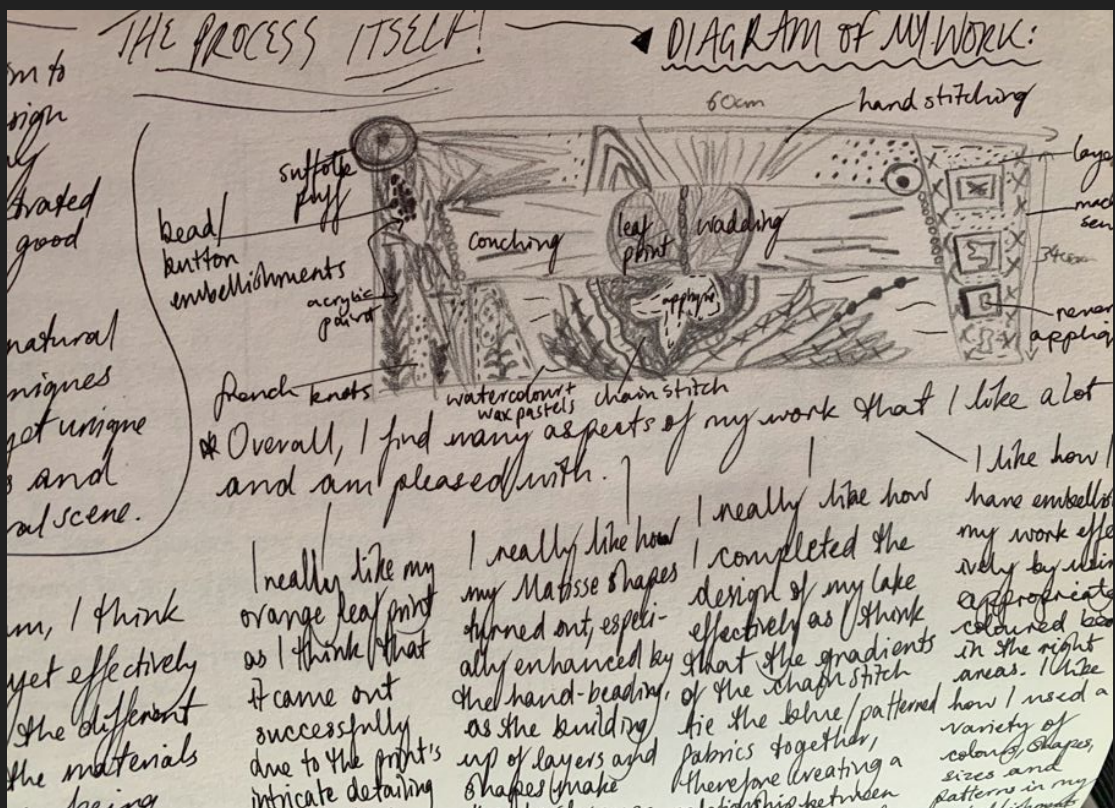
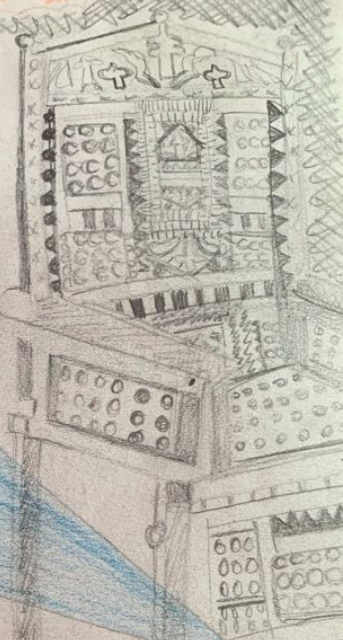
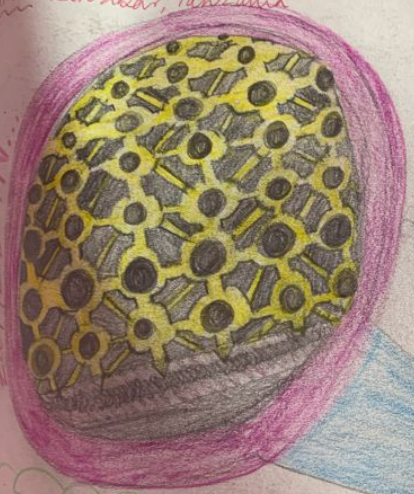


Art Textiles Sketchbook
 ~ PORTFOLIO ~
 Auruna Haque



The KITI CHA ENZI
 DATE: 19th century AD
 LOCATION: Zanzibar, Tanzania



The 'Kiti Cha Enzi' means the 'chair of power' and is a wooden and high backed chair. This chair was created to represent the several centuries of development within the furniture designs belonging to the Swahili culture. These elaborate chairs were usually reserved for guests when visiting the household or very important family members, with the most wealthiest families possessing at least four of these chairs. The main colours are ebony black and golden pencil, with repeat patterns. I like most about...

