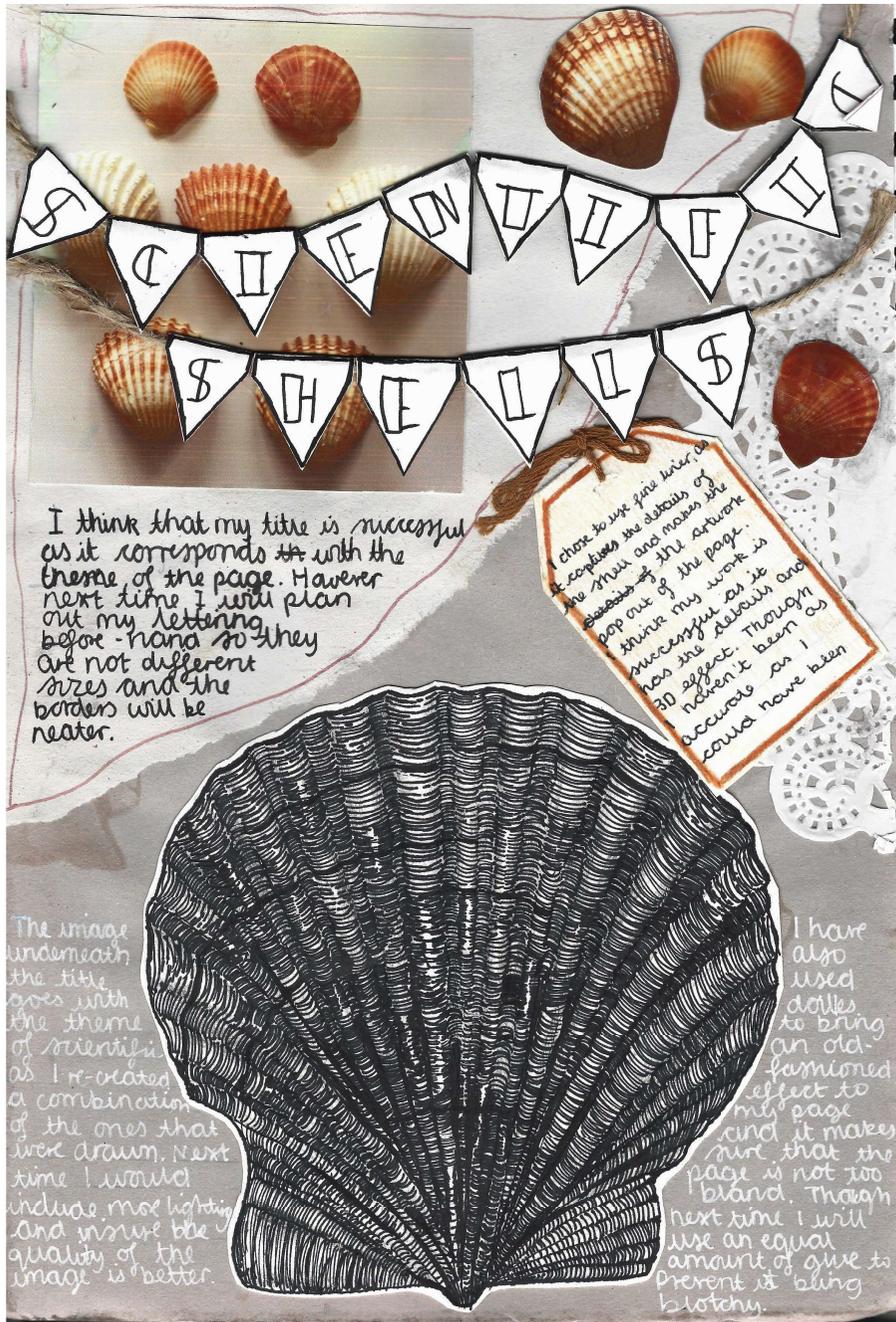


# MOLLIE GOULD PORTFOLIO

# Sealife - Shells

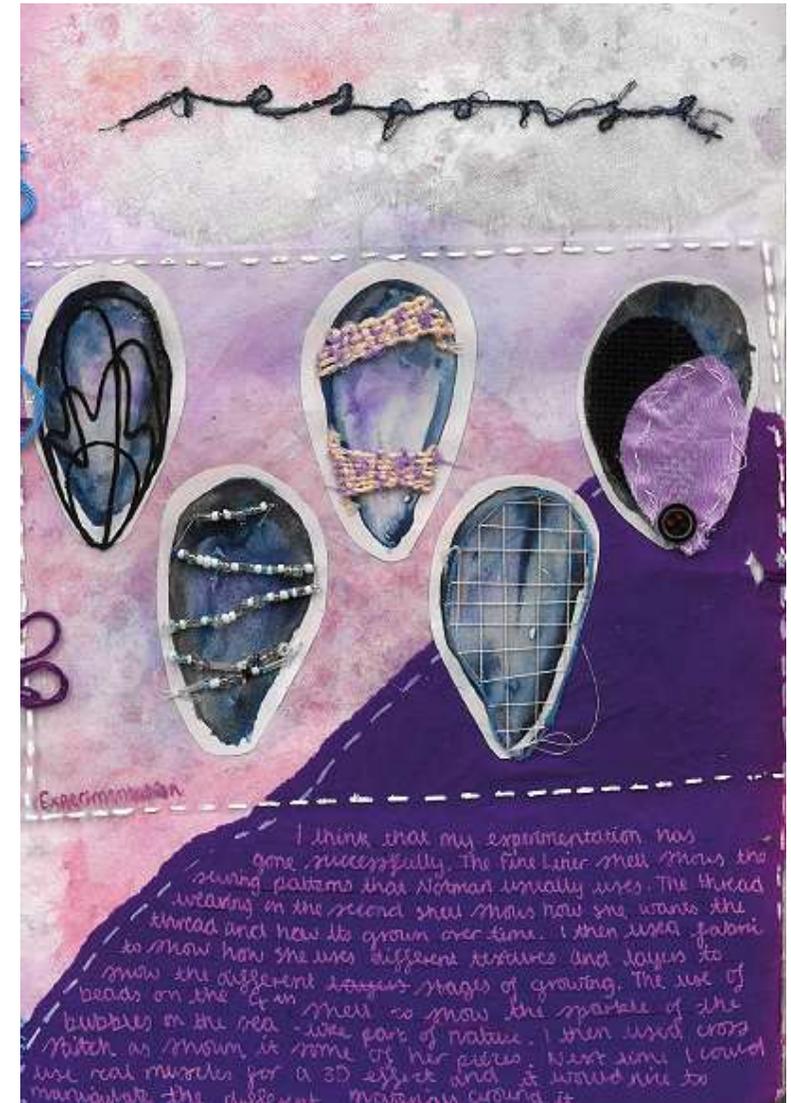
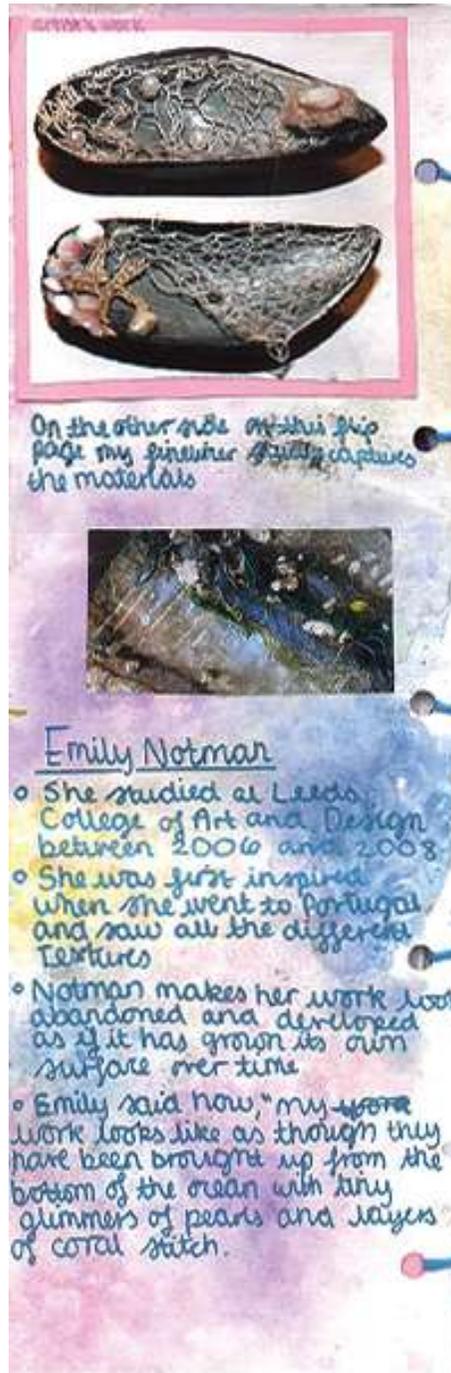


To start my sealife project I looked at the shapes and textures of shells and explored them through medias such as fineliner, coloured pencil and hand embroidery.



