

Jenny Langley's Textile Sample (+ Concluding)

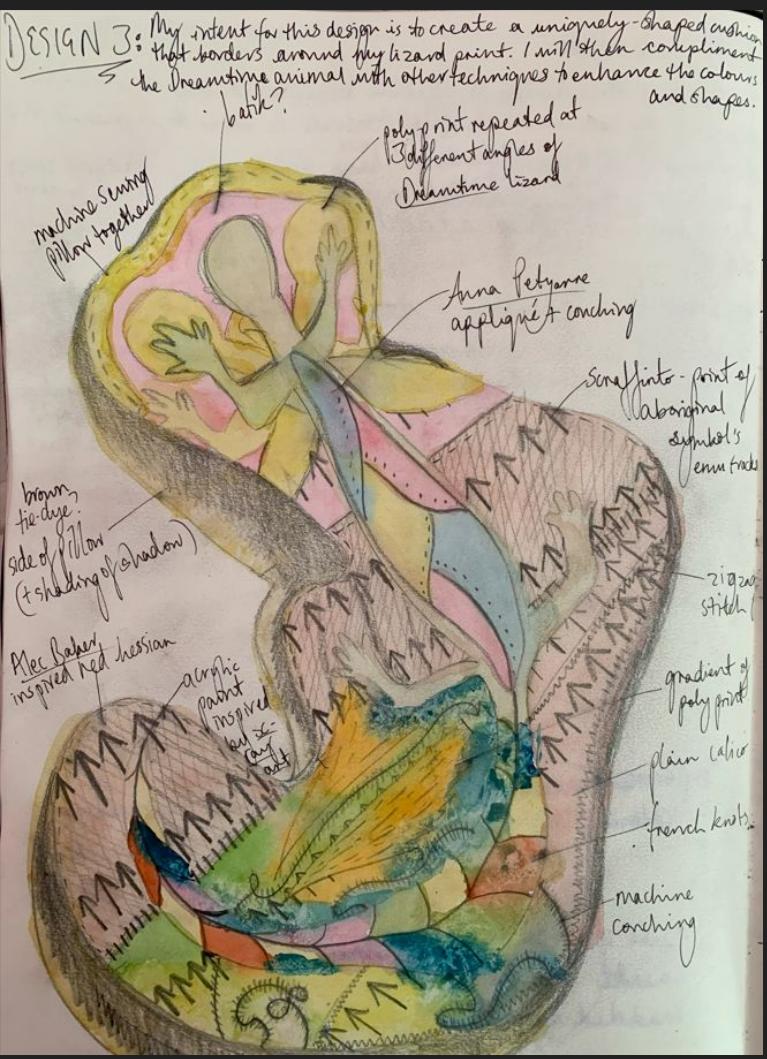


Materials / Equipment used:

- sewing thread
 - needle
 - scissors
 - different types of wool
 - embroidery thread
 - woolly fabric
 - other bases
 - button fabric
 - fur surface
 - other types of thin, soft-like fabrics
- ① Using a needle and thread, sew the thick fluffy wool and other fabrics onto the base woolly fabric in any direction (overlapping).
- ② Using an embroidery needle and thread, sew the alternating pieces of wool in my fluid motion in order to create swirling, circular motions.

③ To finish off, sew on a small puff to add layers and shapes.

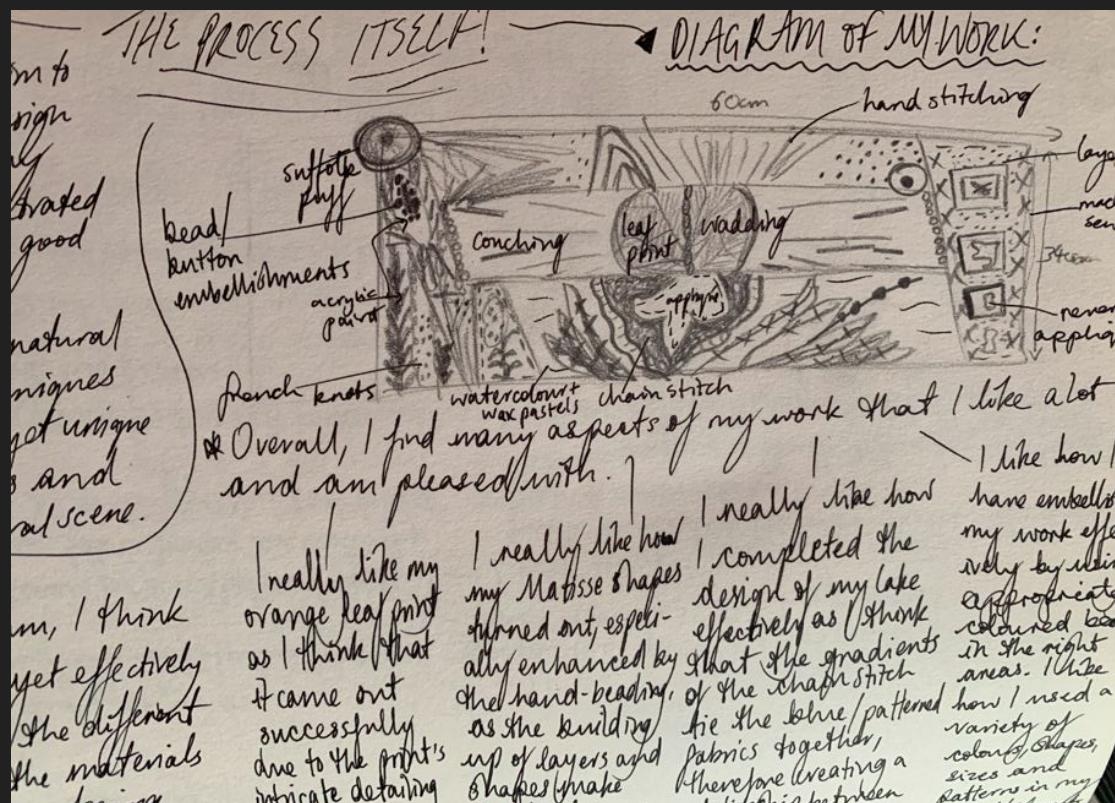
(Light of 1 bulb)



Art Textiles Sketchbook

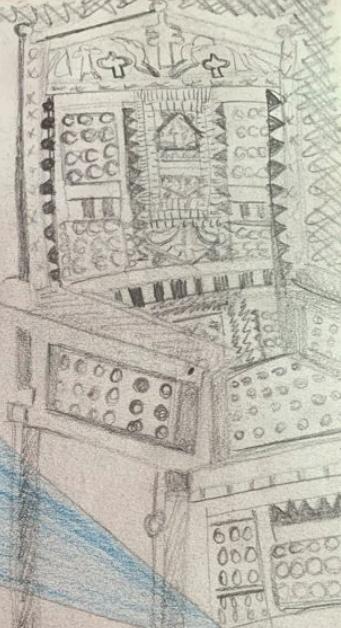
~ PORTFOLIO ~

Auruna Haque



→ THE KITI CHA ENZI

~ 19th Century AD
LOCATION: Zanzibar, Tanzania



THE 'KITI CHA ENZI' MEANS THE 'CHAIR OF POWER' AND IS A WOODEN AND HIGH BACKED CHAIR.

This chair was created to represent the several centuries of development within the furniture designs belonging to the Swahili culture. These elaborate chairs were usually reserved for guests when visiting the households of very important family members, with the most wealthiest families possessing at least four of these chairs.

