

TERM /TOPIC	SKILLS YOU WILL NEED TO DEVELOP	THE FACTS AND INFORMATION WE WANT YOU TO KNOW	TESTING
<p>TERM 1a – 3b [Textile Workshop skills - Recap]</p>	<p>[1] You will develop an understanding of Health & Safety in Textiles and how to implement and follow them in a classroom. [2] You will develop an understanding of Textiles and their importance in the world we live in. [3] You will learn about a variety of Textile Materials [Fabrics] – Natural; Manmade; and Cellulosic. You will learn about 3 basic Fabric Construction – Woven; Knitted; & Bonded. [4] You will learn how to accurately and safely use a variety of Textiles equipment and resources. Such as: Fabric Scissors; Tailors Pins; Seam Allowance Markers; Sewing Machine; Heat Press; Tailors Chalk; Quick unpicks; and Irons [5] You will learn about Machine parts and their functions. You will Learn about Right & Wrong sides of fabrics. [6] You will learn about seam allowances and why they are important. [7] You will learn how to create a variety of Surface Decoration Techniques - Appliqué; Reverse Appliqué; Fabric Paint; Fabric Crayon; Gather; Tucks; Heat Transfer; Plastic Bonding; Block Printing; and Batik</p>	<p>Health & Safety: These are rules and regulations that must be followed to prevent injuries and keep everyone safe. Natural Fabrics: These are fabrics that come from either a plant or animal source – e.g., Cotton; Linen; Silk; Wool; Flax; Jute Manmade Fabrics: These are often called synthetic materials and do not come from natural sources. They are made from the by-product of the oil industry and recycled plastic – e.g., Polyester; Acrylic; Lycra; Nylon Cellulosic Fabrics: These are materials made from a combination of wood pulp [natural] and chemicals [manmade]– e.g., Viscose; Tencel; and Acetate Woven Fabrics: Is any textile formed by weaving. Woven fabrics are often created on a loom, and made of many threads woven on a warp and a weft. Warp Threads: These are threads that run from top to bottom on a weaving loom. Weft Threads: These are threads that run from left to right on a weaving loom – they run over and under the Warp threads. Knitted Fabrics: These are created to form a fabric or garment by interlacing yarn or thread in connected loops with needles (knitting needles or a knitting machine) – e.g., knit a sweater or scarf. Bonded Fabrics: These materials can be created using either natural fibres [wool] or synthetic/manmade fibres and are fused together using heat and pressure – e.g., Felt Fabric Scissors: These are scissors that are used to cut Fabric only Tailors Pins: These are pins that are used to hold more than one piece of fabric together so they stay in place. Sewing Machine: This is a machine that is used to sew fabric only. Presser foot: This part of the sewing machine holds the fabric in place on the machine. It must always be down when sewing. Balance Wheel: This is the big round wheel found on the right hand side of the sewing machine, it is used by turning it towards you to move the needle up and down by hand. Take up lever: This is used to measure the amount of thread used for sewing on a machine, it moves up and down with the needle. Stitch Length: Controls the length of stitches [always 2.5 for straight stitch] Stitch Width: Controls the width of stitches [0 = straight stitch; 1+ = Zig-zag stitch] Tailors Chalk: This is used to temporarily mark fabric and is made from chalk Quick unpick: This is a small tool used to un pick stitches used to sew fabric together. Irons: This is a piece of equipment used to remove creases from fabric. Template: These are patterns created for cutting fabric shapes or product pattern pieces. I.e., These are shapes that you can use to either draw or cut around so that you make an exact pattern.</p>	<p>MINOR ASSESSMENT You will be assessed through your coursework.</p>

Surface Decoration: It is **decoration applied to material** to create a **design or pattern** using various techniques such as **Appliqué; Reverse Appliqué; Fabric Paint; Fabric Crayon; Plastic Bonding; Block Printing; and Batik**

Samples: These are test pieces created of different surface decoration techniques, to practise them prior to applying them to your product.