GANDURA TUNIC

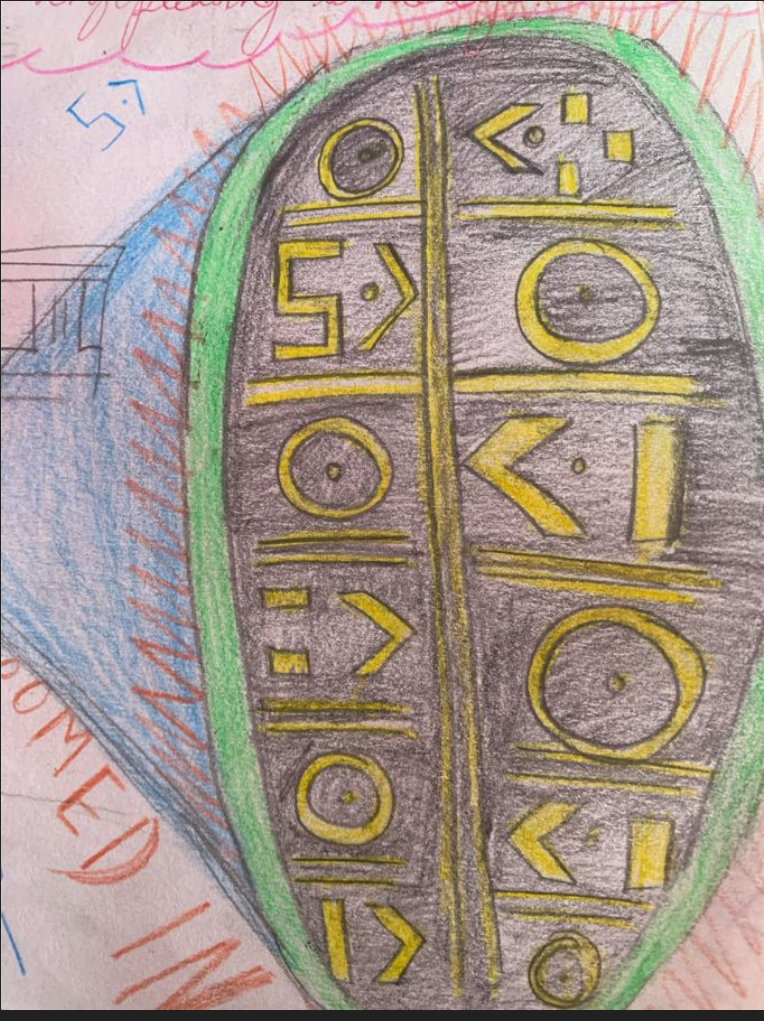
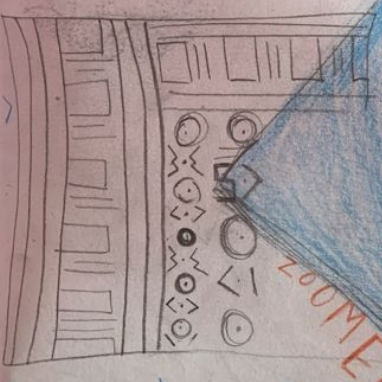


DATE: Early 20th Century AD
 LOCATION: Mزاب Valley, Algeria

The Gandura Tunic is a tapestry woven from wool to be created as a decorated tunic. In African rural areas, weaving is done by the women and wool is their main material. Girls are taught the art of weaving because they believe it reflects their influences and to help promote creativity and the power of women. These women have a high status in their local communities and usually produce textiles for gifts, social, ceremonial and ritual occasions and purposes. Ganduras (tunics) are worn...

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

BOGOUYANI
 DATE: mid-20th century
 LOCATION: Mali, West Africa



Natural Surface

Materials/Equipment I've used:

- small needle
- retained machine thread
- assorted pieces appropriate to colour of piece
- scissors for fabric
- pins/ glue
- Method:

① Using fabric scissors, cut the shapes from the fabric and cut a rectangular piece of fabric in order to represent the pine cone and tree trunk.

② Using pins/ glue, stick the fabrics in the layered positions that I would like them to be, in order to show the pine cone.

③ Using the thread and needle, sew in running stitch along each piece of fabric in top of the layers to ensure it goes through the rectangular piece. Complete upon every individual piece and then tie knot in the thread to secure the sewing in place.



Textile sample

use fine scissors to cut out the fabric as they are strong enough to cut through the fibres without any fraying, therefore allowing neat edges

remember to use a double threaded stitch so it is stronger and more secure for the fabric to stay in place

ensure the hand-sewn running stitch has small indentations to secure the fabric in place better

it is also easier to maintain when pins are out to avoid sharp points

The easiest part about this technique is the technique of applique quite simple and straight forward to do. I felt that the running stitch was quite simple and therefore took quicker to do compared to more complex stitches. Doing applique with these fabrics also felt comfortable as it was easy to piece and sew through the fabric. In contrast, it was hard to cut out the fabric with normal scissors therefore I solved this problem by using craft fabric scissors = much quicker and easier to do

In my opinion, the most successful feature of my sample is the use of colour scheme as well as the positioning of my applique because the layers resembles the shape of a pine cone, which is what I was trying to achieve. I like how the brown cut-out are of alternating lengths, similar to a pine cone. I also like how I used bright green thread as stitching to the nature theme; it associates appropriately to natural surfaces such as leaves, trees, etc.

To improve, I would use alternating colours of (lighter and darker shades) to make it seem more 3D instead of just warmer colours, could use towards sienna colours. I could use this technique of applique easily when designing to show layers of surfaces. Consequently, I may consider this for my final piece in order to show layers of surfaces such as pine cones, grasslands, etc.