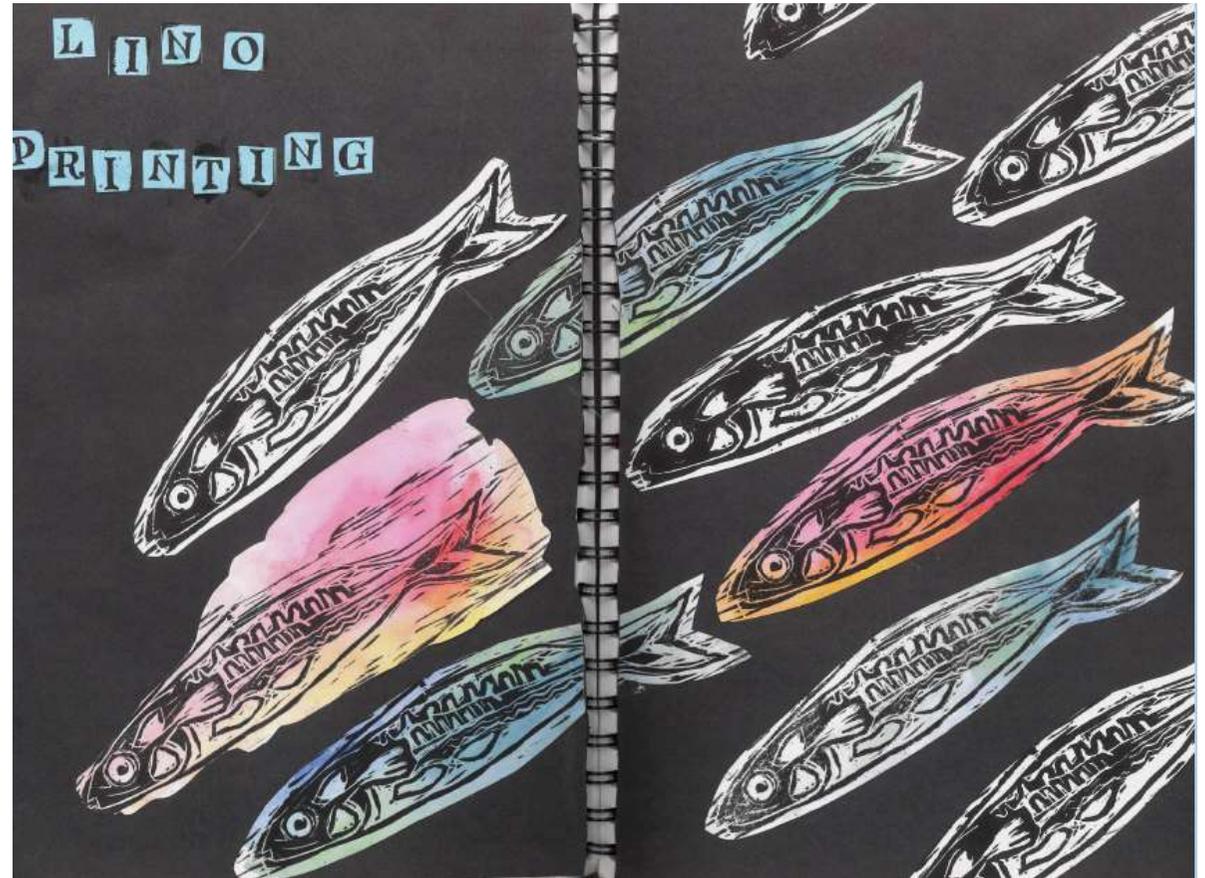
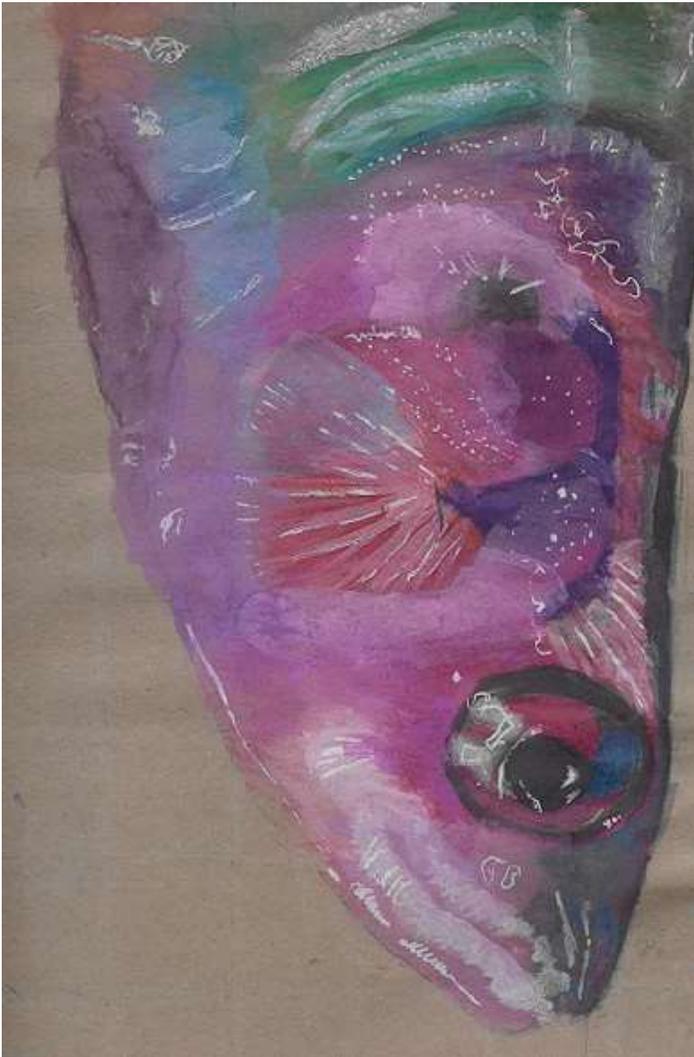
# Sealife - First Artist Investigation

I studied the artist Emily Notman following on from my shell observations to create a series of studies on the embellishment of shells with beading, sewing and other media.



## Sealife - Fish

My second subtopic in my project was fish. In this topic, I produced an accurate watercolour and lino prints with watercolour to create movement and to add colour.



# Sealife - Fish

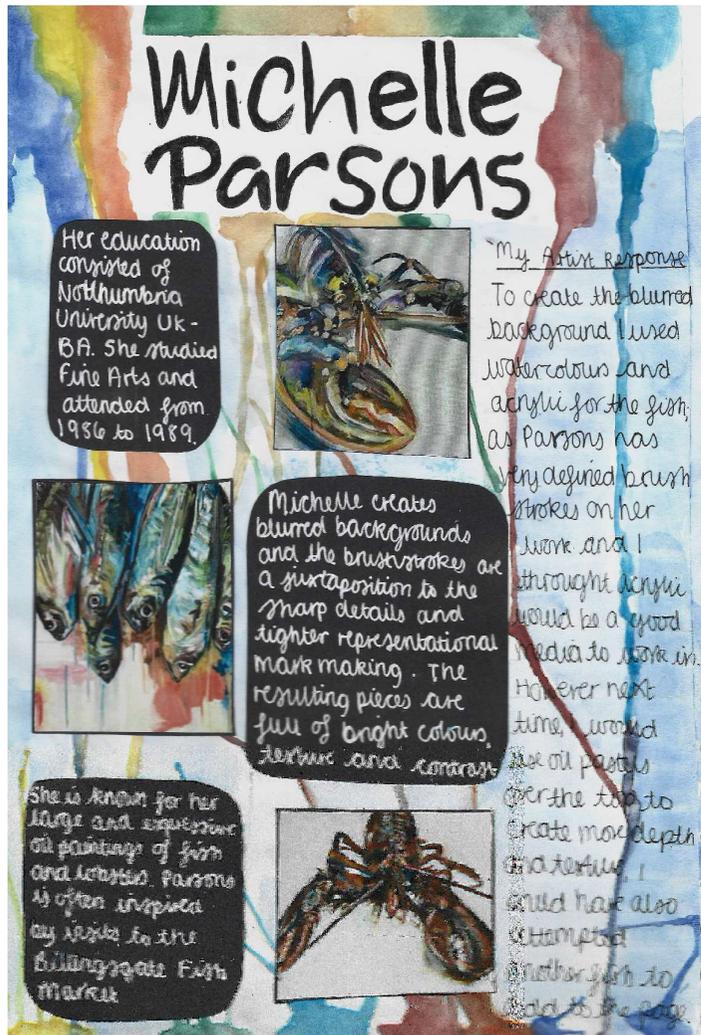
## Michelle Parsons

Her education consisted of Northumbria University UK - B.A. She studied Fine Arts and attended from 1986 to 1989.

Michelle creates blurred backgrounds and the brushstrokes are a juxtaposition to the sharp details and tighter representational mark making. The resulting pieces are full of bright colours, texture and contrast.

She is known for her large and expressive oil paintings of fish and lobster. Parsons is often inspired by visits to the Billingsgate Fish Market.

My Artist Response  
To create the blurred background I used watercolours and acrylic for the fish, as Parsons has very defined brush strokes on her work and I thought acrylic would be a good media to work in. However next time, I would use oil pastels over the top to create more depth and texture. I could have also attempted another fish to add to the page.




I studied Michelle Parsons as my artist for looking at fish, with her carefree style and use of acrylics. I then responded to her work by producing oil pastel and hand embroidered pieces that reflect her artistic style.

## Sealife - Underwater Textures

After exploring fish I thought it was only logical to explore underwater environments, including corals and other underwater textures through the artist Yelena James.

