Textiles 1

Mixed Media for Textiles
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Before you start

Welcome to Textiles 1: Mixed Media for Textiles. The work that textile artists and designers produce is so rich and varied that it’s difficult to pin down exactly what we mean by ‘textiles’. Essentially, though, it’s about materials, people and techniques coming together in the hands of the maker. This course will help you understand the relationship between materials, processes and outcomes. It will provide you with a basis in technical skill and knowledge of the creative process by introducing you to a number of methods to explore the qualities and design potential of a range of materials. You’re encouraged be innovative, curious and creative through playful exploratory sample-making, preparing you for future study and practice.

Course aims and outcomes

Textiles 1: Mixed Media for Textiles aims to:

• explore a number of different ways to manipulate materials
• introduce sample making and print making techniques as methods of developing textile design ideas
• establish skills in researching and analysing contemporary and historical artists and designers appropriate to this course
• develop skills in recording and reflecting upon design outcomes, evaluating sample making methods and print making techniques.

On successful completion of the course you’ll be able to:

• demonstrate use of a range of materials, medium and methods for developing design outcomes and exploring personal creativity
• illustrate skills and understanding of sample making and printmaking techniques as methods of developing textile design
• demonstrate skills in researching and analysing contemporary and historical artists and designers
• demonstrate skills in recording and reflecting upon design outcomes, evaluating sample making methods and printmaking techniques.

Your tutor will be looking for evidence that you’re beginning to demonstrate these outcomes in your work. It’s a good idea to apply these to your progress at the end of each part of the course and reflect in your learning log on whether or not you feel you’re beginning to develop these skills.
Course structure
This Level 1 course represents 400 hours of learning time. Allow around 20% of this time for reflection and keeping your learning log/blog. The course should take about a year to complete if you spend around 8 hours each week on it.

As with all OCA courses, these course materials are intended to be used flexibly but keep your tutor fully informed about your progress. You'll need to allow extra time if you decide to have your work formally assessed.

The course is divided into five parts; at the end of each part you'll submit your work to your tutor for feedback (see 'Your tutor' below). The first four parts each present a different way of working with mixed media in textiles:

1. Surface distortion
2. Joining and wrapping
3. Molding and Casting
4. Mono and collotype printmaking

The final part is an open project where you'll use the skills and knowledge built up over the course to create a range of samples and a final piece.

Each assignment is divided into a number of stages. These are: research, sample-making, recording outcomes and sorting. For clarity each stage is discussed here in turn but in reality you'll find that some of the stages run in parallel. You also may want to return to previous stages as the course develops.

Stage 1 Research
Each part of the course requires you to research a number of artists, designers and makers. Doing this research will help you evolve new creative ideas as well as helping you to develop a more academic understanding of textiles. We've provided short lists of relevant practitioners to get you started but it's important for you to explore widely and follow your own interests.

In relation to this course, your research will primarily be a matter of collecting of imagery relating to the subject, which you should then annotate. For example, Anne Kyyrö Quinn’s textured folding work is an example of surface distortion, which you’ll study in Part One. If you choose her work to research, you should aim to collect three or four images of the work, noting down the full reference of where you found the imagery (see below); this could be a book, magazine, website, or perhaps your own photograph if you’ve seen Quinn’s work at a trade show or elsewhere. Collate the imagery and references in your learning log/blog. (There’s more on learning logs below.) Annotate the imagery with some short notes about the work you’ve collected; this could include the material the work has been made in, any techniques you recognise, and the use of colour, scale and placement. Try to pin down your response to the work. Does it invoke any feelings – excitement, nostalgia, inspiration? Writing these comments will help you develop skills in analysing the work of other practitioners.

The reading list at the end of this course guide will be the starting point for your research so turn to this now and plan how you’ll access the texts you’ll need. You’ll also find a list of useful websites to use as the basis for your online research.
Whenever you read something that you might want to refer to in your projects and assignments, get into the habit of taking down the full reference to the book, article or website straight away. You must fully reference any other work that you draw on if you plan to go for formal assessment. To do this you should use the Harvard system of referencing – there is a guide to referencing using the Harvard system on the OCA student website. Getting down the full reference at the time will save you the frustration of having to hunt for the details of a half-remembered reference long after the event – and ensure that you don’t inadvertently plagiarise someone else’s work.

**Stage 2 Sample-making**
Each part of this course asks you to produce a number of samples. The exact number of samples you produce is up to you – all students work differently – but the expectation is that you’ll create varied body of work. Think of these samples as experiments, using the methods and materials to explore potential. You’ll be asked to work through a number of specific techniques but you’re free to incorporate any other techniques you’re familiar with into your work for this course.

![Image of samples](image)

OCA student, Nina O’Connor.

**Stage 3 Recording outcomes**
This stage is best done in parallel with the sample-making stage and involves recording both your making process and your experience of it. Your three main ways of recording will be photography, annotation and drawing, although you may find other ways of recording your work, for example film and sound recording. You will record the development of your work in a sketchbook and in your learning log/blog. (There’s more on learning logs and sketchbooks later.)
Because this stage is about looking and thinking you’ll be expected to use the various ways of recording to explore and learn about the methods you use and the samples you make. If you’re photographing work, photograph in good light – natural light if possible. Think about making your own mini gallery space using white card to construct a backdrop and floor space; this will offer a plain, even background to display your samples to best effect. If your samples are made of white paper, use a pale grey background. Photograph your samples individually from different angles, considering their strengths and weaknesses as you compose the photos. This is a great way to evaluate your samples. By putting them in a clean white space, without any visual distractions, and photographing them in various ways, you are able to be a bit more objective and analytical about their qualities. You can also photograph your samples in small collections or series. These collections may be based on visual relationships or they may be linked by a theme or concept, as ideas for later projects may be starting to emerge.

When writing about your work, express freely both the experience of making and the nature of the finished samples. Think about describing texture, colour, scale, line, placement and structure. Use observational drawing to help you really look at a piece of work; it will also help you communicate what you see to others. Whilst recording the outcomes you should also make links or connections to any research you’ve carried out.

Jessica den Hartog, Recolored: A New Way of Recycling
www.jessicadenhartog.nl
Image reproduced by kind permission of the designer.
Stage 4 Sorting

Sorting is an important part of creativity because it is where you choose which samples are ‘working.’ Look for the most interesting or effective samples, or those with some potential, and record this information in your learning log or blog as a written discussion with supporting photos, images and drawings. Reflect on your outcomes and the assignment as a whole.