Materials/Equipment I've used:

- fabric scissors - to cut fabrics well + neatly + easily
- sewing needle / thread
- embroidery needle / thread
- hot stick glue
- wadding
- Method:

① First, I used one of Holmes' pictures of inspiration as the basis for my piece so that I could have an idea of what colours/shapes/patterns to use and layer up!

② I cut out the base piece of fabric (green silk) for my background before gluing on the other fabrics on top to create the same layered effect as Holmes' style.

③ For one piece of patterned fabric, I used a sewing needle and coloured threads to freely sew stitches to depict a flower/nature.

④ After cutting out shapes in some of the fabrics, I took two pieces of white translucent fabric to stitch onto the background by hand before adding small pieces of wadding in at the last minute to then stitch over to get a quilted, soft and full effect.

Things to remember:

- double tie knots at the end of the thread so that it does not come out of fabric whilst sewing and stays securely in place
- use fabric scissors to cut fabrics because using normal scissors does not cut so early/neatly into fabric
- sew with double thread, not single so it is more strong, secure and looks more sketch-like

In my opinion, I prefer doing the sketch-like sewing with coloured thread in contrast to just sticking different layers of fabric onto a patch still because I feel that the cut outs look 2D, although they follow the general shapes and directions of Holmes' works / could improve this by using thinner fabrics instead of leather, thick fabric, etc.

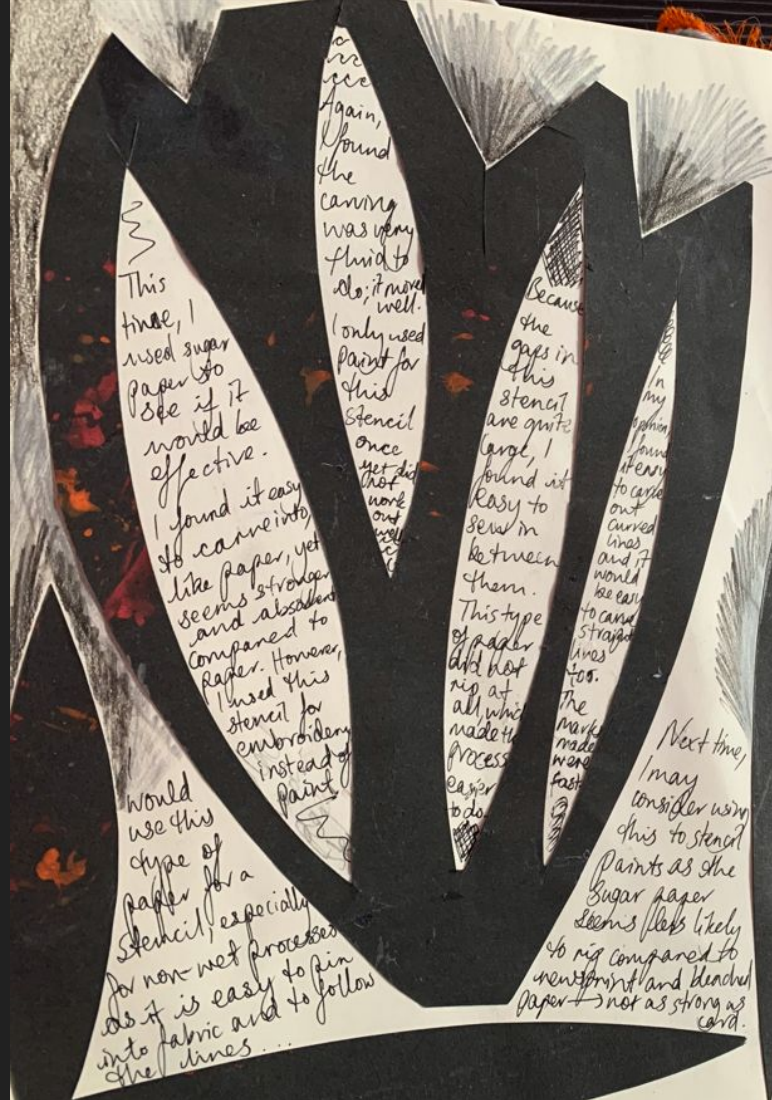
A successful aspect of my samples are the hand-sewing which resembles the sketchy aspects of her artworks. I like how I am able to control my sewing to depict whatever image I want - therefore I will use this in my final piece on white fabric to add small details.



Cos Holmes Sample

the stitching aspects work successfully to coordinate with the 2D

I like how the bold colours juxtapose against each other. I think that the wadding adds a more 3D effect.



