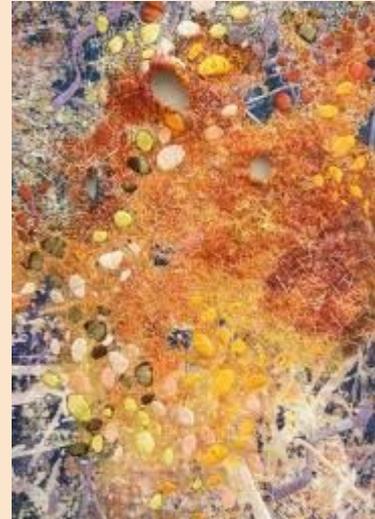




Year 11 Mock Exam Project *'Surface Texture'*



Ailie Snow



Sue Brown



On a piece of A5 paper - Mini
Mind map -

Surface textures.....how
many can you think of?????

EXPECTATIONS:

(Ambition with maximum opportunity for



SUCCESS

1. After school catch up **Tuesday and Thursday**, (Weds by prior arrangement) You will be expected to **attend ONCE a week**
1. At least **2 hours** working outside of lessons.
2. Homework will be set each week, but if there is nothing specific you should be **working independently to refine, explore, develop and gathering PRIMARY RESEARCH**
3. We do not use precious lesson time to **present work, this is an at home/after school task.**
4. We do not use Precious lesson time to **print. Plan your printing so you have it ready!**
5. Take what you need home and bring it back to lesson.
ALWAYS bring your sketchbook to lessons.

This is your mock exam question. It will come with prompts to get you thinking.

Surface Texture



Artists, craftspeople and designers often record and create different surface and textures when making artwork. Anselm Kiefer incorporates many different materials when building the surfaces of his expressive paintings and sculptures. **Textile artist Carolyn Saxby salvages natural materials and recycles these in the making of her textured hangings.** Ceramicist Peter Hayes frequently combines smooth, rough and eroded surfaces in his sculptural vessels. Photographer Paul Kenny captures the close-up detail of surface textures seen in nature.

Investigate appropriate sources and produce your own work in response to Surface Textures.

Time allowed

A preparatory period followed by 10 hours of supervised time

Materials

For this paper you must have:

- appropriate fine art materials and/or equipment

Instructions

- Read the paper carefully. Before you start work, make sure you understand all the information.
- Choose one starting point and produce a personal response.
- You have a preparatory period to research, develop, refine and record your ideas.
- Your work during the preparatory period could be in sketchbooks, journals, design sheets, separate studies or in any other appropriate form, including digital media.
- You must make reference to appropriate sources such as the work of artists, craftspeople, designers and/or photographers. These can be those named in your chosen starting point and/or other relevant examples. You must identify and acknowledge sources that are not your own.
- Following the preparatory period, you will have 10 hours of supervised time to complete your personal response.
- You may refer to your preparatory work during the supervised time, but the work must not be added to or amended once this time starts.
- You must hand in your preparatory and supervised work at the end of each supervised session and at the conclusion of the 10 hours of supervised time.
- You must clearly identify work produced during the supervised time.
- The work submitted for this component can make use of digital and/or non-digital means, but must be produced unaided.

Information

- Your work will be marked out of 96. Advice
- You should discuss your ideas with your teacher before deciding on your starting point.
- You should make sure that all appropriate materials and/or equipment which you might need are available before you start the supervised sessions.

Your work will be marked according to how well you have shown evidence of:

- Developing ideas through investigations, demonstrating critical understanding of sources.
- Refining work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.
- Recording ideas, observations and insights relevant to your intentions as work progresses.
- Presenting a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

**These are your exam
Instructions. You will be
given similar when it is your
real exam.**

Preparation Work.

Primary Research 1:

Take Lots of photos of Surface Textures. Try to get a variety of surfaces over the summer. *Make sure you record what the texture is.*

From these photos you should choose **12** of your best. These photos need to be **high quality** printed as small thumbnails of no bigger than 4cm x 4cm.



Primary Research 2:

Gather samples of texture and surfaces and natural found objects. You should gather a range of samples, including things like twigs, grass, mud, sand, grit, leaves, bark etc. Keep them safe until your return after the summer.



Preparation Work.

Primary Research 3:

Record your interactions with textured surfaces. Here are some ideas....

Take a rubbing using a wax crayon, oil pastel or pencil. ([see here](#))

Create a collagraph using a roller and some ink or paint ([see here for instructions](#))

Create prints using your textured surface and paint.

Create a drawing/watercolour/oil pastel etc of a close up of your texture.

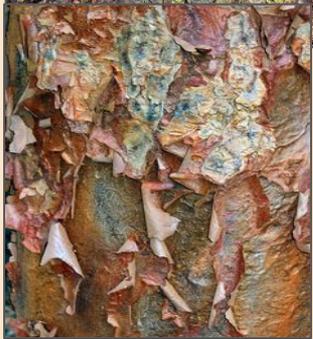
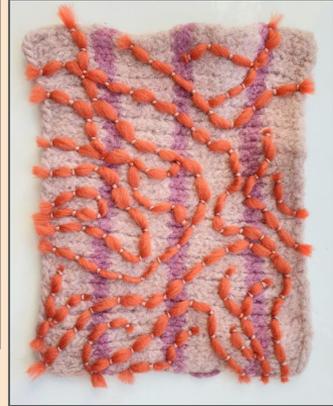
Stamp your texture into some air dry clay or plaster of paris. ([Like this](#))

Create a fabric and/or paper collage





- Use the viewfinder to select a small SQUARE area of the image
- Examine the textures and colours.
- Create a series of “Thumbnails using textiles, paper, thread and anything else you can find



Texture Drawing



- Use the viewfinder to select a small SQUARE area of the image
- Create a series of squares on your page using a pencil

Observe the textures and make marks to recreate them

Don't be too precise or careful!



Whole Group Feedback 29/09/23

- Mind maps - these are the first thing an examiner sees. Make sure they are interesting and full of ideas.
- Ann Goddard Research is missing in a lot of books!
- Primary Research is missing in a lot of books!
- Thumbnail drawings and matching secondary images are missing in lots of books

It is VITAL that you have an extensive range of Primary photographs for your sketchbook. You will base your studies on these so you must ensure that you print them off to a good standard.