Ideas and Making

The interaction between ideas and making - how one inspires the other - varies between practitioners, disciplines and contexts. Sometimes ideas or themes lead the practical investigation. A theme provides visual information, such as textures, shapes, patterns and a colour palette, which informs the choice of materials and processes. There will also be less tangible qualities, like a mood or atmosphere, which might be explored and communicated through the visual research and sampling. Other projects take a more conceptual approach, where a particular idea or principle leads the creation of aesthetics and dictates the choice of materials and techniques. But making can also drive a project, where an excitement for exploring a material and/or process leads to the emergence of ideas.

Textiles is an inherently tactile and experiential subject, and as textile practitioners we have an intimate relationship with our materials and processes. The act of making, of exploring materials and techniques, constantly inspires ideas for new work and new approaches. To make the most of this potential the maker needs an open-minded and investigative approach, with a willingness to learn from errors. When this method drives the work, it is called a materials-led or process-led approach, and it is this approach that underpins the Mixed Media for Textiles course.

OCA student, Inger Weidema.
Rather than starting with an idea, theme or concept, the exercises ask you to approach the materials and techniques with an open-mind to investigate what is possible. There is no given outcome or set aesthetic. The aim is to experiment, explore and investigate to see how many different samples you can create with the material or technique. Ideas, concepts and themes will emerge through the making process. These may be in response to the aesthetic qualities shown in the work, or you may be excited by the conceptual connotations of the materials or forms emerging. Part Five gives you the opportunity to take a more ideas-driven approach if you wish, to explore and extend ideas which have emerged through the earlier work. Equally, you may choose to take a more materials-led or process-led approach to explore exciting samples or methods in more depth.

Here are some tips for working in this way:

**Defer judgement:** Create a good quantity before judging the merit of the work. Start by working small, so you are able to generate a larger quantity of samples which use the material or technique in lots of different ways.

**Be open-minded about ‘failures’:** If a sample doesn’t turn out how you’d intended, what can you learn from it? Are there ways that the sample or a part of it could be developed into something interesting, useful or exciting—maybe for a future project?

**Allow the material to challenge you:** New materials naturally trigger ideas about how you could manipulate or apply them. Sometimes these ideas don’t work—the material may not respond as you’d hoped and you have to wrestle with it to make it do what you’d planned. Challenge the materials like this, as it helps you learn the boundaries of what’s possible. Conversely, allow the material to challenge you: if it’s responding in a particular way, work with that and allow it to spur new ideas.

**Create opportunities for surprise:** If you’ve planned what you want to make too exactly, there won’t be creative space for the outcome to surprise you. Try to avoid thinking about the final outcome and instead focus on creating samples which have very different aesthetics, structures, forms, etc.

**Capture ideas and reflections in the moment:** Use your sketchbook to draw ideas which occur to you whilst making, and make notes about the process and the samples emerging whilst in the act of making. This will create a stash of ideas to consider for Part Five and future projects. Both the sketchbook and body of samples should be full of ideas that you aren’t able to take forward, as well as those which you do. This is why documenting your thoughts in the moment is so important: if you only document after something is completed, you’re likely to focus more on what you actually created than on all of the potential approaches you considered on the way.
Research

The physical exploration of materials and processes is a form of research. Research is the systematic investigation of a subject or method, and the success of any creative project relies on varied, thorough and in-depth research.

Visual and practical research can include drawing, image-making, photography, sampling and prototyping – essentially any focused investigation of media, materials and techniques that results in a new body of work. Theoretical research also affects the success of a project, as it provides technical knowledge about pertinent processes and materials, and contextual knowledge about how artists and designers have explored similar ideas and approaches.

Stage 1 in each of part of this course is titled ‘Research.’ This stage directs you to undertake contextual and technical research to develop your understanding of the potential of the technique and materials, so you can be as effective and productive as possible once you start sampling.

Some of the materials and techniques suggested in this course, particularly in the casting and molding section, may challenge preconceived notions of what textiles is. Can textiles be rigid or solid? Where does the boundary between textile art and sculpture lie? Do these boundaries even matter in contemporary practice? Use such questions to guide your contextual research of relevant artists and designers. Research beyond your existing knowledge and beyond your specific interests to learn about and be challenged by the work you find.

The key focus of any research effort is to create something new, and for something to be new, it should surprise the maker too. Research widely, evaluate to narrow the focus and then be as exhaustive as you can.

Your tutor

Your tutor will be your main point of contact and support during this course. Before you start work make sure that you’re clear about your tuition arrangements. The OCA tuition system is explained in some detail in your Student Handbook.

If you haven’t already done so, please write a paragraph or two about your experience to date. Add background information about anything that you think may be relevant for your tutor to know about you (your profile) – for example, your own practice, your reasons for exploring this subject, what you expect to achieve from taking the course.

Email or post your profile to your tutor as soon as possible. This will help them understand how best to support you during the course. Your tutor’s reply will include a suggested deadline for completion of your first assignment. These course materials are intended to be used flexibly so this deadline isn’t set in stone – but please keep your tutor informed about your progress.

Your tutor will also make arrangements with you for dealing with queries and reviewing progress. This will usually be by email or phone. Please note that tutors can only deal with occasional emails between assignments.

When you’ve completed Part One, you’ll be asked to send your work to your tutor in the blue
postal bag provided. It’s an early opportunity for your tutor to take a look at your work, tell you what you’re doing well, give guidance on improving other areas, and provide some pointers for the next assignment. Your tutor may also suggest sources of extra support and learning; these could include the OCA website, book titles, journals and exhibitions. Tutor reports 2 and 4 will also indicate your assessment potential; this is a general guide on how your tutor thinks you could do at assessment.

Only work done during the course should be sent to your tutor for review or submitted for assessment.

Do note that you’re encouraged to reflect carefully on all tutor feedback and, if appropriate, to go back to the assignment you submitted and make adjustments to it based on your tutor’s comments. If you decide to submit your work for formal assessment, making such adjustments demonstrates responsiveness and learning and will help improve your mark. If you’re unclear about anything your tutor has written, contact them for clarification.
Your learning log/blog

Your learning log or blog is the record of your journey through this course. It will take the shape of a journal plotting your progress and development and should contain written work, images and photographs. You can write informally but you will be expected to include certain elements. The first of these is a record of your research findings – the artists, makers and designers linked to each assignment but also any ad hoc research you do. This could be exhibitions visited, TV programmes, archives, blogs, study visits, magazine articles, etc. These needn’t necessarily relate to your current making.

