



General Certificate of Education  
Advanced Level Examination  
June 2014

## Art and Design (Textile Design)

## ARTD4

### Unit 4 Externally Set Assignment

To be issued to candidates on 1 February 2014 or as soon as possible after that date.  
All teacher-assessed marks to be returned to AQA by 31 May 2014.

**For this paper you must have:**

- 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 must show evidence of personal work relating to your chosen question.
- You must show evidence of research and of investigating and developing ideas. This should include visual work and, if appropriate, annotations or written work. Sketchbooks, workbooks and/or journals may be included.
- Practical responses to the work of other artists, designers, craftspeople and photographers must show development in a **personal** way.
- The work submitted for this unit must be produced **unaided**.
- You must **not** produce work for this unit after the 15 hours of supervised time.

#### Information

- The maximum mark for this paper is 80.
- All questions carry equal marks.
- This paper assesses your understanding of the relationship between the different aspects of Art and Design (Textile Design).
- There is no size restriction on work produced for this paper.

#### Advice

- You may discuss your ideas with your teacher before deciding on your starting point.
- You may use any appropriate textile media, method(s) and materials, unless the question states otherwise.

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This paper will test your ability to:

- develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding
- experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as your work develops
- record in visual and/or other forms, ideas, observations and insights relevant to intentions, demonstrating an ability to reflect on your work and progress
- present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements.

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

Choose **one** of the following questions.

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### **1 Natural Forms**

Seedpods, shells, pine cones, leaves and other natural forms have interesting colours, shapes and textures. Georgia O’Keeffe, Lesley Richmond and Sue Walton have often used natural forms as starting points for their work. Refer to appropriate examples and produce your own response.

### **2 Combining Techniques**

To create textiles, threads, yarns and fabrics can be stitched, ripped, frayed, bonded and applied. Jennifer Talbot, Alice Kettle and Pauline Burbidge have all created very different work combining some of these techniques. Investigate relevant examples and use a combination of techniques to create a textile piece.

### **3 Mosaics**

Elaborate and decorative mosaics can be found in art from different times and places. Examples can be seen in Byzantine, Roman and Islamic art. More recent examples include the work of Sonia King, Kaffe Fassett and Antoni Gaudí. Look at appropriate examples and produce your own textile work.

### **4 Unusual Approaches**

Some contemporary artists and fashion designers have explored unusual approaches to handling materials. Enzuk Hur uses laser-cut felt. Helena Hietanen explores fibre-optics. Thea Bjerg uses heat-fused fabrics and pleated wraps. Research appropriate examples and create your own work.

**5 Issues**

Many artists and designers have commented on social and political issues in their work. Examples can be seen in the work of Barbara Kruger and Joseph Beuys. Gary Harvey creates fashion with a conscience. Make reference to relevant examples and produce a personal response.

**6 Appliqué, Quilting and Machine Embroidery**

Appliqué, quilting and machine embroidery are some of the decorative techniques used by textile artists. Alison Holt uses machine stitching over a painted silk background. Stephanie Redfern constructs her work using collage and stitch on painted and printed fabrics. Sandra Meech creates work using stitch, mixed-media collage and surface design. Explore appropriate examples and make a personal response.

**7 Sea Life**

Sea life, such as fish, corals, plankton and seaweed, has been a rich source of inspiration for artists and designers. Anita Bruce and Sarah Parker-Eaton have created work based on plankton. Robin Paris creates batik paintings based on a range of sea life. Study relevant examples and respond in your own way.

**8 Surface Qualities**

Many artists and textile designers have considered the surface qualities of a variety of materials. They have explored the characteristics of peeling paint, decaying wood and rusting metal. Examples can be seen in the work of Louise Baldwin, Sean Scully and Richard Serra. Consider relevant examples and produce your own textile piece.

**END OF QUESTIONS**

**There are no questions printed on this page**