

**COMP 1 CHECKLIST
 TEXTILES SIL**

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COMPLETE ALL SIL WORK USING TEMPLATES ON SLIDES AND THEN PRINT FOR BOOK ON RETURN

<p>Mind-map This mind-map should explore your ideas for your Personal Investigation at A2, ensure you include the following: primary photos, ideas artists, media, reflections (on AS work-what worked well, what you aim to improve), Extend every point on your mind map, you can include quotes if this helps –look at exemplars to add to this if you are struggling</p>	
<p>Mood-board You need to produce a mood-board which shows a collection of things that are inspiring your personal investigation (this should not be random images but should reflect your potential themes for A2). Include 80-100 images – print A3 or as two A4 sheets</p>	
<p>What is Textiles? Double page spread Include: 6 pieces of work, 1 in depth analysis (over a side of A4 font 12), 6 other photos annotated in paragraphs, annotation should explore the questions set out in the powerpoint we explored in lesson. (please see teams class files area to revisit these should you wish.) Extension: Ask friends and family's opinions on a controversial piece of art and document this in your book.</p>	
<p>Independent gallery visit Double page and should include the following: Introduction explaining why you chose that gallery, the difference between a digital and a visit in person. 4-6 pieces of work annotated in paragraphs. In-depth analysis (3 blue, 3 other colour) Font 12, a side of A4 and a conclusion explaining what you have learnt from doing this and the impact this will have on your future work.</p>	
<p>Grid drawings Split A3 paper into 9 sections with masking tape. Draw from your mood board using the theme and colour scheme for inspiration. This grid drawing will start with a water colour wash – no white backgrounds. Then draw from your source material, make use of different mediums to do this. Mark making from your mood board and add detail.</p>	
<p>Sampling You must create 9 samples that support your drawings. Think about colour schemes and techniques to use. This must be annotated.</p>	
<p>Collages Photocopy your grid drawings and samples. Create 9 collages using materials such as newspaper, brown paper, coloured card. These must be no bigger than A5 and link to your theme.</p>	
<p>Repeat patterns Using your collages, create a repeat pattern using wowpatterns online. You can also follow the handout out given to make a repeat on Photopea. Repeats must be annotated. Create your own Mock-Up with the repeat patterns using canva or freepik to see what your design would look like on stationary, wallpaper, tote bags ect. Must be annotated.</p>	
<p>Personal Context of theme On a single or double page explore your theme in relation to a wider context other than artists who explore it. Include: articles that relate to you theme, films, literature, quotes, historic events. E.g. My theme is Identity - articles of fraud/stolen identity, films such as minority report and memento. Literature - The Hunger Games, definition of identity and famous quotes, historic events - The Holocaust, where people were dehumanised and stripped of their identity. IMPORTANT Explain why you did this and how it will impact on your work</p>	
<p>Artist research One In-depth Analysis (side and a half of A4 font 12, 3 blue, 3 other colour) 6 other photos analysed, biography – using purple box on handout. Double page spread *YOU WILL ADD ARTIST RESPONSE SAMPLES WHEN WE ARE BACK AT COLLEGE AND ABLE TO USE FACILITIES</p>	
<p>Grid drawing from Primary photos Drawing workshop. Same grid drawing as before but following these instructions: water colour wash, continual line, colour shading, add dots and cross hatch, upside down, close your eyes, block sections out in colour, go wild, draw in black and take it slow. 40 images of primary photos with 4 edits. Draw from your primary photos. Analyse your drawing by thinking of the following: By not overthinking and being precious with your work, did this help you create a piece of work you like? Did you surprise yourself? Did you enjoy this way of working? What would you do differently if you were to do it again? Use the artist analysis handout and chose from the blue boxes to help you write about your work.</p>	
<p>Progression Task Using your grid drawings, produce samples that relate to your theme and context. You will be looking at your primary photos, artist one research and grid drawings to create refined samples in 3 hours. These samples must be of high quality and be more refined.</p>	
<p>Idea generation & Primary photo page Double page spread: 2 detailed design drawings – light-box/fashion illustration template can be used. 2 sets of annotation one for each idea – use handout – blog, literacy resources, idea gen handout. 4 edits, contact sheet, photograph annotation, 6 quick idea sketches – see examples</p>	
<p>Primary Drawings Complete 6-8 high quality observational drawings/collages based on your artists/ photographs. These should be high quality, exploring an range of exciting drawing media/ techniques relevant to your theme. You could stitch into drawings/ collage/weave paper BE CREATIVE!</p>	
<p>Practical Experiments Complete a double page of practical experiments – 6-8 experiments using different media – annotate WWW, EBI. Try to zoom in to pieces so you can achieve more detail, try experiment with suitable materials, layer different surfaces, try to create these mainly from primary photos</p>	

Colour code:
 Work completed before summer holidays
 Progression task
 SIL – work to be completed in the summer holiday

- Complete Sketchbook Checklist (In grey)
- All work should be fully presented and completed for your return in September
- Complete Summer Tasks in PURPLE

Practical Experiments

Produce an extra 6-8 practical sample experiments max a5 in size, from your own photographs using experimental digital and hand made Textile methods. They need to be HIGH QUALITY. Do not stick these down, masking tape them in place as we will do some photocopying experiments from these after the summer. Overall this will create a double page of practical experiments.

Annotate WWW, EBI. Use this link for at home ideas and materials pack from college:

<https://www.pinterest.co.uk/mrcharlesworth/textiles-techniques-at-home/>

Useful resources

Blog

<http://ncpvisualarts.blogspot.com/>

High grade exemplar SIL drawings and experiments



YORK GALLERY VISIT
MICHAEL LYONS : ANCIENT AND MODERN

Observational Drawings : watercolour, fine liner At the exhibition I did a few quick observational sketches of sculptures that stood out to me. I chose watercolour as a medium as it's convenient to carry, quick drying and colours can easily be mixed. Fine liner can easily be used with watercolour without smearing or bleeding. I used different thicknesses to show the shadows and highlights I could observe.

What can take from Michael Lyons' work? Through the process of observational drawing, I noticed the importance of lighting and role the weather plays in showcasing an outdoor exhibition. This focus on the change of shape through a the weather is something I could consider moving forwards with my experimentation with sculpture and three dimensional structure. Since my theme is organic geometry, the weather could be an interesting factor to consider as its an alternative natural process to consider. Information at the exhibition suggested the Lyons used wax and carving tools in the initial process of creating his forms, this is so that he could capture a free flowing and dynamic feel to his sculptures through the kinetic movement of his hands. Although this type of shape would usually be considered the opposite of a geometric structure I think this abstract technique of creating shape is something important in the creative process.

vision drawing (SIL)

SIL Samples + Developments