Appliqué: This is a technique used to add a piece of material [shape] to another to create a design or pattern.

Reverse Appliqué: This is when the top appliqué piece is cut through to reveal the fabric underneath using embroidery scissors.

Fabric Paint: Use special paints for fabric to draw on designs. This needs to be heat sealed using newsprint and an iron.

Fabric Crayon: Use special crayons for fabric to draw on designs. This needs to be heat sealed using newsprint and an iron.

Gathers: This is a technique that can be used as part of garment construction or as a decorative technique. Fabric is gathered using specific settings on a sewing machine to create a 3D effect.

Tucks: This is a form of fabric manipulation [changing the shape of the material] to create a textured and structured appearance. Fabric is folded and sewn to create narrow or wide lines to create desired effects.

Heat Transfer: This is when special inks are used to draw a design on paper and then transferred onto fabric using a Heat Press machine. This technique works best on Man-made / synthetic materials.

Plastic Bonding: This is where pieces of plastic bags are fused together in-between parchment paper and ironed to create a unique and interesting material.

Block Printing: This is a 3D [3 dimensional] patterned block that you add paint to and then press onto fabric to create a design.

Batik: This is when you use hot wax in a special Tjanting tool to draw on your design onto plain white fabric. This is then put into a dye bucket to create the design. The wax is carefully removed once the fabric has been dried using newsprint under and over the fabric and an iron.

Tjanting: A hand held tool that holds small amounts of molten wax to draw designs in wax on fabric.

Newsprint: A type of paper used in the heat sealing process to help absorb excess paint or crayon and to protect the iron from any damage. It is also used to remove excess wax from Batiked material.

Heat Seal: Make fabric paint & crayon permanent by heating it using an iron. [Remember to always place newsprint on top of your design before using the iron]

Mass Production: This is where a limitless amount of a product is made usually on a CONTINUOUS production line [Think Primark]

Batch production: This is where a set amount of a product is made, usually between 2 – 100 items [A small boutique]

One Off production: This is where a special product is handmade for one person or a prototype (first one) in a factory. [Bespoke piece]

		<p>QC (Quality Control): These are checks that are made on products during and after production / making to check they are perfect or within tolerance.</p> <p>QA (Quality Assurance): This is when you assure the well being of people and the environment within which you work.</p> <p>Sustainability: This means we can keep on doing something as it is renewable but also a WILL and DESIRE to do it (financial)</p> <p>Fair Trade: This means a fair price is paid to producers in third world countries for the goods or services they provide.</p> <p>Environmental: This means care for the environment or world we live in.</p> <p><u>6 Rs:</u></p> <p>Reuse To re- use a product. For example use an existing garment no longer needed and use it again for its material to create something new.</p> <p>Recycle This means to use a material again and re-shape it into a new product.</p> <p>Repair This means fix it and don't just throw it away if we can.</p> <p>Refuse This is the act of throwing things away (we should limit it) by all the other 5 Rs.</p> <p>Rethink This means think about how we throw things away and use materials. Can we use less, throw away less?</p> <p>Reduce This means do not use so much material in a product. Such as making them smaller, lighter or better designed.</p> <p>Evaluate: This is when you look at the designs / work you created and explain what you have designed & why; what went well & why; what you could improve & why; and did it meet the design brief criteria</p>	
<p>Term 1a & 1b – Art Movement Project [60% Portfolio work]</p>	<p><u>Art Movement Project Outline</u> <u>[Term 2a; 2b; 3a]</u></p> <p>The aims of this project are to further develop the skills and talents that you developed in your Body Adornment project and use a wide range of artistic and creative skills through the medium of art, fashion/costume design and textiles to create innovative and exciting</p>	<p><u>Art Movement PROJECT – Overview</u></p> <p><i>Now that you have completed year 10 in Textiles it's time to look back, reflect and use what you have learnt and think about how your learning will help with your first project.....</i></p> <p>PLEASE MAKE SURE WHEN YOU EVALUATE AND ANALYSE YOUR WORK IN EACH STAGE YOU WRITE IN FULL PARAGRAPHS AND COVER THE PROMPTS YOU WILL BE GIVEN FOR EACH OF THE FOLLOWING AREAS YOU WILL COVER IN THIS PROJECT.</p>	<p>MINOR ASSESSMENT</p> <p>You will be assessed through your coursework.</p>

design proposals, including a final made piece. Decades from the 20th Century are a great source of texture, shape, colour and inspiration for designers.

