

# Summer Independant Learning

1. Refine your sketchbook / samples (assessment objective pdf on the Teams assignment) - is every single page present to the best of your ability, can you add more/work on it.
2. In-Depth Artist Research (TEMPLATES & EXAMPLES BELOW) **A01**
3. 4 observational drawings linking to artist **A03**
4. Sketchbook up to date - SIL can be presented in sketchbook when we return - Checklist on Teams





# Sarah Beasley @sulkknitwear



SULK Knitwear is a hand knitting passion project by Sarah Beasley.

In Autumn 2020 during a global pandemic, her Mum taught her to knit and the rest was history.

Making unique custom creations, each piece is made with love over 10-40 hours, promoting a slower, more sustainable way of shopping. Often Sarah repurposes old garments using knitting and uses vintage and scrap yarns, advocating reducing waste in this way.

Often abandoning patterns in favour of experimentation, no two pieces are exactly the same.

Currently based in London, UK, she continues to create unique knits with the help of her family.

Sarah also does the creative direction, photography and styling for SULK.

**Email any enquiries to [sarah@sulkknitwear.com](mailto:sarah@sulkknitwear.com)**

INTRODUCTION OF ARTIST 2  
AND WHY IT LINKS TO MY  
THEME, WHY I'VE CHOSEN  
THEM AND WHY I LIKE THEM

SULK Knitwear is such an inspiration to me, I absolutely love Sarah Beasley's designs and colour palette choices. Her mum taught her to knit during COVID and she's now got her own successful business selling made to order designs. Beasley's work has been worn by the likes of Emily Ratajkowski, Rita Ora, Kesha and Billie Piper and has featured in Vogue. I have chosen to research this designer because I am drawn to her work as a knitter. I love the fact that Billie Piper has worn her designs because she is one of my fave actresses. My last research was on Marty Bovan who was more of an all rounder in terms of fashion, he worked with different fabrics and fibres to create his designs. I wanted to research a knitwear designer this time because knit is my specialism and I would love to incorporate both sampling with knitting. I find it fascinating that Beasley's work was recognised so quickly (and rightly so) she has come so far in such a short amount of time in that she literally learnt how to knit in lockdown 2020 and has been displayed in Vogue, an icon. I absolutely love how Sarah Beasley markets some her designs as one off and others are made to order, one day I would love to own a piece of hers. Her instagram is so inspiring and I love her photography and the ideas she chooses to wear and showcase her designs. To think this to my project, I believe some of her pieces are inspired by her surroundings which is similar to what I am focusing on in this project. I intend to take inspiration from SULK Knitwear by looking into the colour palette of the pieces, the structures of the pieces and the designs themselves.



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WRITE HERE ABOUT FOUR FORMAL ELEMENTS – USE THE FORMAL ELEMENT HANDOUT TO HELP YOU

IN THIS IN-DEPTH ANALYSIS YOU MUST SUM UP YOUR THOUGHTS ON THE ARTIST AND HOW IT WILL INFORM YOUR PROJECT

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## Matty Bovan

Matty Bovan, born in York, graduated in 2015 with an MA at Central St Martins. He has since then worked for renowned designers such as Louis Vuitton and Liberty London. All of his collections are breath taking because of his use of colour and texture. One thing I love about his designs is his use of knit. The knit elements contribute positively and organically to his designs as they add fluidity and texture. Bovan works with shape well and can construct against the body, extenuating its figure in unconventional ways.

I have chosen to research and analyse Matty Bovan's collection from 2015 because he has used the same medium that I would like to incorporate within my project which is knit. I have chosen this particular collection because of his use of colour palettes and styling. His work is unique and exciting, I also enjoy his fashion designs, drawings and photography within his work. I think drawing is an important element of designing because it allows you get your ideas out on paper and get creative with no commitment and room for mistakes. I think photography is an important element of fashion and textiles because you need to be able to photograph your pieces well and see what they are like draped on the body. Presentation is key to textiles, I would like to take inspiration from his presentation skills to use in my project.





# Phoebe's Example

## Texture:

Matty Bovan truly pays attention to detail when it comes to adding texture to his pieces. The amount there is to look at on this garment allows the eye to see something different every time. The use of different techniques has made it so the texture is chaotic but in a refined manner. Bovan has used a variety of fabrics, knit, rushing and manipulation in this garment. The colour palette has added to the effect of texture to this piece because of the brightness and some elements of dark fabrics has created a textural effect that you might not achieve as successfully only using one colour.

## Colour:

Bovan has used a bright lime yellow in this garment which has caught my eye. It stands out from the crowd in the best way possible. The use of colour throughout this garment is done in a clever way because the majority feels like it is a gorgeous lime yellow but there are many different colours that factor into this. I love the subtle use of darker colours against the bright colours, it adds depth and makes even the not so bright colours pop as well. I love how the colours on the calf strap are opposing colours to what we see on the majority of the garment.



