiles. You have chosen to study a course that will develop the skills you have learnt previously in year 11 and encourage you to become a more independent learner through exploration, risk taking, hard work and teacher guidance. By the end of this course, you will have a greater understanding of Fashion & Textiles, as well as the technical and communication skills needed to pursue an Art and Design course in higher education.

Being prepared and organised are vital skills needed to complete any A-Level course. Art and Design A-Level subjects are extremely demanding in terms of the amount of practical work needed and the increase in demand, depth, detail and knowledge you need in order to complete the course successfully. Keeping on top of your studies is crucial.

This booklet will ensure you are prepared in September and ready for an exciting yet challenging year ahead. This booklet is to help you develop your awareness of the many areas within the fields of art, design, textiles and fashion, and will guide you in starting to form your own personal style within this subject.

Though they often overlap, each textiles process requires a specific set of skills and techniques. Many textile artists and designers will specialise in a single discipline, while others focus on a wide range of skills/disciplines.

The creative disciplines and techniques we would like you all to look at are:

- Fashion illustration
- Collage
- Mark-making
- Drawing (from observation and your imagination)
- Weaving
- Installation

Please read through and look at each of the tasks carefully and the examples included before responding methodically and creatively. Spend time thinking which disciplines and processes in art and design interest you.

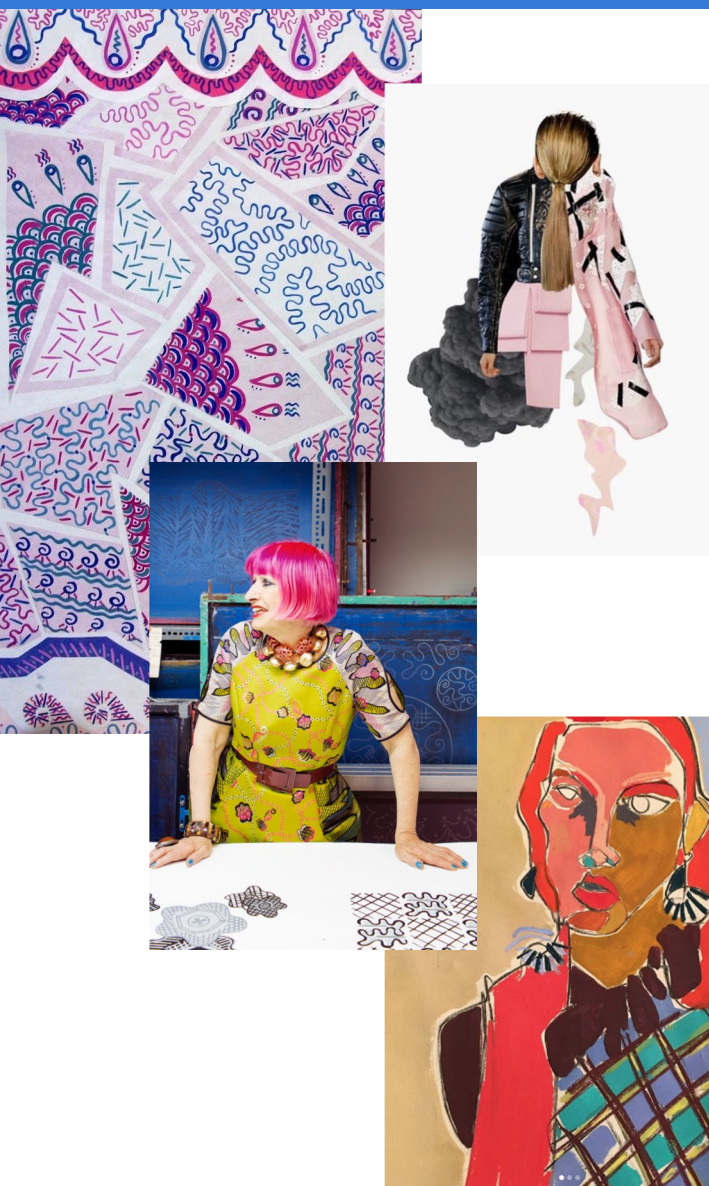
You must bring all your completed work with you to your first Year 12 Textiles lesson in September. Complete all the tasks in this booklet to the best of your ability and if you have any questions, please do not hesitate to email either:
robjant.h@thenorwoodschool.org
nicholas.j@thenorwoodschool.org

We look forward to seeing you all soon.