Your brief is to research into a decade of the 20th century, the key artists and designers within it, as well as making historical and contextual links.

Objectives

By the end of the project you will have:

- Developed a clear understanding of designing and making to a set brief
- Researched and produced a Mood board; Designer & Illustrator Reports inspired by the theme and use it as a basis for sampling, designing and manufacture of their final piece.
- Developed an understanding about the uses of prototypes and of producing items in quantity
 - Gained further experience in surface decoration techniques
- Designed and developed a fashion collection based on a Decade of the 20th Century
- Designed and made a skirt or waistcoat prototype

THE FACTS AND INFORMATION WE WANT YOU TO KNOW ACROSS BOTH PROJECTS [Decades of Design & Exam Project:

You will have access to a lot of resources and exemplar material in the classroom that will help you further understand what is required for your project portfolios. There will always be help at hand during your project, however, you will need to keep on top of your coursework and meet deadlines.

MOODBOARDS, MARKMAKING AND COLOURWAYS

Moodboard: A **moodboard** (or inspiration **board**) is a physical or digital collage of ideas that's commonly used in fields like interior design, **fashion**, and graphic design. ... It also helps avoid any misunderstandings that may result from trying to describe a design concept verbally. **Moodboards** or Inspiration **boards** are a way for the designer to establish a theme for their line of fashions, defining elements of colour, colour harmony, texture, and pattern. Designers can be inspired by a season, a culture, a place, or a variety of things from their research. Mood **board** is a collection of pictures related to the **theme**. **Theme board** is having the details about the **theme** which we have been taken. **Moodboards** are used in industries to help designers develop their design concepts. **Moodboards** are made to create a certain style or colour.

Markmaking: **Mark making** is a term used to describe the different lines, patterns, and textures we create in a piece of art. It applies to any art material on any surface, not only paint on canvas or pencil on paper. In textiles marking making is done by creating certain observational drawings using a variety of pencil techniques – Opposite hand drawings; two pencil drawings; double hand drawings; fist drawings; blind drawings; continuous line drawings; etc... These drawings are then used to create samples on fabrics using a variety of surface decoration techniques. These samples then enable well informed design work.

Colourways: The scheme of two or more colours in which a design is available. It is often used to describe variegated or ombre (shades of one colour) print yarns, fabric, or thread.

You are going to create your own Moodboards for your project. These will be on A3 and use CLEAR and RELEVANT images

Your project starting point is to research into 'Decades of Design' and this will be used as inspiration for a collection of textile samples for a fashion or interior design collection.

- ✓ Mood boards are central to your project's **DEVELOPMENT as they develop use of shape, pattern, colour and texture.**

You must be experimental and innovative in your research of theme and images; Use 'search the collections' on museum websites to get really clear and useful images.

Also use pinterest/ tumbler etc to get great images..

- ✓ Mood boards should be well composed and presented, using a range of scale (different sized) different sized images. The best way to do this is actually cutting and laying images BY HAND, rather than relying on the 'boxed' presentation of PowerPoint etc.

Here's some useful links to help you with presentation and composition

- ✓ <https://www.youtube.com/watch?v=TgGnxSgEmbl>

Design Brief: This is a set of instructions / guideline given before you start a project, you must always refer to it throughout your project to stay focused

Themed Moodboard: This is a report on a designer who has created a collection inspired by a Decade of the 20th Century. The report should also give information about their life achievements and examples of their work.

Research: This is when a project Theme and Surface decoration techniques are investigated to help inform the designing and making stages of a project.