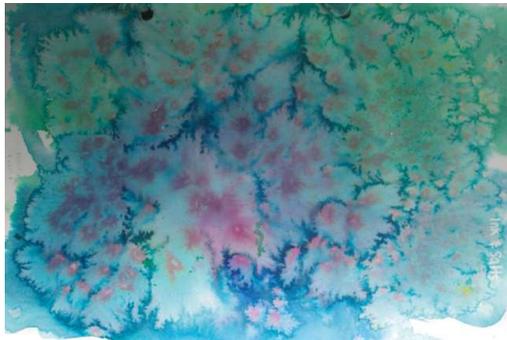
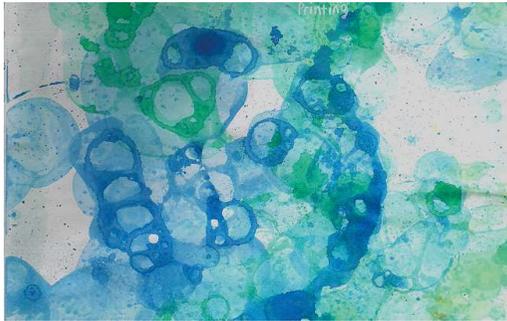




# Sealife - Final Piece Planning

For further exploration for my final piece I conducted some water and ink manipulations which included bubble prints, rock salt absorption and bubble wrap plastic fusion.

I then created some initial design ideas for the final piece using watercolour and pencil, surrounding each design with elements needed to create the piece and inspiration from other areas in my book.



## DESIGN 4

I would use sheer fabric and add my work on top. I would include buttons, sequins and real shells to make the headress seem like a real coral reef.



**DESIGN 4**

This piece was also inspired by Alexander McQueen, demonstrated on the right. Though I would use brighter colours like under water coral

## DESIGN 2

I was influenced by Alexander McQueen's underwater collection as it had a range of interesting textures and use fabric to represent natural shapes.



**DESIGN 2**

I would use a range of different materials to create a range of different textures

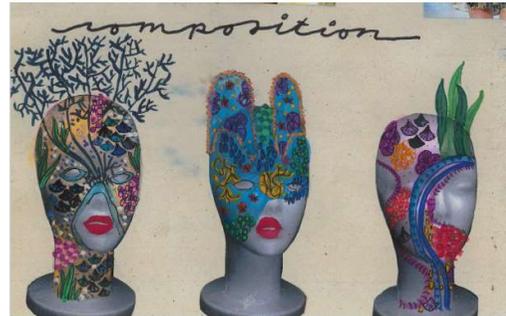





# Sealife - Final Piece

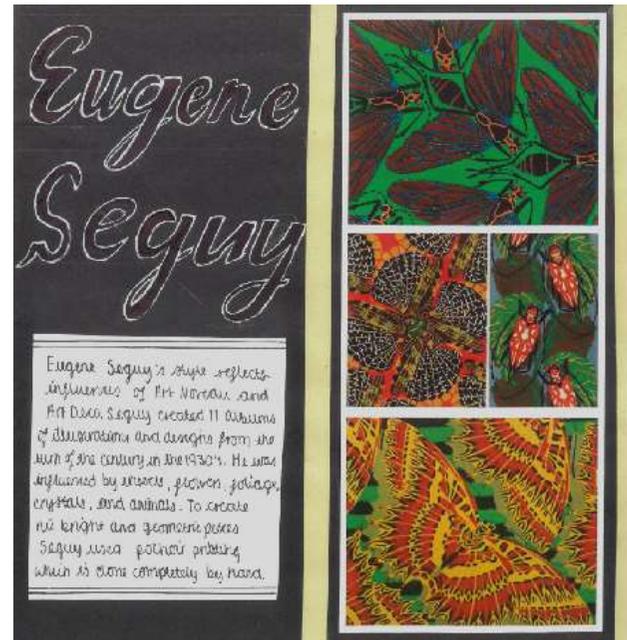
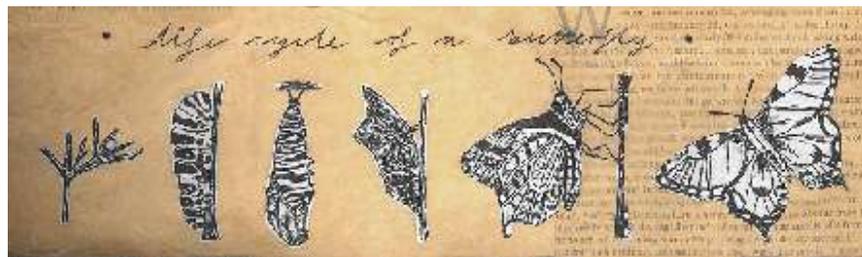
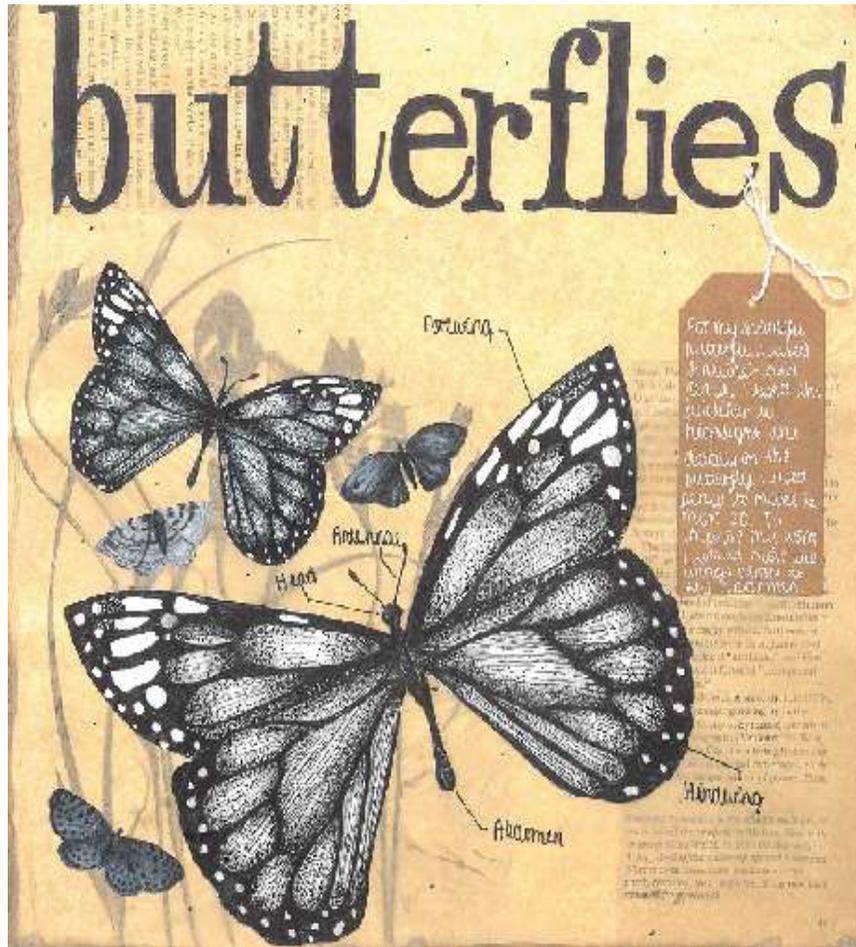
Before starting my final piece I explored different options and compositions while including inspiration from designer Alexander McQueen.

I created a headpiece with the main base of felting, with a wire spiral of coral, and scattered elements of Yelena James inspired coral and textures.

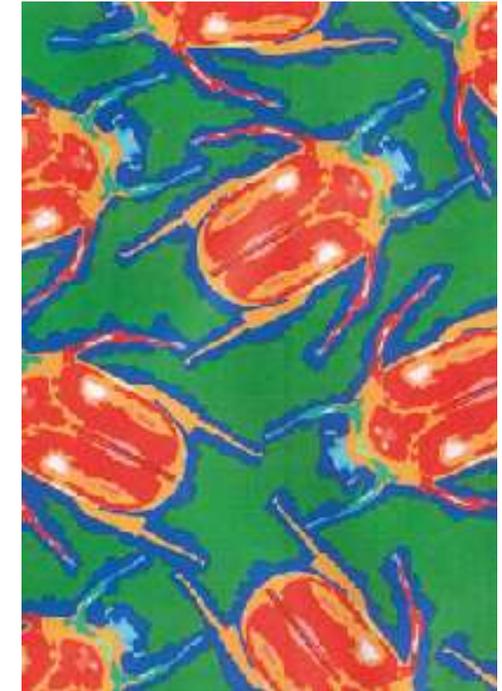
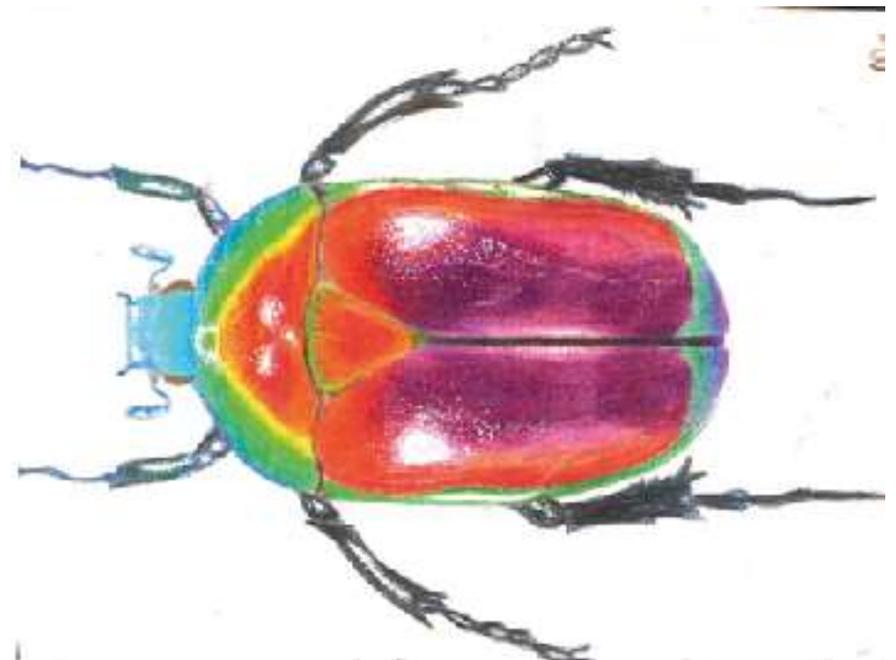


## Natural Forms - Insects

To start off my natural forms project I first looked at the small creatures that live in nature and help it thrive - insects.