SUMMER PROJECT

TASK 1

WHERE SHOULD I START?



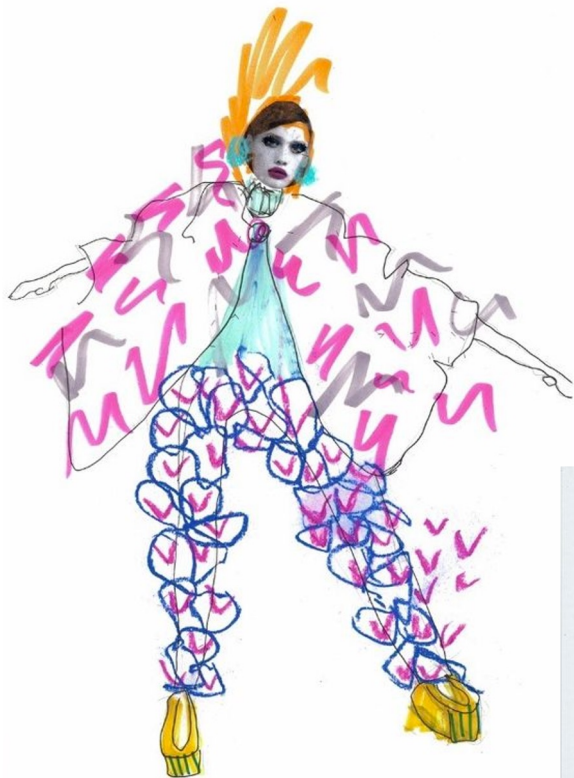
Consider the following questions and write an introduction to your Summer Project Sketchbook.

- What do you already enjoy about Textiles?
- What subjects or themes within Textiles are you most passionate about? What is it about this subject matter that is interesting? Why?
- Can you tell us about any textile artists, fashion designers, styles or genres that you can relate to?
- Are there any textile techniques that you already enjoy using?
- Tell us about a particularly memorable exhibition or gallery you have been to, what you saw and what were the most memorable pieces there and why.
- Let us know what you are looking forward to once you start the course and why.

SUMMER PROJECT

TASK 2

FASHION ILLUSTRATION



SUMMER PROJECT

TASK 2

FASHION ILLUSTRATION

The following three tasks will support you to explore the topic of fashion illustration. You will learn about what the role of a fashion illustrator is within the fashion industry. You will begin to consider the different styles of fashion illustration and which styles appeal to you the most. And lastly, you will create some experimental illustrations of your own.

TASK 1: Research fashion illustration.

1. Create a Pinterest board to inspire you and help you generate ideas for the next two tasks. Gather images of fashion illustrations that you like, focusing on collage and mark making.
2. Using the links below explore the work of Jess Bird, a fashion illustrator based in London. You may want to record your findings in a sketchbook or a journal.

<https://www.instagram.com/jessrosebird/>

https://www.showstudio.com/contributors/jessica_bird

<https://aplo.co/journal-details/conversations-fashion-illustrator-jessica-bird>

<https://www.projectsonwalls.com/studio-tours>

<https://www.projectsonwalls.com/artist-interviews>

TASK 2: Create a series of 6 A4 fashion illustrations which explore collage and layering.

1. Source two or three fashion magazines. These do not have to be current, ask your family members for old ones that they no longer want!
2. Go through the magazines and start by tearing out images of people. Focus on larger scale images where the person fills most of the page. Then go back through the magazines and tear out textures, colours, and patterns that appeal to you.
3. You will now cut up and combine parts of the magazine images you have collected to form illustrations. There are no hard and fast rules, be inventive and use your Pinterest board as inspiration. Experiment by cutting, layering and combining the textures, patterns, and images of people to create 6 different A4 fashion illustrations.

TASK 3: Develop your collages into a series of 6 further A4 fashion illustrations which explore texture and mark making.

