



Tutor report

Student name	Laura Langlands	Student number	513290
Course/Module	A Creative Approach	Assignment number	Four

Overall Comments

Laura, it is wonderful to see that you have worked so hard on this assignment. You have followed the course materials meticulously, to support your creative progression through this unit. It is evident that you really enjoyed learning this new process of weave! There is much more thought going into each individual element. Sources of inspiration are carefully considered, via drawing, yarn winding, and sampling. Research and drawing has clearly informed design progression. Everything is well presented and labeled. Your online learning log is developing well with relevant artists' research, photographic inspirational imagery, good reflection, personal commentary, photographic evidence of processes, through to finished sampling. Well done!

I understand your aim is to go for the Textiles Degree and that you plan to submit your work for assessment at the end of this course. From the work you have shown in this assignment, providing you commit yourself to the course, I believe you have the potential to succeed at assessment. In order to meet all the assessment criteria, there are certain areas you will need to focus on, which I will outline in my feedback.

Feedback on assignment

Demonstration of technical and Visual Skills, Quality of Outcome, Demonstration of Creativity

Analysing colour, texture and proportion:

Laura, you have worked hard to reproduce accurately all the colours you can see. Firstly, you selected an autumnal, landscape greeting card to explore. Here, you have matched to colours well, in both paint swatches and yarn windings. I do feel that the cotton, cross-stitch thread, somewhat lacks texture. You have also noted this within your log. This evidences your ability to reflect and analyse your own outcomes, well done. Therefore, you move forward investigating the properties of a seascape. This is great, your own painting of the sea, then examined via, painted swatches and a much more texturally, exciting winding of yarn. I feel this is more successful, in composition, using a mixture of yarn qualities, surface texture, and more importantly, developing from your own, original artwork. Well done!

The personal photograph of a lush, green, rural setting has also been developed very successfully. Although, as you state in your log, that you didn't have all the right colours within your collection, the result is very interesting. Here, you have many textures, surfaces, and harmonising colour palette. Well done! As you enjoyed this exercise so much, and are considering including this process of working within your theme book, I suggest that this could be developed further by: Building up colour, mixing perhaps watercolour and gradually deepening the tones; consider ripping up old clothing, linens or furnishings, to include in windings; use your own artworks and photographic images, as this makes the works unique.

Stage One: Exploring the qualities of yarn:

Laura, I agree that it is expensive to go out and buy all the different types of yarn available to the consumer. It is clear via your online log, that you have considered this line of enquiry and are gradually building a bank of materials. I think it was very resourceful to go onto eBay, ordering sample packs, linked to your possible themes of autumn, forest and seascape. These look very interesting in giving you a starting point with many textures and tones. Keep in mind, as you progress through the course, the various properties of yarn and materials, find composition labels where you can, noting your findings. If you decide to recycle, clothing, furnishings and linens, these may have composition labels.

Experimenting with structures:

Laura, you have successfully investigated a number of experimental weaving samples using: colour card, cardboard, ribbon, cling film, colour paper, magazine pages, gold, and floral wrapping foil/paper. This sampling effectively tests hard materials against soft, a variety of sized strips, and alternative materials. To extend experimentation, I would recommend that you explore, opening the weave, allowing the pieces to have vacant spaces; test cutting irregular strips, torn pieces, inserting, more alternative materials such as: string, wire, twine, ripped newspaper, kitchen foil, baking paper, etc. By investigating, perhaps more unusual materials the surface may have more depth, texture and surface interest.

Exercise 2, 3 & 4:

I really like the way in which you have reflected back upon previous, creative works, to inform this constructed piece. Here, you look again, at the image of icicles, barbed wire, and the view between. Using found slim branches you have formed a solid frame to work into. White plastic bags, white and silver yarns are woven, interlocking, creating the essence of snow and ice. I agree with your comments on your log, this is a successful piece. Well done. The other structure uses coffee stirrers, plastic bags, and yarn. This piece, is not as strong as the icicle sample, however, it does evidence your ability to test, explore and experiment with unusual, found materials.

This submission also includes braids made via, twisting and plaiting. Here, you have begun to investigate, different materials, various compositions, thicknesses, and surfaces. This has potential for further exploration; consider finding other interesting yarns or hand made yarns. You have begun to cut strips of fabric, think about other remnants you could include, or household items, such as string, twine,

wire, cellophane, wrapping film, ribbon, etc. Imagine using textured yarns, hairy, fluffy, bobbly, and spiky, etc. This would support finding interesting textures.

Project 9: Woven Structures:

Laura, well done, in getting to grips with weaving techniques! You have mastered: basic weave, plus: curved wefts, Soumak, and Ghiordes Knots. I am glad that you had fun with this and I think this is evident in the successful samples submitted. Firstly, sampling in greys and vibrant pink, this is very effective. You have played with using unusual materials such as: ribbon, plastic, fabric strips, elastic, lace, and variegated wool.

In stage 3, experimenting with materials, you aimed to capture the essence of brick, roads and grass. This is a very successful outcome. I love the texture created with variegated wool, very much like tufts of grass. You have incorporated heathery tones, and rich, rusty, red brick hues. This is a very rich piece. The final design, encapsulates your work with seascape. Working with your own artwork, you have collected yarns that reflect the strong, palette of the sea, beach and skyline. Planning with graph paper the design has been thought through. This is evident in the very successful final sample. Here, you have used many interesting yarns in surface, texture, thickness and density. Overall, the effect is very successful, layers of blue, from indigo to soft turquoise. The multi faceted yarns also build, depth, texture and definition. Well done!