You may also include some secondary resources but make sure you record where you have got them from.

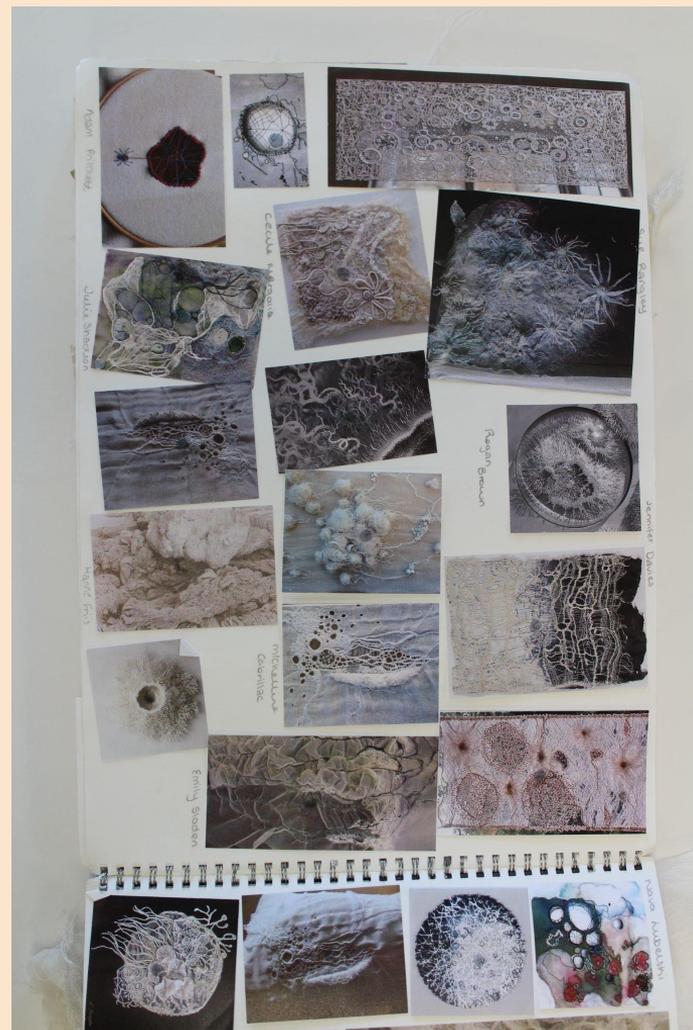
Present them neatly in your book on good quality paper....they are part of your work so treat them as mini works of art!



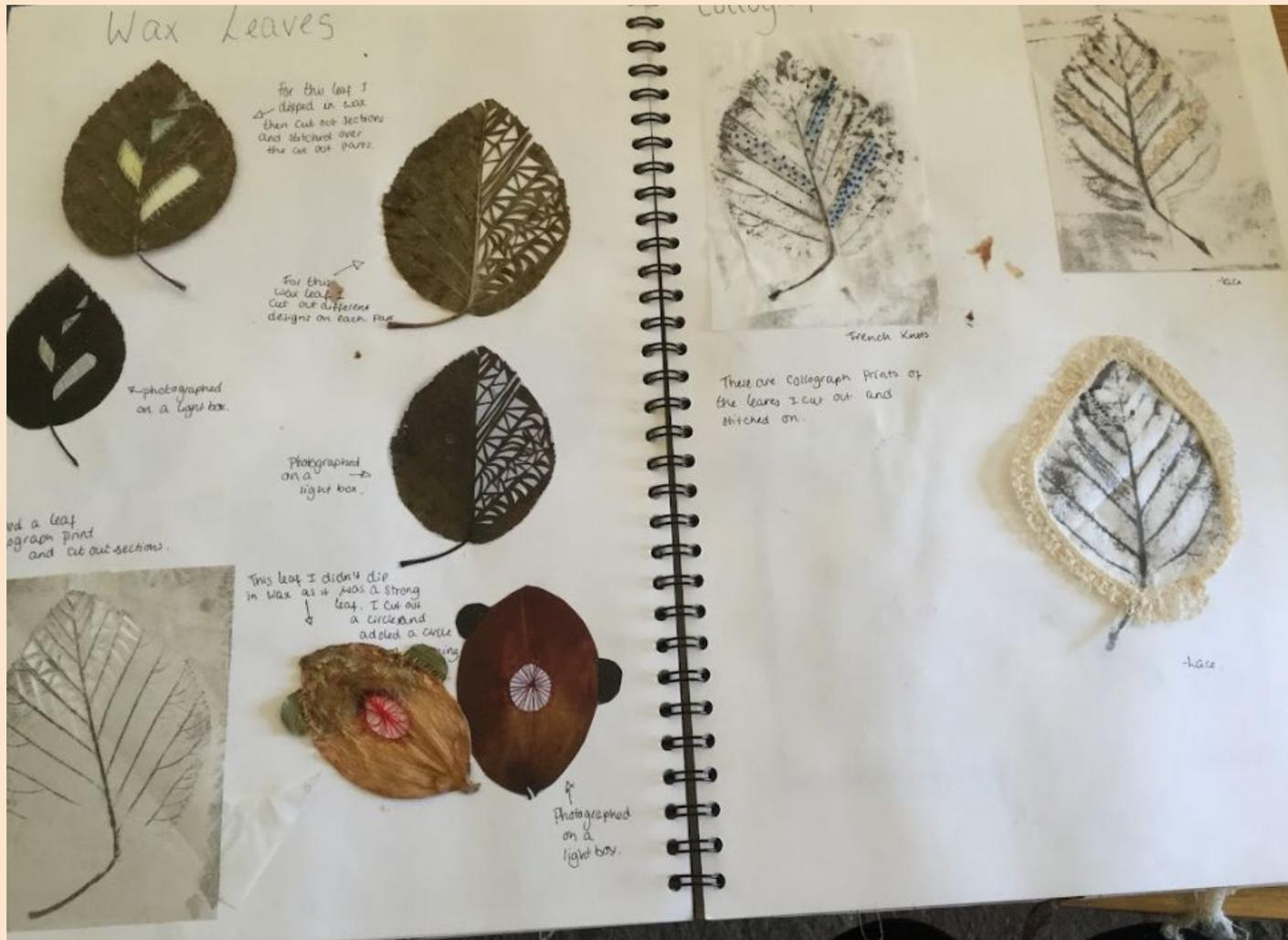


Primary and secondary photos.....

