

General Certificate of Education  
June 2004  
Advanced Level Examination



**ART AND DESIGN (TEXTILES)**  
**Unit 7      Controlled Test**

**ARD7**

To be issued to candidates up to four weeks prior to the examination.  
The examination may be conducted between 1 March and 31 May 2004.  
All teacher-assessed marks to be returned to AQA by 31 May 2004.

**In addition to this paper you will require:**  
appropriate art materials.

Time allowed: 15 hours

**Instructions**

- Read the paper carefully. Before you start work make sure you understand all the information.
- Answer **one** question.
- You will have four weeks to carry out preliminary studies. This should include visual work and, if appropriate, annotations or written work. Preliminary studies must show evidence of personal work relating to your chosen question. You may continue with further supporting studies until you have completed your examination work. Sketchbooks can be included.
- Practical responses to the work of other artists, designers and craftspeople must show development in a **personal** way.
- Your work during the 15 hour examination must be produced **unaided and under supervision**.

**Information**

- The maximum mark for this paper is 60.
- All questions carry equal marks.
- This paper assesses your understanding of the relationship between the different aspects of Art and Design (Textiles).
- There is no size restriction on work produced for this examination.
- The time taken in dyeing the original cloth (if desired) and in cleaning screens is **not** to be counted as time allowed.

**Advice**

- You may discuss your ideas with your teacher before deciding on a starting point.
- You may include written annotations or an evaluation of your work.
- You may use any appropriate textile medium, method(s) and materials, unless the question states otherwise.

This paper will test your ability to:

- record observations, experiences, ideas, information and/or insights;
- analyse and evaluate sources, such as images, objects, artefacts and texts;
- develop ideas using appropriate materials and techniques, and analyse methods and outcomes;
- present a personal response, relating your work to that of other artists, designers or craftspeople.

The questions below should be seen as starting points for personal investigations in which you make reference to critical and contextual material with which you are familiar.

Answer **one** question.

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1 *Flowers with ...*

Artists, designers and craftspeople have often exploited the idea of depicting flowers with other elements such as figures, architecture, animals, landscape and mechanical forms. The Pre-Raphaelites, the Surrealists, Charles Rennie Mackintosh, Rebecca Crompton and Elizabeth Blackadder have used this idea in their work, where the juxtaposition of floral forms are contrasted with very different things to create interest and attention. Research this idea and, using first-hand studies, design and produce textile work.

2 *Graffiti*

Vertical surfaces have always attracted graffiti. Painting, printing, scratching and carving are some ways in which people have left marks or made comments in public places. Look at examples of graffiti from any time and culture to develop your ideas. Produce textile work using any suitable technique that captures the qualities of graffiti.

3 *Colour Intensity*

The artist Yves Klein is known for his single-minded use of the colour blue and he produced many paintings using subtle variations of this hue. The fashion designer Elsa Schiaparelli loved pink so much that the colour Schiaparelli Pink was named after her. Taking **one** colour as a starting point, investigate how it has been used at different times and in different cultures. Using your research and your own studies create a textile, for a particular purpose, to create a special mood.

4 *Rags to Riches*

For many centuries craftspeople and designers have found innovative ways of re-using fabrics to create new and exciting textiles. The early American patchwork quilters and more recently punk designers such as Vivienne Westwood and Jean-Paul Gaultier have re-cut, re-dyed, re-coloured and re-assembled fabrics, embellishing them further with stitchery, dyeing and other additions. After researching this idea, design and produce a textile for a fashion show or exhibition entitled 'Rags to Riches'.

**5** *Positive/Negative*

Bones, branches, roots, wire and wire mesh, pylons, architectural tracery, scaffolding and ladders all have positive and negative shapes when seen against a contrasting background. Artists such as Piet Mondrian and Anthony Caro and designers such as Thomas Hill have been interested in this idea. Make first hand studies of any aspect of this theme to produce work in any suitable textile medium.

**6** *Pleats Please*

The intricate pleating and folding of fabric and paper can be traced back many centuries and to many cultures. Japanese designers such as Issey Miyake and western designers such as Mariano Fortuny, Maria Blaisse and Romeo Gigli have continued to develop this technique, incorporating overprinting and overdyeing to produce rich and complex effects. Study any aspect that interests you to design and make a contemporary textile.

**7** *Surfaces*

Artists such as Frank Auerbach and Jackson Pollock have been concerned with the physical qualities of paint as well as the messages in their work. Textile artists have also become absorbed by the physical quality of dyes, threads, fabrics and the luxuriant surfaces that emerge where the rich tactile quality becomes the main element. Investigate this idea and, using any starting point, design and make a textile or item of dress.

**8** *Rich Ornamentation*

Gustav Klimt used decorative surfaces in his work and is well known for his rich ornamentation, opulent patterns and female imagery. Japanese artists such as Kunisada and Hokusai were also interested in the decorative interplay between figures, their rich costumes and elaborate backgrounds. Using your own studies of figures, ornament and pattern, design and produce a textile piece.

**END OF QUESTIONS**

**THERE ARE NO QUESTIONS PRINTED ON THIS PAGE**