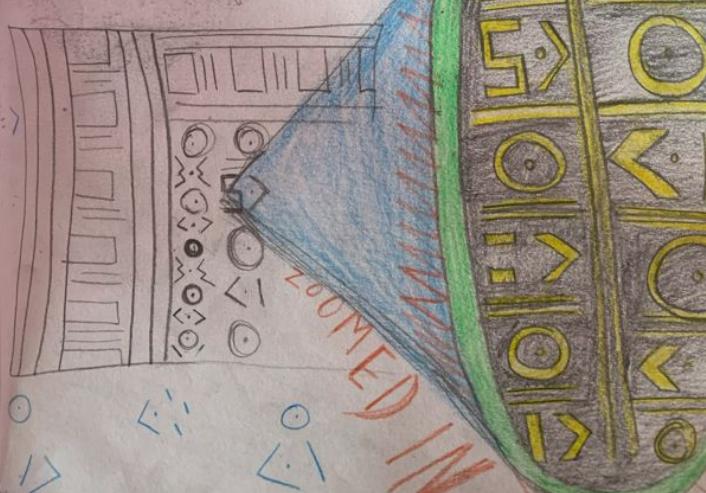
The main colours are ebony black and golden panels. KITI CHA ENZI.

Colours used for this gandura are maroon, yellow, white, red (with elements of green, dark blue, pink and black).

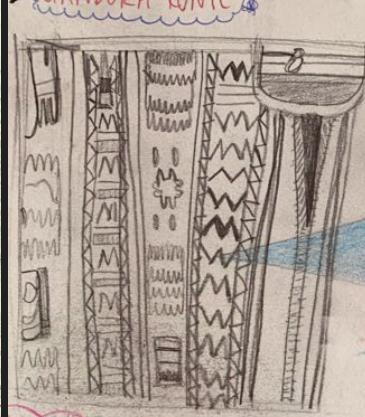
Aspects that I like about this artefact are how the gandura is symmetrical overall due to the dynamic repeated patterns on both sides. However, I also like how there is another strip in the middle of the design to split the tunic up. The design flows in one direction and I think the intricate details within small pictures adds character and personality to the individual's piece of hard work. In addition, the colours contrast with other colours yet complement others which makes this gandura very pleasing to the eye.