Sketchbooks

Demonstration of technical and Visual Skills, Demonstration of Creativity

Laura, it is great to see that you are focusing on developing your drawing and mark-making skills. You have included some very competent studies using various mediums including: watercolour, acrylic, felt pen, pencil, biro and colour pencils. You have varied interests depicted such as: Japanese themes, scattered floral, Toronto, puppy, fruit, seascape, doodles, etc.

Most of your studies are small scale; I would recommend you explore expanding your surfaces. Play with, expressive lines, fluid flowing sketching, collage, allow yourself to be bold and take risks! You are competent in drawing build on this by pushing the boundaries a little more! The larger sketch of sliced fruit, in biro, is very bold and strong. I would like to see more of this. Perhaps test working in charcoal, or graphite where you have less control and the outcomes can be more free or intuitive.

Theme Book

Laura, having struggled with getting to grips with a direction; it is great to see that you have reached a decision. Within, your online learning log you are now looking at: Japanese flower gardens. You have always had an interest in Japan's flowers and landscapes. There are some attractive, vibrant, inspirational images, depicting the rich colours, textures, and composition of these gardens. Well done.

You now need to really focus and develop this theme. Consider the materials, processes, plus applications that may evoke the mood and atmosphere of these

beautiful places. Remember to keep collecting imagery, sketch, experiment with mixed media, find swatches, wind yarn cards, sample, sample, sample, and fill this theme book with evidence of your journey through to finished sampling.

I look forward to seeing where this theme takes you!

Learning Logs or Blogs/Critical essays

Context

Your online learning log is developing really well, with good personal reflection, evidencing processes, via photographic images of your ongoing work, inspirational photographs, artists research plus, your awareness of contexts and debates that support your growing personal knowledge and understanding.

You include some interesting and relevant personal commentary relating to: artist, designer-maker and craftsperson. I would recommend that you back this up with current popular opinion from sources such as: The Crafts Council: <http://www.craftscouncil.org.uk/>

Plus: Look at sites such as: The Design Council: <http://www.designcouncil.org.uk/>

The internationally known artists selected include, Lucy Brown. A very innovative artist, that uses found, recycled and thrift shop materials. Be careful with cutting and pasting – look to write more, in your own words. Look to seek out the qualities that really speak, inspire and excite you. Such as, with Heather Belcher, who uses hand felting techniques, with a view to encapsulating the human figure as a metaphor, you state: "*I find her work soft and calming*". Going on to say: "*Almost telling a story*".

It is great to see your progression in research, leading you to looking at, The 62 Group, and Emily Notman, again you have good commentary, "*Her work is very whimsical and intricate*". You also use quotes, which is brilliant! It is fine to copy and paste quotations.

Happening, across a website, you document, Pam Carter's work, pinpointing her wonderful use of colour as expression. This again, evidences your developing analytical skills in finding relevant lines of research to support your working practices. Well done.

I would encourage you to continue developing your research, via extending lines of enquiry, finding inspirational practitioners and developing your own personal analysis of why this work is important to you.

Suggested reading/viewing

Context

Cas Holmes & Anne Kelly

<http://www.textileartist.org/cloth-creativity-collaborating/>

Book: Creating Collaborative Textile Projects Batsford

Japanese Textile Artists: (I gave these to you previously – perhaps take a look for your Japanese theme)

Shihoko Fukumoto

<http://www.artcourtgallery.com/eng/artists/fukumoto/>

http://www.google.co.uk/search?q=Shihoko+Fukumoto&hl=en-GB&gbv=2&as_q=&spell=1&sa=X&oi=image_result_group&ei=Sd9YVaiCM4i67gaM4YCACw&ved=0CBQQsAQ&tbm=isch

Kyoko Kumai

<http://www.browngrotta.com/pages/kumai.php>

http://www.google.co.uk/search?q=Kyoko+Kumai&hl=en-GB&gbv=2&spell=1&sa=X&oi=image_result_group&ei=4t9YVZSIHYOy7Qb-24PYCA&ved=0CBQQsAQ&tbm=isch

Masakazu & Naomi Kobayashi

<http://www.browngrotta.com/pages/kobayashi.m.php>

http://www.google.co.uk/search?q=Masakazu+%26+Naomi+Kobayashi&hl=en-GB&gbv=2&prmd=ivns&source=Inms&tbm=isch&sa=X&ei=fOBYVZSkDOq07gaesoOoAQ&ved=0CAUQ_AU

Asako Ishizaki

<https://textileartscenter.wordpress.com/tag/asako-ishizaki/>

http://www.google.co.uk/search?q=Asako+Ishizaki&hl=en-GB&gbv=2&prmd=ivns&source=Inms&tbm=isch&sa=X&ei=EuFYVfvsLcHB7AauwoCgDw&ved=0CAUQ_AU

Pointers for the next assignment

- Maintain this level of considered work.
- Continue to find artists that inspire, inform you practice and use of materials, processes and application.
- Build your theme book.
- Remember this doesn't have to be a finished item for your final project. It can be a series of beautiful samples with pinpointed ideas for a where you would see these textiles used, such as, interiors, gallery, furnishing, fashion, etc.
- Develop your critical analysis by extending your own vocabulary. If you copy text use quotation marks.
- Be more confident in using your own artwork to inform design ideas – as this really works for you.
- Explore recycling, using found materials if it fits with your theme and work. Cut up old clothes, furnishing, plunder thrift shops, to keep the costs down.
- Explore, expanding scale within sketchbook/artwork, test different surfaces, consider collage, and other materials.

Well done. It is great to see you deliver such a considered portfolio of work. Please continue to keep up this standard of thoughtfully produced design ideas. I look forward to your next assignment.

Tutor name	Lizzy Levy
Date	17/03/2016
Next assignment due	TBC