

How to be successful in....

GCSE Textiles.

How is the course assessed?

Portfolio - 60% of the total grade

Externally set task - 40% of the total grade

In Component 1 and Component 2 students are required to work in **one or more** area(s) of textile design, such as those listed below:

- fashion design and illustration
- costume design
- constructed textiles
- printed and dyed textiles
- surface pattern
- stitched and/or embellished textiles
- soft furnishings and/or textiles for interiors
- digital textiles
- installed textiles.

They may explore overlapping areas and combinations of areas.



Knowledge, understanding and skills

Students must develop and apply the knowledge, understanding and skills specified in the subject content to realise personal intentions relevant to textile design and their selected area(s) of study.

The following aspects of knowledge, understanding and skills are defined in further detail to ensure students' work is clearly focused and relevant to textile design.

Knowledge and understanding

The way sources inspire the development of ideas, relevant to textile design including:

- how sources relate to cultural, social, historical, contemporary, environmental and creative contexts which might be determined or influenced by functional or non-functional considerations
- how ideas, feelings, forms, and purposes can generate responses that address personal needs or meet external requirements, such as client expectations and any associated constraints.

The ways in which meanings, ideas and intentions relevant to textile design can be communicated include the use of:

- figurative and non-figurative representations, stylisation, simplification, surface embellishment, constructional considerations and imaginative interpretation
- visual and tactile elements, such as:
 - form
 - tone
 - texture
 - shape
 - pattern
 - composition
 - decoration
 - repetition
 - scale
 - structure
 - surface.



Skills

Within the context of textile design, students must demonstrate the ability to:

- use textile design techniques and processes, appropriate to students' personal intentions, for example:
 - weaving
 - felting
 - stitching
 - appliqué
 - construction methods
 - printing.
- use media and materials, as appropriate to students' personal intentions, for example:
 - inks
 - yarns
 - threads
 - fibres
 - fabrics
 - textile materials
 - digital imagery.

Top tips for success

100% attendance.

Use key terminology.

Look in art and design books to gather inspiration from designers and styles

Know the mark scheme so you know where to concentrate your efforts.

Meet all deadlines and attend intervention if invited.

Be creative and think outside of the box and have fun.

How can I meet this Assessment objective?

Use the words in the assessment objective to help you understand what it is you should do:

- **Personal and meaningful response** –Your response to a source should be personal to you. What your feelings and reactions are. It must be meaningful by relating to your source inspiration. Make sure everything links and is not random.
- **Demonstrates understanding of visual language** – being able to combine different textures, colours, techniques in an aesthetically pleasing way.
- **Aesthetics** – the way things looks

Reflection on entire project:

You DO NOT need a whole project reflection, however if you have the opportunity and are stuck on what to do next, it is a nice touch.

What was your initial theme and **how** were you inspired by it?

How did you begin your research? **Why?**

How do your samples reflect your own ideas (i.e. your personal response)

What would you do differently? **Why?**

If you were to develop this theme / project, **how** would you do it? **Why?**

Next Steps.... Creating a final piece

Though you can demonstrate A04 throughout your sketchbook, a final piece will help you secure marks.

- Make sure you have developed your design ideas
- Select the design you would like most to make
- Sketch out your final design, planning what techniques you will use where
- Plan your making step by step to make it

GCSE Textiles – A04

Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.



Key Points to Remember

A personal response is **any** response where it is your own work.

It is not just your final piece, it is all individual work throughout your folder

You can be inspired by designers but don't copy them, because this is not personal i.e. your own work.

Record the step by step process of creating any developed sample final piece – you can do this with photographs or sketches

Ways of showing a personal response

- Creating your own designs
- Developing your designs
- Creating a sample *inspired by* a source
- Creating a developed sample *inspired by* a combination of sources
- Producing a final piece (fashion or interiors)

Developed Sample:

Sample inspired by a source

+

Sample inspired by a different source

=

Developed sample using combined techniques

Websites where Designers talk about their work and inspiration

Sometimes it is difficult to come up with a personal response! The below links show some designers talking about their design and inspiration process. Seeing how they come up with their ideas, might help you come up with your own.

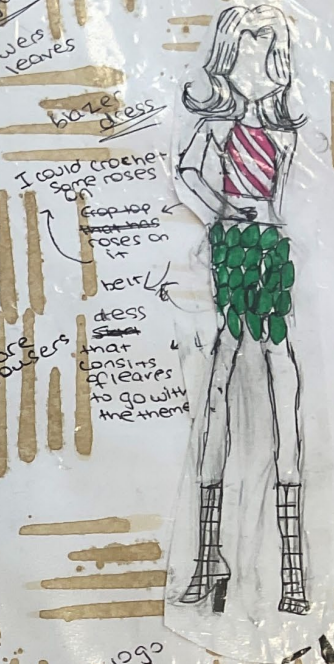
<https://fashionunited.uk/news/fashion/10-fashion-talks-to-watch/2018102239556>

<https://www.designboom.com/design/interview-with-fashion-designer-carla-fernandez-05-14-2014/>