→ BOGOLAN FINI

DATE: Mid-20th century
LOCATION: Mali, West Africa



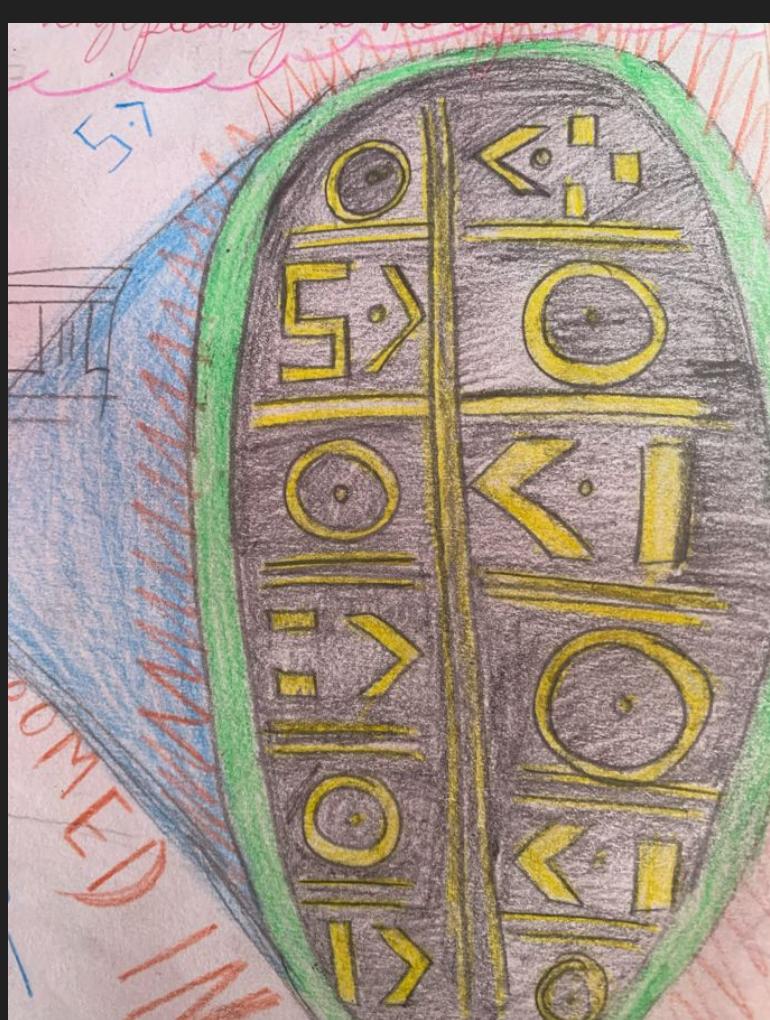
→ GANDURA TUNIC

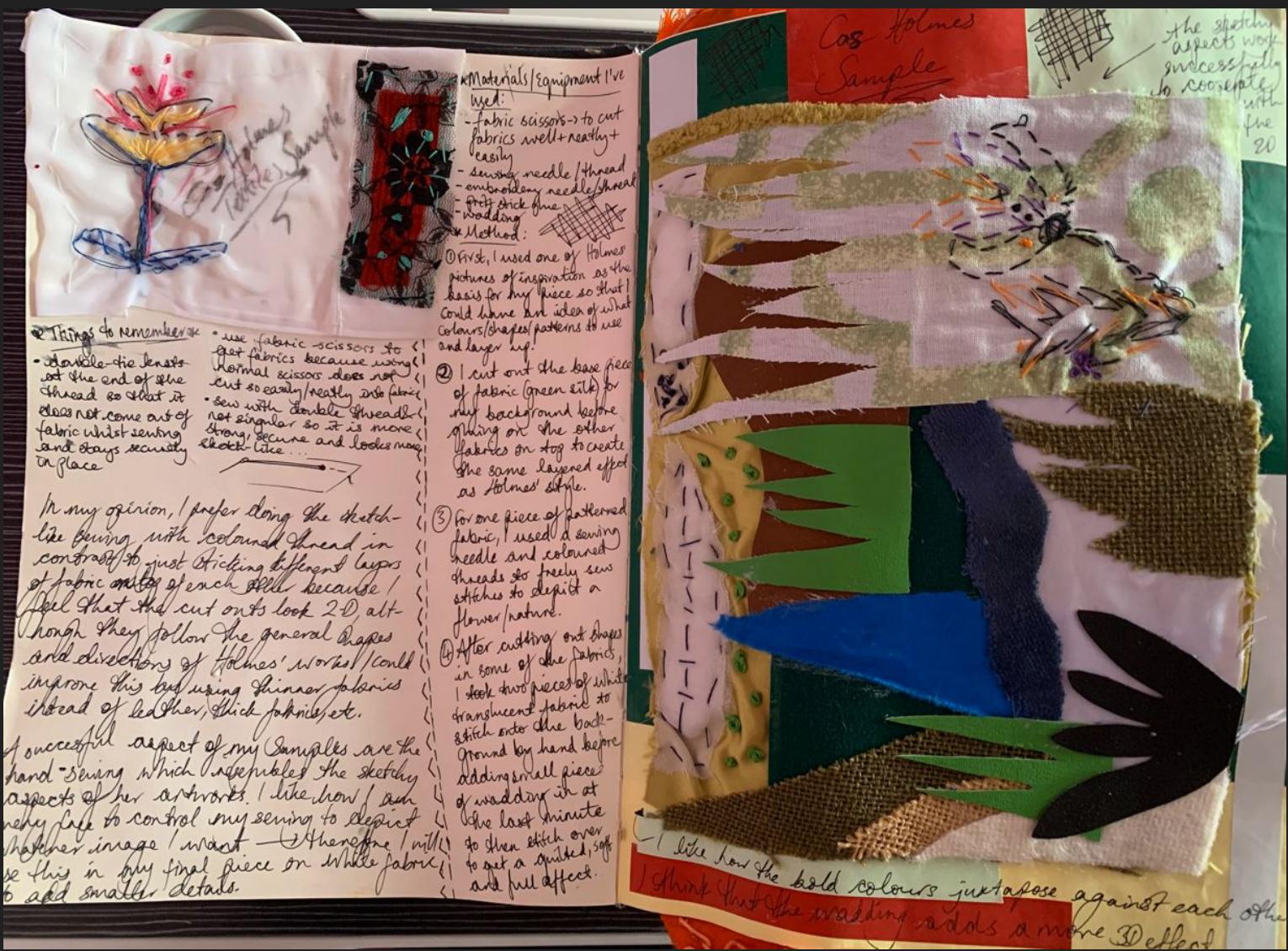
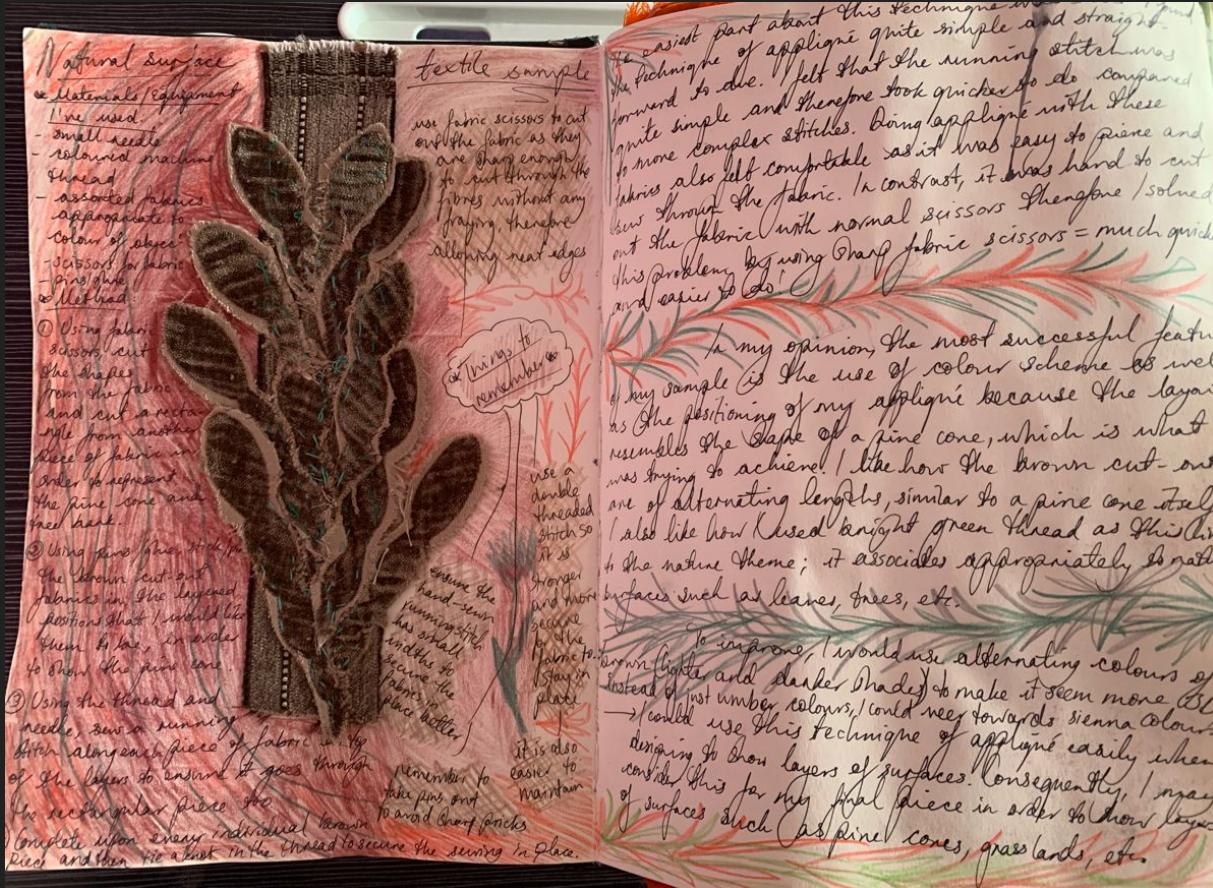


DATE: Early 20th Century AD
LOCATION: Mzab Valley, Algeria

The Gandura Tunic is a tapestry woven from wool to be created as a decorated tunic.

African rural areas have their weaving done by the males and use wool as their main materials. Girls are not the art of weaving because they believe it defiles influences and to help promote creativity and the power in that. These women have a high status in their local communities and usually produce textiles for gifts, social, ceremonial and ritual occasions and purposes. Ganduras (tunics) are worn in all





This time, I used sugar paper to see if it would be effective.

I found it easy to carve into like paper, yet seems stronger and absorbed compared to paper. However, I used this stencil for embroidery instead of paint.

would use this type of paper for a stencil, especially for non wet processes as it is easy to pin into fabric and to follow the lines...

Again, found the carving was very fluid to do it more well.

I only used paint for this stencil once yet did not work out very well. Because the gaps in this stencil are quite large, I found it easy to saw in between them. This type of paper did not rip at all, which made the process easier to do.

Next time, I may consider using this to stencil paints as the sugar paper seems less likely to rip compared to newspaper and bleached paper - not as strong as card.

Cardboard on a bigger scale was harder as more carving required so I had to stop a lot to the rigid movements. Generally, lines came out well.

a lot of work



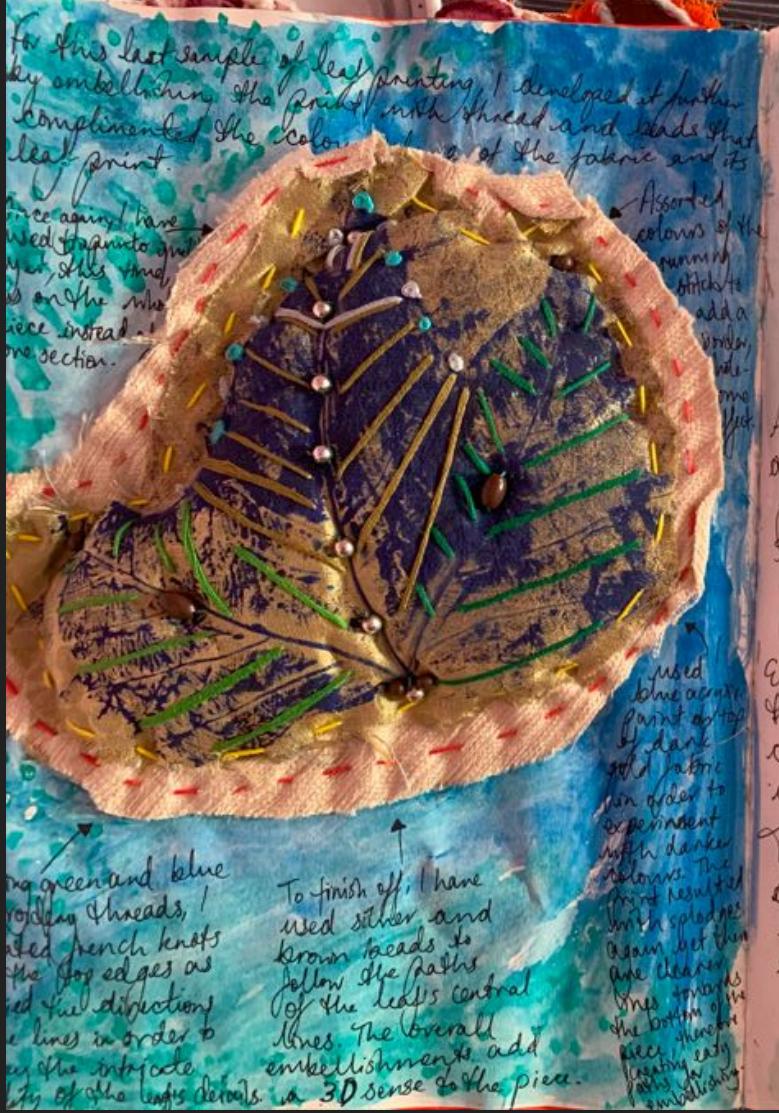
hand work is not too difficult to do as I am already confident with cross-sewing by hand with a cross-stitch and couching with wool, therefore it feels comfortable to do. It took longer due to doing a slightly more complex stitch yet it felt natural to me.