The second element will be a record of your own making – the techniques you use and the outcomes you achieve – supported with photographs and drawings of your work.

Thirdly, your learning log/blog is a place to reflect on all parts of the course, including feedback from your tutor. Record your eureka moments, problems, changes in direction and thoughts on future projects or techniques to try. This way of analysing your internal and external experience will help you to understand your own creative process.

You’re strongly recommended to set up your learning log as an online blog. This blog could document your work for the projects and assignments and provide links to research material or other webpages, for example a YouTube film, online magazine or someone’s Pinterest page. Setting up a blog is free and can be done through websites such as Blogger, Tumblr or Wordpress. Alternatively you can set up a blog within the OCA student website.

Start your learning log/blog during this introductory period of the course. Comment on the course material and any early research, for example when exploring the recommended reading.

You’ll find study guides on keeping learning logs and setting up an online blog on the student website.
Sketchbooks
Drawing is an intrinsic part of this course and a valuable creative tool in the field of textiles. Drawing will help you to:
• generate ideas
• develop your observational skills
• solve problems
• record outcomes
• communicate concepts.

Many textiles students feel they lack experience and confidence in their drawing, but through understanding its function and getting plenty of practise, most students are able to draw in a way that is useful to them. There are several ways to draw, including observational drawing, mark-making and sketching out ideas. For this course you will be expected to produce simple observational drawings of your work. You may find you also wish to generate ideas through mark-making or drawing exercises. You’ll be using the drawings you develop in Parts One to Three to inspire your prints in Part Four. To make sure you have lots of different aesthetics to develop into prints, use varied drawing techniques and a range of media. Consider what media would represent your sample best. A chalk pastel could represent the dusty surface of a plaster sample better than a fineliner, for example. Drawing the same sample in different media may also help you develop a deeper understanding of it. Zooming in to specific areas, like a close up section of a texture or part of the silhouette, can help you evaluate your samples by documenting their strongest qualities or using drawing to develop their weaker qualities. Varied compositions, from close ups to full drawings of the samples will give you lots of imagery to develop in Part Four. Remember to use colour in your drawings too, as this will inform your choice of colour and colour mixing when printing. (Tints of white, shades of grey and monochrome are also colours in this context.)

It is up to you what kind of sketchbook you use. It should be no smaller than A4 unless you wish to have a pocket-sized supplementary sketchbook. Look out for the concertina type. You can use loose sheets of paper and bind the sketchbook for assessment. If you choose this method you could use a range of papers and fabric surfaces to draw on. Feel free to include some annotation as jottings and mind maps in your sketchbook. If you want to discuss a page from your sketchbook in your learning log or blog, simply scan or photograph the page in question and include it alongside the discussion.

Studying with OCA
If you haven’t already done so, work through the free introductory course ‘An Introduction to Studying in HE’ on the OCA student website.

Don’t be tempted to skip this introductory course; it contains valuable advice on study skills (e.g. reading, note-taking), research methods and academic conventions (e.g. Harvard referencing system) that will stand you in good stead throughout your studies.
The OCA website will be a key resource for you during your studies with OCA so take some time to familiarise yourself with it. Here you can find access to the library, short films about student work, your course mates and access to student forums. There are lots of students studying textiles; to make contact with them put a message on the ‘Welcome! Introduce yourself here’ forum or one of the other student forums. Also you are welcome to search for course mates and email students directly.

**Formal assessment**
Read the section on assessment in your Student Handbook at an early stage in the course. See also the study guide on assessment and getting qualified for detailed information about assessment and accreditation. You’ll find this on the OCA student website.

For assessment you’ll need to submit all of the work you have done on the course:

- Assignments One to Five
- your tutor feedback forms
- your sketchbooks
- your learning log or blog url.

Assignment One is a diagnostic assignment and won’t be formally assessed, but the assessors will want to see it to help them gauge your progress through the course.

**Assessment criteria**
The assessment criteria listed below are central to the assessment process for this course, so if you’re going to have your work assessed to gain formal credits, please make sure you take note of these criteria and consider how each of the assignments you complete demonstrates evidence of each criterion. On completion of each assignment, and before you send your assignment to your tutor, test yourself against the criteria; in other words, do a self-assessment and see how you think you would do. Note down your findings for each assignment you’ve completed in your learning log, noting all your perceived strengths and weaknesses, taking into account the criteria every step of the way. This will be helpful for your tutor to see, as well as helping you prepare for assessment.

- **Demonstration of technical and visual skills** – materials, techniques, observational skills, visual awareness, design and compositional skill (40%).
- **Quality of outcome** – content, application of knowledge, presentation of work in a coherent manner, discernment, conceptualisation of thoughts, communication of ideas (20%).
- **Demonstration of creativity** – experimentation, invention, development of a personal voice (20%).
- **Context** – reflection, research, critical thinking (20%).

A full description of the assessment criteria and how it fits with the grading system is in the back of this course guide.
Part one
Surface distortion

Giles Miller, *Three-Dimensional Fluting* (corrugated cardboard)
Image reproduced by kind permission of the designer.
Use the grid below to keep track of your progress throughout Part One.

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**Introduction**

Surface distortion could describe the work of any artist or designer creating a piece of work, but for the purposes of this course it’s an introduction to some different (and possibly new) ways of working. During this part of the course you’ll be looking at ways of manipulating a range of materials as a means of discovering or rediscovering their creative potential. You’ll expand your knowledge and understanding of the materials you’ll be working with, possibly leading to further ideas beyond this part of the course. Part One is also about developing good habits and working practices.

You’ll use a number of techniques to create a range of samples and you’ll record these using annotation, photography and drawing. There are 20 different exercises split across five projects, each representing a different means of surface distortion:

- **Project 1** Folding and crumpling
- **Project 2** Tearing and cutting
- **Project 3** Heating and fusing
- **Project 4** Scratching and embossing
- **Project 5** Puncturing and stitching

This is a Level 1 course so we understand that many students feel nervous or unsure of their abilities. For this reason we think it’s important to get some early tutor feedback, so we don’t want you to attempt all the exercises at this stage. Read through Part One and earmark the exercises that appeal to you, either because the materials sound interesting or inspiring or because the technique intrigues you. Choose around 10 exercises to attempt. You can do all the exercises across a couple of projects or a selection of exercises from across the projects – the choice is yours. When you’ve tried around 10 exercises, send your work to your tutor for review. If you wish, you can come back to some or all of the exercises you haven’t tried yet at a later point in the course.
**What you’ll need**

For this first part of the course you’ll need to collect together a number of materials and tools. Neither list is exhaustive – add your own ideas once you’ve read through the projects.