## Shape:

Shape is a common feature in this garment, more specifically oval, organic shapes. I am drawn to the cluster of shapes around the centre of the body. The shapes are interesting colours paired together such as the salmon pink, the light lime yellow and then I can see a splash of gold, turquoise, colours that I would never think of placing together but it works. The shapes extenuate the textures and spill out of the garment making it a 3D effect. One shape that stands out to me is the bright pink earring in one ear. I love that colour contrast with the rest of the garment. The earring adds symmetry to the overall piece, balancing out the chaos that is on the opposite side.

## Focal Point:

My eye is immediately drawn to the light lime yellow section of the dress to the left. I am drawn to this because of the chosen colour palette. The black contrasts nicely with the lime colour, making it stand out. My eye is then drawn to the organic salmon-coloured shapes next the lime. This is because the shapes are very bold and the black, again, contrasts positively with these colours. The focal point for me is situated towards the centre of the garment. That is where all the texture and focus is to me. The focal point may be different to other people, and they may look at it in a different way than I do as people are drawn to different things, which is what I love about textiles and fashion.



# Phoebe's Example



## Texture:

I admire this piece of Bovan's collection because of his use of techniques to create texture. His other pieces have texture but this one has a slightly different textural feel to it. The reason being, it looks like it is rough and sparkly, metallic yarn has been used to create this effect. I love the tassels; this is something that I want to explore in my sampling using i-cords. The tassels are long and come down to almost on the floor, just grazing the ankle. The texture appears in multiple forms in this garment; rough, smooth and spikey. I love how every area is a different texture, shape and pattern, it keeps the garment interesting and alive with excitement of how bold and brave it is. I am particularly drawn to the bright white section near the bottom of the garment. The texture here appears smooth and soft as opposed to the rest of the garment. At a glance, the white section really stands out, almost like it has an entire hole through the body. The white section adds to the unpredictability of the garment which keeps the viewer on their toes.

## Colour:

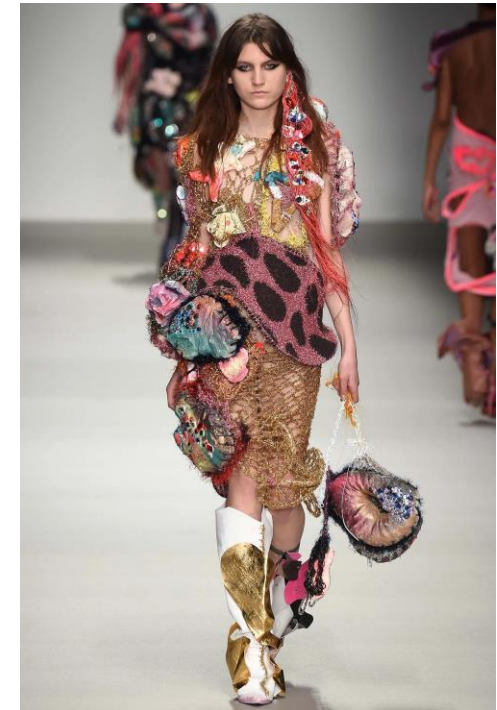
The colour palette on this garment is noticeably different to the other pieces in his collection in that it is not a brightly coloured in my opinion. It is absolutely still a beautiful palette of colours, but this one does not stand out to me like the other ones do. I am interested in the colour choices, I love the brown spots, I think they go really well with the metallic pink. The metallic pink seems to be a common denominator in this piece and the other colours complement it well. I love the splash of neon orange towards the top of the garment, those stand out to me. My favourite thing about this piece is the tassels. I imagine that seeing this garment walking down the runway in real life would really add to the flow and fluidity of the garment.

## Colour:

This garment has a similar vibe to the one on the top left of the page in that the same material has been used but in a different way. The pink fabric with brown spots hugging the waist is a common theme here. I like that we can see more of it in this garment. The colour palette and hues of colours that Bovan has chosen to play with in this garment is exciting. There is such a mix of colour ways, but it all works together seamlessly. A colour that stands out to me the most in this piece is the pop of orange, similar to that of the one above. I love that you can see hints of it here and there. Her earring is part of the garment and creates depth and length to the overall piece. The colour of the earring complements the garment.

## Composition:

In terms of composition of this piece I am intrigued about how well it all fits together. Like most of Bovan's work in this collection, it does appear chaotic but in the best way possible. This is the vibe that I want to create in my sampling and overall garment. I love how this piece is paired with a gorgeous handbag as well which gives it fantastic symmetry as it is equal weight on both sides. The composition of the knit on the bottom half of the garment works well with the clumps of fabric near her waist, then the open transparency of the knit gives it depth and texture here. Similar to the garment above, there is a pop of white again, this time it is situated on her legs. I think it breaks up the piece well by adding a splash of white, especially with the gold accents.





# Phoebe's Example

## Line:

Bovan's use of line is predominately curved, you can see the main line that my eye is drawn to near the middle of the piece where the pink meets the black knit. This line carries weight as it separates the light pink colour from the black, the line itself is slightly thick and curves in a way that extenuates the natural curves of the body. The lines that are created by the knits appear busy and chaotic. It adds elements of transparency to the overall piece, making it less opaque which creates texture throughout the garment. I like that you can see the wearers skin through the garment, this is something that I want to explore in my work.

