

A. Key Processes

Needle Felting	the process of interlocking wool fibres by stabbing it with a barbed needle . The barbs catch the scales on the fibre and cause them to tangle and bind together.
embroidery	decorating fabrics using a needle and thread,
Freehand Machine embroidery	Decorating a fabric using a freehand machine foot attachment on the sewing machine.
couching	threads or other materials are laid across the surface of the ground fabric and fastened in place with small stitches of the same or a different thread.
Texture	This is to do with the surface quality of something, the way something feels or looks like it feels. Actual texture really exists, so you can feel it or touch it; Visual texture is created using marks to represent actual texture.
Personal Response	Your interpretation of an artist's work through drawing, painting or sewing a textile process.
Media	The materials and methods used to produce a piece of art or design.
Composition	How the elements of the work are put together.
Annotation	Key information alongside your work. A record of your experiences, thoughts and emotions connected to an image.
Refinement	Developing and modifying to improve and adapt your work. Not just repeating using a different media.

D. Stretch & Challenge

- Can you mix and match different textile processes?
- Can you find your own process to learn and use?
- Don't just describe in your annotation. Tell me what I can't see - your thoughts, opinion and intentions.

B. Steps to success

Artist Links (AO1): You need to be able to produce your own research and look at work by both past and contemporary artists, craftworkers and designers to inspire you. You should try different materials and techniques to copy all or part of the artists work showing you have analysed their style visually. If their work is bright and colourful your work and media should reflect their style. This is called 'Personal Response'.

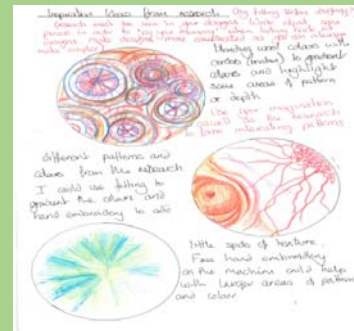
Experimenting & exploring different techniques (AO2): You need to explore your ideas using any media, or combination of media that you like, reviewing, modifying and refining your work as it progresses. Demonstrate how creative and versatile you are showing a growing range and depth of skill with different techniques.

Observational recording (AO3): You can use any media to record what you see. The key is to focus on control, accuracy and neatness with whatever you are using. Think carefully about the composition and show that you can use both primary and secondary sources aiming for quality not quantity. You can show your intentions through design drawings.

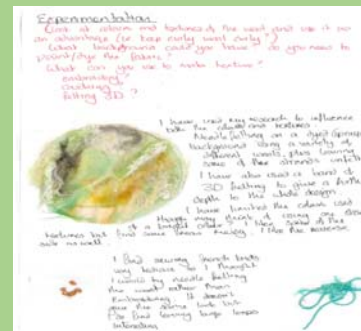
Final outcome (AO4): You need to present a personal response that shows strong links to the artists you have looked at draws together AO1,2 and 3 in an original way. The work should be unique to you showing what you have learned and the skills you have gained.

F. Expert modelling example

AO1: Artist Links



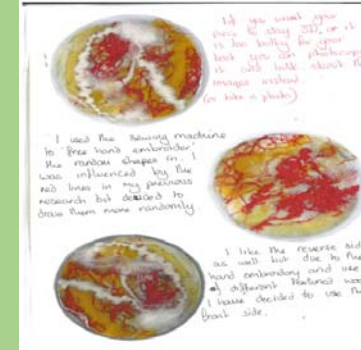
AO2: Experimenting



AO3: Observation and development



AO4: Final outcome



C. The big picture

A unit of work is a 'package' of work produced in response to a single starting point. To be successful you need to show evidence of:

- Planning
- Keeping written and visual records
- Research
- Produce experiments and exploration studies
- Safe working practice with techniques
- Review, modify, develop and improve your work
- Finalising your ideas
- Presenting a final outcome or outcomes.

E. Existing similar examples





66 Satin stitch and variation

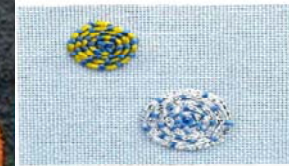
Straight satin stitch
Work from left to right:
fig A Bring needle up at 1, down at 2, up at 3, down at 4 and up at 5. Repeat as required. Stitches should be close together with no fabric showing between them.