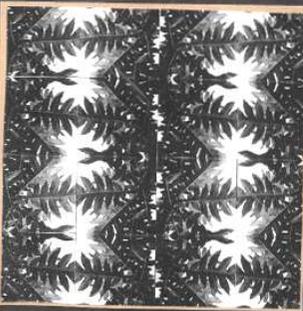
After producing an accurate fineliner drawing of butterflies and the cycle of metamorphosis, I studied the artist Eugene Seguy who created patterns using colourful insects. To respond to his work I produced a coloured pencil beetle which I then manipulated in Photoshop to simplify the colour and create a pattern similar to his.



# Natural Forms - Horst

Moving on from insects, I began looking at the photographer Horst. P. Horst who, though known for being a fashion photographer, also experimented with creating patterns from images of nature. To understand the full extent of his work, I dissected one of his pieces so I could then carry out the process successfully when responding to his work and creating some of my own.

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Horst was born in Germany and in his teens he met the dancer Fran Weidemann at his aunt's house, this caused his interest in Avant-garde art. In 1931 he began being a photographer for Vogue magazine. However, it was only in 1946 when he released his second book: Patterns from Nature when the public first saw patterns he had created from pictures of leaves and plants.



Examples of what he photographed include plants, rocks, shells, and butterfly wings.

Horst honed on various surface patterns so that some of his subject are not as recognizable. Viewers is compelled to see organic forms.

Horst created these patterns by arranging the photos in a simple repeat, he believed that the dynamic patterns would be immediately applicable to industrial fields such as textiles, wallpaper, carpets, plastics and glass. He was also linked to the technical purity of 'photographic seeing'.




## How was it done?



To show how Horst made his nature patterns I am using the pattern above to demonstrate the steps.



First I identified which the subject of the was. I will use this picture.




I then copied the segment and reflected it to match the pattern. By copying more and putting them together I created a row which I could base the rest of the pattern on.



I then copied the row I had just made by pressing shift and clicking. I reflected it.



I continued this process until it looked remotely like Horst's.

# Natural Forms - Further Horst Investigation

To continue my understanding, I used images I had found on the internet and others I had taken myself to create Horst-like patterns, then went a step further and created a pattern with an image. I then kept the colour in the pattern and it came out like a fabric print.



## Natural Forms - Horst & Alexander McQueen

To explore this idea of Horst's images creating patterns for fabric, I researched the brand and designer Alexander McQueen, as many of the pieces produced there have complicated and nature-inspired patterns. To combine these two artists, I removed the majority of the Alexander McQueen garment and replaced the fabric with a Horst-inspired pattern which I had created myself. The research also related back to Horst's fashion background.

# ALEXANDER MCQUEEN

Lee Alexander McQueen was born on the 17<sup>th</sup> of March 1969, when he was 16 he started at Savile Row Tailors Anderson & Sheppard. This experience helped him pursue his career of an up and coming fashion designer. In 1991, his entire master's degree collection was bought by the influential stylist Isabella Blow. He earned his masters degree in fashion design from London's Central Saint Martins in 1992. In 1996 he was installed as John Galiano's successor for Givenchy and in 2003 he received the CFDA Award for Best International Designer. His spring summer collection <sup>was</sup> called "his best" by the fashion press with alien inspired makeup and reptilian prints. McQueen sadly passed away in 2010. The current creative director is Sarah Burton.



## Natural Forms - Helen Wells

Following on from pieces made from photographs of nature, I decided to take a more abstract approach when looking at forms in nature through the artist Helen Wells, from which I produced a final response to her art through her techniques and colour schemes.







# Natural Forms - Final Piece Planning

After my initial ideas I realised that I preferred Helen Wells' take on natural forms rather than my first ideas based on flowers and felt inspired by her work which led to my versions of it. To help the transition between real plants to their abstract form I created a page that focused on this through my use of watercolour and pencil. I then created 4 design ideas inspired by the shapes and patterns featured in Wells' work and felt that design number three was most successful as my final design.

## Abstractions





To create this experiment I used to make the colour of the leaf in watercolour. As this I can see it was more softer + some colour to mix Helen Wells work. Hence to create this I used some patterns and reflections.

For this experiment I decided to include the pattern in these ideas because they are the type of pattern I wish to use on my pet. As this is similar to Helen Wells work. However, instead of the purple and pink I wish to use to my response colour on my work.



My final pet also is inspired by the parts of the leaves on this page, as well as the shape by Helen Wells as the dots include patterns that include rounded shapes with points. I am interested in exploring how to form a petal point successfully, while also including the colour and markings to show how I wish to merge with Helen Wells work. I decided to show how natural forms can take an abstract. An abstract natural form, therefore, makes it my final aim to present this in the final version. First I had to have the pattern colour on the



## Design Ideas

**Idea 1**



This design is inspired by my initial idea of a teardrop shape. I wanted Helen Wells' main pattern structure and add the petal and surrounding it there would be 30 seconds and improved circles and perfect abstracting natural features.

**Idea 2**



This pattern of circles and in an initial idea I put instead of petals there would be pointed leaves. The main pattern would form across all the shapes followed by other shapes in Helen Wells' work. The main shape also works to merge & abstract.

**Idea 3**



The shape of this pet is inspired by an abstract pet by Helen Wells. The main pattern would wrap around the pet and at the point I wish it had been at the top instead of the bottom part of the background.

**Idea 4**



I had used my observation page to create this idea, as the shape and texture would take from a natural, realistic form into an abstract Helen Wells painting. For example, the main pattern markings would be placed from the top.

# Natural Forms - Final Piece and Planning

For my colour scheme I wanted a mix of warm and cold colours and found that water-colour was the best media to use to create my desired effects after my pot came out the kiln.

For the formation of my pot I used the coil method where my pot was built up layer by layer and once the pot reached it's full height and desired shape, I made marks and incisions to complete the design.



# Recycle, Reuse, Reinvent - First Artist Investigation

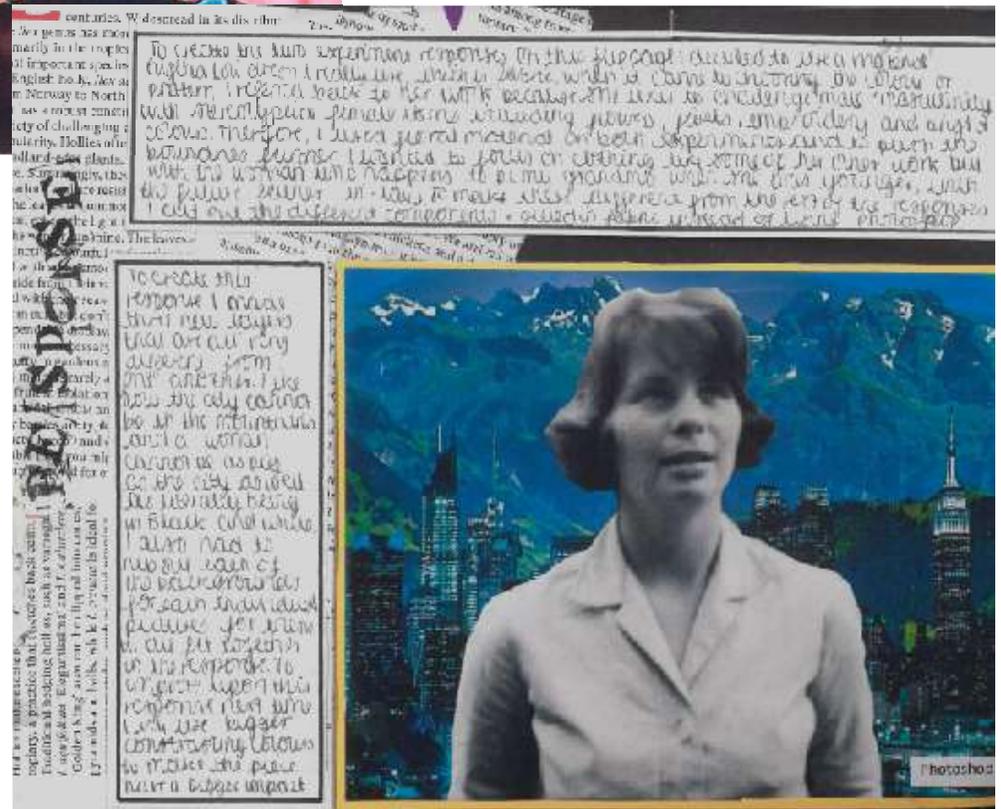


I started to use old pictures of my Grandma and introduce new elements to revive and add colour to the monochrome photographs, which I did through collage and Photoshop.