...Turned into Textile Responses....



Cutting into and sewing onto the surface of a leaf and collograph prints.



S
k
e
t
c
h
b
o
o
k

E
x
a
m
p
l
e
s

Leaf Artist Images:



Susanna Bauer



Vina Pearce

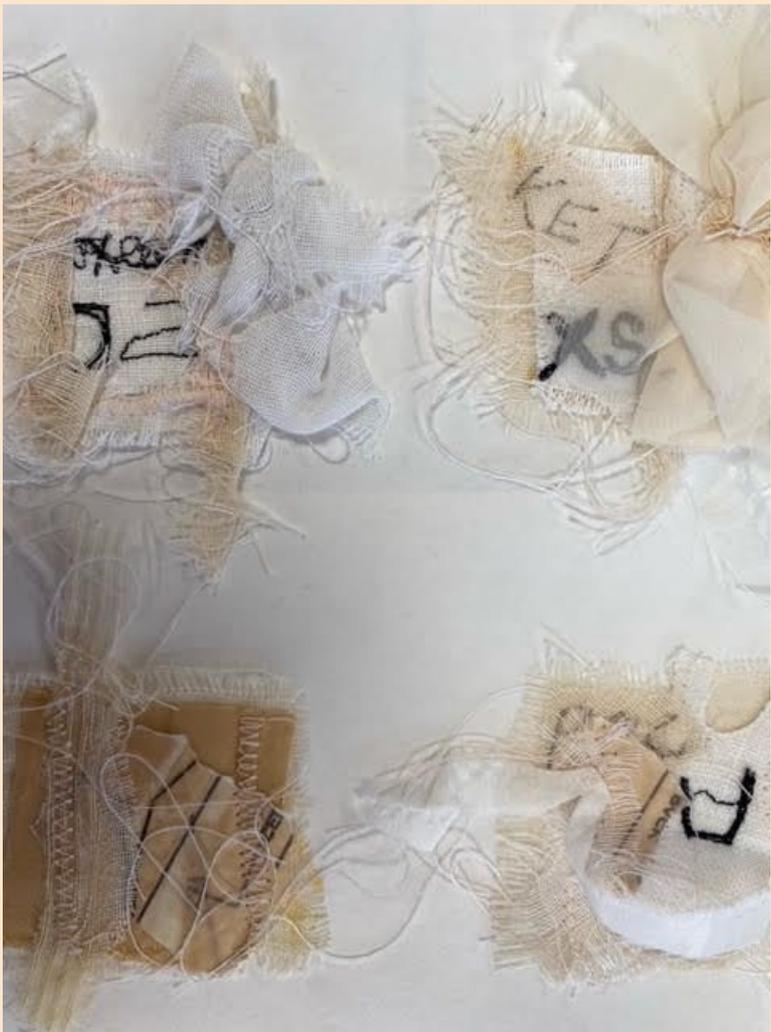


Vina Pearce



Hillary Fayer





-And I have
gone to a
-cel. I have
by neutral
a pop of steel.
if a heart
a more handy
has attended
course hope, +
turner replicate
el.



I've found the power in clear frames
of abstract, dramatic pieces. My work also
of abstract and is an abstract









Tom's work interested me because he focuses on clear finishes
and takes away... creating abstract, somewhat precise, my work also
has a clear, clean way of fabric and paper and is an abstract



To make these I have used lots of small parts of different fabrics. In all of these I have kept the theme of green fabrics.



I start by getting base to attach smaller parts.



I found that this work suited my taste and working style, but didn't fit with the unit. I think this more detailed, small work will be suited

Week 1: Mark making

Create a set of 12 small samples in relation to the primary images that you took of textural surfaces.

Consider carefully what technique you use and how it relates to the texture that you are trying to replicate.



*Artist 1 - Ann Goddard
Responses*



Choose ONE image and stick it to your paper.

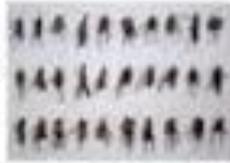
Write at least 5 words to describe it around the outside.

Now make these words into full sentences.



Ann Goddard

Much of her work revolves around the concept of boundaries - boundaries in nature, art and craft, boundaries in the landscape and boundaries between men and women's work. Recent to nature and climate change, her art has explored the development of a new body of work informed by the impact of human actions on nature and the consequences for biodiversity.



What colours has the artist used?

Do the materials look natural or man-made?



1. Select **12** pieces of card. Try to get a variety of shapes and sizes.
2. Paint each of the pieces of card with **BLACK, BROWN, GREY** and **WHITE** paint.
3. Mix the polyfilla with PVA glue and a little bit of water until it is thick.
4. Paste the polyfilla onto **SOME** of the card shapes - leave the surface rough and messy on some.
5. Leave the polyfilla shapes to dry while you work on the paint samples.
6. Look closely at Ann Goddard's work below
7. Using the materials on your table, wrap, bind and tie together pieces of card. You can copy her work - but also try to create **SIMILAR** samples that are not direct copies.



EXTENSION 1

Can you work out how any of these have been made?

Can you work out how to copy any of these samples?

Can you use any of the materials on your table?

What do you think they remind you of?



EXTENSION 2

Can you create a RESPONSE to Ann Goddard's work in your own way?

Use the materials on the table to create a piece of your own INSPIRED by Ann Goddard - IN HER STYLE.



Marian Jazmick



Create 1 large cut back/
slash and burn
applique.

Consider your
colours and
how they
relate to the
artist.

Cut the large
sample into
smaller
samples and
work into each
one in a
variety of
ways.....





Natural Dyeing Samples



Red Cabbage, Turmeric, Blueberries, coffee, tea, Spinach...