The second technique of trapunto quilting was a lot more difficult because I required a second piece of fabric behind my sample in order to do it successfully. Yet my sample had white space at the bottom. Overall, the process was fiddly but has a good result although there is a small part of the fabric that is still visible. In order to not make it obvious, I had to couch wool around the smaller leaf to secure the under fabric in place. As a result, I found it easy to feed the wadding through the 2 layers although the hole needed to be quite big.

To improve this technique, I will ensure the fabric has a bigger surface area in order to see the underlayer more easily. Additionally, I will use acrylic paint so that the leaf

my final piece an enhance a specific of my work, for example the centre piece. It could be useful for individual pieces of my work, esp. for a quilt.





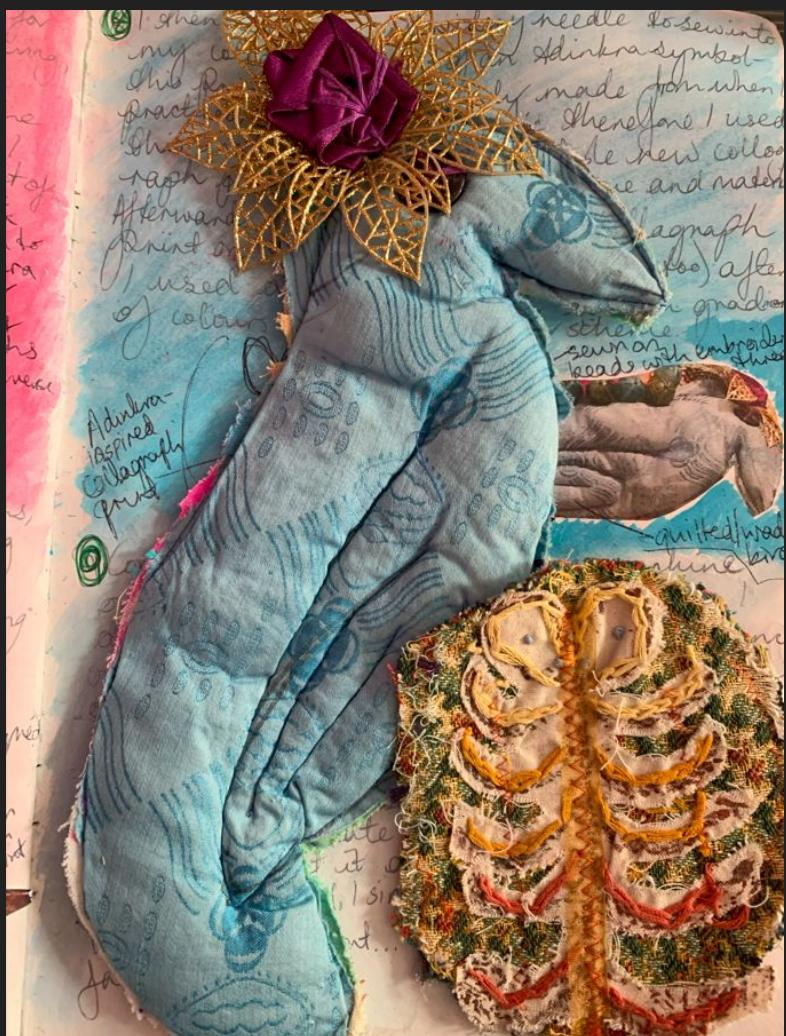
The technique of embellishing was quite easy yet that I had enough seeds in order to embellish in areas that I wanted to. Additionally, I feel that the beads evenly dispersed across the lines and are successfully placed in the centre of the piece. Therefore denim a border, I think there would be less attention to the print's details itself.