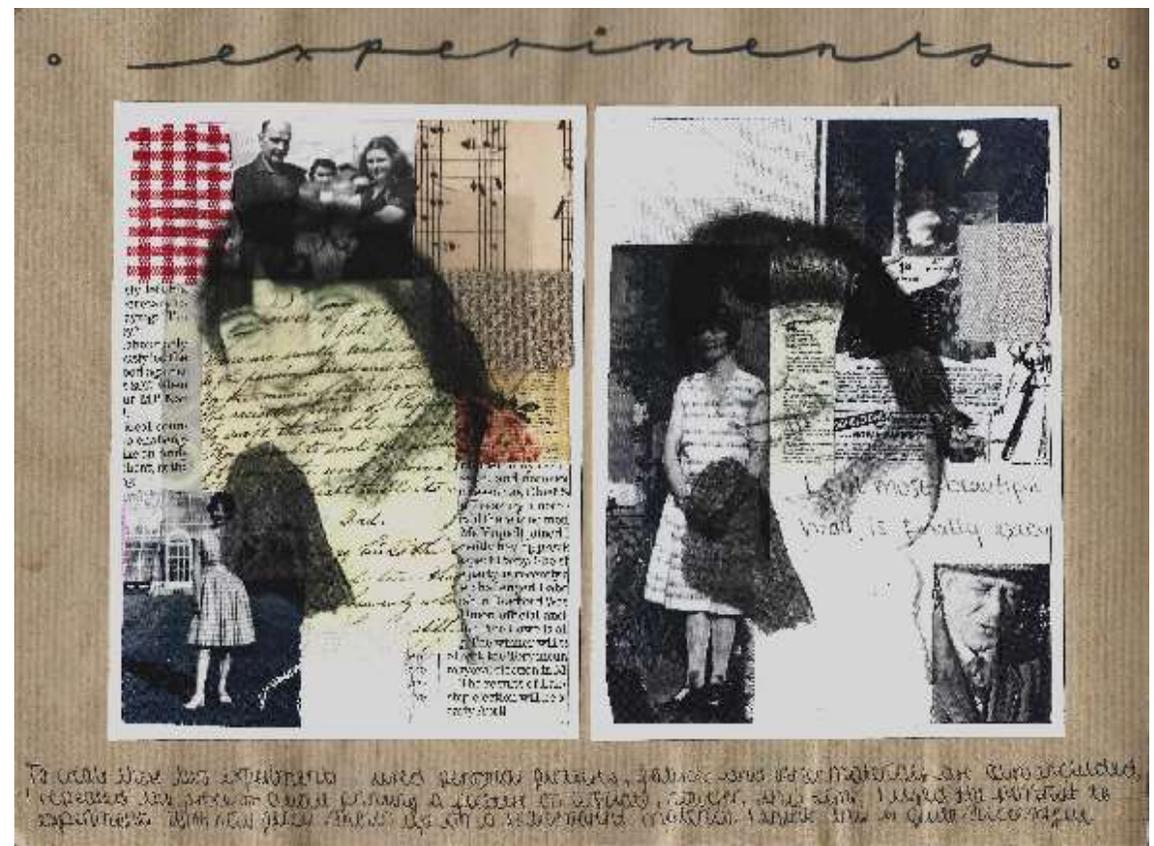
To create the first response I found the same pictures I used for the last two responses. However, I don't think this was executed very well due to the busy photo I chose because the outlines of the picture, I could not emphasize this piece by making the main parts monochrome and using a brighter colour to make a bigger emphasis on the main subject using Photoshop.



My first artist for my recycle, reuse and reinvent project was Eugenia Loli, who used vintage collages to create her work. I decided to include her in my project as she takes elements of old magazines and then produces a whole new piece of art with personal meaning to her and for the viewer to find out. To first respond to her work I used pictures I found on the internet, but I then started to use my own images to create more personal responses.



# Recycle, Reuse, Reinvent - Second Artist Investigation



For my second artist in my project, I looked at the artist Michelle Caplan whose style complements my personal responses of Eugenia Loli, as Caplan takes images of people and then places objects of meaning behind as a way of introducing them to the viewer without them ever meeting. I carried on using pictures of my Grandma and did a portrait to make it more meaningful. For my responses I included fabrics that she likes and pictures of our family to create her background.



## Recycle, Reuse, Reinvent - Third Artist Experimentation

To further explore to what extent would rubbish be made into fashion I created swatches of materials made from items that would usually be thrown away and gave them new uses. Some of which I would later use for my final piece.



In response to Marina's work, I created my own fashion designs (opposite) that are made of products that many people use and then throw away the packaging, I chose nail polish bottles and plastic bags.

# Recycle, Reuse, Reinvent - Final Piece Planning

My initial ideas for my final project planning reflect Marina Debris's ideas of taking household objects and turning them into fashion to make them more attractive, while also linking to the idea that by recycling, reusing and reinventing materials, we can keep nature safe and ensure the planet thrives.

**DESIGN IDEAS**

*idea 2*







*idea 1*






To make this design I would use recycled paper and felt to create the bodice and skirt of the main garment because they are materials that can be easily manipulated and sewn into the shape the bodice requires and pieces I would use around the bodice to create a corset, metal beads for the petals and embroidery for details and I would use buttons sewn together for the skirt. I probably won't pursue this idea as this project is a little too big to accomplish during my semester.

For this design idea I would include three to four mannequins coming out of a doorway. All of the garments on the mannequins would be made out of recycled materials such as paper mache. I would use paper mache to make paper mache - however I may struggle to get such proportions for the mannequins as they are not the same size.

*idea 3*







Out of all the design ideas this is my favorite because it includes a recycled table and two garments from my idea and new idea. I would use the same techniques as design idea 01 because the detailed accessories will be of modernity that can easily be recycled, reused or reinvented. The bodice can be sewn together to create a corset - therefore reusing what the material is already used for.



# MATERIALS



## Recycle, Reuse, Reinvent - Further Final Piece Planning

To determine how my final piece would be constructed, I decided to investigate what materials I would be using and how each element co-responded with the other.

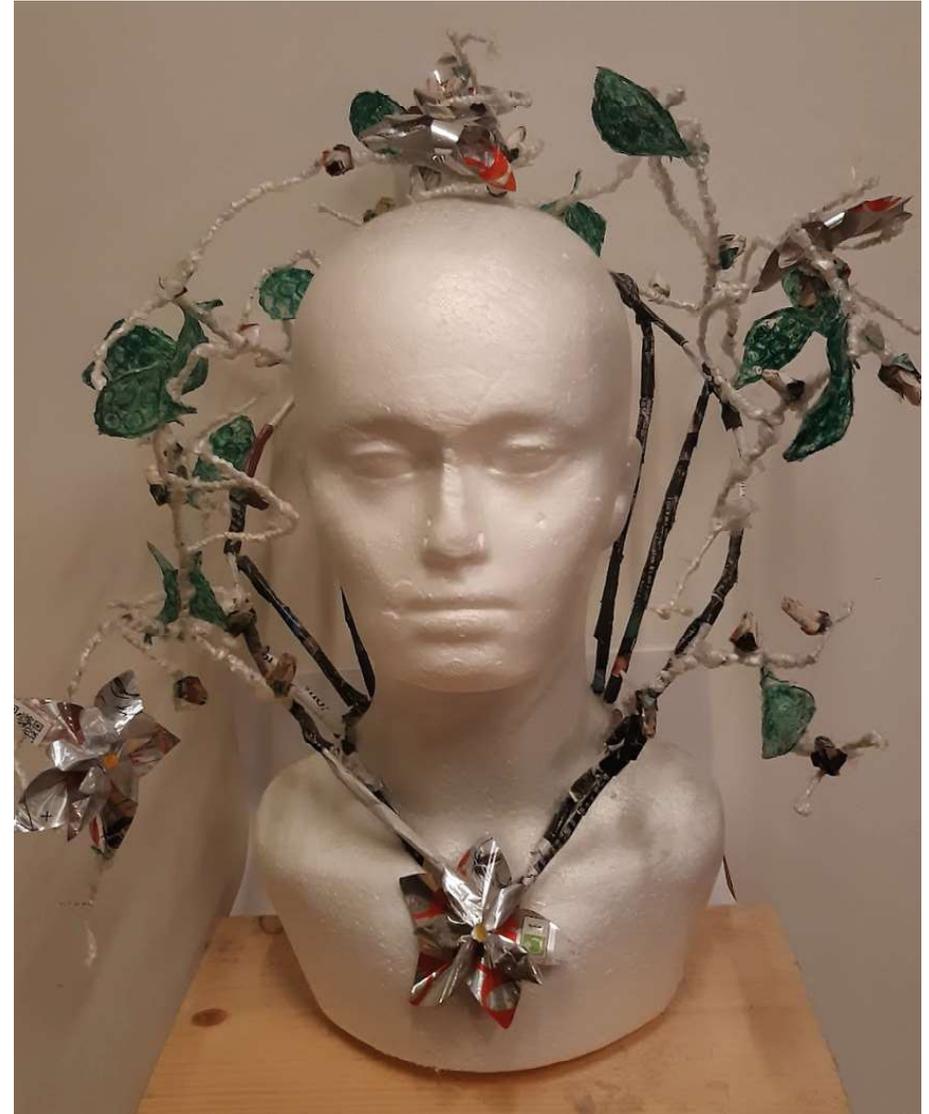
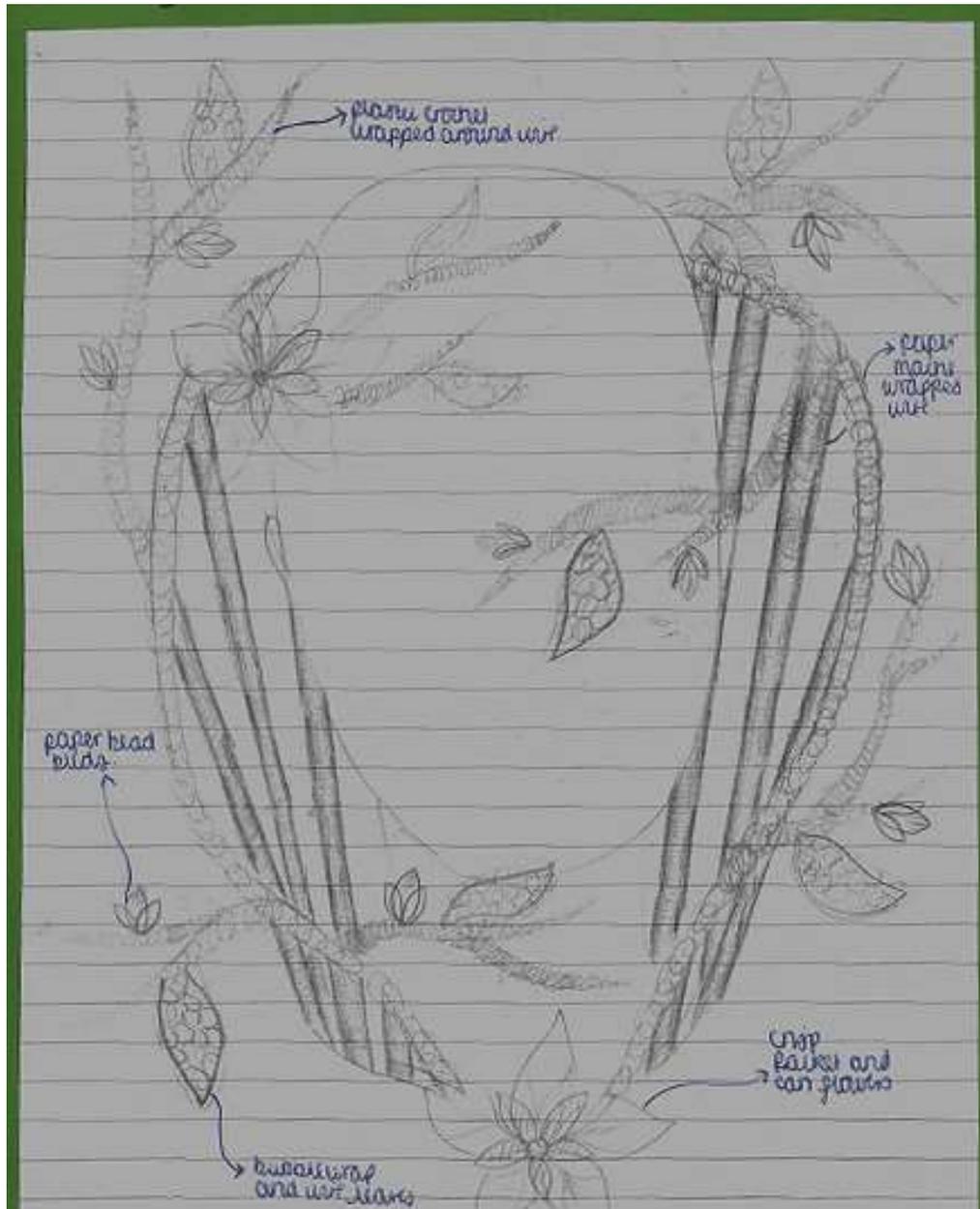
The main structure was a wire bottom-half wrapped with old magazine paper and the top with crocheted plastic bags - linking back to Marina Debris. Additionally, I used the metal from cans and crisp packets to create flowers, bubble wrap plastic fusion and wire to create leaves and finally I created paper beads and shaped them into flowerbuds.