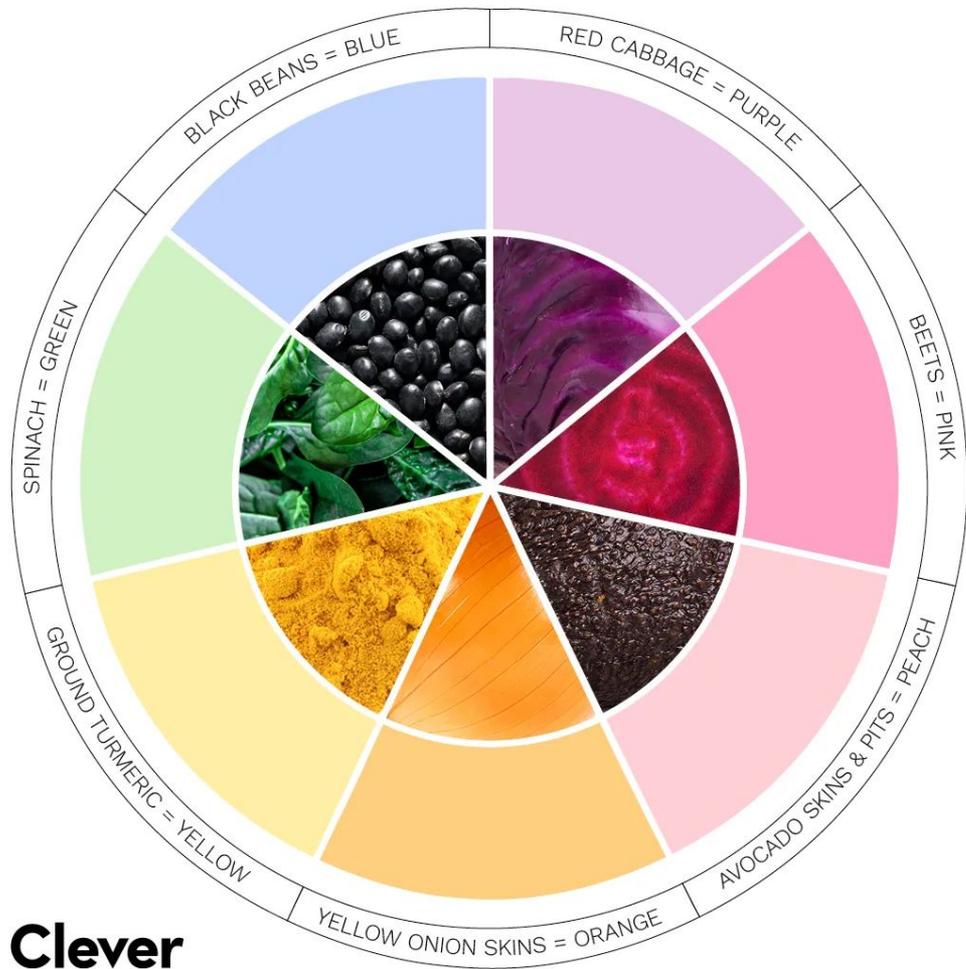
What else could you easily access and use to dye your fabric?

How to present the small swatches of your dyed fabric samples...

Remember to keep plenty back for your future responses.

Make sure you annotate with what each sample is and the effect that it created.





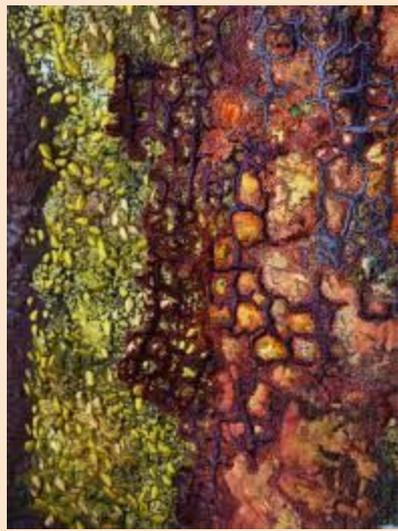
Clever



Look at the colours in this work. How could your natural dying samples work with this artists style? Rust and organic Dying combined with a range of other materials such as Inks, cutting and burning, free machine and hand embroidery.....