Slanted satin stitch
Choose the direction of the slant to suit the shape; stitches that are too long will not keep their shape.

Stitches on different areas may be worked in different directions to catch the light
fig B Begin at centre of shape; bring needle up at 1 and down at 2. The first stitch sets the slant for all subsequent stitches. Work parallel stitches from centre out to right. Then return to centre and work parallel stitches out to left.



81 Couching circles

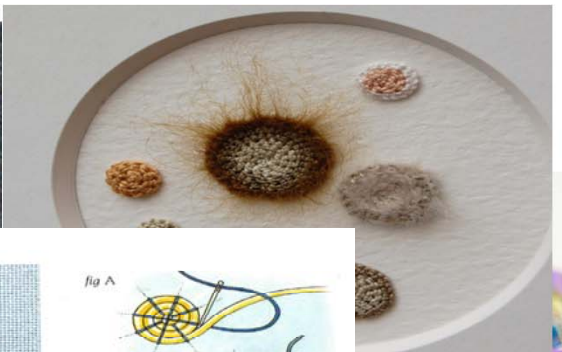


Mark circle with regularly spaced radiating lines (eight or twelve are useful numbers).

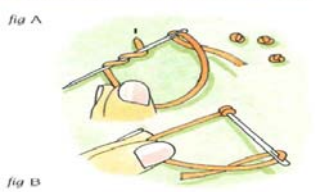
Circle with radiating stitches
Bring the laid thread to the surface at the centre of the circle.
fig A Arrange the laid thread around the centre point and couch down with a stitch along every alternate marked line on the first circuit only. Always bring needle up at outside edge and angle all stitches in towards the centre. Continue laying the laid thread in a smooth spiral, placing all the subsequent tying stitches on the marked lines. Stitches at the centre are closer together than those on the outside, so extra stitches may be added around the edge. At the end of the spiral, take the laid thread to the wrong side and secure as page 227. The two ends of a double thread may be staggered for a smooth outline.



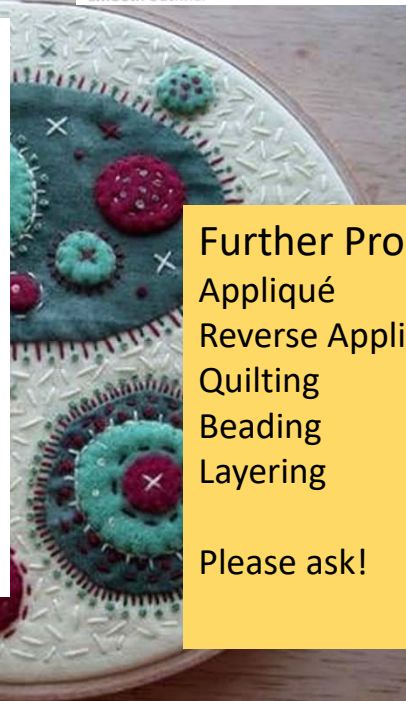
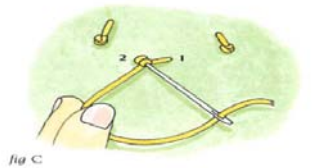
Circle with bricking stitches
Bring the laid thread to the surface at the centre of the circle.
fig B Arrange the laid thread around the centre point and couch down with a stitch along every alternate marked line for the first circuit only. On the second circuit, place the tying stitches on the marked lines. Continue laying the laid thread in a smooth spiral, placing each stitch midway between two stitches of previous circuit. Always bring needle up at outside edge and angle all stitches in towards the centre. Again, stitches at the centre will be closer together than those on the outside so extra stitches may be added around the edge. At the end of the spiral, secure the laid thread as above.



93 French knots



Work in any direction:
fig A Bring needle up at 1. Holding thread taut with finger and thumb of left hand, wind thread once or twice (not more) quite tightly around needle tip.
fig B Still holding the thread, insert needle very close to point 1 and pull needle through to back of work so the twists lie neatly on the fabric surface. Repeat as required.
fig C For a French knot with a tail, work as above but insert needle at 2, a short distance away from 1. The knot will form at point 2. For a larger knot, use heavier thread – never wind more than twice.



Further Processes:
 Appliqué
 Reverse Appliqué
 Quilting
 Beading
 Layering
 Please ask!