**Materials**

- A collection of paper and card. Look for a variety of thicknesses, texture and colour. Old books, maps, wallpaper, tracing paper, greaseproof paper, etc.
- Plastics. Look in your recycling bin as a starting point to find a range of qualities.
- Fabric. Use scraps with different and unusual characteristics.
- Wood. This could be thin ply and balsa wood. Look for wood that you can bend and possibly stitch through.
- Foliage. Leaves, stems, petals, roots, fruits, etc.
- Found objects. These can be any objects that seem appropriate for this part of the course.

**Tools**

- Scissors
- Compass
- Ruler
- Scoring blade
- Craft blades
- Cutting mat or board
- Heat gun/iron
- Range of needles and threads
- Embossing tools
- Glue
- Tape
- Hole punch/bradawl/screwdriver
- Found objects/improvised tools

**Recording outcomes**

- Sketchbook(s)
- Learning log/blog
- Camera
- Pencils
- Pens
- Pastels
- Paints
- Charcoal
- Glue
- Scissors

Next, remind yourself of the four stages outlined in the introduction to this course. Remember that, although they’re listed separately, in practice two or more of these stages will probably happen in tandem.
**Stage 1 Research**

Before you get down to making, start by doing some research. This will broaden your knowledge, improve your research skills and prepare you for the more practical work. Search for and record in your learning log/blog information about some artists and designers who distort a material’s surface as a form of creativity. Aim to research between five and eight practitioners. You can be quite liberal with the meaning of surface distortion; the important thing is to start looking and recording what you find. Use the recommended reading list, online galleries, the OCA website, YouTube, journals, your public library or local university library. Look for both contemporary artists/designers-makers and those active in the past. Collate the imagery in your learning log/blog along with a brief written discussion of what you think of the work, how it may be relevant to this part of the course and, most importantly, how it might influence or inform your own practice. Remember to reference your research sources using the Harvard referencing system; referencing your research credits the people you study and allows you to retrace your steps if you need to find the work again. All practitioners take inspiration from other makers and artists. In his book *Steal Like an Artist*, Austin Kleon illustrates how successful creative people from David Bowie to Mark Twain have absorbed and re-fashioned the work of others to create something new. This is quite a different thing from plagiarism, which is never acceptable.

Image reproduced by kind permission of the artist.
Here are a few names to get you started with your research:

- **Anne Kyyrö Quinn** works on a large scale using manipulation techniques such as pleating in felted fabrics to create decorative, textural sound-absorbing surfaces. [Link 1]

- **Giles Miller** creates a diverse range of surfaces using materials from cardboard to ceramic. Many of the materials will be inaccessible to you at this stage but the techniques he uses are simple and effective. [Link 2]

- **Grace Tan’s** work is sculptural and sometimes ethereal. Working in fabrics, paper, metals and plastics, she explores patterns, repetition and symmetry by distorting a material’s surface. [Link 3]

- **Jule Waibel** is a young fashion designer who uses paper-folding techniques to create stunning and quirky garments. There is a wonderful film on Vimeo ([Link 4]) of Jule researching and creating her work. [Link 5]

- **Mathias Bengtsson** is a designer and artist who works in a wide range of materials to create furniture, jewellery and fine art objects. His work is often finely structured, using textile techniques to create flowing forms. [Link 6]

- **Cai Guo-Qiang** is an extraordinary artist who uses gunpowder to create large-scale delicate artworks on paper. This surprising combination of explosives, fire, heat and paper forms sensitive and beautiful art. There is an informative short film on YouTube of Guo-Qiang and his team producing a piece. [Link 7]

- **Louise Nevelson** (1899–1988) was a sculptor mainly active in the 1950s and 60s. Nevelson constructed monumental surfaces using wood, found objects, pieces of furniture, plaster and metal to create textural and engaging surfaces. [Link 8]

Explore websites like [Link 9] and [Link 10] to find other makers and designers to research.

As you work through the projects, use tutorials on places like YouTube to further explore both the techniques and materials outlined in this part of the course.
Stage 2 Sample-making
Sample-making is a methodical way of exploring design possibilities. In this case you will be looking at surface distortion. For the purposes of this course surface distortion means that the surface of the material is changed or manipulated in some way. Each of the five projects includes a number of ways of approaching the technique in question. Work through the projects and exercises that most appeal to you in the first instance. You might find that you can add some methods of your own gleaned from the further reading list or the research you’ve carried out.

Use your research to guide possibilities but also use the techniques to inspire a playful response. Think of this part of the course as a series of straightforward exercises that may or may not produce interesting results. You’ll find that the seemingly simple techniques give you plenty of scope for experimentation and risk-taking. Some of the techniques, for example crumpling paper, may appear obvious; after all, we’ve all seen a ball of screwed-up paper. But this time really look at the surface, explore its texture, the crevices and peaks, and appreciate that each piece is one of a kind and probably impossible to reproduce. Then compare it with a screwed-up piece of card or plastic. Note the differences and similarities.

Stage 3 Recording outcomes
Whilst you are making your samples, record the process and the results by using your camera, making quick observational drawings and writing notes. A lot of the surfaces you create, especially the more subtly textured or minimally coloured samples, could be activated by light and shadow. For example, an angle poise light could be used to create striking highlights and shadows. This can enhance the sample, making it look more striking in the photos, but it may also give you ideas for new samples. Collate this information in your learning log/blog.

How you collate the information is up to you. You may decide to do it at the end of each making session or when you have completed each technique. If you’re using a blog, upload your photographs and drawings along with the related information about materials, tools and techniques. Be mindful that your layout is clear with good-sized images or images that can be enlarged. On the other hand, you may have decided to create a hard copy learning log in a sketchbook or file. For sketchbook-style learning logs, print out your photographs and images of drawings and attach these to the pages with the relevant written information. Handwritten learning logs are acceptable if the writing is easily legible and the written piece is fairly brief. If you think your handwriting may be a problem – or you’re producing an extended piece of writing – type and print out the work. Alternatively you can create your learning log in a word processing program like Microsoft Word then print it out and file it.