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

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

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

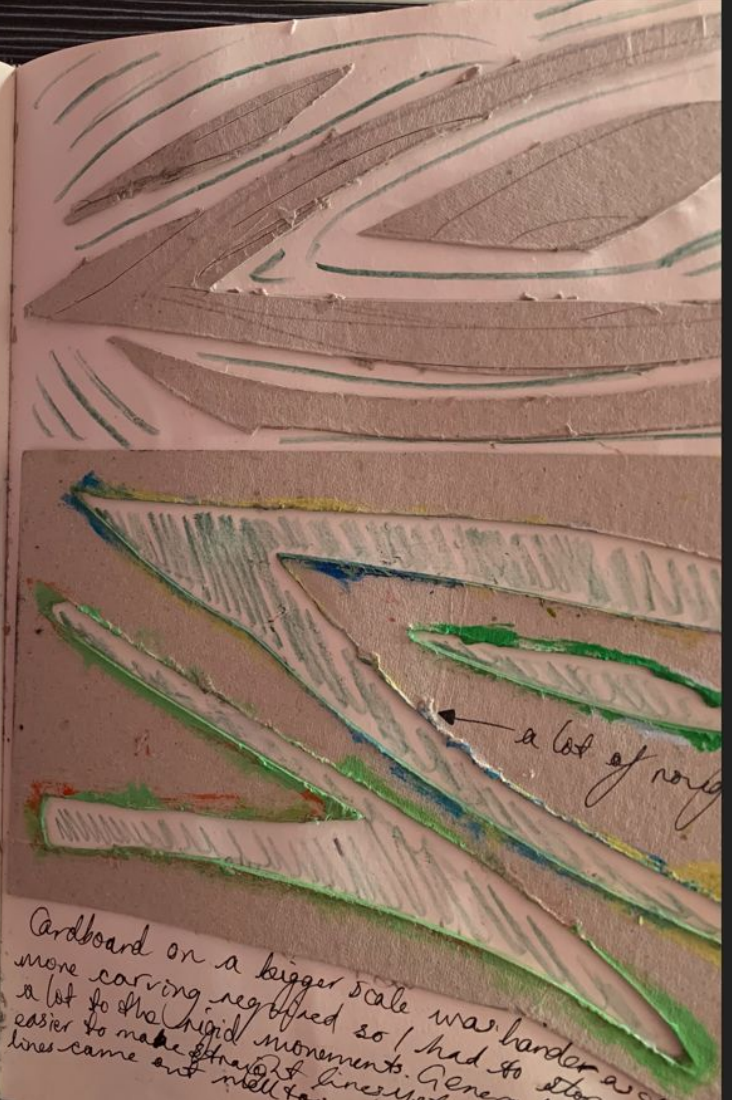
again, I found the canvas was very fluid to do; it moved well.

I only used paint for this stencil once yet did not work out well.

Because the gaps in this stencil are quite large, I found it easy to sew in between them.

This type of paper did not rip at all, which made the process easier to do.

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



← a lot of rough

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



for this sample, I used wadding in addition to conching in order to create a more quilted effect.

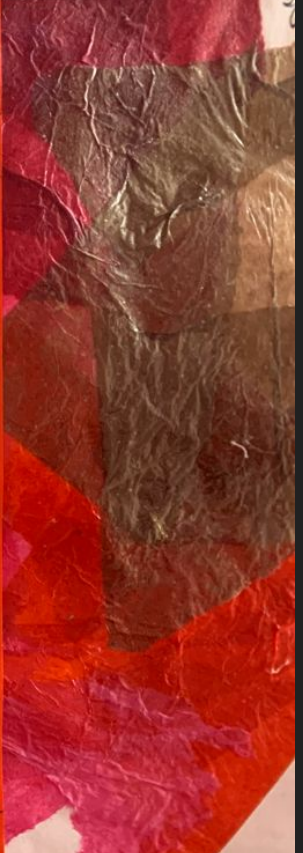
I have also used a different type of stitch to conch with to create an alternating pattern.

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

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

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

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



For this last sample of leaf printing, I developed it further by embellishing the print with thread and beads that complimented the colour of the fabric and its leaf print.



Assorted colours of the summer sticks to add a border, and some of the print's details itself.

As well as this, I felt that the fragments of fabric were easier as I placed the initial gold fabric on fabric BEFORE cutting it out around the outline. This, I was not limited to space and managed to add wadding through successfully. I used a long piece of wadding into the spare areas evenly.

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

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

I could use embellishments for my design along the lines of it more noticeable. I may consider using beads on my prints yet also on top of appliques in order to represent a balance that area needs.

Using green and blue wadding threads, I used french knots at the top edges as well as the directions of the lines in order to bring out the intricate details of the leaf's details.

To finish off, I have used silver and brown beads to follow the paths of the leaf's central lines. The overall embellishments add a 3D sense to the piece.

Used blue acrylic paint at top of dark gold fabric in order to experiment with darker colours. The print resulted with splatters of cream but then one clear line towards the bottom of the piece through the leaf's central vein.

The technique of embellishing was quite easy when I felt that I had enough beads in order to embellish in areas that I wanted to. Additionally, I feel that the beads were evenly dispersed across the lines and are successfully placed in the centre of the piece, therefore joining the piece together as a whole; if I used the beads as a border, I think there would be less attention given to the print's details itself.

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I then used my...
 Adulka-
 inspired
 Calligraphic
 print

needle to sew into
 Adulka symbol-
 made for when
 therefore I used
 the new collo
 and made
 paragraph
 (too) after
 scheme
 sewn on
 beads with embro
 threads

quilted/wad
 outline



Dr. Maya Angelou
 in the form of Maurizio Anseri

HOW TO MAKE AN ANCHO PRINT

Lay down your newspaper

Glue wool into your design on a piece of card

When it is fully dry, get ink

Place printing ink into printing plate

Then roll ink place over the wool

It covered over, so, it was successful

Peel back to see the print

Size A3

Evaluation ON PAPER

I have learned that's - PVA glue set and hardened a material, had done the wool created a rigid effect that was perfect for printing - I should not be afraid on the variety of materials used in the ink will use max 2 material and fine

What I think about my print

After the process of creating my Ancho print, I feel that the outcome is very successful.

