



# Component 1: Textile Design Standard Mark – 37

	AO1	AO2	AO3	AO4	TOTAL
Mark	9	8	9	11	37
Level	3	3	3	4	
	Fully emerging competent ability	Mostly emerging competent ability	Fully emerging competent ability	Mostly competent and consistent ability	

Keyword descriptors from the taxonomy:

Reflective

Broadening

Informed

Predictable

Endeavour

Growing control

Safe

# Examiner comments

This Textile Design Component 1 submission consists of two A4 sketchbooks and an outcome. Images of work selected here reflect the characteristics of work that falls between Performance Level 3, Emerging Competent and Performance Level 4, Competent and Consistent with a mark of 37/72.

The candidate's critical understanding of the work of a range of artists, textile designers and photographers on different aspects of 'Communication' informs the development of their ideas. The candidate evidences a broadening approach by investigating the concept of 'Communication in Nature', informed by Marian Jazmik's highly textural mixed media textile designs inspired by nature.

The candidate demonstrates endeavour when selecting, exploring, and developing ideas on fauna and fungi using primary and secondary sources including photograms, drawing, painting and textile techniques and processes using a wide range of media. Inspired by Marian Jazmik's textile designs, the candidate replicates the textural qualities of natural forms by layering and refining samples using felt, fabric, puff paste, paint, buttons, lace, embroidery, machine stitching and gold leaf.

The candidate shows evidence of growing control in their understanding and application of visual language through their own photographs, drawings, paintings, and textile samples and records the process of creating the final outcome with a series of predictable photographs. Ideas and insights are recorded with some reflection: "The contrast in the feel of felt and the puffy glue is intriguing as it represents how I feel about nature and opens the door to different interpretations".

The final A2 mixed-media textile outcome on board is the strength of this submission and moves the candidate into Performance Level 4. This outcome evidences an informed and competent understanding of the formal elements of textile design.

For this submission to move securely into Performance Level 4, the candidate could demonstrate more evidence of a purposeful and skilful approach when experimenting and recording within their developing ideas.





THE FIRST CLOUD



MARRIAGE OF CONVENIENCE

SIR WILLIAM GULLIER ORCHARDSON

I choose this movie as one of my secondary pieces, because the movie is all about love - matching and gossip. This shows communication in this regency drama. The clothes in the film also depict their social class (the main character wears colourful, frilly dresses, while the lower class characters wear more simple dresses). I thought the colours in the film were very interesting as they always matched the mood of the scene (e.g. yellow for going out to work). This shows how communication worked in this time and how one cannot change a life.