# PREPARATION

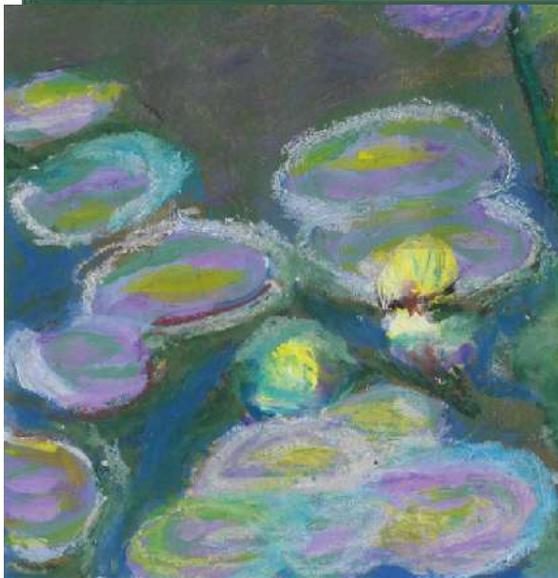
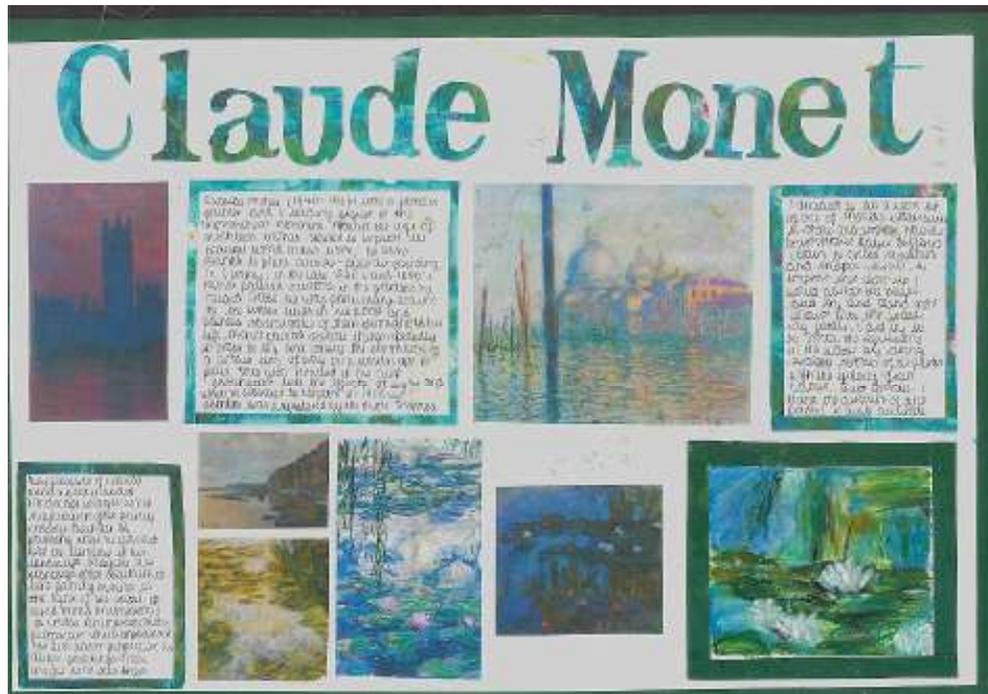


## Recycle, Reuse, Reinvent - Final Piece

I was able to finish my final piece with success! The final design of the piece laid out the perfect blueprint for the real thing.



# Water - First Artist Investigation



For this project I wanted to explore how different artists depict water in their work. I first focused on Claude Monet as the presence of water in his work, near the end of his life, was almost always prominent. To understand his impressionist style I used oil paints, oil pastels and acrylics to recreate areas of his work and also produce my own.

## Water - Paper Layering Experiment



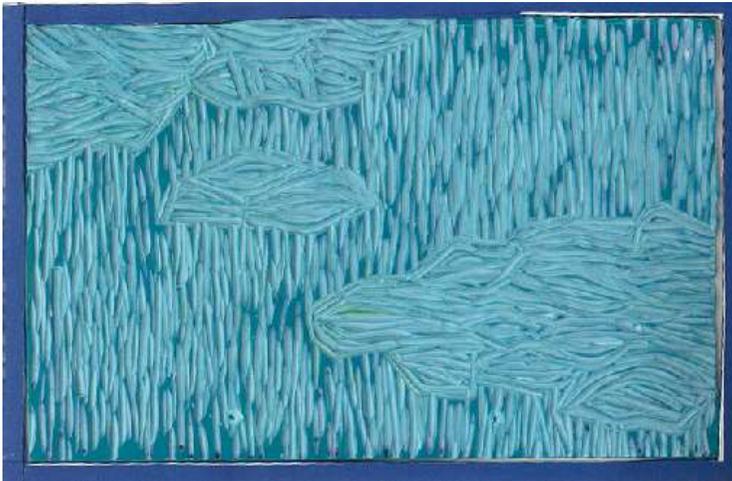
My first experiment after responding to Monet was this layering experiment in order to understand how he layered his colours to create a final piece. The images above show the process of how each layer was cut and the reason for each colour.



The pink, purple and blue of this piece try to interpret the impressionist style in a more rigid experiment with the greens and yellows making up the shapes of his iconic waterlilies.