The materials I used to create my print were wool, green netting and strands of glittered wool as well as an element of soft and tin foil.

I felt this particular design was a good choice because the wool set well and hard due to the excess use of PVA glue I used around it. The design is simple, yet has a very prominent print, which is evident from my print.

Perhaps, I could have used less materials especially around and within my symbol because they did not print so effectively in the outcome.

I think my print resembles an Ancho symbol that's affiliated with sailors/sailors because

Means: **ENDURANCE**
RESOURCEFULNESS

Resembles a...

ON FABRIC

For this technique, I did the same process but printed my design on a cloth. The material I used for this was calico fabric, to test on. I used my fingers to massage the cloth onto my print to fully get all the ink onto my cloth. The easiest part was rolling the ink because it felt quite satisfying! I had to remember not to fill the page of the printing plate as I would have no room to put my fingers on. The most difficult part was perhaps ensuring the cloth didn't move in the middle of printing as it could mess up my printing result. I could improve by using the different coloured inks separately instead of rolled into one as the colours mixed into one.

sample

could develop by adding French knots (along lines)

what was successfully printed at

the ink was not removed as well as roll

nothing was intended & created jagged prints

MY CALICO PRINT

HOW TO MAKE A DRY WAX RESIST

Use a suitably sized piece of fabric in order to make it easy to use and ideal for any design you're creating a cushion.

Using oil pastels, draw the design you prefer. White usually appears better against assorted watercolours.

Using water, a paintbrush and your selected waterpaints, paint onto your fabric which will resist against the oil pastels!

sample

HELPFUL TIP!!

Use your brush to dip into the waterpaint and THEN dip into water which will be wet enough to resist the oil pastel more, instead of covering

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

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

too quickly in one incident and cut my fingers! From this, I learnt to take more time and use the scalpel more slowly to get needed carving.

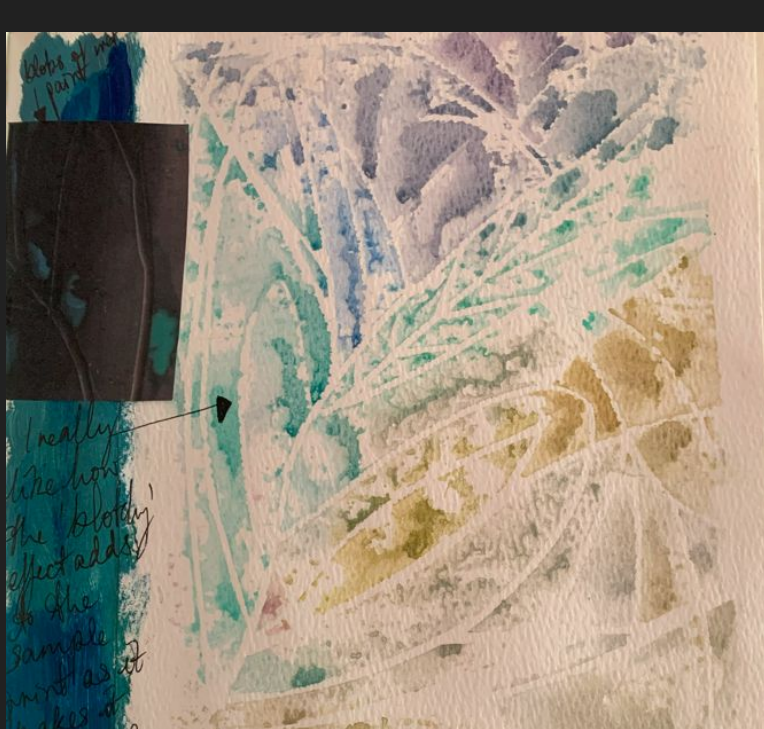


From this, I learnt to take more time and use the scalpel more slowly to get needed carving.



indent cutting

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



I really like how the 'bloody' effect adds to the sample print as it makes it look more 3D. The colour is more vibrant.

The lines have also appeared clearly against the watercolours.

Next, I used watercolour paints onto watercolour paper/card to see if this would come out well. I was also surprised to see that this print came out more vibrant and strongly compared to the acrylic lino print. As a result, I will use watercolour paints for my samples.



Finally, I used lino printing on floral yet also interestingly rough pieces of fabric to see if the prints would appear bold and well.

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

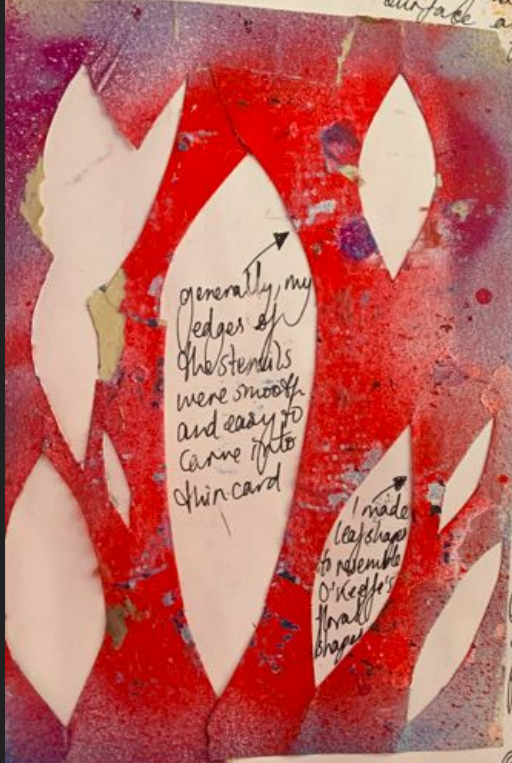
First, I did not like the samples as I thought they looked too confusing, but now, I would like to separate such floral prints into my final portfolio. It could be applied onto...



