



General Certificate of Education  
Advanced Level Examination  
June 2011

## Art and Design (Textile Design)

**ARTD4**

### Unit 4 Externally Set Assignment

To be issued to candidates on 1 February 2011 or as soon as possible after that date.  
All teacher-assessed marks to be returned to AQA by 31 May 2011.

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** *Colour and Emotion*

Colour is often used to express mood, feeling or emotion. Helen Banzhaf produces decorative embroidered pieces, and Gillian Ayres and Howard Hodgkin use bold colour in their work to evoke atmosphere. Research appropriate examples and produce a personal response.

**2** *Abstract Landscapes*

The landscape can be represented by abstract shapes, textures, lines, colours and patterns. You might like to consider the work of artists and designers such as Brenda Hartill, Ivon Hitchens and Lorraine Roy. From your research, develop a personal response.

**3** *Innovative Quilting*

Textile artists such as Nancy Crow, Karen Thompson and Deirdre Adams have produced innovative examples of quilting, using traditional methods such as dyeing and machine embroidery. Occasionally, these have been combined with less conventional approaches such as slashing and cutting. Mixed media have also been widely used. Look at appropriate work and develop a personal response.

**4** *Surplus and Discarded Materials*

Surplus and discarded materials are sometimes used by contemporary designers. You might like to consider Nikos Floros' use of metals, Ellen Bell's use of paper and mixed media, and Lotta Barlach's use of recycled materials. From your research, experiment with a range of surplus and/or discarded materials and produce a textile piece.

**5** *Culture and Tradition*

A number of contemporary fashion designers from across the world have drawn upon the traditional techniques of their own and other cultures to inform their work. You might like to look at the work of Bruno Basso and Christopher Brooke and the way in which these designers link culture and tradition. From your observations, produce a personal response.

**6** *Headwear*

Headwear can be decorative or sculptural in appearance and may be made from a wide range of fabrics and materials. Look at the work of Philip Treacy, Noel Stewart and Stephen Jones and produce a decorative and/or sculptural piece to be worn on the head.

**7** *Decorative Surfaces*

Many artists, designers and craftspeople have created decorative surfaces. You might like to consider the work of artists such as Gustav Klimt, Louise Baldwin, Jan Beaney and Antoni Gaudí. Research appropriate examples and produce your own work.

**8** *Art Nouveau Influences*

Decorative elements such as sinuous lines and flowing curves, inspired by observations of natural forms, are characteristics of Art Nouveau. Examples can be seen in the work of Alphonse Mucha, Charles Rennie Mackintosh and Victor Horta. Look at appropriate examples and respond in your own way.

**END OF QUESTIONS**

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