Whilst recording your outcomes ask yourself a number of questions to help you explore the qualities of what you have made. Comment on the surface properties, structure and texture of the samples. How does the sample look and feel? Compare the same technique used on different materials. Were the outcomes as you expected? Did looking at the same sample in different light show you anything new? When you drew a sample did you find something unexpected, particularly if you drew the same sample in several different media?
Make sure that all your learning log entries are carefully labelled with the name and number of the project/exercise so that your tutors and the assessors (if you go down this route) know exactly what they’re looking at. In addition to the written material and images in your learning log/blog, you’ll also amass a large number of samples so find somewhere safe to store them like a large box. Carefully label each sample before you store it. It’s all too easy to forget what things are when you come back to them after a break!

**Stage 4 Sorting**
As outlined in the introduction, the sorting stage is a chance for you to reflect and make decisions about the quality of the work you’ve produced. Examine your samples to find the more interesting or effective pieces and describe why you’ve chosen them. Also look for samples that have potential. This may be because you feel a material you didn’t have would have offered something better. Or that making a particular sample on a larger scale would add strength to a seemingly unexciting sample.

Now read carefully through the projects and decide which 10 exercises you’re going to attempt for your first assignment. Some will be more time-consuming than others, but feel free to develop some of the shorter exercises in any way you wish – but make sure you fully document the process and your reasons for developing the exercise in the way you’ve chosen.
Project 1 Folding and crumpling

Folding and crumpling are excellent ways of creating a textural effect on a material's surface. In folding, the creases are described as either mountains or valleys: a mountain is a fold that rises to a peak and a valley is a fold that dips to create a V-shape. The following exercises will take you through a number of folding techniques. Do each exercise in paper first, starting with something like printer paper around A4 size. When you’ve accomplished the basics of a technique, explore scale by making large and very small samples. Do the same using the other papers and materials you have collected. If something doesn’t work, record it nonetheless; these ‘failures’ are as important as the successes. Paul Jackson, who wrote the book Folding Techniques for Designers, has a group of films on YouTube that you may wish to refer to during Project 1.

Use the diagrams and images to guide you through each technique. The green lines are the mountains and the red the valleys.

OCA student, Sarah Pease
**Exercise 1 Linear accordion pleats**

Accordion pleats are a series of evenly spaced folds in a surface. The alternating mountains and valleys are usually of the same width. Create your own basic linear accordion pleats. Start with the basic pleat (Figure 1.1) in paper using Figure 1.2 to show you where to create the folds. Continue in paper, experimenting with the angle of the pleats and then the regularity of the spacing (see Figure 1.3). Use your samples to create cylinders and other shapes (Figures 1.4 and 1.5).

Repeat the linear accordion pleats in a range of other papers and materials – even those that appear to be unlikely to be successful! – and record the processes and outcomes in your learning log/blog.

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**Figure 1.1 Accordion pleat**

**Figure 1.2 Accordion pleating (green lines mountains, red lines valleys)**

**Figure 1.3 Narrow accordion pleats**

**Figure 1.4 Accordion pleats cylinder**

**Figure 1.5 Accordion pleats using shaped paper**
Exercise 2 Rotational accordion pleats
Using Figure 1.6, create a series of rotational accordion pleats (Figures 1.7 and 1.8). Experiment with the size of the pleats and the regularity of the spacing. Explore the possibilities of other shapes and materials using this technique and record your results.

Figure 1.6 Rotational accordion pleating (green lines mountains, red lines valleys)

Figure 1.7 Rotational pleat

Figure 1.8 Rotational pleat
Exercise 3 Knife and box pleats

Knife and box pleats can be used in a linear or rotational formation. Knife pleats are characterised by a sharply creased narrow fold over a wider valley fold, usually in a series of folds in the same direction (Figures 1.9 and 1.10). A box pleat is a double pleat where each fold mirrors its twin (Figures 1.11 and 1.12). Play with your samples to make shapes and structures (Figure 1.13).

Starting in paper and using the figures to help you, have a go at both knife and box pleats in linear and rotational forms. When you have mastered these techniques in paper, explore their effect with the other materials you have and record all your outcomes.

Figure 1.9 Knife pleat

Figure 1.10 Knife pleating (green lines mountains, red lines valleys)

Figure 1.11 Box pleat

Figure 1.12 Box pleating (green lines mountains, red lines valleys)

Figure 1.13 Box and knife pleat cylinders
Exercise 4 Incremental and twisted pleats

Incremental pleats are where the spacing between the folds progressively increases or decreases (Figures 1.14 and 1.15). Use the figures to guide your making, first in paper then moving on to other materials.

A twisted pleat (Figure 1.16) is where the mountain of the fold moves or twists from left to right as either end of the fold is laid flush with the paper’s surface (Figure 1.17). This can be fastened with another fold, paper clip or stitch. Create a series of twisted pleats in paper and other materials. Explore different sizes and directions of pleats and different ways of securing the ends.
Crumpling is a process where random folds and creases are created in a surface to form a texture and also assist in giving the paper stretch and flexibility. It is best done in lightweight glossy paper of the sort used to wrap flowers or package delicate items of clothing. Work your way through the following exercises using a lightweight paper, then develop your samples by moving onto other papers and materials, using the figures as a guide. Once again, even if the outcome is not successful it is still important to record your results.

**Exercise 5 Basic crumpling technique**

Start with a piece of paper around A3 in size. Crumple the paper into a small ball then pick open the paper to about half its original size. Now crumple the paper back into a small ball and carefully pull open the paper again, this time to a quarter of its original size. Repeat this process, opening the paper to an eighth then a sixteenth of its original size. The greater the number of creases you can achieve, the more dramatic the material’s stretch will be.

Make a series of surfaces with your crumpled paper. Using your fingers, create different arrangements of ribs in the paper’s surface. Start with a single rib (Figure 1.18), record it, then crumple the paper. Next, create diagonal multiple ribs (Figure 1.19), then ribs radiating from a central point (Figure 1.20), and so on (Figure 1.21). Create all these from your single piece of crumpled paper. Photograph and draw each result then re-crumple the paper ready for the next sample.