lensil 2 of my

my knife
board
paints
fabrics to spray onto

Method:
In order to show O'Keefe's inspired
works, I have used sheets that
are spray-painted sets in order to
create an attempt to stencil onto
any fabric.
Place the card onto the
canvas board so that your
surface area is protected
from the knife



generally, my
edges of
the stencils
were smooth
and easy to
carve into
thin card

I made
leaf shapes
to resemble
O'Keefe's
floral shapes

- ② Using a pencil,
draw a design
onto the card
inspired by O'Keefe's
floral shapes.
- ③ Using the carving
knife, I came
around your
drawn lines in
order to cut out
my shapes to create
a stencil.
- ④ Using spray paint,
spray over the
stencil with the
fabric directly
underneath,
ensure it is
positioned well to
get the best print
possible.
- ⑤ Peel back the
stencil gently to
reveal the print

my stencil was very



PAPER SAMPLE

Materials/Equipment that I've used:
- sewing machine thread
- small square pieces of fabric
- scissors
- patterned paper
- sewing needle
- double threaded still
- fine needle

Method:
① With SAMPLE NO. 1, use a sewing machine
of thread to create a double threaded still
with a fine needle.
② Using bright
and bold
recoloured patterned and blocked
materials, cut out
one rectangle and
another hunky and
curvy shapes so you get
the fabric.

ided to do two
les, one had sewn
es together whilst
then used
to piece it
r, similar to
Matisse did.
d to sew the
in an

③ Pin the applique
parts of fabric into
the base
small
square
fabric
to secure
their positions
into place.

④ With the thread
and needle, sew
around + through fabric.

⑤ Sew the thread
with a
needle
to ensure
the thread
does not fall
out.

⑥ For sample no. 2
do the exact
same process
yet use the
fabric to stick
the fabric shapes
down. Use a black
marker to outline
the shapes so make
them stand out.

looks
after, I can
be brightly
coloured
to do the

The technique
was
easy
one fall
as I am
already about these samples
confident are that they
in sewing are small
net
the piece single
as a piece in
not the size
the shapes
and a
the method itself
what I like is that
the colours are
messy and
and bold and vibrant
subtle colours and
textures.

the shapes are
like Matisse's works
had to
control them
so I control
and high
and
like
how I
have cut the
as they add to the
overall

What I like
already about these samples
confident are that they
in sewing are small
net



*SAMPLE NO. 1



*SAMPLE NO. 2



Original spray painting

Matisse uses
lot of vibrant
hues within
the bigger
works

I will use this because it creates an interesting texture that contrasts well with my other flat surfaces (fabrics).

I will use this because it is easy to cut into and does not fray/move easily so it is ideal for weaving.

I will use watercolours because it is quick and easy to do with satisfying blends/overlays as a result. These create realistic eye-shapes.

I will use paint because the colours are bold and thick, similar to that of Petyane / Pivale's methods and the brush directions are similar to that of Pivale's work. It also borders my central shape effectively.

I will use hessian for my background because it is easy to stitch into and is strong enough to work onto easily - it is also similar to the arid climate of Australia.

I will use polypointing onto calico, using brown ink, so that I can create a distinctive print with clear lines for details - polypointing is ideal for this because it is neat and simple to do so this wet process will be ideal for such details.

These aspects of the border, I will use pastel and thick, water proof colours so the pastels appear bold and noticeable from the overall piece.



I will use small hand/leis Suffolk wool for my piece in order to add various areas of colours and layers for dimensions in my piece. The circular motions complement the small Pivale circles in the border too.

Pivale - coloured borders with Petyane inspired 'island' sections (vertical) to imitate Petyane's island-like lines. I will use batik for the lines in order to imitate Petyane's island-like lines.

I will incorporate Pivale's vivid colours in watercolours to combine the two artists together. I like how this looks as it adds lighter & darker tones to my piece overall.