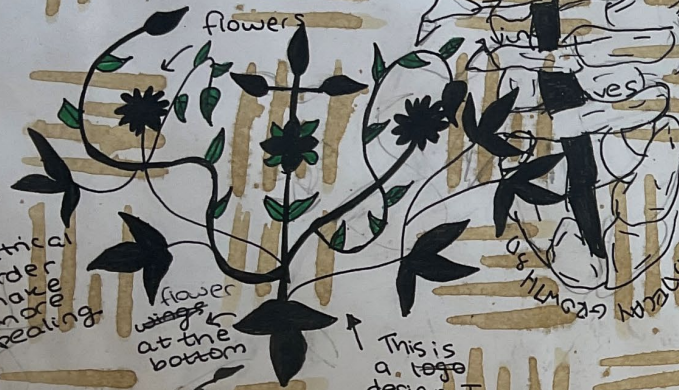
<https://www.instyle.com/awards-events/fashion-week/new-york/fall-2017-designer-inspiration>

design ideas

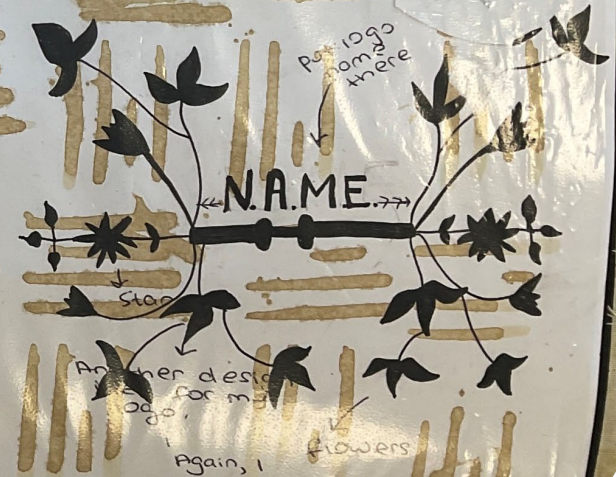
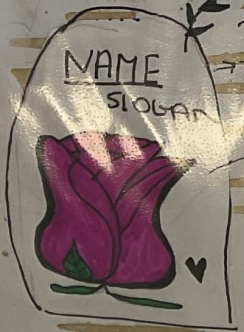
NAME
SLOGAN



I tried to make both sides symmetrical in order to make it more appealing



This is a logo design I can incorporate in my final product for my logo.



My Design idea:

STRAPS

40-45-50-55-60-65-70-75-80-85-90-95-100-105-110-115-120-125-130-135-140-145-150-155-160-165-170-175-180-185-190-195-200

GROWTH & DECAY



• The dress will have a bright and floral fabric used for the top half to represent growth.

• The colour scheme will include bright, pastel and lively colours and patterns.

• The belt is included in the top half but will be a less vibrant and lively colour so as to show the change to decay.

• The blue fabrics are my favourite out of the samples.

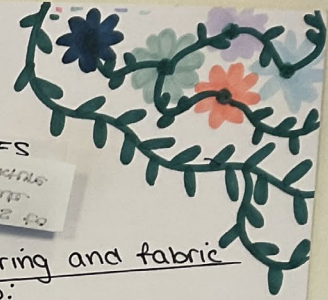
• For the skirt, I will use dark toned, less colourful colours such as ^{dark} yellows, oranges, browns and dark greens to represent decay.

• The skirt will consist of layers which will be ripped and un-neatly cut to represent decay.

• There will be a top layer of brown or white netting which will also be ripped.

BACK OF DRESS
The back of the dress will be intricately

• The bees on the top will be hand embroidered by me and will fly around the flowers.
↳ This represents growth

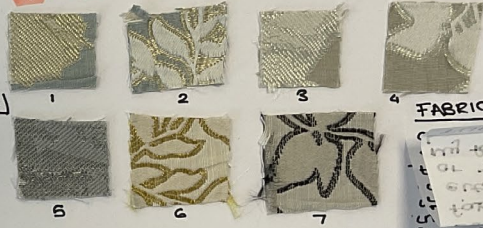


REFS

SEARCHING CLOTHS BOOKS

Inspiration for colouring and fabric types for the top:

7 89 43 75 77 172 183



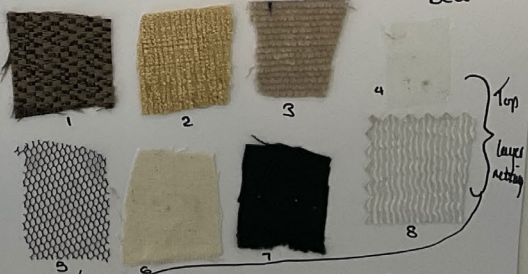
FABRICS

will use all the fabric types from all to complete the skirt

Inspiration for colouring and fabric types for the skirt:

36 101 97 29 30 43

My preferred colour for the belt.



↳ tie dye calico with food dyes or diluted yellow or coffee

My Bag



- METHOD:**
- 1) Get a large piece of thick white fabric
 - 2) use fabric dyes to dye the fabric blue, yellow and green and let the different colours bleed together.
 - 3) Let the fabric dry so you are able to use it accordingly.
 - 4) cut the lino print so your design is visible and has it's depth.
 - 5) use black ink on the lino and print onto the dyed fabric.
 - 6) let ink dry completely.
 - 7) make the body of the bag using a sewing machine
 - 8) Be sure to leave a flap of fabric for the fastening button!
 - 9) attach a handle to the top of the bag from an old bag.
 - 10) attach the gold buckle and button.
 - 11) touch up and finish designs so your finished.



INSPIRATION

Design

Ideas

Leucoma
salicis



★ a white moth with unique, white, snow-like features



'comb-like antenna.'

'Soft, fluffy materials like furs, foam, and tassels.'

and/or use tinsel & layering effect.

Use transparent, yet fluorescent material.

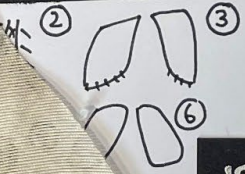
The moth's unique colour is what makes this moth stand out, (whilst also camouflaging!)

maybe smash some leaves onto the print somehow to emphasise the nature aspect?

Use even longer fur (soft) try using wire to keep shape.



① Simple white material.



Intertwine a range of white, silver and cream colours.