When you’ve worked through a number of rib possibilities, use your original crumpled paper to explore the next way to distort its surface – molding or embossing the surface with a number of different structures (Figure 1.22). Find a household object like an eggcup and place it under the paper, gently pushing the paper into its contours. Repeat over the paper’s surface building up texture and pattern. When you’ve recorded the sample, re-crumple the paper in preparation for the next sample. Using a variety of different utensils and other objects, create a number of different surfaces. Explore repeats, placement and the effect of scale. Remember to record each sample through photography, drawing and annotation and record your progress in your learning log/blog.
Figure 1.20 Crumpling – ribs radiating from a single point

Figure 1.21 Crumpling – circular ribs

Figure 1.22 Crumpling – embossing egg cups
Exercise 6 Linear crumpling technique

For this series of samples you’ll need a fresh uncrumpled piece of approximately A3 paper. This method requires that you roll the paper into a narrow cylinder with a diameter of about 3–4 cm. Squeeze your hand round the cylinder to crush it in a downward and upward movement, aiming to make the creases as vertical as possible. As with the basic technique, uncurl the paper to about three-quarters of its original size. Next roll the paper back into a cylinder then squeeze with a downward and upward movement. Gently uncurl the paper, re-roll and squeeze the paper several more times until the sheet is full of creases.

With your linear creased paper explore creating ribs perpendicular to the creases in both long tall ribs and short scattered ribs (Figures 1.23 and 1.24). Using this linear crumpling technique, create other shapes and lines on the paper’s surface (Figure 1.25). Remember to record each sample before re-shaping the paper.
Exercise 7 Rotational crumpling technique

The final technique in this section is rotational crumpling. Pick up the centre of the paper and hold it up. Using the same action as you did with the linear crumpling, draw the creases down from this central point. Notice that you’re achieving a cone shape in the paper. Gently unravel the paper and repeat the motion by holding the point and drawing down by squeezing your hand over the paper. Repeat this process until you have achieved a well-creased surface. This surface lends itself to a spiral ribbed surface (Figure 1.26). Explore ways to create different textures in the paper’s surface (Figure 1.27).

Once you’ve worked through your chosen exercises, you may want to create additional samples using ideas drawn from your research and reading. If so, continue to record your making using imagery and annotation.
Project 2 Tearing and cutting

This next project is based around methods to distort a material’s surface by cutting or tearing the material. As in Project 1, start by exploring the techniques in paper then move on to different materials. Remember to collate your results in your learning log/blog using photographs and drawings to illustrate your outcomes. Include your written thoughts and responses to the samples you’ve made.

The following exercises are intended to start your exploration into ways of cutting and tearing. If this technique appeals to you, feel free to develop it further in the light of your research and reading and through developing your own ideas.
**Exercise 1 Cutting central space**

For this first exercise use a piece of A4 paper. Using a craft knife, ruler and suitable surface, cut strips into the paper’s central space. For this first sample cut the strips 1cm apart, starting and finishing about 5cm from the edges (Figure 1.28) (The green lines show where you should cut.) Once cut, bend and manipulate the surface to create different forms (Figure 1.29). Record your results. Use this same technique on a range of papers of different sizes and qualities. Test the effect of changing the distance or width of the cut strips, then move onto trying curved cuts. Your next step could be to explore how plastics and other materials behave using this technique.
**Exercise 2 Cutting edges**

This exercise is similar to the one above but this time cut strips at the edges of a piece of A4 paper (Figure 1.30). Using scissors or a craft knife, cut a series of evenly spaced strips about 10cm in length down one side. Flex the paper to form shapes and movement (Figure 1.31). By making small cuts the same width as the strips in the uncut side of the paper it is possible to slot the strips in place to form a tube (Figures 1.32 and 1.33).

With a fresh piece of paper cut the strips down both sides to form a fringe on opposite edges (Figures 1.34 and 1.35). Cut slots adjacent to each strip and thread through the strips to form a long loose worm-like structure (Figure 1.36). Explore the possibilities of this technique with other papers and materials. Adapt the technique by changing the length and width of the strips. Try securing the strips in different arrangements by using cut slots, paperclips or stitches.

Record your work for Exercise 2, and the rest of the exercises in this project, in your learning log/blog.
Figure 1.33 Cutting from the edge – making a tube (reverse)

Figure 1.34 Cutting from two edges

Figure 1.35 Cutting from two edges (sample)

Figure 1.36 Cutting from two edges – worm-like structure
**Exercise 3 A meandering cut**

This cutting technique is characterised by cutting alternately into each side of the paper to form a continuous snaking form (Figure 1.37). Explore this sample's possibilities by folding areas or overlapping parts to form different surfaces (Figure 1.38), then move on to testing the other papers and materials you have. Look at the effect of holding the sample up or pinning it to a wall, then examine the consequence of grouping the samples together.
Exercise 4 Cutting holes

A very simple technique, but one worth exploring, is cutting shapes or a series of shapes into a surface (Figure 1.39). Again, start with paper for this exercise and then move on to your other materials. For your first sample start with a group of rectangles cut using a craft knife. Think about their position, relationship to each other and their sizes. Build up a group of samples in different materials, exploring a range of cut shapes. When you've made a few, start layering them up, looking at how the samples relate to one another (Figure 1.40). Explore the effect of light by creating shadows and holding them up to a window.
**Exercise 5 Creating flaps**

Use the same method as above, but this time cut the shapes on three sides to form ‘doorways’ or flaps (Figure 1.41). Work your way through the same process as Exercise 4 to produce a range of samples.

![Figure 1.41 Creating flaps](image)

![Figure 1.42 Layering torn strips of paper](image)

**Exercise 6 Tearing**

Tearing is the act of breaking a material without the use of tools. Not all the materials in your collection will break in this way. The purpose of this exercise is to discover or rediscover and record how the action of tearing affects a material’s surface. Start by tearing strips of paper (Figure 1.42). Think about the speed you tear at, the way you grip the paper and the direction you tear in. Work your way through your materials, exploring any differences you find when you adjust the way you tear or change the material. Look carefully at the torn edges; look for and compare different characteristics. Consider the effect of tearing compared to cutting. What are the advantages and disadvantages of each technique? Have a go at some of the cutting methods but using a tearing action. For the materials that wouldn’t tear, did you notice other changes in the material’s surface, like stretching or warping? If so, make a record of what happened.
**Project 3 Heating and fusing**

A heat source can be used to distort a material’s surface to create texture and colour. Using heat has safety implications so if you don’t have a suitable space or equipment don’t attempt these exercises. A well-ventilated space is essential as plastics release poisonous fumes when heated. You’ll need surfaces and equipment that are heat-resistant, for example a fabric-covered ironing board and paper or baking parchment to protect your iron. Use kitchen tongs (the type you use to turn sausages over in the pan) to handle the hot materials.