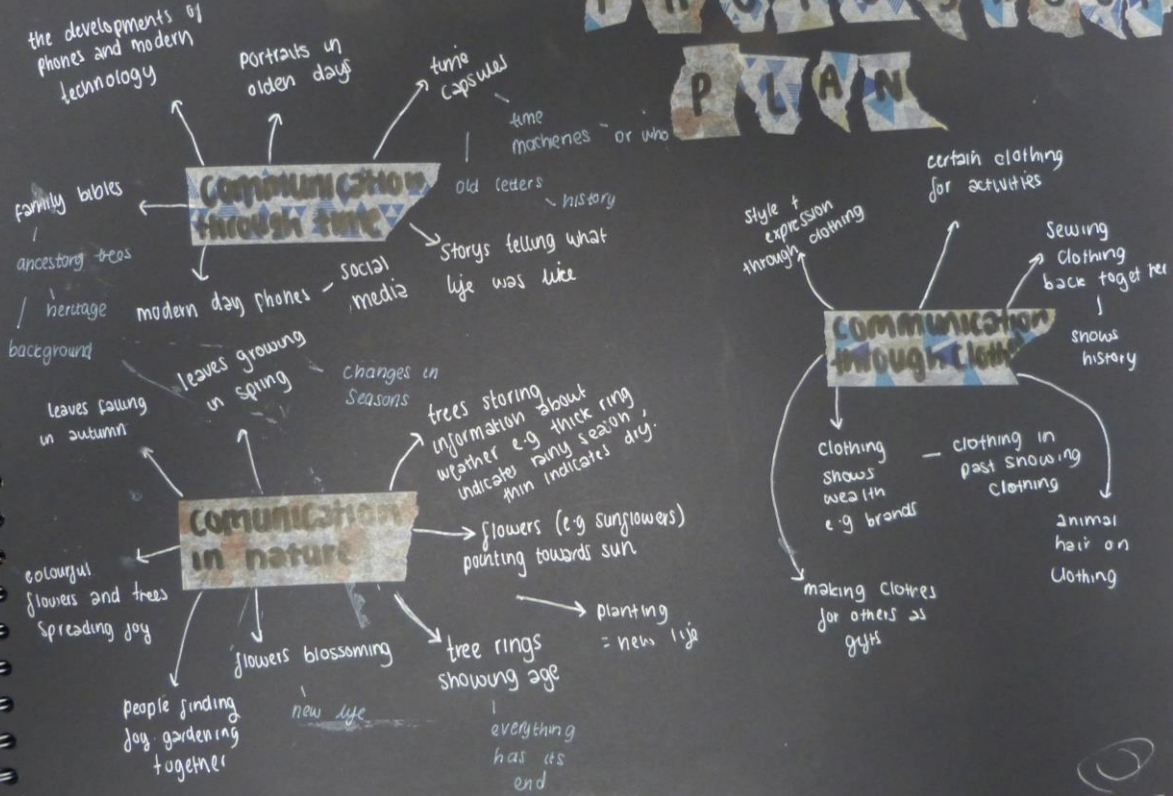


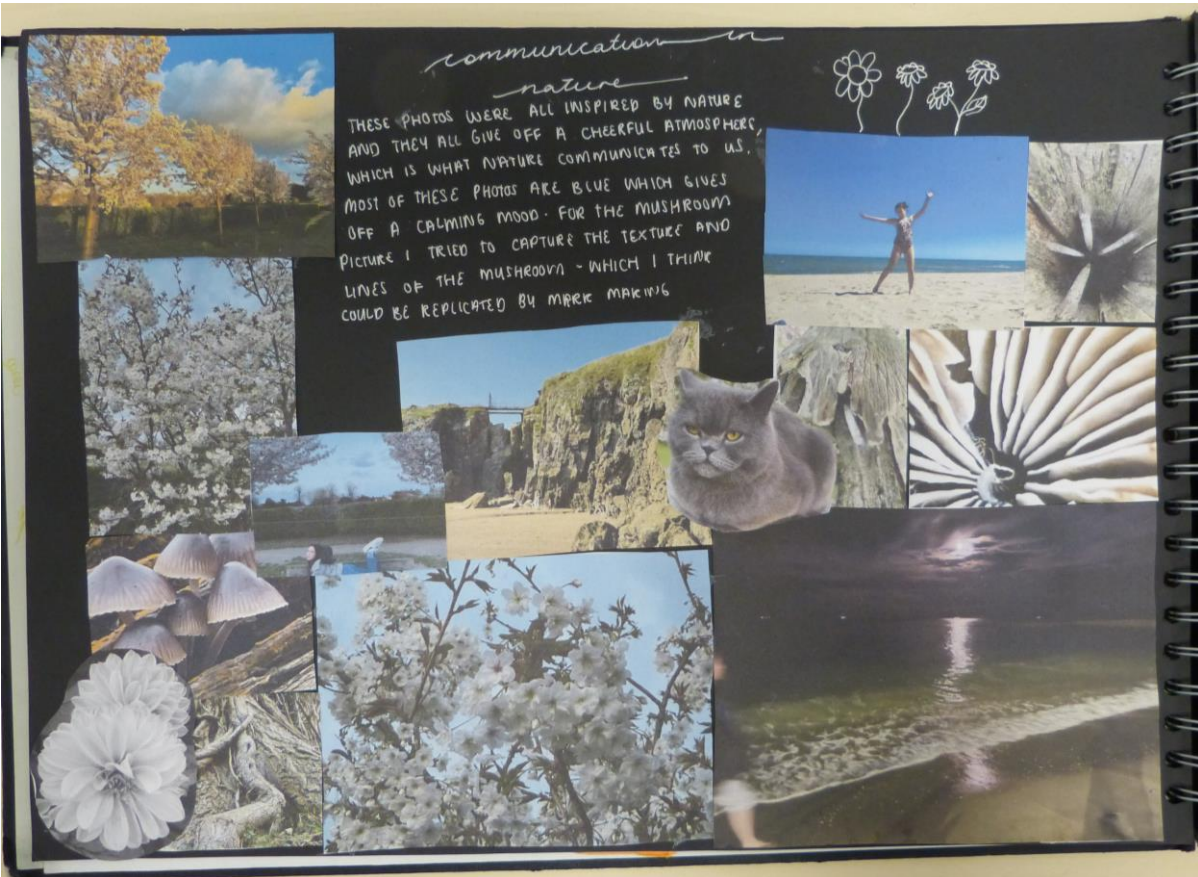
MOVIE: EMMA - 2020

these paintings by Sir William Gullier Orchardson, show lack of communication, especially in marriage. It shows the social expectation at the time, which was to marry for money. This would often lead to loveless marriages, because of lack of interest and communication between the couple. Shows how one's attitude can change to marriage.



# PHOTOSHOOT PLAN





Communication through

~~texture~~ < 3  
texture/nature



I took these photos as I really liked the texture and shapes of fungi and nature.

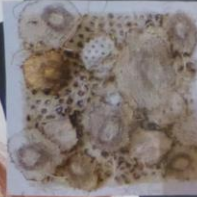
The texture of the fungi can be interpreted in many different ways through samples (e.g. the fungi looking like string). Seeing as with fungi you can take lots of photos and never have the same outcome, I thought it would make a perfect point of inspiration.

interpretations / drawings

For these drawings / paintings, I wanted to primarily base it around texture (the swirls from the wood and the texture from the fungi). For the mushrooms I used watercolour paint for a soft, gentle effect - as the curves in the mushrooms are more curved and gentle than the texture from the fungi. For the fungi's texture I focused more on the harsh lines of it, and for this harsh effect I used coloured pencils, which I can press down for the darker colour. Finally, for the wood, I used colouring pencils, but I changed the pressure for a gradient of different shades. I also focused more on the shape (swirl!) of the wood, rather than the texture (in contrary to the other pieces).