Initial Designs: These are a set of design created to test out different ideas using a theme.

Design Development: This is when you use your Initial Designs to develop / improve them further to create more design ideas.

Final Designs: These are the final ideas you will use to make your product and they have been developed from your initial designs.

Template: These are patterns created for cutting fabric shapes or product pattern pieces.

Surface Decoration: It is decoration applied to material to create a design or pattern using various techniques such as Appliqué; Reverse Appliqué; Fabric Paint; Fabric Crayon; Plastic

✓ [https://uk.pinterest.com/search/pins/?q=moodboard%20inspiration&rs=typed&term_meta\[\]=moodboard%7Ctyped&term_meta\[\]=inspiration%7Ctyped](https://uk.pinterest.com/search/pins/?q=moodboard%20inspiration&rs=typed&term_meta[]=moodboard%7Ctyped&term_meta[]=inspiration%7Ctyped)

Think about:

What images/objects will you use? Where will you find/source them from?

What colours/patterns/textures etc will you select and why?

What feel/theme are you trying to achieve and how well do you think you will manage this?

Will reflected in your designs?

DESIGNER'S RESEARCH

This stage should include some written **CRITICAL, ANALYTICAL, THOUGHTFUL** notes about the designers you are going to investigate to support your chosen **VISUAL IMAGES OF FASHION GARMENTS**

Prompts: Use the following questions as starting points to help you analyse your chosen designers' work in depth and relate it appropriately to your own project. Make sure you use the correct 'Art & Design terminology' when writing and justify statements / explain your points thoroughly.

- Why have you chosen this designer's work? How does it relate/link to your own Organic Forms theme? What is inspirational to you about it?
- What materials or techniques do they use that are familiar to you? What is less familiar?
- What elements from body adornment do you interpret them using as inspiration?
- How would you further develop their work if you had the opportunity?
- How could their work influence yours? Consider style, purpose, materials and sample techniques...

Think about:

How will you select your choices of designers to look at? (Use of theme, Fabrics, colours, surface decoration etc...)

Where will you source them from?

For what reasons will you select them?

What similarities/differences are there between garments and designer styles?

What will you discovered and notice through collecting them?

How will this help with your own designs?

ILLUSTRATOR'S RESEARCH

What is Fashion Illustration?

- A piece of art work that visually communicates fashion through drawing, colouring, painting and/or through CAD (Computer aided design).
- It is a key part of the process to making a garment or accessory.

<p>Bonding; Block Printing; Quilting; Free-hand machine embroidery; Heat Transfer; Tucks; Gathers; and Batik . You must be experimental and innovative throughout your research and design work, using a wide range of mediums and techniques.</p> <p>Development of initial themes and ideas surrounding brief, begin initial research. Observational drawings and mark making workshops.</p> <p>Continuation of research – observational drawings/mark making, gathering of found images – photographs, work of others etc. Development of colour ways. Begin sampling and machine experiments.</p> <p>Development of drawings, Colourways, Sampling and Techniques.</p> <p>Continue development of samples – complete gathering of visual research – original and found images.</p> <p>Designer/Illustrator skills and research input.</p> <p>Development of design ideas and final design proposals. Complete final design proposals and <i>presentation boards</i>.</p>	<p>Select 2 fashion illustrators whose work inspires you and challenges your creativity: Evaluate and analyse their work: <i>defining why you've selected it, what inspires you about it and how it can influence your own illustrative style.</i></p> <p>Select good quality images of their work and clearly outline the techniques/ media etc they use to create their work and explain the processes they use to build up their illustrations. Include basic professional biographical details.</p> <p>You will also need to <i>include an illustration of your own that uses/shows direct influence of their style within the work</i></p> <p><i>Think about:</i> <i>Which illustrator will you choose to research into and why?</i> <i>What will you learn and discover from trying out their illustrative style?</i> <i>How will this help your own style and collections when designing for your final sample collection?</i></p> <p style="text-align: center;"><u>INITIAL SAMPLING</u></p> <p>Initial samples are the first set of surface decoration techniques you will test using your Themed Moodboards, Markmaking, Colourways and Designers Research in particular. These will always be done on plain fabrics. These will need to be mounted on A3 paper and evaluated. You will get prompt sheets to help you do this along with access to exemplar work.</p> <p>Think about: <i>Which techniques will you experiment with and choose to develop?</i> <i>Which will you find the most useful/interesting and why?</i> <i>How might you develop them further or combine?</i> <i>Which samples do you think will be the most successful within your design collections and why?</i></p> <p style="text-align: center;"><u>SAMPLE DEVELOPMENT</u></p> <p>Sample development is creating samples where you combine two or more techniques on plain coloured fabric that are consistent with the Colourways you will have already created earlier in the project. You will use your initial samples to help dictate which direction your developed samples will go.</p> <p><i>Think about:</i> <i>How will you problem solve, and work out how to develop and combine your chosen techniques further? Will you consider and experiment with a range of relevant techniques? Discuss the decisions you make as a result of your development: Why will you choose particular materials and processes?</i></p>	
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Project checklist:

- Initial workshop boards inc Markmaking, Colourways and Moodboards
- Sample design development boards – Mounted up and annotated (Minimum of 6 developed samples).
- Designer research board/s – Making contextual and visual links between your own work and that of others
- Final sample with supporting fashion illustration work indicating how sample would be used in garments/final pieces

All these areas of the project need to be considered and fulfilled by you. It is up to you how you present your work and findings but you must ensure that all these elements are included within your submitted work; Use exemplar work to help you. Ensure you take full responsibility for your working this project and use imagination and innovation to create personal and professional work which reflects your best skills, techniques and ideas. Remember that you are expected to be independent and use the workshops NOT just in class time

DESIGNING YOUR COLLECTION

Once you have completed all of the above, you will need to come up with a range of designs for either an Interior or Fashion Design Collection. These will need to be quite varied.

You must use your imagination here and stay true to the theme of this project ‘Decades of Design’.

Think about:

Are you coming up with a range of suitable ideas or are you struggling to come up with suitable designs? How will your research help and inspire you?

MUSEUM VISITS:

It will be very important for you to visit two museums in London during the half term before this project starts, you would have been given this information in the first half term. The museums are V&A and The British Museum, the main areas worth visiting at the V&A are: 20th Century Fashion; Jewellery; and South East Asia. The main sections at The British Museum sections to visit are: Living & Dying and Africa; Egyptian section; and Jewellery.

When you are at the museum you need to do some drawings, take photos and really observe the sections well as you will need to write up a museum research report for this project.

In your report you will need to think about:

How have these helped you with your own understanding of fashion/textiles design?

What did you find useful and interesting about the visits?

FINAL SAMPLE & FINAL FASHION / ACCESSORY ILLUSTRATED DESIGN

You will use your Initial & Developed Sample to help create your Final Sample, this will be developed thoroughly and you are in control of which surface decoration techniques you will use. Your Final Illustrated Design will be developed from your design collection and will need to incorporate your Final Sample Design on it. You will be taken through some exemplar work to help with this task. All this work will need to be mounted and evaluated.

Final Garment

You will have manufactured a skirt / waistcoat / adult garment inspired through surface decoration by your chosen Decade of the 20th Century. The surface design will highlight all the research; samples; and designs you have selected throughout your project.