Sue Hotchkis



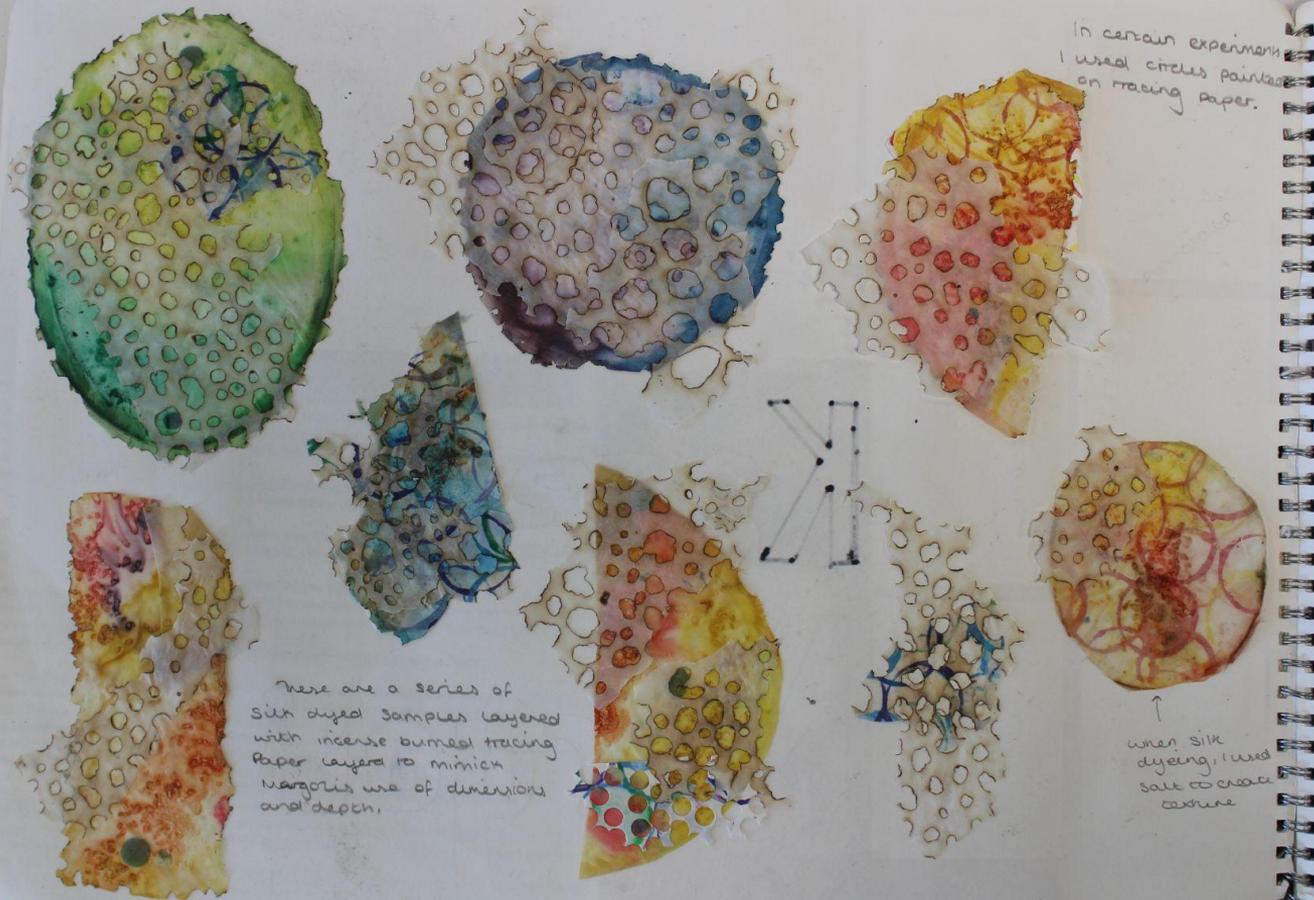


Karen Margolis



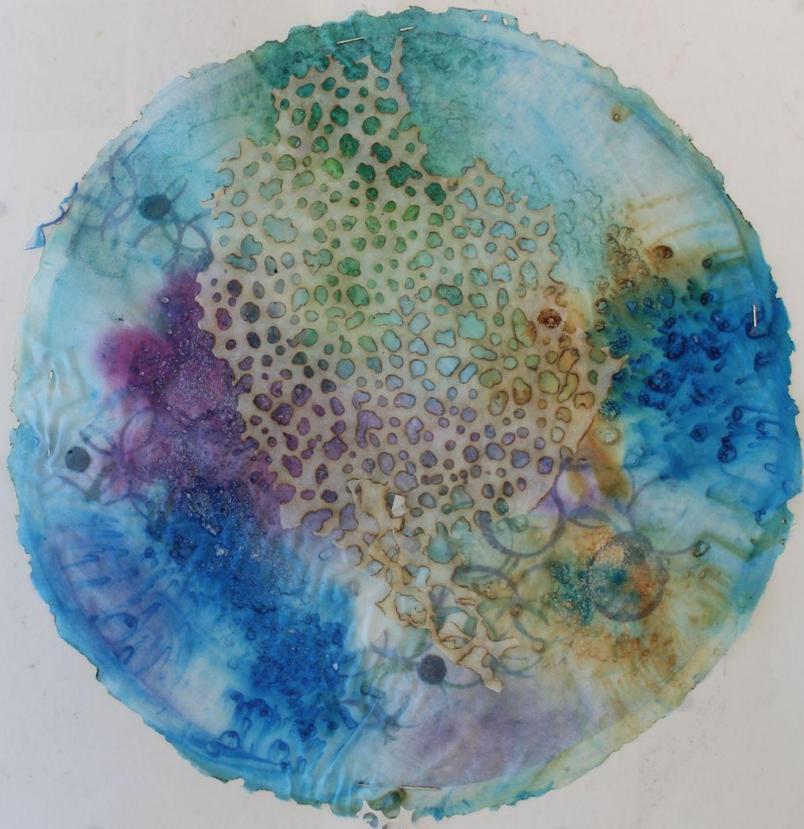
Student Example

Karen Margolis



penman
painter
paper.