Different coloured plastics will merge together to create a hybrid colour. Use this to your advantage to create interesting colour combinations, textures and patterns. Refer to your use of colour in the A Textiles Vocabulary course to help you compose and control the interaction of colour within the samples.

Jessica den Hartog, Recolored: *A New Way of Recycling* www.jessicadenhartog.nl
Image reproduced by kind permission of the designer.
Exercise 1 Fusing plastic

This technique works well with lightweight carrier bags fused to create a thicker flexible material that you can sew through and cut with scissors (Figure 1.43). Once you’re comfortable with the basic method explore other plastics and combinations of plastics. Try fusing other materials in between the layers of plastic. Consider colour, texture and placement when combining your materials. Refer back to how you captured the colours of glass vessels using watercolours in A Textiles Vocabulary, as this sensitive exploration of transparency and opacity bears a relationship to the qualities of plastic and the way colours in plastic will mix.

You’ll need:
• several carrier bags
• an iron (possibly one specifically for this purpose in case you get plastic on it)
• paper or baking parchment, larger in size than your sample
• a surface to iron on, for example an ironing board
• a well-ventilated space
• a pair of kitchen tongs.

For your first sample start small, about A5 size. Cut the plastic bags into roughly equal-sized pieces to create about six layers. Use the paper or parchment to make a sandwich, covering the upper and lower layer of plastic. The paper needs to be several centimetres larger all round than the plastic: it’s there to protect both the iron and the work surface from the melted plastic. Set the iron on low, around the silk/wool setting. Place the plastic in the paper covers on the ironing board and iron in a continuous movement for about 10 to 15 seconds. Then turn the layers of paper and plastic over to warm the other side. Again, do this on a low heat moving the iron continuously for 10 to 15 seconds. Lift the upper layer of paper to check the sample. Be cautious – the material will be hot. Once it’s cool, you can cut into and sew the plastic.

Produce a group of samples with different textures and surfaces made from a range of plastics. ‘Capture’ other materials in between the plastics, like dried leaves, paper and found objects. (Remember metal objects get very hot and retain their heat for longer.) To further explore the possibilities of fusing plastic, cut the carrier bags into strips or shapes that you can lay formally or randomly in between the paper and iron as above. This will fuse to form a textured or holey flexible and strong material. As always, record your thoughts and results in your learning log/blog with supporting imagery (photos and drawings).
Exercise 2 Using a heat gun

Heating the surface of a plastic material with a heat source that is not in contact with the material allows it to change shape in response to that heat (Figure 1.44). The surfaces created can be quite organic and once cooled are permanent. This exercise gives you the basic method to heat and shape plastic; once you’ve mastered it, experiment with a number of different man-made materials and fibres. Explore shape, colour and texture; think about different ways of looking at your samples using light or by collecting and arranging samples together.

You’ll need:

- plastic items and man-made fabrics, for example acetate, polyester, satin acetate, plastic bottles and found objects
- a heat gun
- a heat-resistant surface
- a pair of heat-resistant gloves
- a well-ventilated space

Start by creating a suitable space where there is no risk of damaging delicate surfaces or flammable objects. A clear wooden table should be fine. You may want to cover your table with a board or plywood to protect the surface from melted plastic. Lay the piece of plastic on the protected surface and use the heat gun to gently heat the plastic. Place the heat gun about 20cm from the material’s surface, keep it moving and remove the heat from the plastic regularly until you’ve achieved the desired effect. As the plastic heats up, the surface will buckle and change shape.

Never heat the surface so much that it turns black or starts to smoke.

As before, work your way through a number of different plastics creating samples with different surface textures. Record your findings using photography, sketches and written discussion in your learning log/blog.

Figure 1.44 Plastic heated with a heat gun
Exercise 3 Using hot water
The final technique in this project uses hot water as the heat source (Figure 1.45) and adopts a Shibori method to mold a material’s surface. Start by using a piece of polyester fabric then move on to trying other fabrics and materials in your collection. Remember that not all your testing will be successful because you’re advancing your knowledge into unknown territory. Record all your results, both successful and unsuccessful, in your learning log/blog.

You’ll need:
• a piece of 100% polyester fabric about 50cm square (new fabric or something now unused)
• a pan of water and a heat source (e.g. cooker hob)
• a sink or bowl full of cold water
• a handful of heat-resistant objects – marbles, pebbles, buttons, coins
• cotton or embroidery thread
• tongs for lifting the hot sample.

Take the piece of fabric and, one at a time, tie the objects into it using the thread. Ensure the fabric is tight around each object and tied securely (Figure 1.46). When you’ve added all your objects, put the fabric into a pan of boiling water and boil for approximately 30 minutes. Once complete, lift the sample using a pair of tongs and plunge it into cold water. The sample surface will be permanent once the fabric is cold. Be aware that the objects you use, particularly metal objects, will remain hot for a longer period of time. When the sample and objects are cold, remove the sample from the water, untie the threads and remove all the objects. Leave to dry then photograph and sketch.

Test some of the other materials in your collection using this technique. Think about other objects you can use and what differences you can make by manipulating their position. Ask yourself how the colour and pattern in the fabric affects the end result. Can you use this to develop design ideas?

Figure 1.45 Man-made fabric heated in water
Figure 1.46 Preparing sample with marbles and thread
**Project 4 Scratching and embossing**

In this project you’ll use a range of tools and mark-making methods to distort a material’s surface. Embossing is the raising or depressing of a material’s surface to create texture and form. You can buy specialised tools for this but any hard object will work. The first exercise encourages you to seek out and use a range of objects to emboss with. The second exercise is to use scratching methods to distort a material’s surface, creating texture and form. When a material is scratched, its surface structure is damaged without breaking through the material to form holes. You’ll use a range of tools and utensils to produce surface distortion on a range of materials.

[Image of scratchings and embossings]

OCA student, Stephanie Jacobs
Exercise 1 Embossing

For this exercise you’ll need:

- a range of materials, papers, card, plastic, natural materials, found objects, etc.
- implements to press into the material’s surface – embossing tools, pens, pencils, paint brushes, screwdrivers, cups, colander, etc.
- water
- a hard surface you are happy to mark, e.g. a chopping board or cutting mat.

Start with paper, possibly cartridge paper, and then move on to your other materials. Lay the paper on a surface and, using an embossing tool or the end of a pen, press into the paper’s surface to make a series of marks (Figure 1.47). Create dots, lines and squiggles across the page. Assess how much pressure is needed to create a mark and the effect of varying the pressure. When you’re working with paper, try moistening its surface to improve its capacity to withstand pressure. Select another of your tools and repeat the process. Look for differences and benefits of using different tools. When you’ve completed a number of samples where you’ve ‘drawn’ across the surface, try pressing the material over a shaped or textured object. A good one to start with is a metal colander (Figure 1.48).