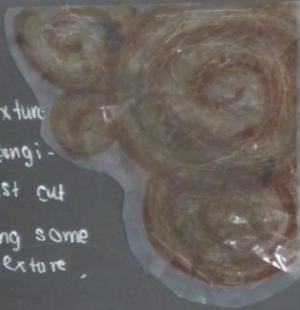
these two are both circular textures



## SOME SAMPLES



For these samples, I mainly focused on texture and for the top left I was depicting a fungi-like texture. For the top right sample I just cut out my acetate and scratched into it using some sharp scissors, which created a rough texture, which I really like the feel of.



I have been trying to centre my work about texture and fungi, which overall looks to nature, and the beauty in it. For the bottom right sample I just drew an outline and used some water colour paint to create the feel of nature. I have decided to use a neutral earthy colour palette, with occasional pops of colour as seen in nature (the earthy colours of dirt, bark etc. in contrast to the bright plants and flowers).

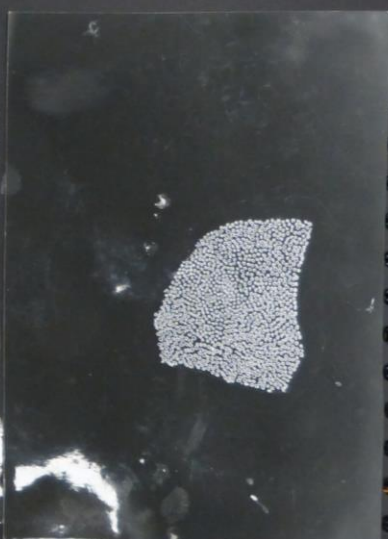


For these samples, I have used a lot of puffly glue and felting to create the texture of fungi. The top left sample, I have used the most techniques in → felting, sewing machine embroidery, felting. The contrast in the feel of felt and the puffly glue is intriguing as it represent how I feel about nature, and opens the door to many different interpretations. For the middle sample I sewed the lines to illustrate the inside of a mushroom (the inside underneath bit)