1. Collect drawing and mark making materials you have at home. These could be traditional art materials such as pencils, coloured pens, or paint. Or get creative, use coffee and tea instead of paint, make your own drawing tools using sticks, scrunched up paper, kitchen utensils, or other found objects.
2. On a scrap bit of paper test out your tools and materials. Fill a whole piece of paper, experimenting with different kinds of marks. Try and create as many different marks as possible, thin marks and thick marks, small detailed marks and big bold marks, curvy marks and linear marks.
3. Return to your collage illustrations from Task 2. You will now make drawings directly from your collages onto new pieces of paper. Focus on using them as inspiration and interpreting them in a new way rather than trying to copy them directly. Create one new illustration using your mark making materials from each of your collages from Task 2.

SUMMER PROJECT TASK 3 ZANDRA RHODES



SUMMER PROJECT

TASK 3

ZANDRA RHODES

Zandra Rhodes is a British fashion and textile designer renowned for her use of vibrant, lively, and eclectic patterns and prints. Zandra Rhodes is an important figure in fashion and textile design. Her iconic and avant garde designs soared in popularity during the 1970s putting London at the forefront of the international fashion scene and she remains a prominent figure in the industry today. Zandra Rhodes also founded The Fashion and Textile Museum in London and is a chancellor of the University of the Creative Arts.

The following three tasks will support you to explore the work of Zandra Rhodes and her approach to fashion and textile design.

TASK 1: Explore the Zandra Rhodes digital study collection and the photo tour of her home and studio. Familiarise yourself with Zandra Rhodes' work and record key information about her career and textile design practice in your sketchbook. If you are able, select images from these two resources which appeal to you and print them to include in your sketchbook research.

Digital Study Collection:

<http://www.zandrarhodes.ucreative.ac.uk/p/welcome.html>

Home and studio tour:

<https://theselby.com/galleries/zandra-rhodes-fashion-designer-at-home-and-her-studio-in-london/>

Don't forget that you can see some of Zandra Rhodes garments in the permanent collection at the V and A Museum.

TASK 2: Watch 'Tutorial 1: Sketchbooks' from the digital study collection and consider the following questions. Document your thoughts in your summer project sketchbook.

- How does Zandra Rhodes use a sketchbook to support her textile design practice?
- Which elements of her sketchbooks do you find particularly exciting or inspiring?
- What aspects of working in a sketchbook do you enjoy most and why?
- What aspects of working in a sketchbook do you find difficult and why?

Tutorial 1: Sketchbooks: <https://vimeo.com/58172850>

TASK 3: In 'Tutorial 1: Sketchbooks' Zandra Rhodes talks about using drawing to inspire her textile designs. She discusses both observational drawing and drawing from imagination.

1. Create a series of observational drawings of objects in your home or of places in your local area. Consider objects and places which are important to you and bring you joy to look at! Examples could include sentimental objects, gifts, or family keepsakes. Or your favourite area of the local park.