PROJECT EVALUATION

<p>Term 2a; 2b; 3a; & 3b</p>	<p><i>but during frees/after school etc. Good luck and let's get going!.....</i></p> <p>Jan'21 – May'21 – Exam Project [40% Project]</p>	<p>At the end of this project you will need to complete a project evaluation. Below is a prompt sheet on how to evaluate your Project. The final submission will be the last week before the Christmas break. You will all receive a new project schedule outlining all work to be completed and deadline dates for each section of this project, just as we start the new academic year.</p> <p style="text-align: center;"><u>Overall project Planning</u></p> <p>You need to use your time effectively. Plan thoroughly during the sample development stage, do not make some parts up as you go along or this will lead to you being rushed for time towards the end?</p> <p>Make sure you cover all the above in this project – make it personal to <u>your</u> work and <u>your</u> project.</p> <p style="text-align: center;"><u>Exam Project</u></p> <p>This project will be released by the exam board in Jan'21. You will be given a choice of areas to investigate and create a project. You will be guided through this process and the end of the project will be a 10-hour exam held over 2 days. The project will follow the same process as your other design and make projects, but will be slightly shorter. I schedule will be released in Jan'21, once the exam questions are released.</p>	
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Art Movement Project - Homework / Home Learning Tasks & Prompts

AO	Deadline	Topic / Task	
1	Sept'21	1	Front page with Design Brief
		<p>'Art Movement Project'</p> <p>The aims of this project are to further develop the skills and talents that you developed in your Organic Forms project and use a wide range of artistic and creative skills through the medium of art, fashion/costume design and textiles to create innovative and exciting design proposals, including a final made piece. Art Movements from the 20th Century are a great source of texture, shape, colour and inspiration for designers.</p> <p>Your brief is to research into a decade of the 20th century, the key artists and designers within it, as well as making historical and contextual links.</p>	
1	Sept'21	2	Timeline for Art Movements [1900 - 2000]
		<p>Create a timeline [1900 -1999]. Use the examples on the PowerPoint on Google Classroom for inspiration. Ensure you highlight prominent designs, historical events [what was happening in the world at that period of time]. Use of text and images is important.</p>	
1	Sept'21	3	Moodboard for your allocated Art Movement
		<p>Create a Moodboard of images relevant to your Art Movement in colour. These need to be creatively laid out and a good source of inspiration for your markmaking; samples; and design work.</p>	
1	Sept'21	4	In-depth research on your allocated Art Movement
		<p>The most important thing to remember is that you are using your chosen Art Movement as inspiration for your work. It is not about copying or making a pastiche but about taking elements from the aspects of the decade which interest you and stylise your work and ideas accordingly</p>	
1	Oct'21	5	Designers Research x 2
		<p>Fashion designer/ artist research – In depth and relevant research into designers/artists whose work relates to your own and chosen Art Movement. Evaluate and analyse this work in relation to your own, pick out quality and well considered images to support your findings. Be investigative and critical. Use the following questions as starting points to help you analyse your research in depth and relate it appropriately to your own project. Make sure you use the correct 'Art & Design terminology' when writing and justify statements / explain your points thoroughly.</p> <p>Why have you chosen to study this artist / designer? What is it about their work that inspires you?</p> <p>What materials or techniques do they use that are familiar to you? What is less familiar?</p> <p>What do they use as inspiration? What is the foundation of their ideas?</p> <p>What is their design ethos / or what are their design intentions?</p> <p>Investigate and explain the social historical and technological context they are working within. How might this have influenced their work?</p> <p>How would you develop their work if you had the opportunity?</p> <p>How could their work influence yours? Consider style, purpose, materials and techniques...</p>	
2	Oct'21	6	Markmaking