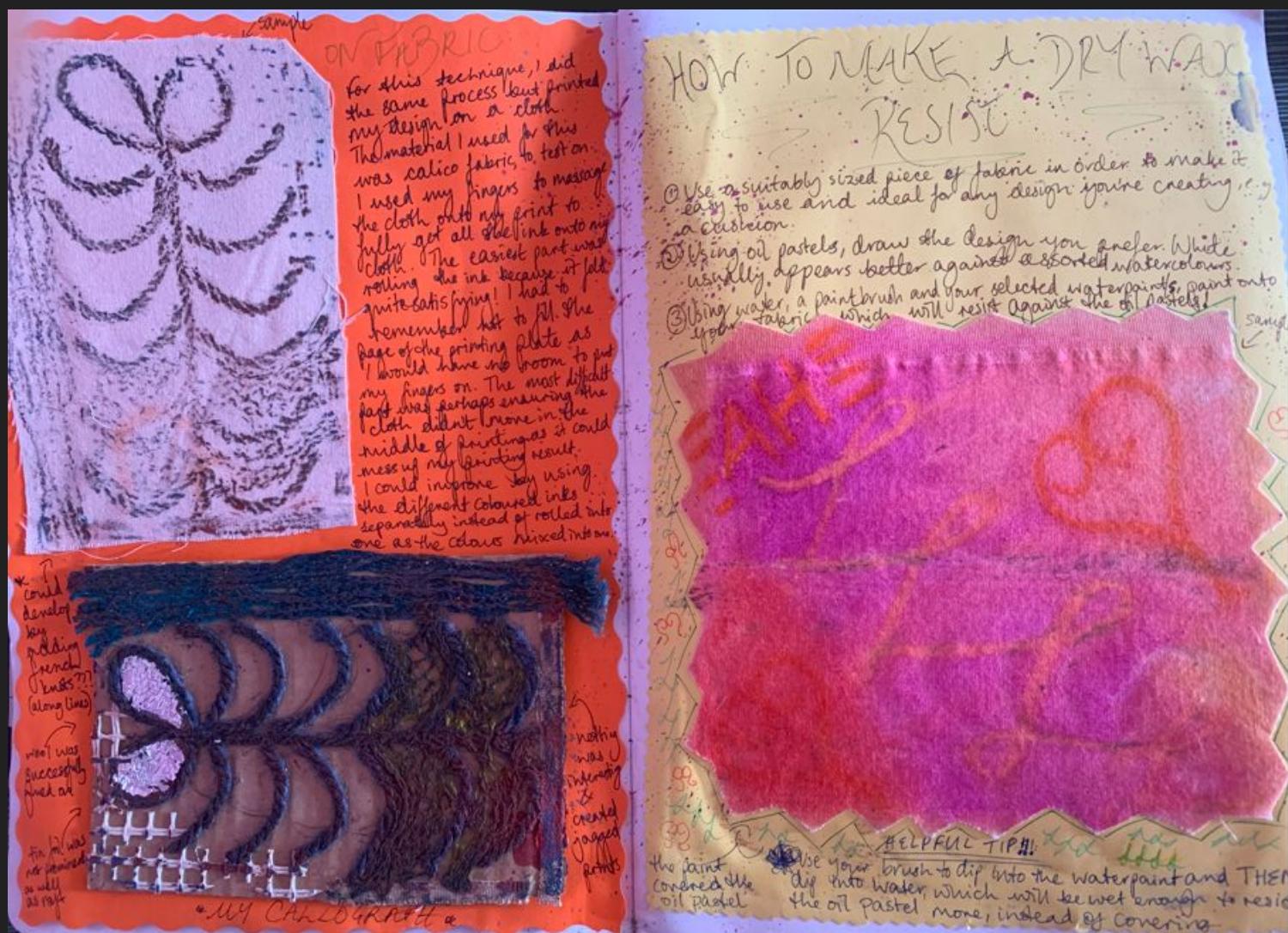
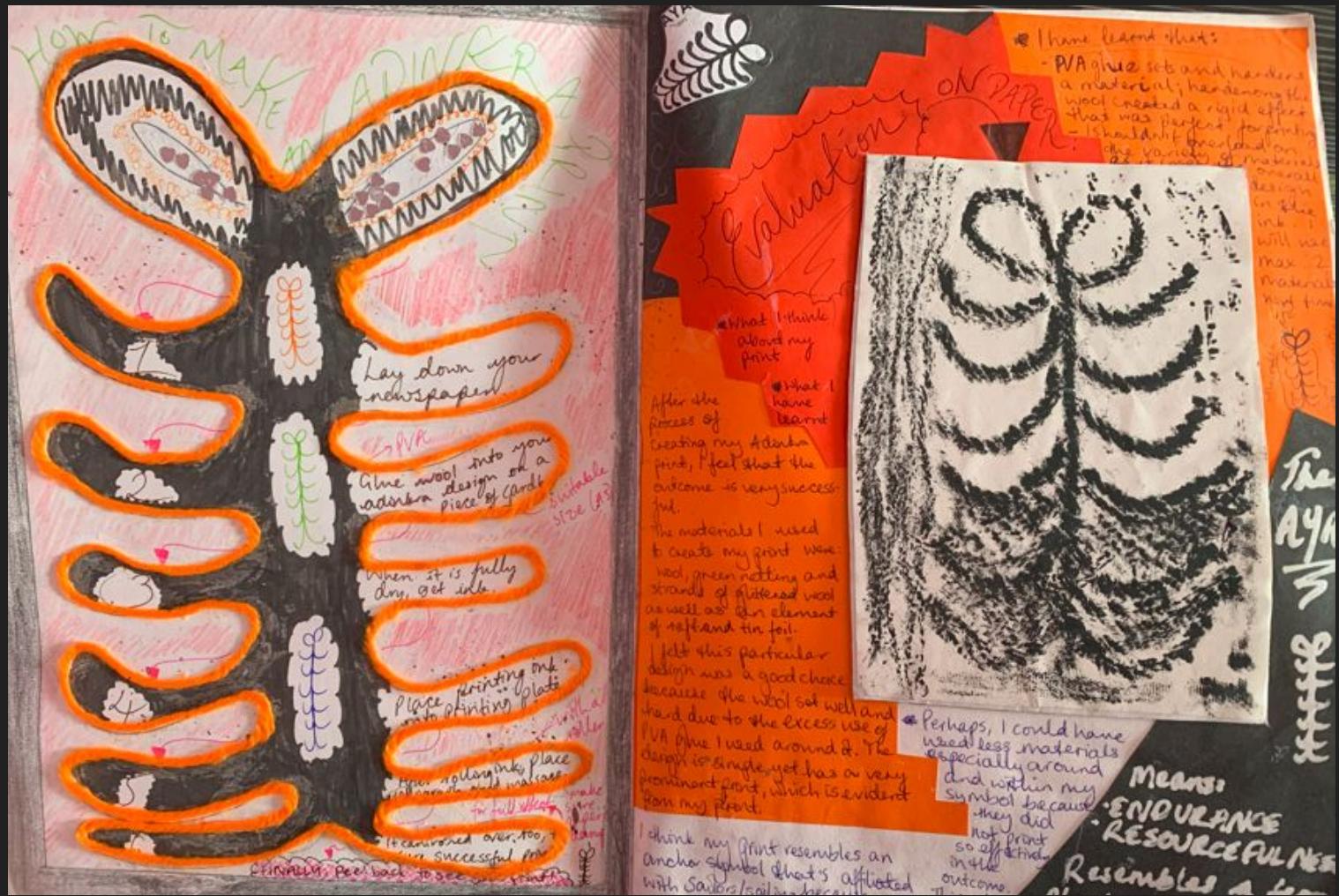
As well as this, I felt that the Drapato quilting a lot more easier as I placed the initial gold fabric onto fabric BEFORE cutting it out around the outline. This, I was not limited to space and managed to wadding through successfully → I used a long pencil to prod the wadding into the spare areas nicely.

Even though this sample was time-consuming, that is successful overall because I feel that it looks completed. Also, I feel that the colours of varying compliment each other well.

To improve this sample, I could ensure that I am more accurate with my penning by massaging the back leaf more gently and delicately in order to show single intricate line from the leaf.

I could use embellishments along the lines & it more noticeable. I may consider using beads on my prints yet also on top of appliqués in order to represent something else. Additionally, I could use them to enhance that area in







Chris Ofili & Maurizio Anseri

= FACTS + CULTURE
= POSSIBILITIES?



Artist Analysis 1

Weeping Woman-Pablo Picasso
Acirca 1937-00

Subject: The picture is of a woman crying which is evident as there are tear shapes coming from her eyes and she is holding a handkerchief up to her face. Picasso created this painting as inspiration from his friend, Don Ibarra, in terms of the physical features for detail but this painting was the last of a series of paintings; it was based off one of the characters from his previous masterpiece painting, Guernica, and it was a weeping woman holding her dead child. The events of the Spanish Civil War bombing the Basque town of Guernica was what triggered Picasso to draw his Guernica painting which further inspired him to paint Weeping Woman.



Elements: The formal elements that are used in this painting are line, shape, form, colour, tone and pattern. Evidently, the lines are mostly geometric with its straight lines and regular shapes, a trait common in Picasso's work. However, the woman's hair is painted with wavy, thin lines to represent hair more realistically and is prominent on the sides of her face. The shapes used are, mostly, just triangles and rectangles in horizontal & vertical directions, contrasting together. To add a perpendicular color effect, the artist may have done this because he is known for using the base of a face and then sectioning it so it becomes more odd looking. However, he may have used these kinds of shapes and lines because it makes the painting have a sense of tone heartache, the straight lines come together to create jagged edges - the handkerchief does not look comforting to the woman as this could show a sense of the pain she is holding as it is assumed she has lost her child. The form is 3D as the drapes do not look flat due to the dimensions of the hat and the face. For example, this may be because Picasso wanted the painting to be more realistic and reflect physically encapsulate people and less abstract.