# Darkroom Images

+ secondary reference



represents orange peels + petals

Similar in colour + texture, circular patterns



intricate details, line, small dots + texture



COMMUNIC  
~~form~~  
text

For two of these darkroom images I used acetate to create some pages in my book into darkroom images. I went down the route of mushrooms and fungi as they are a big part of nature and texture in nature. I have also got some orange slices and a flower to depict more nature and texture, like the fleshy parts of an orange. I have also put reference photos from the textile artist Marian Jazmit that I feel are similar and could be an inspiration to develop my work through. For the third dark room sample I think it links well with the secondary reference as they both have small textured pieces. I felt that each Marian Jazmit reference fit well with the darkroom images, each of them having texture or patterns in common. For example, the detailed singular fungi darkroom image fit with the reference, as they are both heavily detailed and intricate. All the darkroom images also have patterns or lines which link them.



the lines are similar to those at the top of the darkroom images and there are also circular patterns which are similar





This photoshoot was mainly based around fungi growing and mushrooms, this page is all of the same type of mushroom just in different settings and/or angles. The pattern of the mushroom creates an interesting texture like the lines going down and the bumps around the edges creates an interesting design which could be interpreted in many kinds of ways. The colour palette is also very earthy, neutral tones, which relies on the texture to make it stand out and otherwise it would be overlooked. Although there being quite dark colours the atmosphere remains joyful and cheery as it is part of nature which can almost always be interpreted as positive.



On this side of the page, I have focused more on fungi growing out of wood, which although can be unwarmed, fits perfectly into nature. As before, the tones remain very neutral and the only change is the texture. This can be seen in the new types of fungi and wood. In some pictures, the fungi almost looks flat and the texture is more bumpy, this is a similarity in the first and third photo. On the other hand, the second photo is entirely different as the bark is more smooth, but it has many lines and creases, out of which the mushrooms grow. These mushrooms are similar to before as they are smooth, and up-pointed like the other ones.

I have also stuck more Marion Jazmine work down, which relates to this photoshoot. The second one in particular as it really heavily depicts bark which can be found in this photoshoot.



# DARKROOM SAMPLES



These Manan Jazmie, secondary references relate to these images as they are circular, which can be found in most of these and they are juled with texture, which can be found in all of these images.



In these dark room samples I have created texture in a sensory way, as in when I touch the samples I can feel their shapes, and can partly experience nature through touch. I have strayed a bit from the earthy tones only in the samples as I wanted to explore a more vibrant part of nature e.g. the colour of flowers, leaves, oranges etc. All these samples helped me experiment working with new textures and helped me learn how to create a sample in a different type of material, in this case paper instead of fabric.

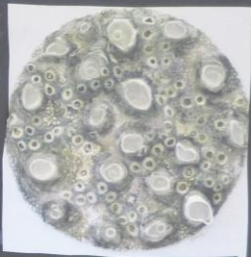
# SECONDARY ARTIST

- Marian Jazmik

I have decided to do a double spread of Marian Jazmik's work to help incorporate it more into my samples, and allow me to explore it further.



All of Marian Jazmik's work follows a strict colour pattern (all mostly earthy greens, browns, whites, yellows etc.). They are also incredibly texture juled and are a big influence on my work. For example, in future samples I want to build up fabrics, and buttons, and thread, and materials etc to create almost an over flow of texture.



The bottom left sample depicts this perfectly as it is filled with different types of materials to the point where you can't see the bottom fabric anymore. A lot of her samples are circular, which is partly the reason why I have worked with oranges, and other circular objects.