		Own art work and supporting images – Work in a range of styles and mediums that are relevant to your chosen movement and select appropriate and interesting objects to draw and observe – Be creative and innovative. Use photography to support your work, as well as acknowledging and sourcing found images to support it. Visit exhibitions and museums to supplement your own work. Markmaking techniques: Double handed drawing, Left handed drawing, Continuous line drawing, twin pencil drawing, Blind drawing, Fist drawing (wrong hand), Traditional observational drawing, etc..	
2	Oct'21	7	Initial Calico Samples x 8
		This is where you experiment using different mediums & techniques and create 8 Initial Calico Samples are created from your markmaking. Sample techniques could include: Straight stitch; zig-zag stitch; straight & zig-zag stitch using embroider thread; heat transfer; free hand machine embroidery with normal & embroidery thread; plastic bonding; applique using bondaweb; reverse applique; block print; etc...]	
2	Oct'21	8	Colour Markmaking
		<p>Colour Techniques, minimum of 3 pages to be completed in SB.</p> <p>Pastel Pencil</p> <ul style="list-style-type: none"> • Double handed [1 minute] • Left Fist - Blind drawing [1 minute] <p>Water Pencils</p> <ul style="list-style-type: none"> • Left handed – 2 pencils [1 minute] dipping water pencils into water • Double handed [1 minute] <p>Wash section of Page [with inks]</p> <ul style="list-style-type: none"> • Draw into with left hand [1 minute] <p>Oil Pastels</p> <ul style="list-style-type: none"> • Continuous line: – left handed and then wash with inks [1 minute] • Dot drawing then wash • Mixture of Pastel Drawing [don't wash over with inks] <p>1. Use inks and Palette Knife / Sponges to draw [2 minutes]: Work into with Water Colour / Pastels etc...</p> <p>2. Draw with Water Colour Pencils and draw over with Water Colours</p> <p>3. Free Choices</p>	
2	Oct'21	9	1st Developed Samples x 6
		Use coloured fabric relevant to the colours typical of your selected Art Movement to create a minimum of 6 developed samples. You need to use your second set of markmaking / Moodboard images to help inform your samples. This is where you would combine techniques used in your initial samples.	
3	Oct'21	10	Illustrators Research x 2

		<p>You should also be completing some research into an illustrator whose design style inspires you and could influence your own work. Think: What was your brief? Explain what you are aiming to design, the designers and in your case upcycled processes that will inspire your designs? Select 3 fashion illustrators whose work inspires you and challenges your creativity: Select good quality images of their work and clearly outline the techniques/ media etc they use to create their work and explain the processes they use to build up their illustrations. Include basic professional biographical details. Evaluate and analyse their work: defining why you've selected it, what inspires you about it and how it can influence your own illustrative style. You will also need to include an illustration for each board that uses/shows direct influence of their style.</p>	
3	Nov'21	11	Fashion Illustrations
		<p>How did you develop both your design ideas and use your artistic illustrators influence? Explain key features of your designs and also inspiration for illustration. Explain the processes you used to complete your Illustration. Finally summarise how you think you've successfully interpreted your chosen Art Movement.... [Mount up and present the illustrations you've completed in class /home. These should be clearly and neatly laid out, demonstrating care and attention to whole page composition and placement. Pages should be grouped into pencil & colour work and each should contain a written evaluation/analysis which reflects/ analyses the techniques/mediums used; WWW? EBI? Areas of success and development, as well as links between your own style and that of the illustrators' you've researched.]</p>	
2	Nov'21	12	2nd Developed Samples
		<p>A set of developed samples which indicate end uses, either for fashion or furnishing. 2nd Developed Samples are created from your 1st Developed Samples and any extra research you have done. [Refer to information given for Initial designs & 1st developed samples]</p>	
2	Nov'21	13	Online Museum Visit Research Write-up
		<p>Visit exhibitions and museums [use the website due to lockdown] to supplement your own work. Use the Museum visit prompt sheet to help you with this. The V&A Museum [20th Century Fashion section - Ground Floor]. It is also good to look at archive material on the V&A website.</p>	
3	Nov'21	14	Design Collection [x6 designs]
		<p>You need to create 6 different designs front and back view of a variety of garments using your Art Movement as inspiration, you must colour and annotate them in great detail</p>	
4	Dec'21	15	Final Sample & Final Design
		<p>Looking at your project holistically, you need to complete a Final Sample; Final Fashion Illustration / Design for your Final Piece. The final piece could be either a Fashion garment / accessory or Interior Product that encapsulates your theme and is an outcome of your finding and experimentations.</p>	
4	Dec'21	16	Final Piece [Garment]
		<p>The final piece could be either a Fashion garment / accessory or Interior Product that encapsulates your theme and is an outcome of your finding and experimentations.</p>	