HOW TO MAKE A BATIK

MATERIALS

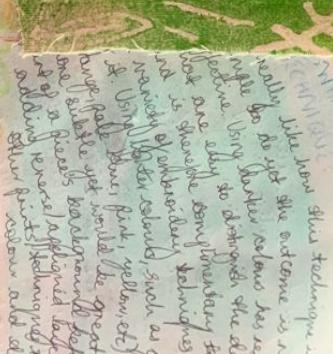
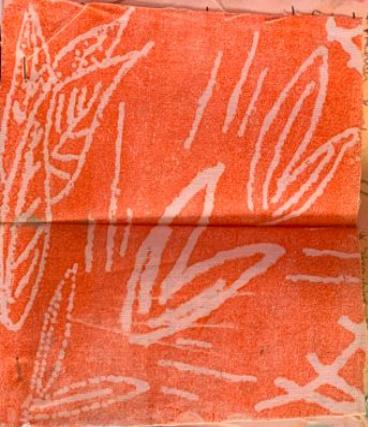
- Floating (candle)
- paint brush

EQUIPMENT NEEDED

- wax pot
- fabric
- marker pen
- pencil
- newspaper
- watercolor paints/dyes
- tracing paper
- A4 paper (white)



- ① Get a piece of tracing paper and use a pencil to draw a design onto it.
- ② Use a marker pen to go over the pencil.
- ③ Heat the wax pen to go over the pencil.
- ④ Put newspaper machine with the wax inside, ready fraction on top with the fabric on top. Place tracing paper on top with the fabric on top.
- ⑤ After, put it onto a hot plate and let it cool down.



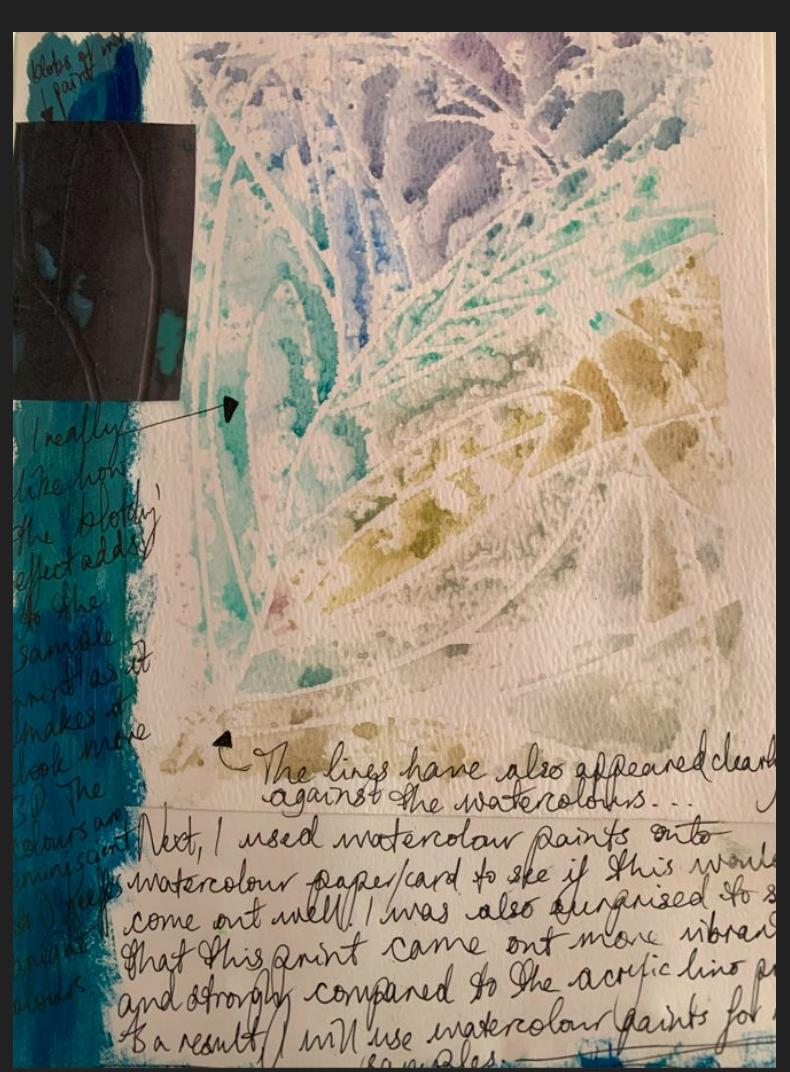
The drawing material of lino because the scalpel was easy to use to cut swiftly and easily into the lino.

The lines were easy to create for straight and curved lines in order to represent O'Keeffe's non-geometrical shapes; I think she may have done this as it was easier to paint without vertical/horizontal limitations.

Too quickly in one incident and cut my finger! From this, learn to take more time and use the scalpel more slowly to get neater carving.



The surface of lino is particularly good as it is waterproof, similar to the waterproof flowers that O'Keeffe depicts in her work.



The lines have also appeared clearly against the watercolors... Next, I used watercolor paints onto watercolor paper/card to see if this would come out well. I was also surprised to see that this print came out more vibrant and strongly compared to the acrylic lino prints. As a result, I will use watercolor paints for samples.