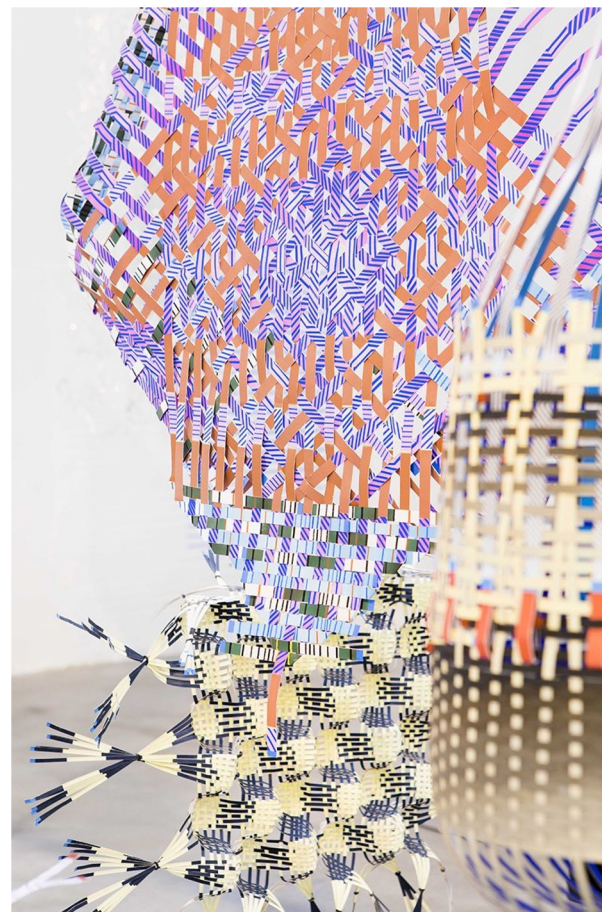
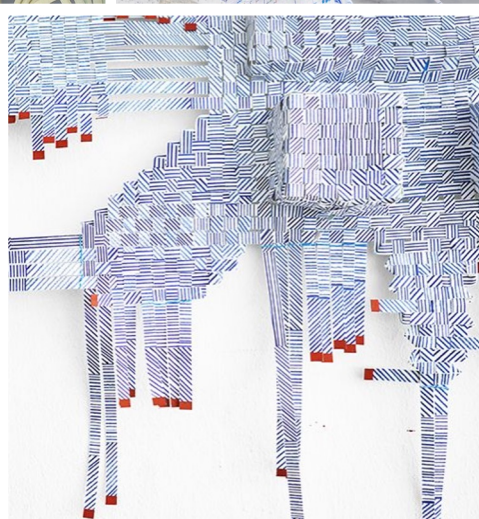
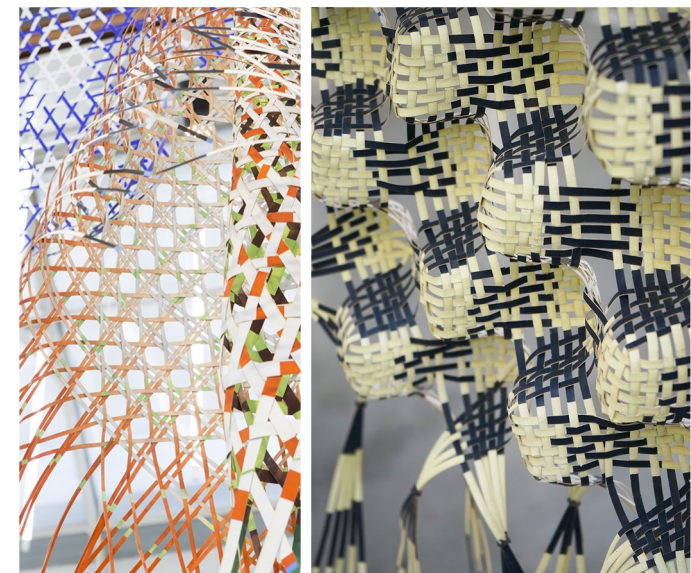
Draw from a variety of different viewpoints and experiment with different styles of drawing, ranging from quick and loose to sustained and detailed. If you can, also experiment with using different media. Consider how you can show through your drawing why these objects or places are special to you.

2. Create a series of imaginative drawings by drawing shapes and patterns which appear in your mind's eye without directly observing anything in particular. Think about types of pattern, colour, and shape that appeal to you. This can be considered sort of like purposeful doodling! If it feels too difficult, you can use the patterns in Zandra Rhodes fashion and textile designs to inspire you. Start of by selecting areas of her patterns to copy, and then combine them with others or your own designs to make the drawings your own.

SUMMER PROJECT

TASK 4

CONSTRUCTED TEXTILES



SUMMER PROJECT

TASK 4

CONSTRUCTED TEXTILES

Textiles as a discipline is capable of transcending traditional expectations of fashion and fabrics. The following tasks invite you to explore the unexpected through the work of Dutch artist Dienke Dekker who creates experimental constructed textiles which can also be considered installation art pieces.

TASK 1: Watch the video of textile artist Dienke Dekker working in her studio and read the information about her installation project 'Intersect'. Record key information you discover in your summer project sketchbook. If you are able to, select images which appeal to you to print and include in your sketchbook research.

Installation project 'Intersect':
<http://www.dienkedekker.com/?p=1374>

TASK 2: Consider the following questions and document your thoughts in your summer project sketchbook alongside your artist research of Dienke Dekker.

- When you think of 'Textile design' what sort of images, outcomes, products, techniques, and materials instinctively come to mind?
- In your opinion, is the work of Dienke Dekker textile design, art, or both?
- Does the work of Dienke Dekker change your perception of what textile design can be, if so how? Or if not, why not?

TASK 3: Using the diagrams on the following page create a range of your own woven paper samples in response to the work of Dienke Dekker which demonstrate different weaving patterns.