in relate

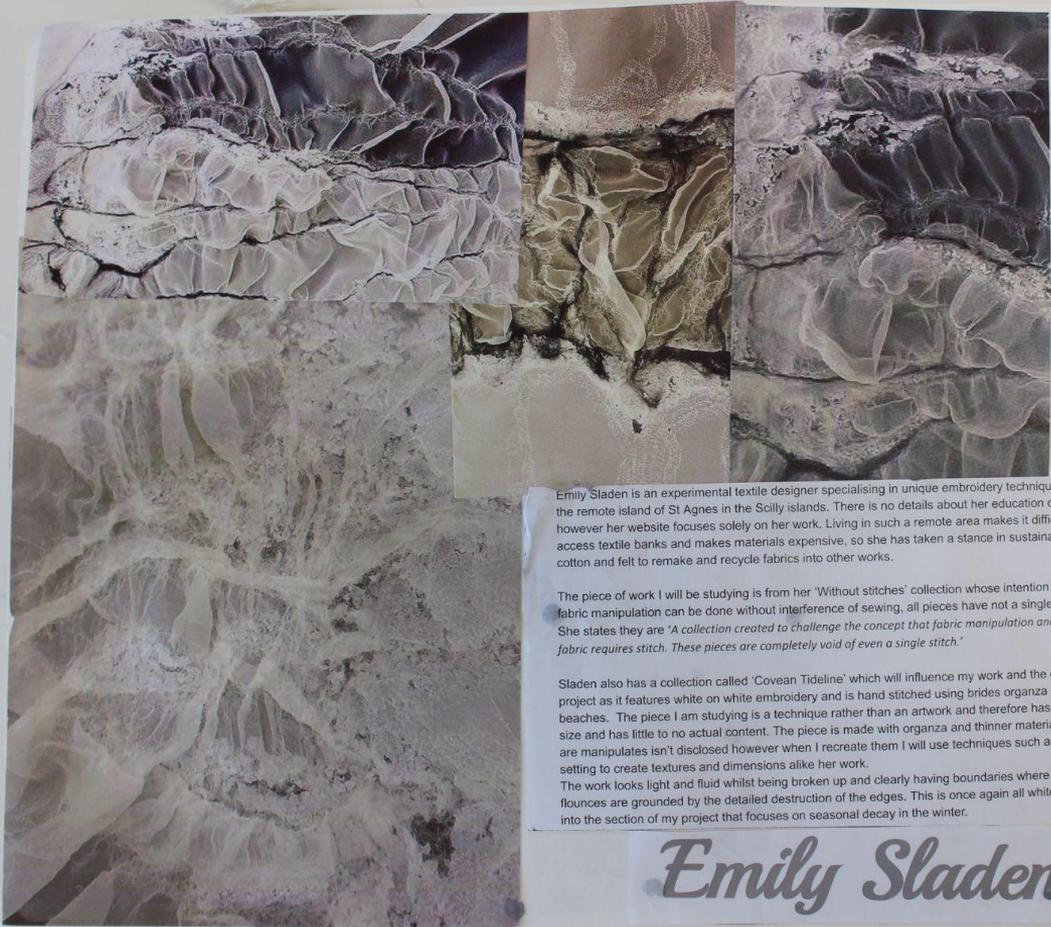


odd
stitches
from
hole-to-hole

used
made

Ruth Lee





Emily Sladen is an experimental textile designer specialising in unique embroidery techniques. She lives on the remote island of St Agnes in the Scilly islands. There is no details about her education or nationality however her website focuses solely on her work. Living in such a remote area makes it difficult for her to access textile banks and makes materials expensive, so she has taken a stance in sustainable textiles using cotton and felt to remake and recycle fabrics into other works.

The piece of work I will be studying is from her 'Without stitches' collection whose intention is to prove that fabric manipulation can be done without interference of sewing, all pieces have not a single stitch. She states they are 'A collection created to challenge the concept that fabric manipulation and embellishment of fabric requires stitch. These pieces are completely void of even a single stitch.'

Sladen also has a collection called 'Covean Tideline' which will influence my work and the direction of my project as it features white on white embroidery and is hand stitched using brides organza and shells from local beaches. The piece I am studying is a technique rather than an artwork and therefore has no composition or size and has little to no actual content. The piece is made with organza and thinner materials and the way they are manipulated isn't disclosed however when I recreate them I will use techniques such as shibori and heat setting to create textures and dimensions alike her work.

The work looks light and fluid whilst being broken up and clearly having boundaries where the freeness of the flounces are grounded by the detailed destruction of the edges. This is once again all white and leads clearly into the section of my project that focuses on seasonal decay in the winter.

Emily Sladen

Fabric samples that have been melted using heat

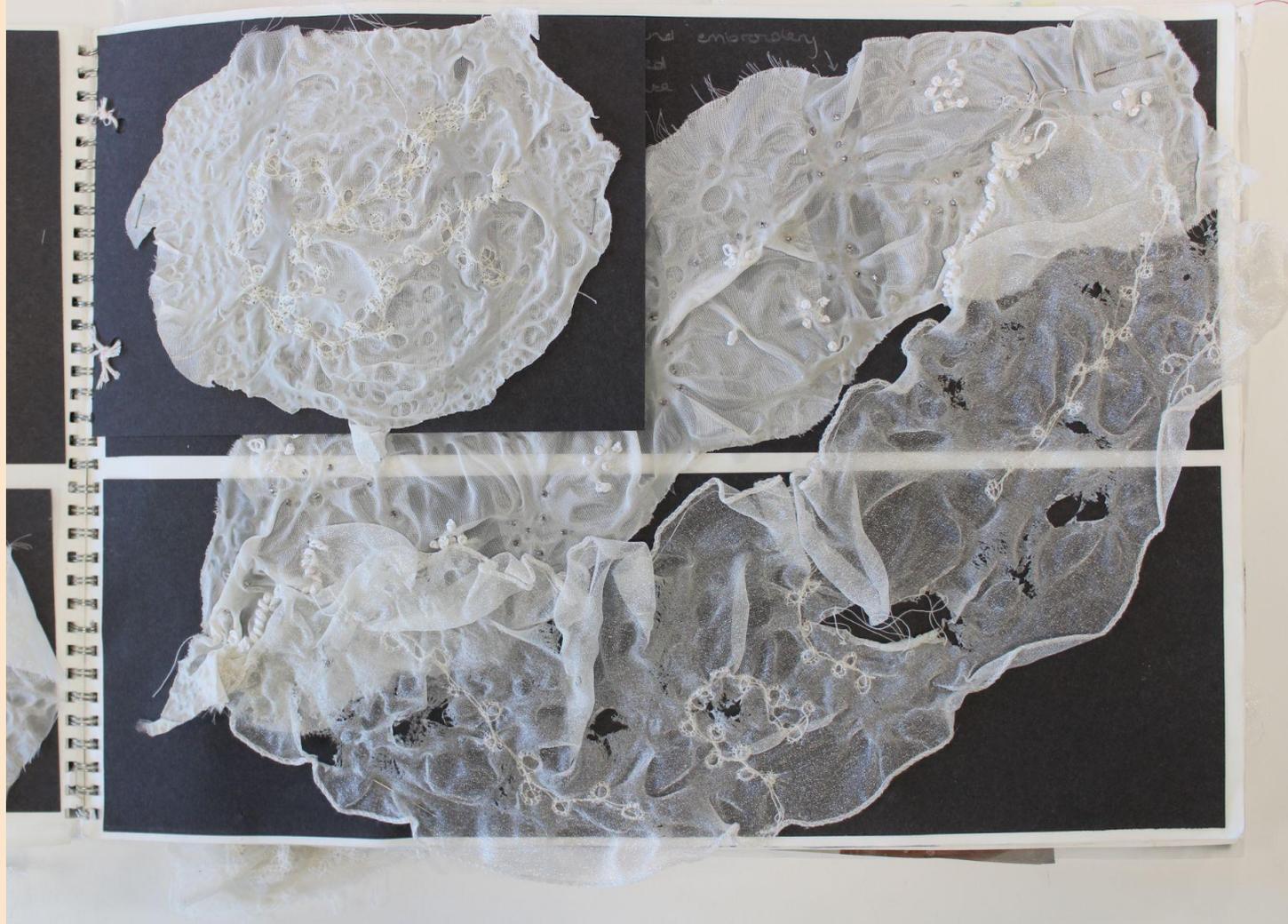
Different fabrics create different Textures when heated



Here I used a heatgun on many types of white synthetic materials, to see what textures developed and how I could use them in my response.