## Colour:

The colour in this particular piece is what has stood out to me the most, making it one of my favourites of this collection. I adore Bovan's use of black in contrast with colour. He has chosen almost pastel colours which by themselves are muted but when paired with black they stand out clearly. This particular shade of pink is used throughout this piece in different ways. Bovan has made the pink spill out on the left side; this had added a different kind of texture and depth to the piece as well as colour. The same pink is used to break up the black and the top and the bottom of the piece. One thing I love in terms of colour use here is the splashes of yellow you can see at the top of the garment. These yellow circle type shapes pop out to me, I would like to take inspiration from this and include a hint of neon in my pieces. Bovan has included other colours in this garment which your eyes are not immediately drawn to such as the mint green at the bottom and the lighter blue colour at the top. Without these colours and textures the piece would not have the same effect, so choosing your colour palette is important.

## Composition:

The overall composition of this garment is chaotic which I love. The body is taken up by the whole of the garment, from top to bottom. The only part of the body that is not covered is the models left arm and the transparent elements of the garment. I love Bovan's use of composition here because the garment stands out and it serves purpose. There seems to be more going on at the top of the garment and the bottom, leaving breathing space in the middle where it appears more transparent. The composition compliments the other formal elements well.

## Shape:

The shape of this garment is fluid, it ebbs and flows down the body whilst keeping the figure somewhat visible. Bovan has created shapes throughout this garment that appear organic. Throughout this piece there are a number of curved shapes that slot together and complement each other which adds to the overall look of the garment. The shapes appear in different places of the garment and in different colours which makes it visually pleasing for the viewer as everywhere you look there is something new to see.

Overall, the way that this garment has been styled is aesthetically pleasing. The splash of red on the shoes makes it pop but in no way does it take away from the garments itself. The make-up is subtle with a smoky eye that complements the black in the garment. I love the long brown hair paired with this piece because it is almost like the hair is part of the garment itself as it is so long. I intend to create a grid drawing inspired by this look and use knitting techniques with splashes of colour in my sampling.



# A01

## Contextual understanding

Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.

## AO1 (25% of total mark)

### Evidenced in:

**What is Textiles?**

**Gallery Visit/s**

**Personal contexts**

**Artist research/analysis**

**Annotations**

**Evaluations**

## Choose from the following:

Find a poem, film or screenshot from film/ programme you have watched and add to planning page for each development- tie in.

Conduct a poll or questionnaire before each development and final piece on Instagram and screenshot the results.

Add warp winding and collaged colour studies to artist research and gallery visit pages.

Add a trip (London/Paris/Gallery) double page using our usual gallery visit template.

Visit a relevant exhibition/ museum/ watch a relevant film/ documentary and evidence in sketchbook.



# A02

## Sampling and experimentation

Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.

### A02 (25% of total mark)

#### Evidenced in:

Artist copies/responses

Primary photographs & edits

Practical edits

Experimentation

Idea sketches

Quality idea sketches



Choose from the following:

Add at least one warp winding and colour study collage on each development planning page.

Conduct an extra photoshoot for primary sources for each dev and tie in (6 photo edits per dev piece).

Add 6 'inchie' samples to idea generation page (first one with photoshoot) and each dev planning page.

Add warp windings to initial idea gen page with photoshoot.

Select 3-5 samples from your book and conduct a detailed observational drawing in pen and ink/ watercolour.

Print 3 of your primary photos A5 from each photoshoot onto acetate and machine stitch into- tie in to idea gen pages.

Add a digital visualisation on a gallery wall or in an interiors space, or on a mannequin before or after each development piece using close ups of samples to show range.

Check all of your samples, do they include three

# A03

## Record Ideas

Record ideas, observations and insights relevant to intentions, reflecting on work and progress

## A03 (25% of total mark)

### Evidenced in:

**Mood boards**

**Drawing: quick idea sketches/quality idea drawings**

**Photography**

**Idea Generation/Planning pages**

**Annotation**

**Reflection and review**

Choose from the following:

Add mini mood boards to each dev idea gen page.

Add mini mind map to each dev idea gen page.

Add small handwritten reflections next to smaller samples throughout book: What went well, even better if.

Add 3 A6 Sketches from gallery visits and primary photographs in biro, fine liner, ink and wash.

Annotate articles, book pages, screenshots from films etc and tie in before each development.

Ask for peer feedback what went well, even better if on each dev and record as a small paragraph tied in with evaluations.

If your idea has changed add in a paragraph explaining why before the point in your book it starts to change.



# A04

## Final outcomes and presentation

Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

## AO4 (25% of total mark)

### Evidenced in:

### Final outcome/s

### Presentation of Final outcome

Choose from the following:

Consider re photographing your Dev in a different way e.g. outdoors, in the booth, in the studio with projections etc.

Add digital mock ups before/ after each dev in different scenarios such as gallery spaces etc.

Present final piece progress diaries- a double page per week with small fabric samples and any leftovers.

Photograph all devs together in studio to show journey.

Go back and improve each development piece by adding fine detail e.g. Machine stitch, hand stitch techniques, expander paint, beading to reach the top marks.

Ask Emily/Lucy to print primary photographs off large scale (up to A1) to photograph as extra development pieces.