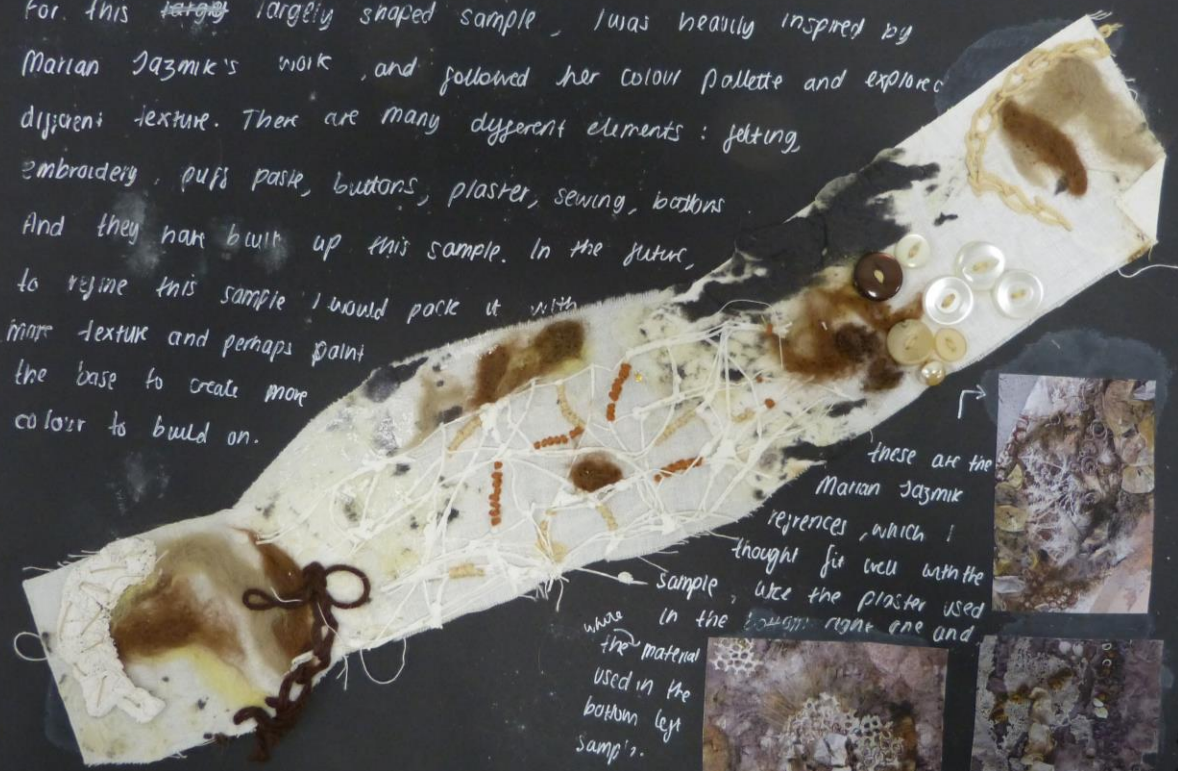
the thread reminds me of the sample I did where I wrapped the thread around the line-like fabric.



Marian Jazmik uses neutral colours, and earthy textures in her work, which goes with my work because of the lines and texture. The lines in these remind me of my diagrams images where I used oranges to create the shapes. The lines, and shadows in the orange, can be seen. In some of these pieces, especially the circular ones, and the ball piece is similar to my sample on the next page...



For this ~~large~~ largely shaped sample, I was heavily inspired by Marian Jazmik's work, and followed her colour palette and explored different texture. There are many different elements: felting, embroidery, puff paste, buttons, plaster, sewing, buttons. And they have built up this sample. In the future, to refine this sample I would poke it with more texture and perhaps paint the base to create more colour to build on.



These are the Marian Jazmik references, which I thought fit well with the sample, like the plaster used in the ~~right~~ right one and

whose material used in the bottom left sample.



For these samples, I mainly focused on singular techniques to try and expand my knowledge on how they could be used to build up more texture. On the left sample I used felting to try and depict the lines of the bark. I tried to use a red to symbolise the fungi growing through the cracks, this is also represented with

the gold leaf. I also started to create a border using embroidery but it wasn't working as I had hoped so I didn't complete it. For the samples on the right I just used plaster and added it into a fun shape and to add more depth I placed it on a woven-like background to add more dimension.



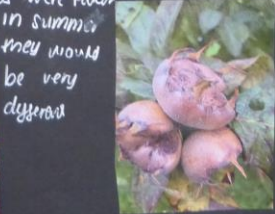
# Primary images



I did many primary images to try and refine my ideas and work. I have tried to base them around texture e.g. the crumpled up leaves



I have also taken pictures of some rotting bark to show the effects of time in nature e.g. if these photos were taken in summer they would be very different



These two pictures have a more sharp, spiky texture.