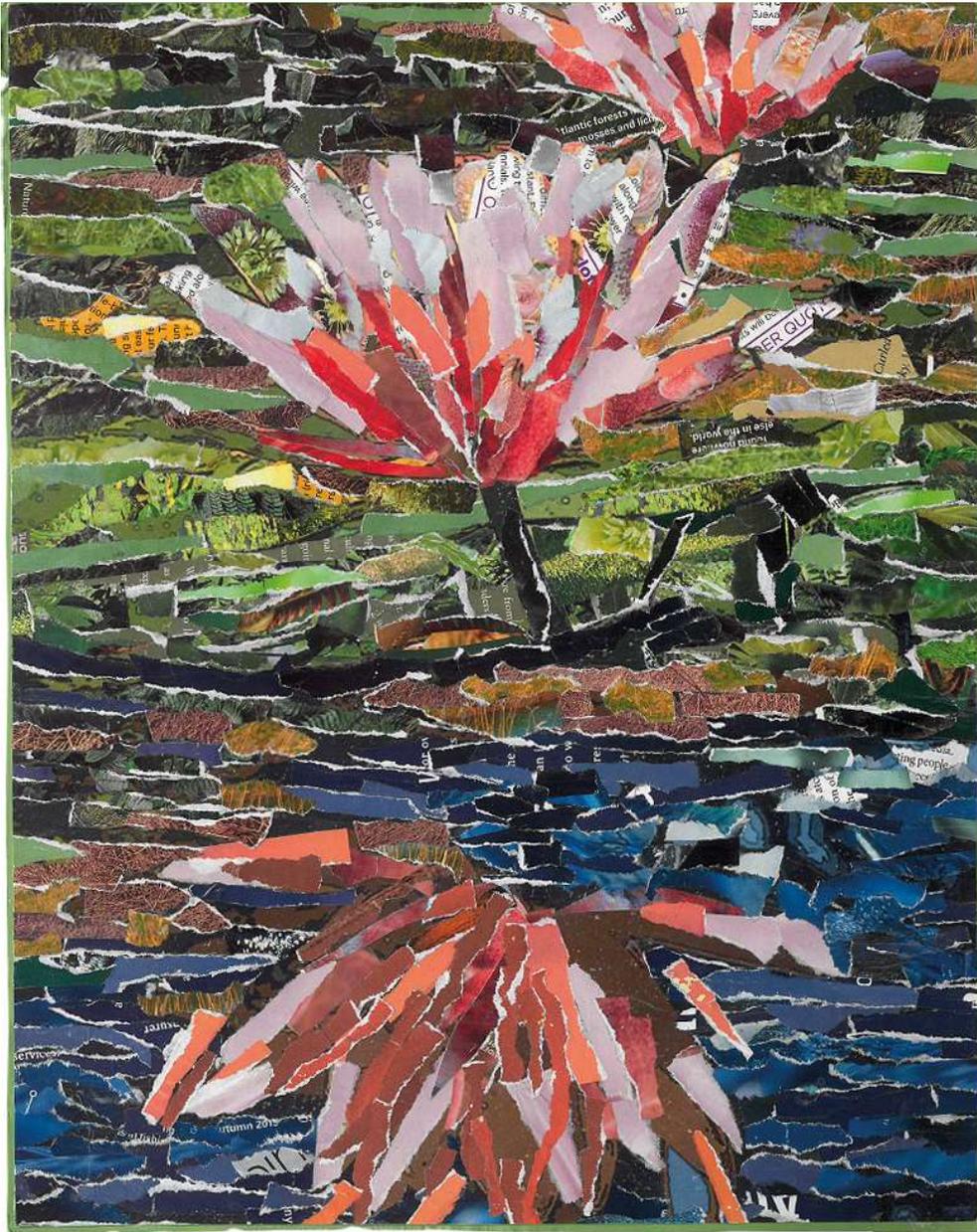
## Water - Lino Print and Hand Embroidery Experiment

For further exploration, I used Lino prints and embroidery to experiment with Monet's style of depicting water. For my embroidery piece I used long and satin stitches to create the illusion of bold brushstrokes. This also provided inspiration for my lino prints as the layout of the water and lily pads are a very similar style.



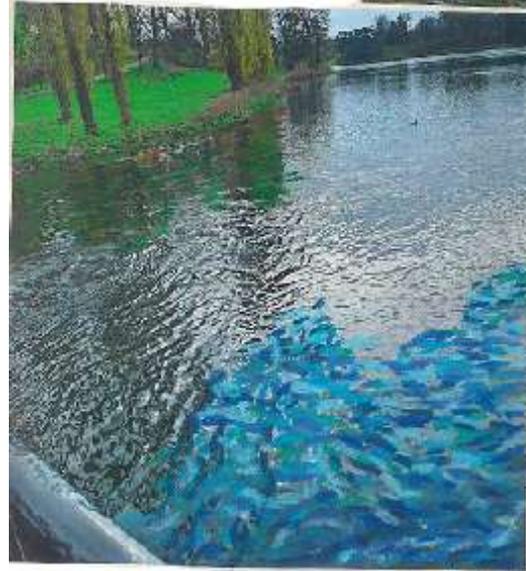
# Water - Collage Experiment and Water Transformations

I used collage to again represent the impressionist style of which Monet used.



To start looking purely at the depictions of water, I took some photographs which I used oil pastel to create the effect that Monet was ...

... painting over the top of them, without any inclusion of lily pads - rather more reflections and lighting instead.



# Water - School Art Exhibition



# Water - Second Artist and Technique Exploration

## Caroline Saxby

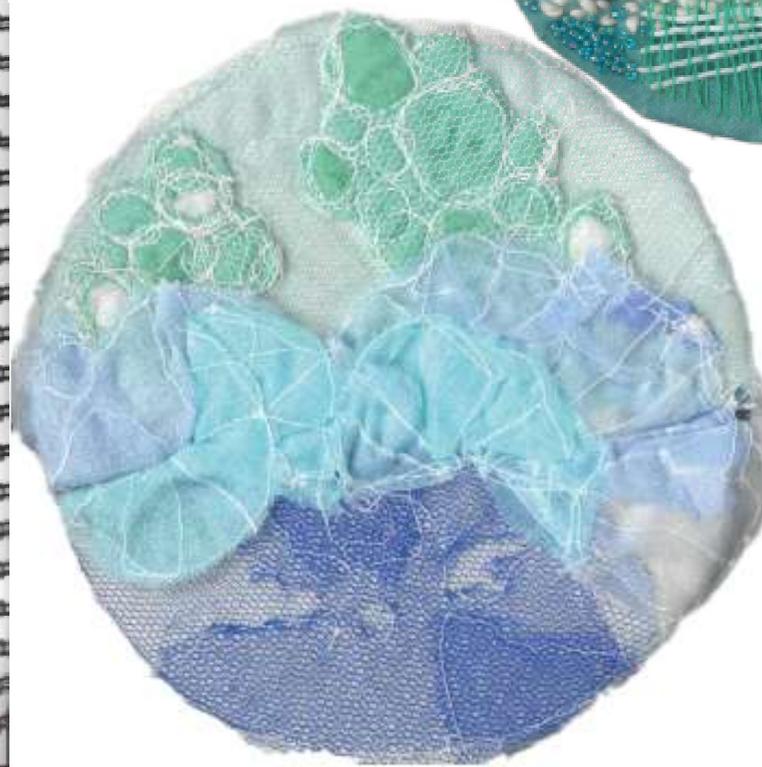
My first experience with embroidery was in the 1990's when I was invited to exhibit in a gallery in the 1990's, then pursued further work. In 2002, I met the artist Caroline Saxby at a workshop in Cornwall where she was a central figure. She was a friendly, approachable, and very knowledgeable person. We spent time together, and she showed me her work. I was inspired by her use of found materials and her focus on texture and color. I have since been inspired by her work and have been exploring the use of found materials in my own work.



Caroline Saxby uses a variety of materials, including silk, cotton, and wool, and often incorporates found objects into her work. She is known for her intricate and detailed embroidery, which often features a mix of traditional and contemporary techniques. Her work is characterized by its use of color and texture, and her focus on creating a sense of depth and movement. She has exhibited her work in galleries and museums around the world, and her work has been featured in several books and magazines. Caroline Saxby is a true master of her craft, and her work is a testament to the power of embroidery as a form of artistic expression.



For my second artist of this project I explored the art of Caroline Saxby, a total opposite of Monet, with her use of textiles and found materials.