Fabric manipulation through using a heat-gun on lining fabric and organza... Texture enhanced with subtle beadwork and embroidery.

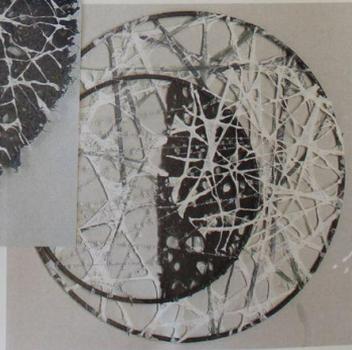
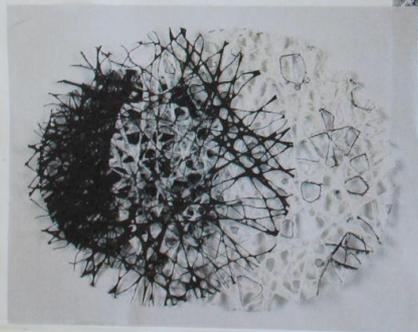
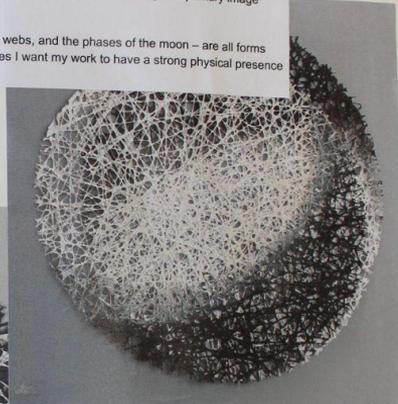
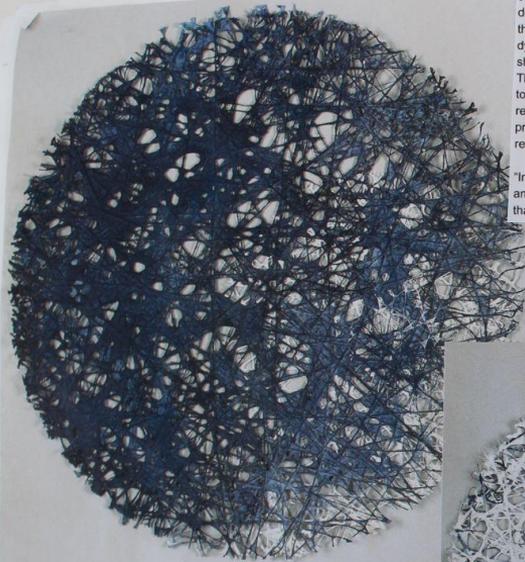


Jennifer Davies is a paper and fibre textile artist who graduated from the Rhode Island School of Design with a degree in drawing and painting. She is inspired by creating rhythm and motion and engaging the viewer and the image in dialogue. Davies uses pulp of paper to layer and paint into shapes and forms which she then dyes and twists to create shapes and wrinkles to make the paper look aged and used. She then layers the sheets to create dimension and images of maps and aerial views.

The pieces I am studying and responding to are called her "woven pieces". They all involve clear lines layered to create depth and layers and give the eye a path to look through to the end. These pieces use white, which relates to my project of seasonal decay and growth, as well as blue and black woven in which relates to my previous artists and responses as well as the colours that I have seen in my secondary and primary image research.

"Images from nature – cracked rock walls, delicate spider webs, and the phases of the moon – are all forms and patterns I use as sources. Along with these references I want my work to have a strong physical presence that expands into multiple associations."

Jennifer
Davies



Final Piece Planning



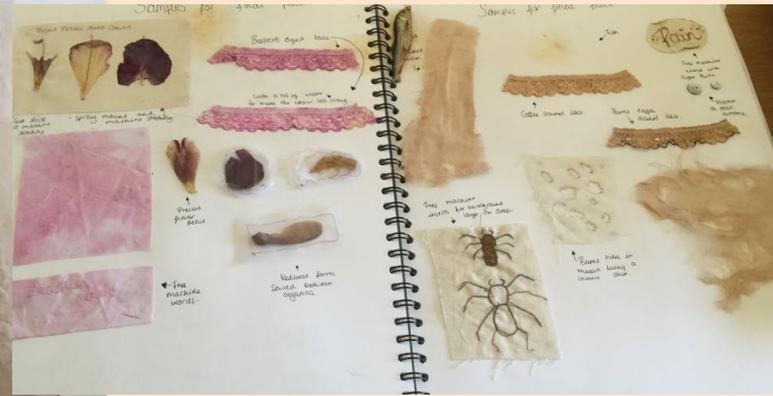
Final Piece Ideas.....

Remember:

You only have 10 hours!

Keep it simple and
effective

Surface Texture is more
important



Textural Surfaces looking at organic material...

Louise Richardson

Louise Richardson is an artist from Norwich, England. Her work includes mixed media, sculpture, textile and photography pieces. In 1992 she achieved a First Art BSc, followed by a BA in Fine Art in 1995. The pieces of work she is painting them later received an MA in Fine Art in 1999. Louise creates art from nature inspired and reflects interesting textures and surfaces.

My work has evolved from a process of discovery and investigating. It is how Louise describes her work. Her work is influenced by her memory's and identity, she aims for this to come across to the viewer by using objects from her own memories (found or purchased).

Louise's love for fabrics makes her want to create garments, she combines nature with her fabric dresses to represent delicate work. Louise's work is very versatile as she creates many pieces from different materials such as shoes, clothes, butterflies, books, fabrics and paper, some objects she finds such as leather, pieces of glass and buttons.

The way Louise uses nature, especially butterflies, in her garments interests me. I think it makes her work look delicate and fragile. The colours and style she uses for the dresses makes them have an old effect, like they are carrying memories from the past.