These samples have been made in response to the images.



these two link



In reference to the photo with along the first row, first page



These two pictures are centered around the lines in the bark, and the cracks & dent in it.



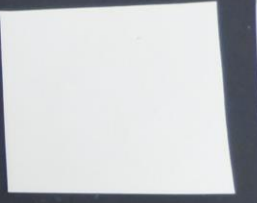
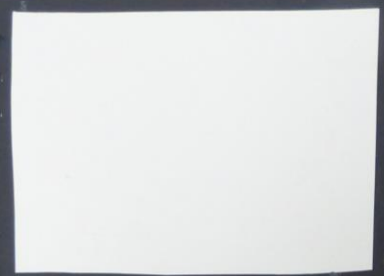
Shows the lines in the bark





colours of fungi, mushroom and bark. The puff tech created a very similar feel to fungi as it's bumpy. For the 6th and last sample I incorporated all elements from previous samples in this set, plus a few more additions (buttons, lace, thread etc). I outlined the puff tech with felting, to mimic moss wrapping around fungus and it's got a similar feel, so people can feel instead of see.

## PRIMARY IMAGES USING ACETATE



I found these left-over acetate pictures from earlier in this project, but I realised they still fit with my theme perfectly so I decided to add them in. These primary images are filled with texture, lines, shape, and shadows, which I later decided would be good to sketch (on the next page I have sketched out each image multiple times using pencil to create the shadows and harsh lines → these sketches will also be useful to make samples from. These images all have neutral,



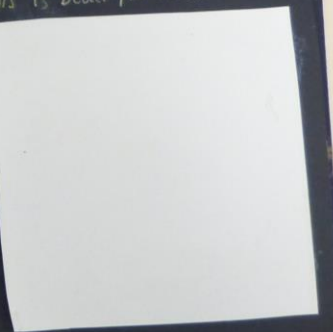
the lines in the mushrooms are intricate and precise (which I tried to present in my drawings)



nature-like tones (yellows, brown, white) so none of these are primarily focused on their colours and are more focused on the lines, shapes and shadows of these. Seeing a seeing colour isn't a priority here (and you can't feel colour) it fits with my theme because you can feel the shape + texture.

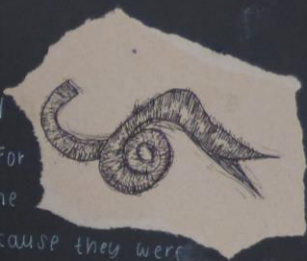


This bark is filled with texture and depth, and this is better for touch



## Illustrations with references

These sketches / drawings are all based on my primary photos (on the previous page) and I tried to make the texture as detailed as possible. For example, the bumps on the rim of the mushrooms took longer to draw because they were far more detailed, and took me a while to get right.



The pen drawings were also a lot harder because it's difficult to do different thickness, shades etc. so I had to gradually build them up.



Good to represent or sewing machine

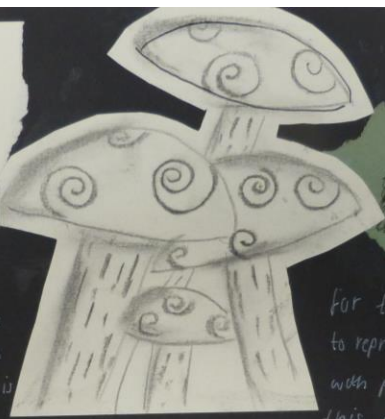
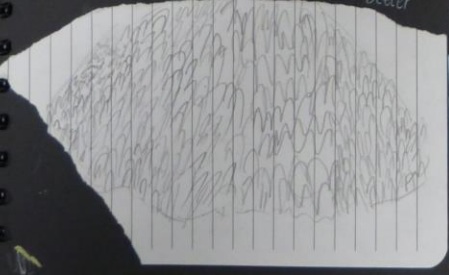


had a lot of detail and was very difficult to include every detail.