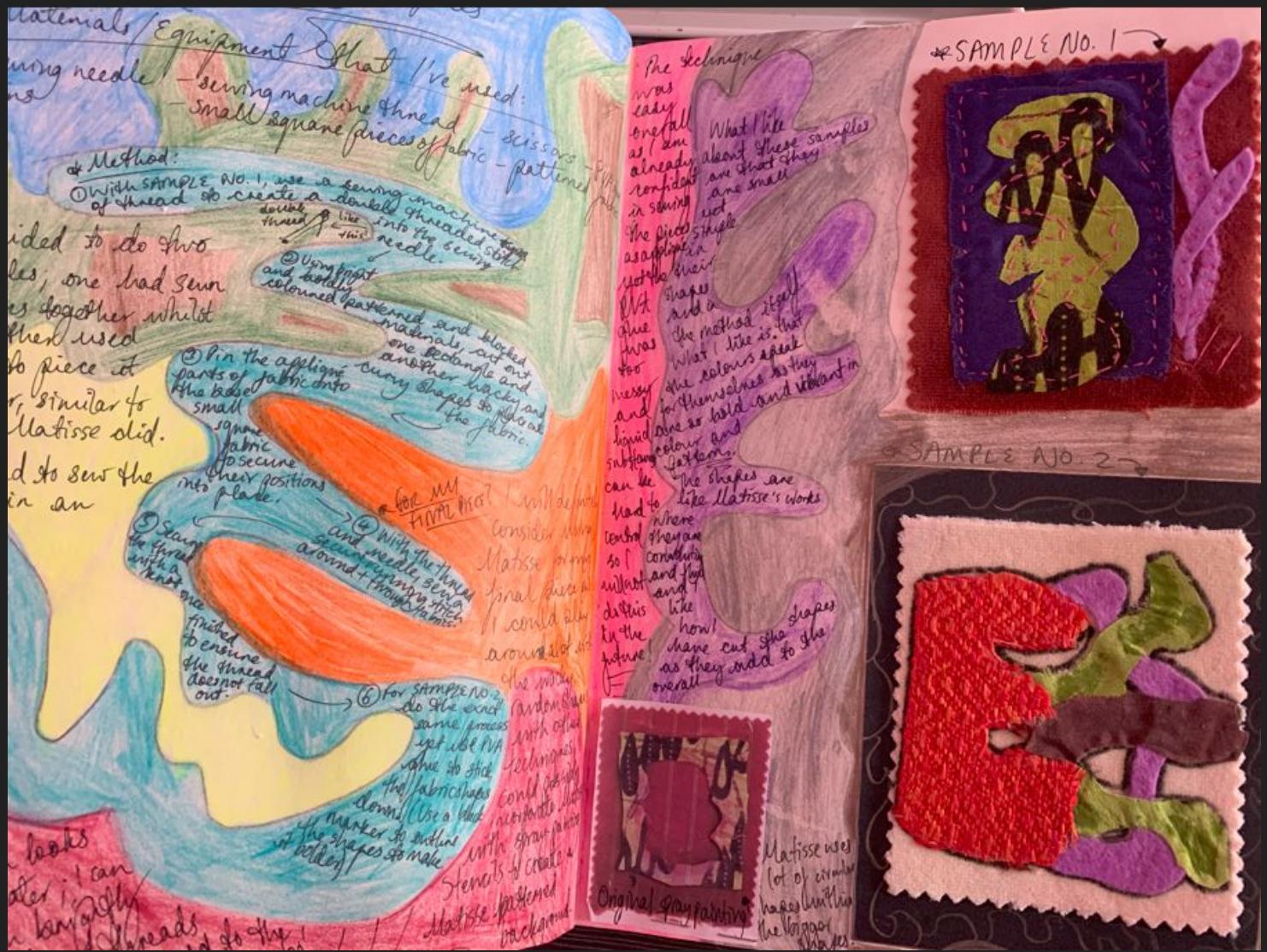
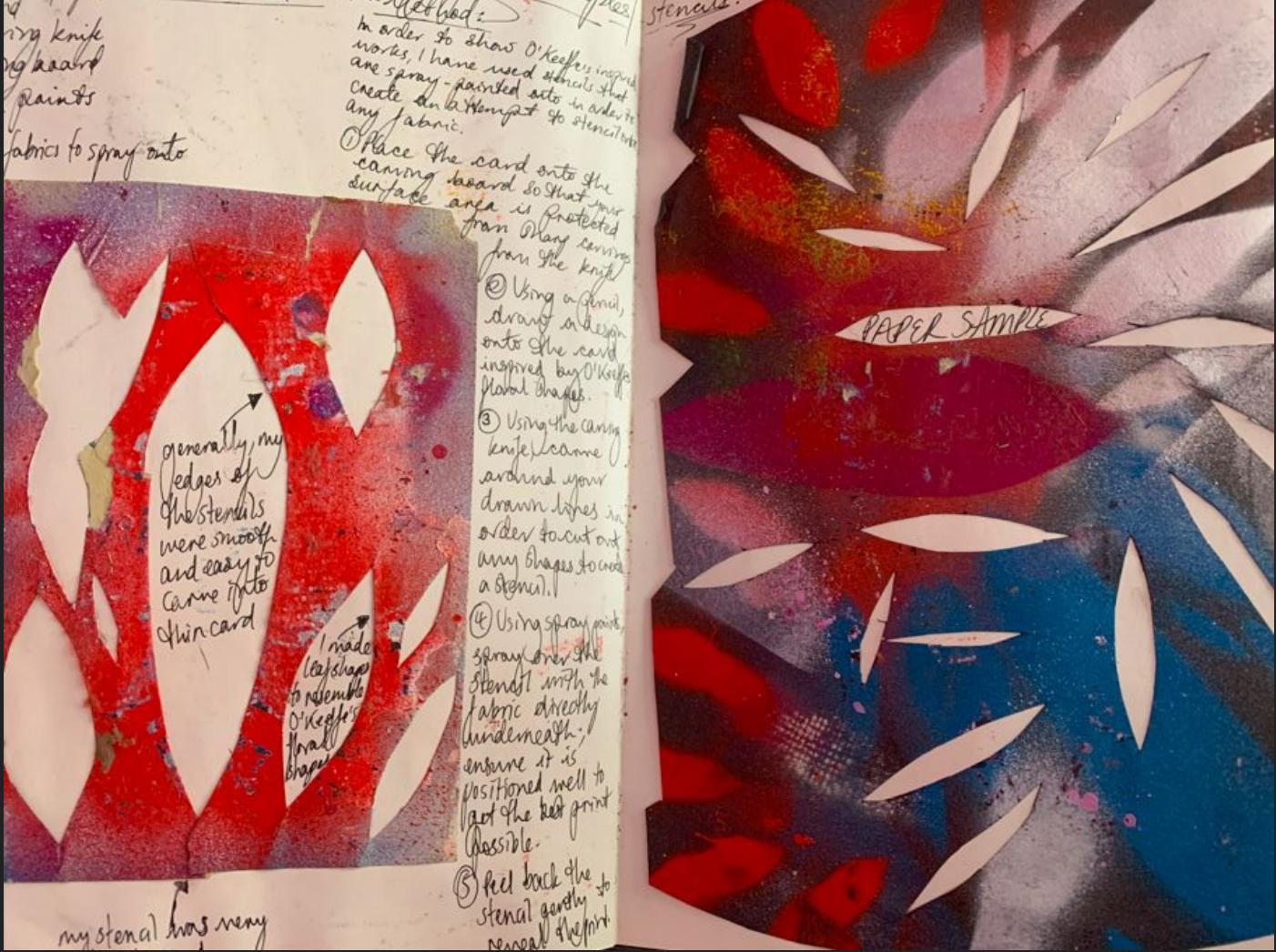
Finally, I used lino printing on floral yet not necessarily rough pieces of fabric to see if the print would appear bold and well.