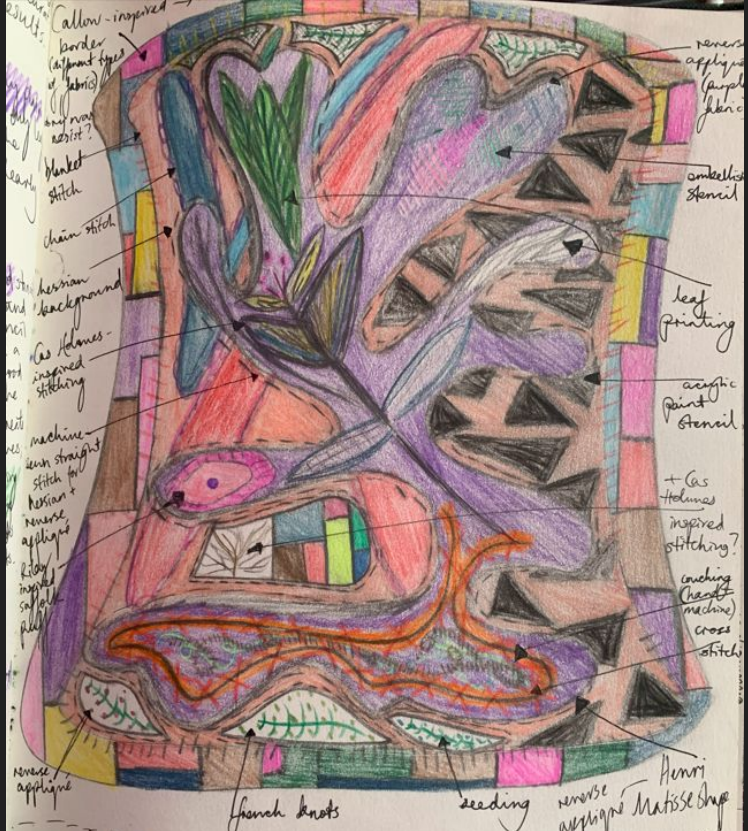
I will use wadding and watercolours on calico to create a central fish piece so that it looks and would be the focus of my piece.

Acrylic paints to create x-ray fish.

blue poly print onto calico. Again, polypointing will ensure fine, clear details to show the lines of the leaves well.

French knots. This will add colour, texture and technique to my piece in order to create abraded surfaces and to imitate Pivale's use of colour.

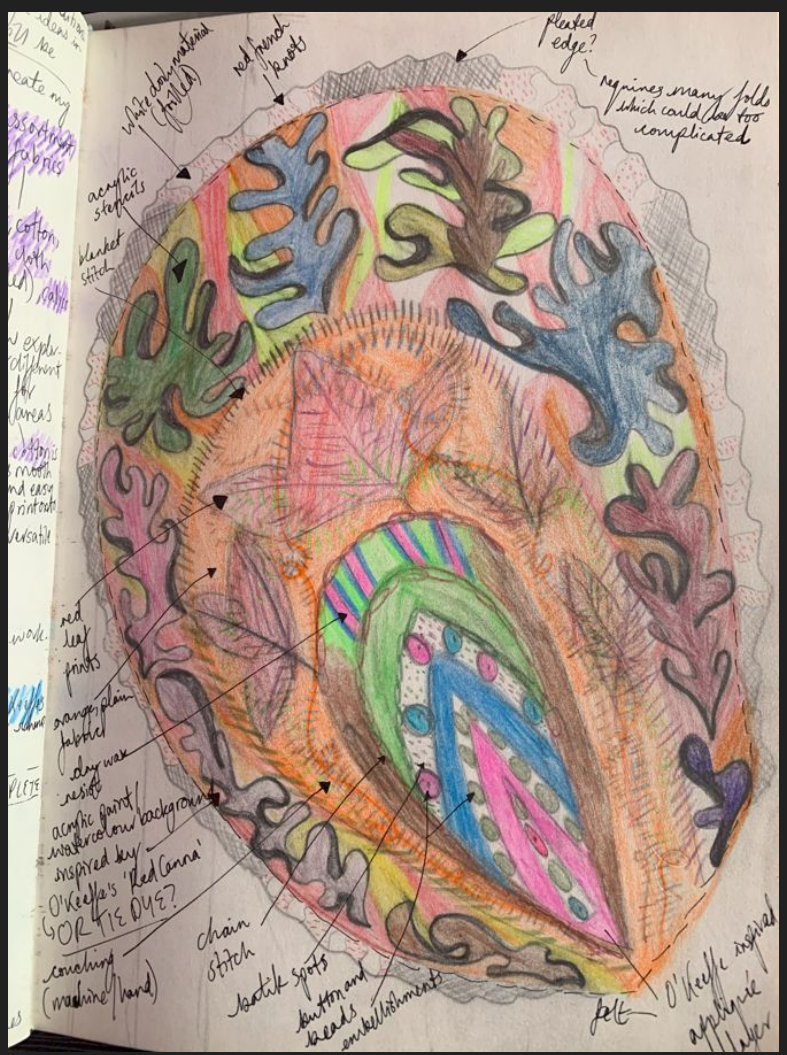
To show smaller images effectively, especially to incorporate simple abstract symbols to create images accurately + finely.



I used Cas Holmes for prominent aspects of my final design in order to create another piece of floral designs into the piece. In this way it can be at the centre but does not attract attention to the centre of the piece.

I incorporated influence from Bruce Gray by adding a Suffolk wool in order to create a distinctive central shape that combines the art of other artists.