Explore the surfaces of your samples both visually and by feeling them with your fingertips. Remembering to investigate both sides of your samples. Record your outcomes using a camera and think about how you can record the sensation of your samples using drawing.
**Exercise 2 Scratching**

For this exercise you’ll need:

- a range of materials – paper, card, plastic, natural materials like leaves, found objects, etc.
- a number of different tools – knives (some sharp, others blunter), screwdrivers, kitchen forks, etc.
- a hard surface you’re happy to mark, e.g. a chopping board or cutting mat.

Starting with paper on your chopping board or cutting mat, make a collection of marks using the tools you’ve collected (Figure 1.49). As with Exercise 1, attempt a number of mark-making methods across the page. Think about how the physical action of scratching creates the marks you make. Look at scratching in one direction; scribble in curves and scrub using up-and-down movements. Create samples in all your materials using a range of tools and record the results.

Figure 1.49 Scratching
Project 5 Puncturing and stitching

To complete the projects in this first part of Mixed Media for Textiles, you’ll create a range of samples by puncturing and stitching a material’s surface. The first exercise explores ways of puncturing or breaking through a material’s surface. You’ll do this using a variety of tools – hole punch, needles, bradawl – designed to create holes but also using improvised tools from around the house or workshop. The second exercise takes forward the idea of puncturing a material’s surface by adding stitch. As well as using conventional embroidery techniques with thread, you’ll push through other materials like wire, paper, fabric, etc. to create texture, form and colour.
Exercise 1 Puncturing

For this exercise you’ll need:

- a range of materials – papers, card, plastics, natural materials, found objects, etc.
- puncturing tools – hole punches of different shapes and sizes, a bradawl, leather punch, screwdriver, a set of needles large and small
- a safe surface to work on, e.g. a chopping board or cutting mat.

Start your sample-making using one of the papers you’ve collected. Puncture the surface with the largest needle you have; something like a darning or tapestry needle is best. Carefully make holes across the page (Figure 1.50). Think about placement and the effect of having the puncture marks close together or wide apart. Use light and contrasting colours under the paper to explore the surface you’ve created. Work your way through the tools you have; consider the effect of the tool on your chosen material. Ask yourself if speed, angle or pressure makes a difference to the marks you make. When you’ve fully explored paper, start using the same techniques on your other materials. Don’t forget to record your outcomes in your learning log/blog.

Figure 1.50 Puncturing
Exercise 2 Stitching

For this exercise, in addition to the material and tools you gathered for Exercise 1, you’ll need a selection of thread and materials that can be used as thread – wire, raffia, paper yarns, strips of fabric, and plastic and found objects.

Start this exercise in the same way as Exercise 1 by making holes across a piece of paper. Then use some or all of those holes to stitch into or to draw a thread of some sort through. Try out conventional embroidery stitches or do a series of running stitches across the page. Think about pattern, placement and form whilst you are doing this, adjusting stitch size, shape and colour to achieve different effects. Develop this group of samples by puncturing the holes using the other tools you have then experimenting with threading some more unusual materials. Work towards developing texture as well as placement and colour (Figure 1.51). Try combining contrasting threaded materials in the same puncture holes. Develop placement ideas by creating areas of different types of material and vary the length of threads that comes through the punctured surface. When you’re satisfied that you’ve fully explored paper as a puncture surface, use the same techniques on your other materials. Return to the paper-folding techniques to create interesting surfaces that can also be punctured and threaded. You can be as adventurous as you wish. Record all your results in your learning log/blog.
Sorting
When you’ve recorded each process and the final sample(s) go through the samples you’ve made and review them as described in the introduction to Part One.

Once you’ve completed the sorting stage and recorded it in your learning log/blog, spend some time reflecting on Part One as a whole. Use the assessment criteria and the following evaluative questions to make judgments about the research conducted, the works produced and your approach to the process:

• How did your research into the work of artists and designers inspire and inform your practical work?
• Which techniques did you particularly enjoy, and why? If you found a technique frustrating or unsatisfying, did you try to overcome that feeling by changing how you approached it?
• Lots of the materials used in this section could be considered quite mundane and commonplace. How did your use of the techniques transform them or invest them with more value or beauty?
• Did your use of your sketchbook help you develop new ideas for samples? How could your use of the sketchbook be improved?
• How effectively did you use drawing to explore the visual qualities of your samples?
• How effectively did you use or manipulate colour within your samples?

Well done, you’ve reached the final stage of this first part of *Mixed Media for Textiles*. Now is your chance to get some feedback from your tutor on how you’ve done so far.
Assignment one

This assignment is a diagnostic assignment. If you go for formal assessment, you should submit this assignment along with the rest of the assignments on this course but it will not be assessed.

Your tutor will need to see:
- a selection of your samples from your chosen exercises
- your sketchbook
- your learning log or blog url.

Collect together and label a selection of your samples to send to your tutor in the blue postal bag you received. Using the postal bag will restrict the number of samples you send, so consider the suitability of the samples you choose. As a rule of thumb, send those that came to light during the sorting process and any others you think are particularly interesting. You should have recorded all the samples you've made in your learning log/blog so your tutor will be able to see the whole of your creative output in one form or another. It is good practice to also include a contents list so your tutor knows exactly what they are looking at.

Note: Tutors are keen to see your sketchbooks but please do not submit more than ONE sketchbook each time you send work to your tutor for review. Assignments sent to your tutor for review should weigh no more than 5 kg. If your work weighs more than this there will be a surcharge for postage and administration to return your work. If you are an overseas student, mark the outside of the package you send as Educational Materials. If not marked in this way, the courier may levy additional charges at customs.

Reflection
Before you send this assignment to your tutor, take a look at the assessment criteria for this course, which will be used to mark your other assignments when your work is formally assessed. The assessment criteria are listed in the introduction to this course guide. Review your work using the criteria and make notes in your learning log/blog. Send these reflections to your tutor, along with the rest of your assignment submission.

Your tutor may take a while to get back to you so carry on with the course while you’re waiting.

Reworking your assignment
Following feedback from your tutor, you may wish to rework some of your assignment, especially if you are ultimately submitting your work for formal assessment. If you do this, make sure you reflect on what you have done and why in your learning log.