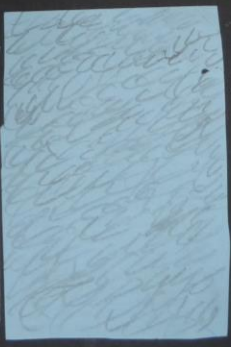
→ the flower here is what the flower in the top left sample is inspired by.

these mushrooms were not exact to the picture because I was trying to include more shapes, but I didn't necessarily like it any better.



for the fungi, I did 4 illustrations to represent it (some zoomed in, some with pen, pencil or paint). I feel like this primary image had to most to draw from because it has so

many detailed lines running through it, which you can zoom into + just focus on individual parts.



# Samples from interpretations



These samples are all based off my previous illustrations and in all of them I have added texture you can feel.

← in this sample I ~~em~~ embroidered the drawing (going over the edges to add darker lines) and then I tried to felt into the shape of some of them, creating more texture

→ the contrast of the soft velvet back + hard embroidery is interesting



→ again I repeated the same process just in a different colour and without felting



This is another bit of acetate and next to it is a sample based off of it

this sample is velvet with lots of embroidery on it (to represent the floral tree)



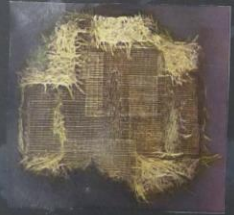


# DIANA SCHERER - secondary artist



Diana Scherer is a botanist, sculptor and photographer.

She explores the relationship of man vs his natural environment and through her work she examines the boundaries between nature and plant culture. To develop her work into detail she collaborates with engineers and biologists. Her work is referred to as 'collaborations with nature', and she uses roots as one of her many inspirations in nature, and she uses fabrics to create life-like work.



I chose Diana Scherer towards the end of my project because her work reminds me of the work I'm creating in my final piece. The main thing that her work reminded me of was the felting in my final piece.



# THE PROCESS FOR MY FINAL PIECE ~ ♥♥♥♥



To start my final project I got a slab of wood from the carpenter's + I sanded down any imperfections it had and I used 3 different grits (40, 70, 80) to achieve a smooth, polished look. This also helped ensure that I wouldn't get any splinters while working on the project.



This just shows how it looked after 1st fibre layer had been added on (felting).



Afterwards, I tried to do a contrasting sample (white + brown) to add to my final piece, but it didn't feel resinous enough, so in the end I decided not to add it, but it did create a good template to use that same design for my other samples, which I ended up using (e.g. on vanishing muslin, which I ended up incorporating).

I started felting into organza to try and create the effect of moss and fungi growing and seeping out of the wood. As shown in the photo I used quite neutral earthy colours, to again mimic the colour found in nature. Then I glued it down with a glue gun.



WHAT THEY FEEL LIKE IN NATURE ...

I got a classmate to close her eyes, feel it, and then tell me what the different components felt like..



feels like bark

gold leaf feels rough

a leaf skeleton

you can especially feel the pattern in comparison to the low sage carton rose



these two pictures are just a zoomed in version of the small circular fabric and embroidery I did. As shown, for some I just did a circular motion whereas on others I did small, diverse mushrooms, so that the shapes can be felt.



As shown I added some real leaves, and a printed section of them, and as they go up they start to morph together. In the top right corner I replicated the oranges I used in the darkroom images.



As I carried on, I decided to add more felting to fill up the empty corners, as well as buttons for decorations and to add a smooth texture in comparison to the scratchy, furry texture of the felt.



Afterwards, I cut up tiny pieces of fabric into small circles (like I did in the darkroom photos, with the oranges) and I stitched small circles onto them so that the edges stuck up, and the texture of the embroidered part is different from the fabric.



For my next step, I decided to embroider some of my previous designs (that I had illustrated) and I used the vanishing muslin to ~~show~~ represent the designs almost growing out of the wood. They were quite tedious to embroider because the vanishing muslin is very delicate and I had to go slowly so it wouldn't rip.



This photo was just after I had placed the vanishing muslin samples to the slab of wood. Plus, another vanishing muslin sample (on the bottom left hand side I did black mushrooms and placed them on top of the felting).

I decided to use a cob-web looking fabric, which I used in my previous sample, and I added it to the side of the wooden slab, to mirror a cobweb in nature.



→ All of the embroidery creates a rough texture (in comparison to the smooth wood, which was made smooth by sanding it down).



Outcome  
A2  
mixed  
media  
piece