1. Collect A4 paper of different colours and patterns to use for your woven samples. Pages from magazines work very well for this! Focus on choosing magazine pages which show bright and bold images and patterns which interest you. It doesn't matter what the subject matter of the images is as this will be obscured by the process of weaving.
2. Begin by following the instructions for plain weave on the following page using two of your A4 magazine pages. You may find the video below helpful in making sense of these instructions.

Making a plain weave:

<https://www.youtube.com/watch?v=SeG7exc7pek>

3. Once you have created a plain weave, move onto the more complex weaving patterns on the following page. Produce a range of different samples by experimenting with a few different weaving patterns and A4 magazine pages.

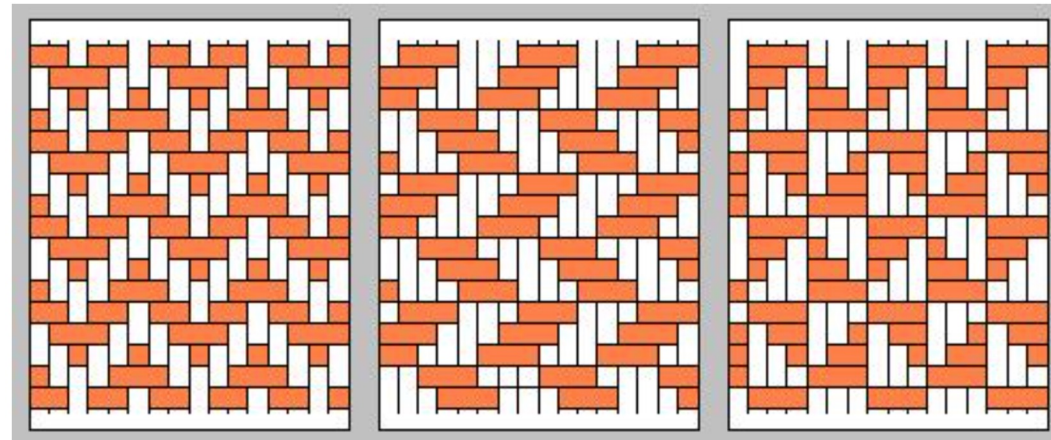
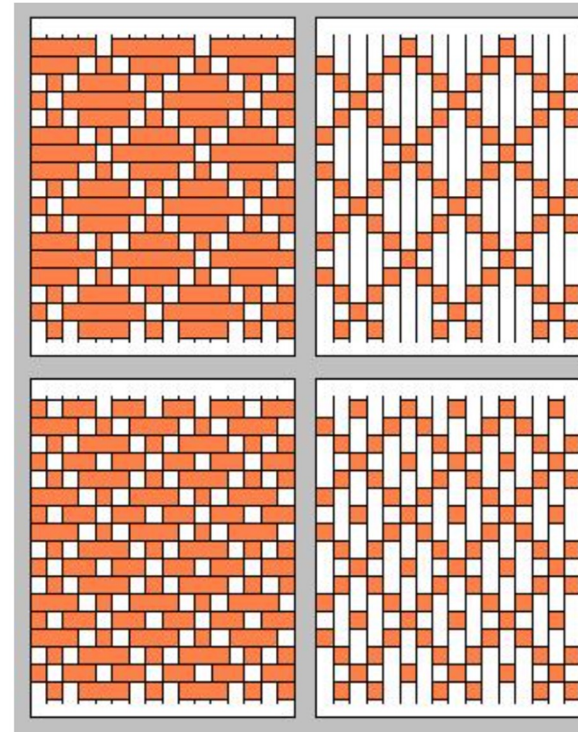
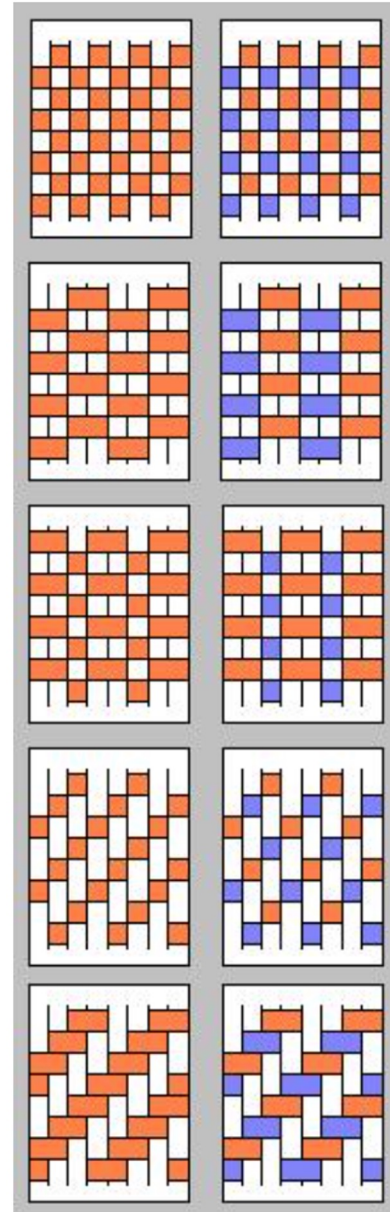
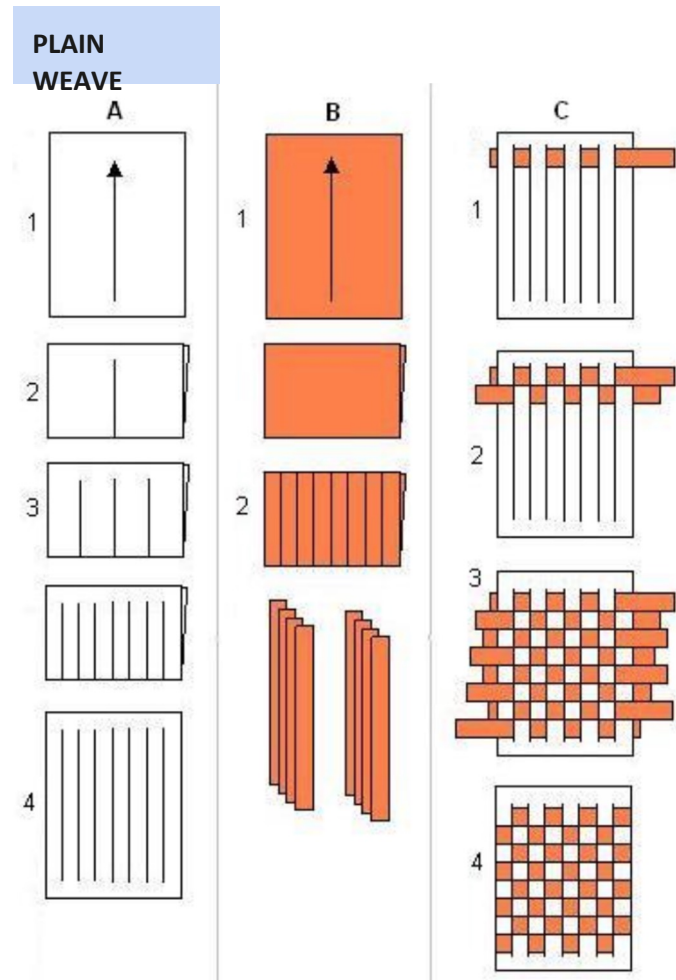
TASK 4: Document your woven paper samples by photographing them in the style of Dienke Dekker. Return to the information about Dienke Dekker's project 'Intersect' which you read as part of task 1. Here there are photographs of the artist's woven structures in natural settings. They are suspended from trees, draped over leaves and branches, and intertwined amongst long grass.

Photograph your woven samples in a natural setting near to where you live; perhaps your own garden, a park, or a communal garden. Carefully consider how you will place your samples in the environment and how you can best capture the patterns, colours, and structure of your samples. Take a range of different photographs and document them in your summer project sketchbook.

SUMMER PROJECT

TASK 4

CONSTRUCTED TEXTILES



TOP TIPS:

1. You may like to start with the more basic patterns, move onto those which are more complex, and eventually try creating some of your own designs.
2. In each pattern orange or purple indicates where a strip of paper is being woven over, and white indicates where a strip of paper has been woven under.
3. You will find it easiest to work methodically from right to left and from top to bottom, as indicated in the instructions for plain weave, for all of the patterns. Especially as they become more complex!

This page is to be used for **TASK 3**. It includes step by step instructions showing you how to create a plain weave, which you will recognise as it resembles checks. And different ideas for woven patterns for you to experiment with.