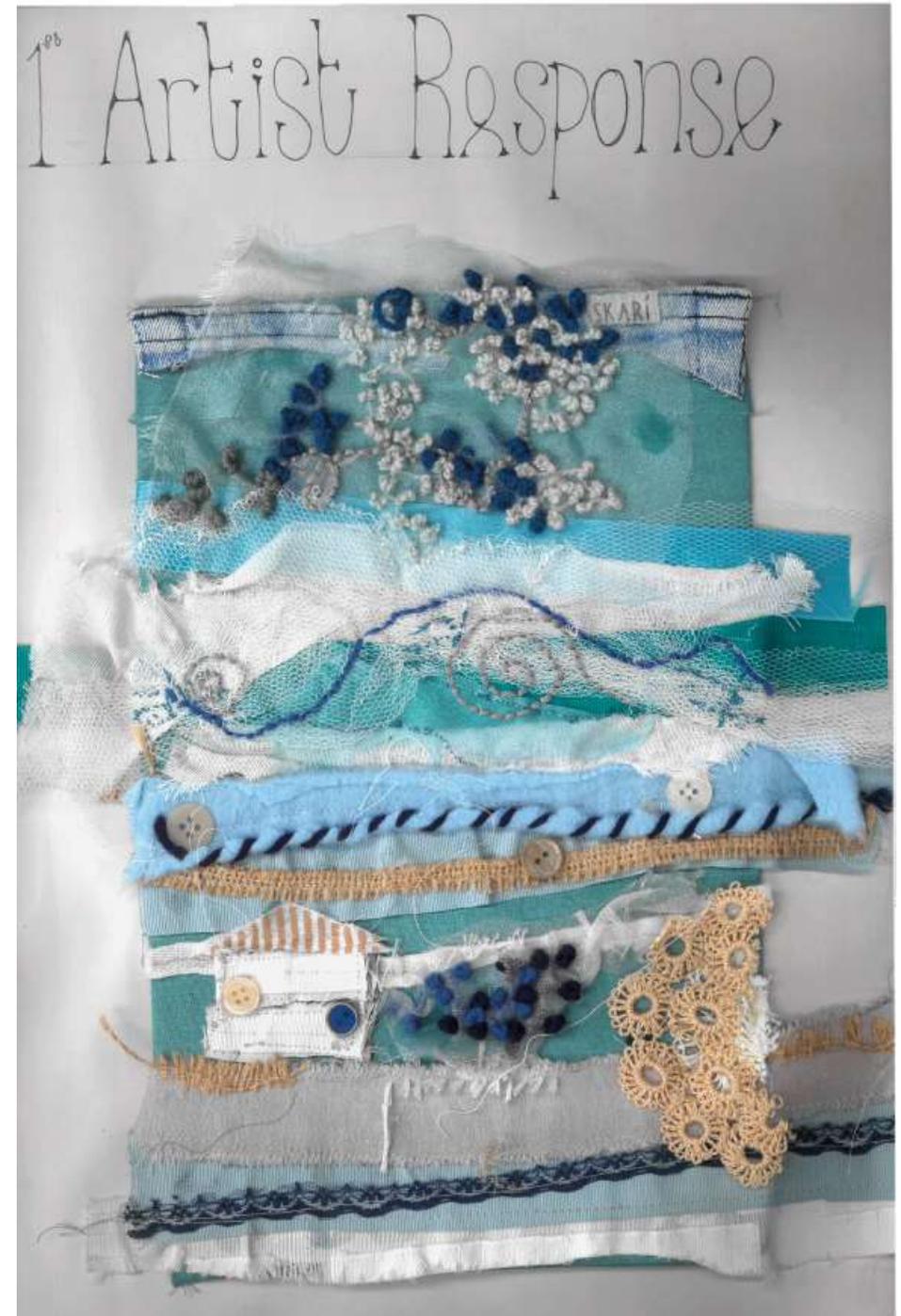


To truly understand her work, I first wanted to dissect the methods that she uses; the main ones being applique and embroidery. I then created 3 pieces - one of pure hand embroidery (above), another of applique sewn together using a sewing machine (left) and a third of a mix of the two but on a base of felting (next page), one not used often by the artist. I did this to see what the result would be by trying something new.

## Water - Artist's Techque and Response

The applique and embroidery of felting is below.

My first response to Saxby was inspired by her love of seaside towns and her use of a range of fabrics and techniques. This resulted in the piece to the right which depicts a quaint seaside house on the edge of the cliff looking out onto the windswept sea and seafoam below. I also created the idea of the sea spitting water at the sky through the use of french knots.

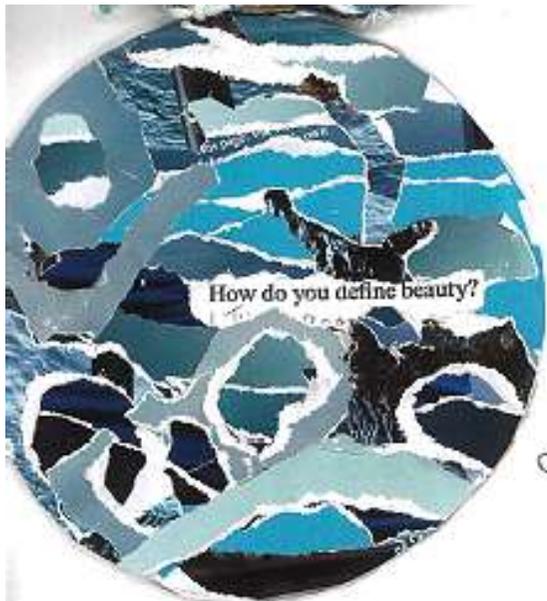


## Water - Experimentation



Weaving

When researching Carolyn Saxby, she mentioned how she loves to create her pieces with found random objects. I wanted to further explore these possibilities and through this search I found different materials and techniques that could be introduced into her work. These included weaving, collage, paper mache, applique made from scrap fabric and plastic fusion with the inclusion of melted candle wax (below and on the next page). All of these swatches were made with the idea of depicting water in different medias.



Collage

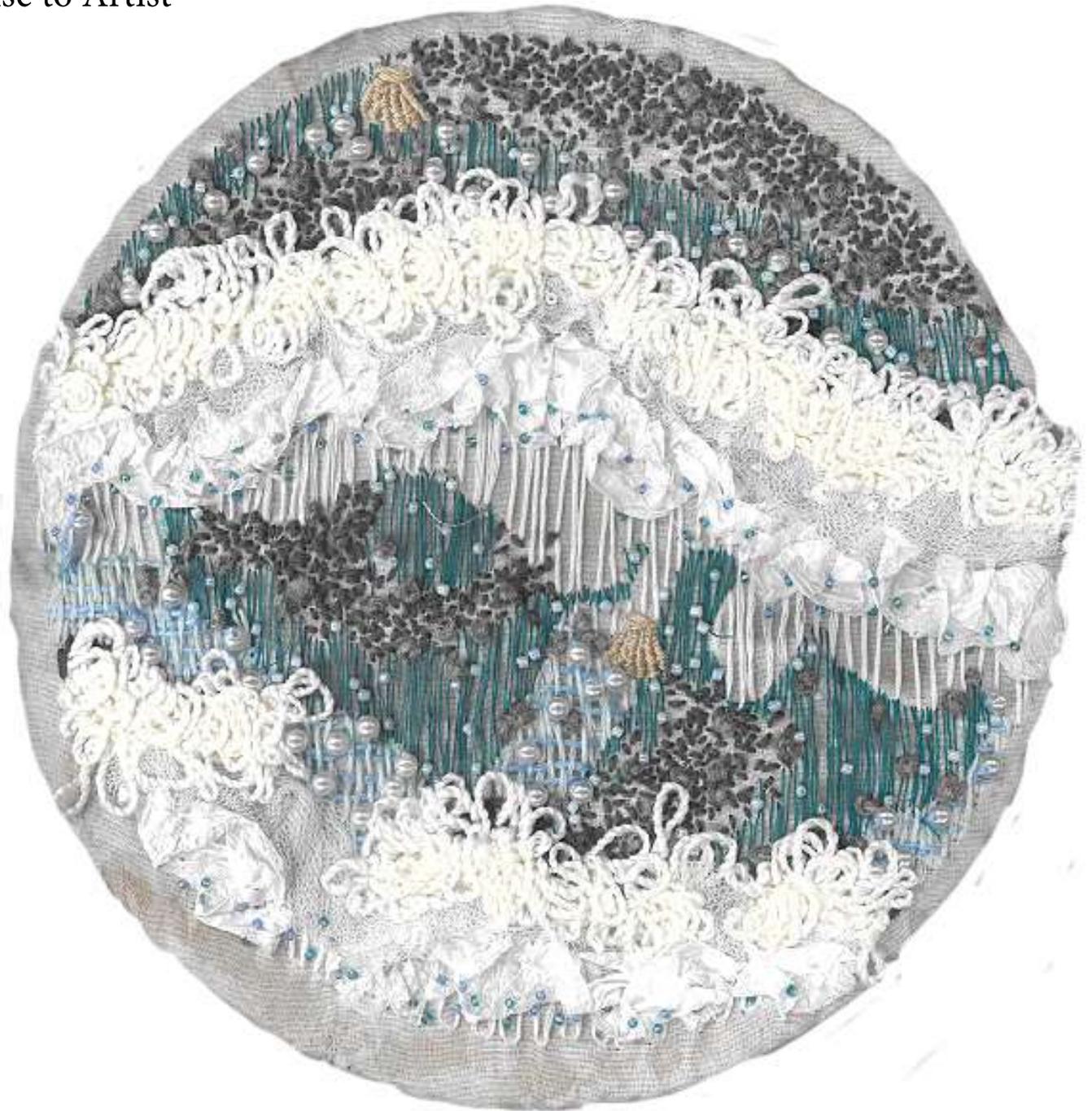


Paper Mache

## Water - Experimentation and Response to Artist

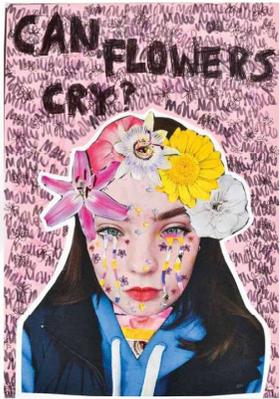


I wanted to take a more realistic stance on Saxby's work by choosing a tide as a subject and using techniques of embroidery and applique to produce the piece to the right.



# Extra Work - National Saturday Club Workshop with Dazed Magazine

As part of my extracurricular activities, I attended a course run by the National Saturday Club which included an industry masterclass, with Dazed magazine. In this workshop we worked together as a team to create a magazine cover using costumes and props provided.



Art&Design  
Reading College, Activate Learning



Additionally, as part of the exhibition for Somerset House, I had to produce a personal portrait and a group piece to submit as a club



**NATIONAL SATURDAY CLUB**

A Masterclass with...

## Dazed Media

Dazed Media led a cover shoot Masterclass for Art&Design, Fashion&Business, and Film&Media Club members from Reading College. Editor-in-Chief of Dazed, Ib Kamara, set the Masterclass brief: to explore *home and identity* in a Dazed cover story photo shoot.

Taking inspiration from Dazed magazines, Club members selected looks from a curated fashion rail, styled their shoot, learned how to photograph and pose as models, and received advice and guidance from Dazed Fashion Assistants and Stylists.

Magazine covershoot

## Extra Work

Birthday gifts for my friends - I made them each a hand embroidered piece with with the first letter of their name.



After my GCSE's I took part in a summer challenge set by a milliner to create a hat or fascinator inspired by a bird - I chose a hummingbird. I used traditional millinery materials and beading to create an abstract interpretation of the bird in fascinator form.



Below is a colour pencil drawing of an Iris. It was part of a project where I took many pictures of flowers and decided to include a scientific study among the mix.