This garment by Louise Richardson includes many interesting textures such as snake skin or plastic. The colours she has used are earthy and neutral, so subtle black, white cream and brown. I think the colours she has used makes it look more natural and warm. The bottoms of the dress been named from the outdoors and warm up. The bottoms of the dress looks rag-like as it is messy, this is also to make it look more natural. The edges of the dress are darker than the centre of the dress, it looks as though it has been burnt or muddy.



I used photocopies
Snake skin on tracing
paper and burnt holes, added
but one for the strap

Snake skin dress



For this dress I
squashed bluebon
edge the back of
slightly I then
snake skin the
on tracing to
to free match
to the dress.
tea staining
medium and
edges slight

Michiko Kon

Michiko Kon is one of Japan's first female photographers from the early 1950s. She was born in Kanazawa, Japan in 1926. Having graduated in wood block print from the Japan Academy of Fine Art and Design she then studied at the Tokyo Photographic College. Her work consists of using strange materials such as fish, vegetables, insects and most of all animal parts to embellish everyday objects. These photographs from her private black and white silver prints. Kon began taking these photographs of objects during the 1950s and 1950s.

These strange objects are created by her imagination from her everyday life and what she finds. She uses foods she finds in the mountains and sea and where she lives. She combines her natural finds to combine with her favourite dresses, clothes and shoes and other objects to create whatever comes into her imagination. As she gives these animal parts and food a new life by making into something modern and new like shoes or garments. These strange creations look as though they are just normal everyday objects, however when you look closely you then realize that what she has decorated the objects in fact is normal. She combines beauty with disturbing. One of Kon's earliest published work in the late 1970s, which was the "Cabbages + Bod" from 1979, which includes dirty cabbages which some are lighter than others, spread across the bed. Most of Kon's creations are assembled from daily materials, such as fish, vegetables, and other food flowers, and insects, which Kon finds special fascination for.

Photography is Kon's way of expressing herself and the transformation between life and death and reality and unreality. Since both Michiko has lived in a town where there are mountains and the sea, she collects food from these places such as fresh fish and vegetables. Kon says that when she looks at the foods or make food from them, she feels the delicacy and beauty of their forms, the emotion of raw things, as well as their transience. She finds creating animal photographs is a more "pre-creative essential than painting on paper, which is what she did whilst studying. Kon likes to make notes of what grabs her attention in her everyday life to make sketches of what's inside her imagination.

This is a Silver print piece Michiko photographed called Surf Swell Buster silver print which was made in 2013. It is what looks like a corset made with tiny fish, even on the straps, then crab claws hanging out the bottom. The bottom edge and top half has flowers placed around to create more of a shape. There are pins and safety pins peeked into the sides of the corset which makes the corset have a claspless and unseamable feel. This also relates to when corsets were in fashion to shape women's bodies but would cause them a lot of pain wearing. The shape of the corset and the flower details beautifully how she has used fish and pins to decorate this garment.

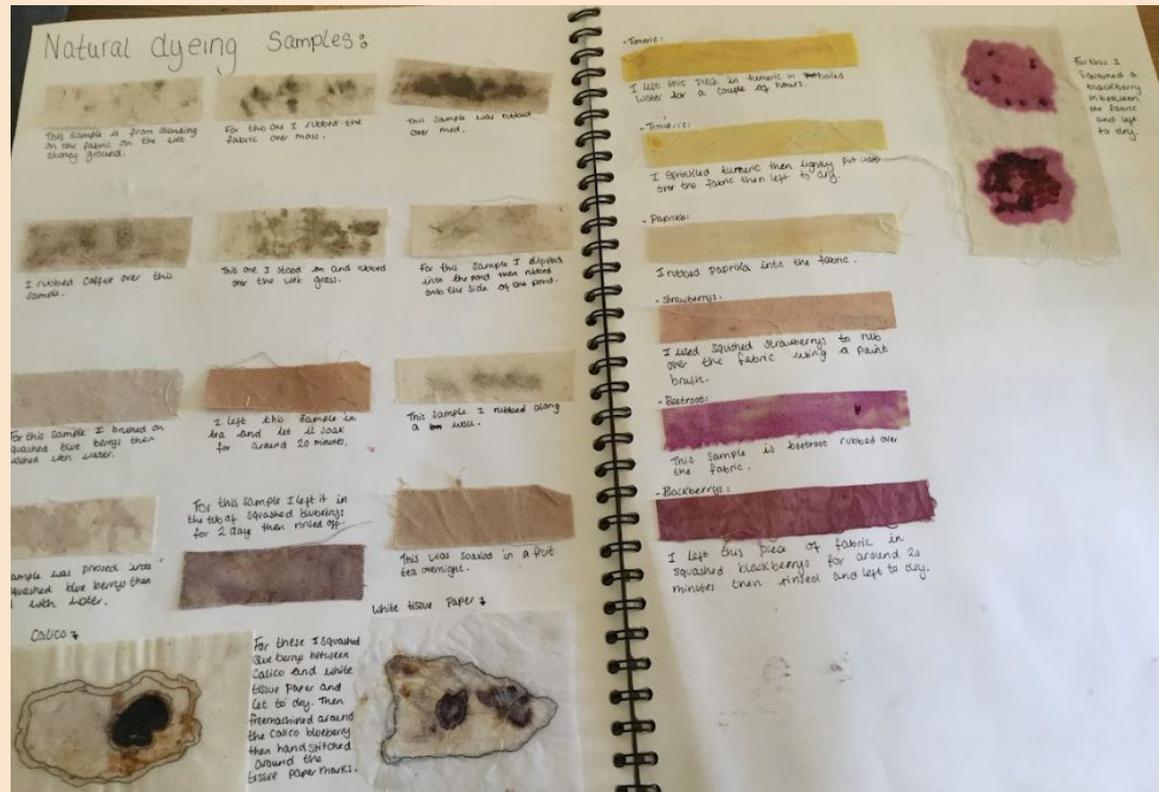


Fish dress



Fish corset

For both of these, dress and corset, I used Photocopied little fish on tracing paper for the dress I cut a dress shape from paper then layered a lot of fish to stick on the paper. Then for the corset I layered fish on men's free macramo with brown thread, I also added buttons, fish eyes for details.



Final piece ideas.....Natural dyeing small scale, 2D dresses.....