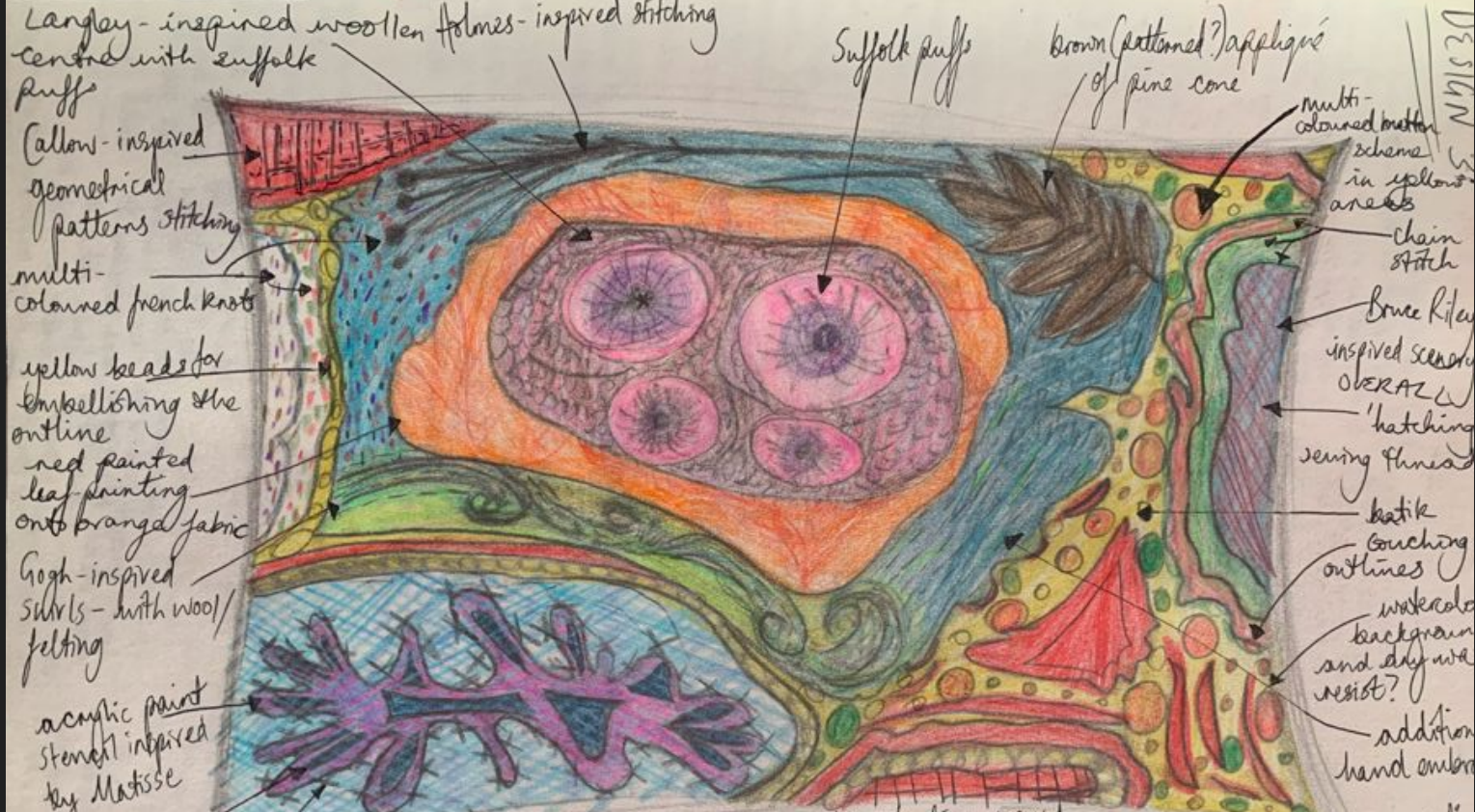
I have used Matisse's unique use of shape art in order to create a distinctive central shape that combines the art of other artists.



I have used Matisse's unique use of shape art in order to create a distinctive central shape that combines the art of other artists.

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FRONT OF CUSHION



- Langley-inspired woolen puffs
- centre with suffolk puffs
- Callow-inspired geometrical patterns stitching
- multi-coloured french knots
- yellow beads for embellishing the outline
- red painted leaf printing onto branga fabric
- Gogh-inspired swirls - with wool/felting
- acrylic paint stencil inspired by Matisse
- applied inner parts
- collagraph print with red and blue paint

- Holmes-inspired stitching
- Suffolk puffs
- brown (patterned?) applique of pine cone
- multi-coloured pattern scheme in yellow areas
- chain stitch
- Bruce Riley inspired scene
- OVERALL 'hatching' sewing thread
- batik couching outlines
- watercolor background and dye resist?
- additional hand embroidery

INTENT: This design is for a simple cushion that is inspired by a close-up of Bruce Riley's abstract artwork. I wanted to bring the shapes to life with different dimensions so that it would seem as if aspects of my artwork are almost moving. There are a lot of natural themes within my design in order to encourage onlookers to adhere to natural bio-sources generally.

BACK OF CUSHION: marbling



- pine-cone applique
- acrylic paint
- patterned fabric applique
- red paint leaf printing on orange fabric
- hand-sewn running stitch
- as Holmes inspired stitching
- 'Keep' applique details
- couching that alternate colors
- decalou
- in stitch

- Van Gogh felt swirls
- O'Keefe stitching in Holmes' style
- sheer, white fabric
- Matisse-inspired shapes for applique
- blanket stitch on applique
- dark blue fabric
- small white beads embellishment
- dye wax resist
- chain stitch
- wadding
- Vincent Van Gogh inspired (for main scenery)
- blue beads for embellishment of the base
- Calico for overlapping rectangles inspired by Callons
- seeding
- suffolk puffs inspired

...with in my old studios. This design is a...
 ...abstract shapes to accompany the design...
 ...activity that is presented...
 ...in the scene...
 ...STITCHING...
 ...N...