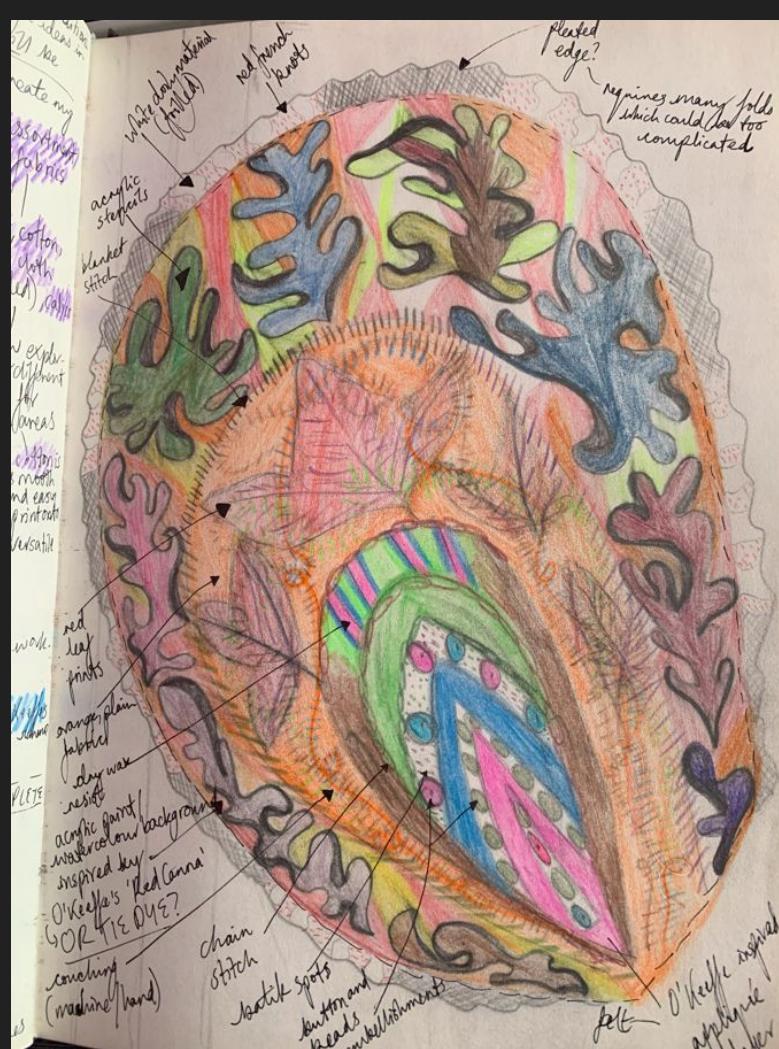
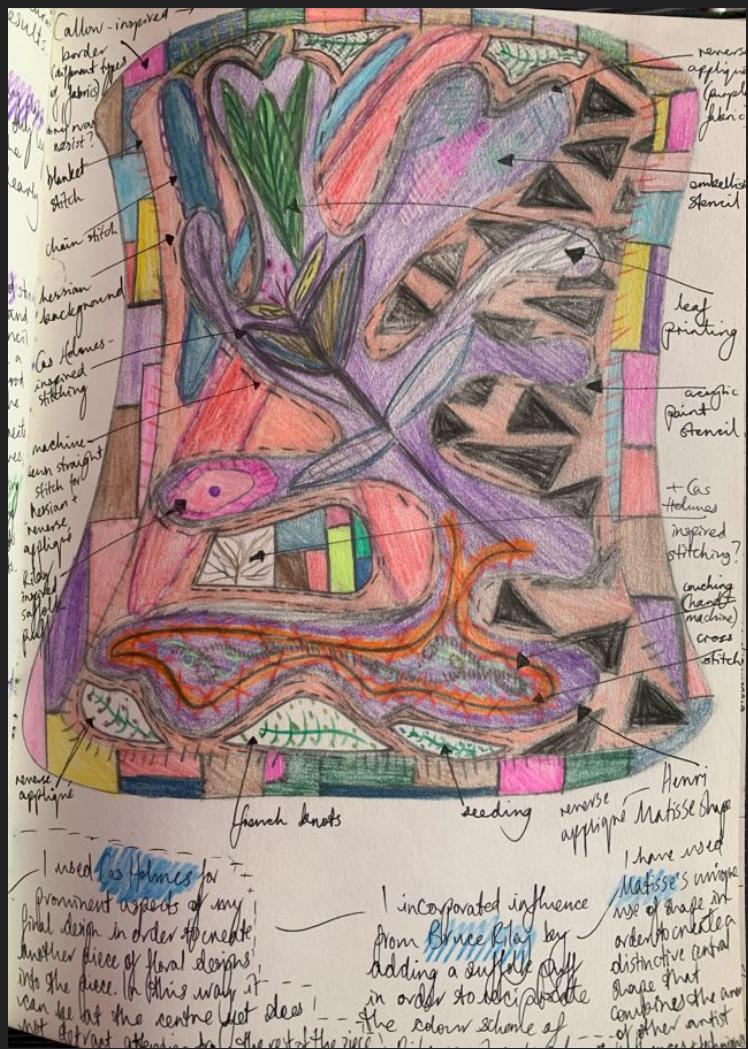
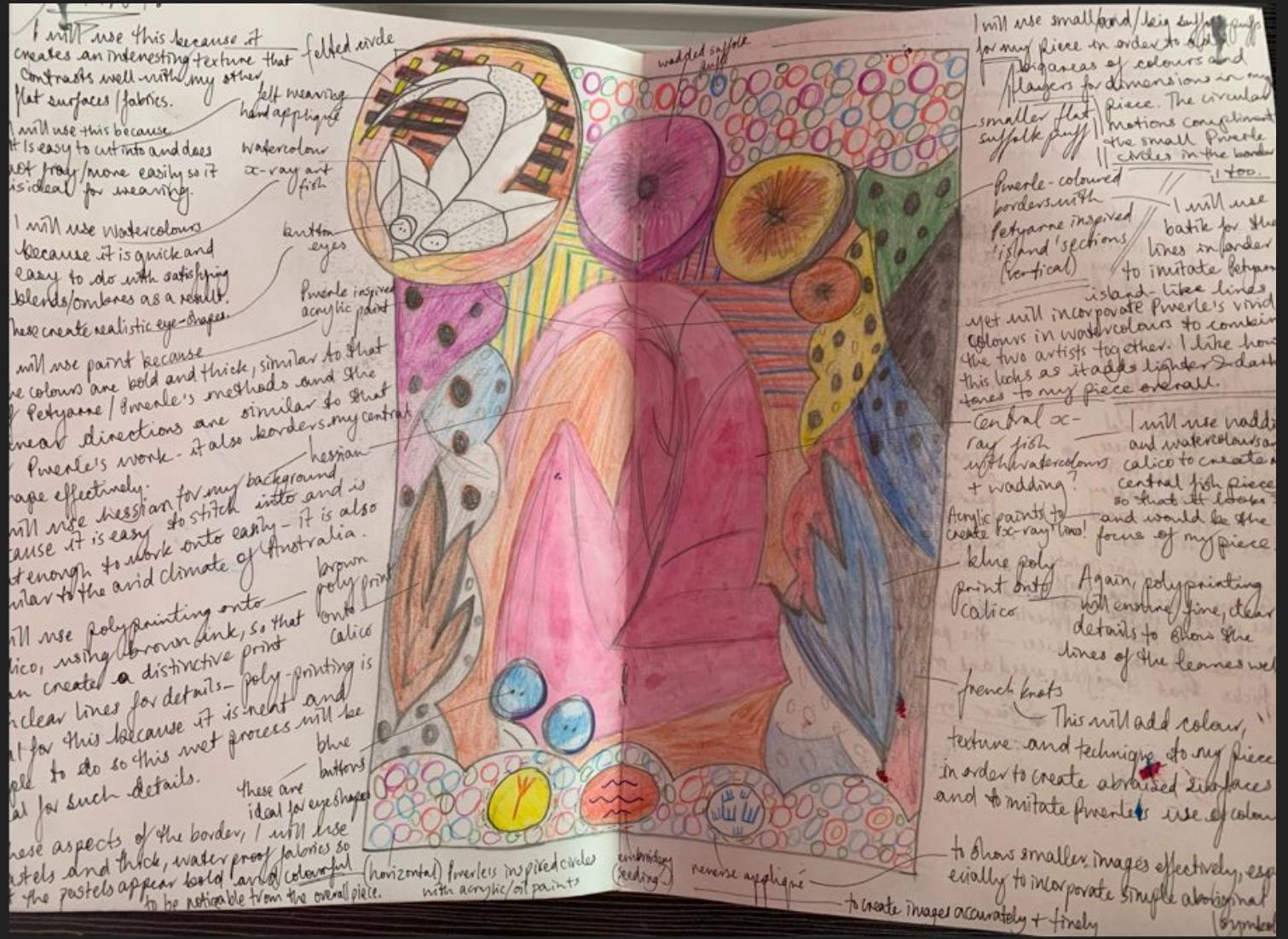
like how the pattern seeps through instead of the paint as well as the texture now being more enhanced as the watercolor paints blend accordingly into it. The lino print's carvings lines are still visible against the background, therefore creating an overlapping, complex tone to the samples. Additionally, the colors compliment each other well.

first, I did not like the samples as I thought they looked too comprising, but now, I would like to incorporate such floral prints into my final piece as it could be applied onto



Pencil sketch of my





FRONT OF CUSHION

