



Component 2: Textile Design

Standard Mark – 27

	AO1	AO2	AO3	AO4	TOTAL
Mark	7	6	7	7	27
Level	3	2	3	3	
	Just emerging competent ability	Fully basic ability	Just emerging competent ability	Just emerging competent ability	

Keyword descriptors from the taxonomy:

Deliberate
Methodical
Superficial

Unrefined
Simplistic
Tentative

Broadening

Examiner comments

This Textile Design Component 2 submission consists of an A3 sketchbook and decorated bodice for the outcome. Images of work selected here reflect the characteristics of work that falls between Performance Level 2 Basic, and Performance Level 3 Emerging Competent with a mark of 27/72.

The candidate begins with a written mind map in response to the examination theme of 'Lock', before embarking on ideas related to the past and present struggles of women 'locked' into an oppressive lifestyle. This theme inspires the candidate to investigate a broadening selection of artists and sources, including textile artist Ruth Singer's 'criminal quilts', Christina Broom's photographs of suffragettes and Dorothea Lang's harrowing images of women in the Great Depression.

The candidate responds to these sources methodically, with photoshoots of a model wearing dishevelled clothes and red handprints on her body; symbolic of an abused woman. Further simplistic experiments follow with painted handprints on fabric, machine stitched linear hands, 'puff paste' handprints to add textural qualities, lino prints of portraits and mod-roc hand moulds.

The candidate demonstrates an emerging competent ability to record their ideas, observations and insights through their own photographs, drawings, and textile samples; these are generally unrefined and lack technical competency. Annotation is mostly biographical and descriptive, with some personal reflections: "The handprint samples all come from the photos I took. They represent the struggles of women, past and present, old and young, and the oppression they suffer".

The final outcome produced during the 10- hour period of sustained focus is a bodice inspired by the fashion designer Mr. Pearl. The candidate used a ready-made bodice and added textile and modelling materials to symbolise women 'locked' in a world of disrespect and abuse.

For the submission to be more secure within Performance Level 3, Emerging Competent, the candidate could demonstrate a greater understanding of textile processes and techniques through experimenting, recording, and presenting their visual journey.

LOCK

Jail lost found security religion hidden cages angry
 bars bound fence breakin gender isolation castle forest war struggle
 history strength money poverty race palace stealing niding wishfull
 link connected gate keys robbery dreams walls ignery scared
 chains snow trapped spies fear
 message discovery bolts
 caged stuck shackles shut away
 chests animal test na capture
 traps cages password number abuse rules struggle punishment
 wanted darkness prisoner hatred humor restriction force wealth confined
 criminal animal abuse low solitary confinement alcohol cells death crime consorts women prison secrets
 no escape OPP RESSION blackmail safe arguments danger

← **Ruth Singer** Criminal quilts

Criminal quilts is an art & heritage project inspired by mugshots and documents of women in Stafford Prison 1877-1916. Three of these quilts are on display in Staffordshire Record Office.

Dan Rouths Lock and Key features old rusty keys & padlocks that represent being locked away and could also be interpreted as representing being trapped in history.

Lock & Key **Dan Routh** →



Christina Broom



Christina Broom was a Scottish photographer that was credited as the UK's first press photographer that was a woman. She was born December 28th 1862 in Chelsea London and worked as a photographer from 1904 to her death in 1939. She supported the Suffragette movement and most of her photographs feature the suffragettes at protests and campaigns fighting for their rights. She took these photographs to raise awareness of the cause and to help women escape the oppression they were locked in to. These photos inspired me to focus my outcome around women and our struggles as there is so many problems women face around the world.



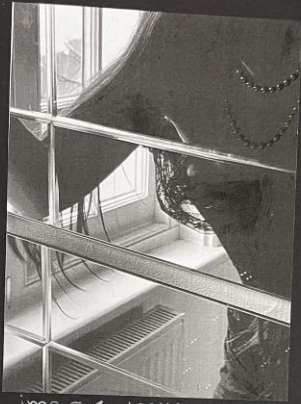
we animals

← Jo-anne McArthur

We Animals - use of animals
 - illustrates and investigates animals in the human environment whether they are being used for food, fashion, entertainment, research or being rescued and put in zoos or sanctuaries. McArthur provides valuable lessons on our treatment of animals, makes animal industries visible and holds them accountable. It shows the cruel and inhumane treatment we show animals that we should be helping and taking care of. It is disturbing and saddening. It makes us question the treatment of animals.



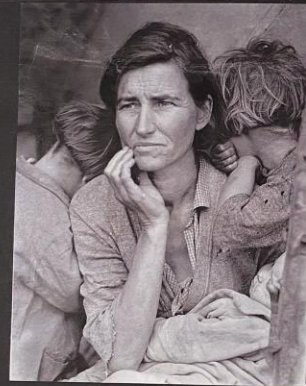
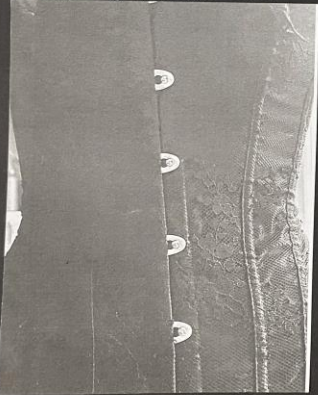
beauty standards



image, looks, worn



sickness, anger



Dorothea Lang was an American documentary photographer and photo-journalist, she was best known for her depression-era work. Her most famous picture is the one of the "migrant mother". A photo of Florence Owens Thompson with seven young children. This photo quickly became an incredibly famous photo, it showed the struggle of women, specifically mothers, who were unable to provide their children with the best possible skills.

↑ Dorothea Lang



victim blaming, human trafficking

Slut shaming, victim blaming



alone, sad, victim

rape, sexual assault, harassment



worried, frightened



hurt, abused, unaware

PAST



abuse women



Prostitution for money



these photos represent working class women of the past and their struggles. Specifically the darker, ~~the~~ more dangerous side. Many young, poor women would be forced to work as prostitutes or "harlots" in the past just to survive. They would be taken advantage of and forced into many dangerous situations. They would be trapped in this line of work for their whole life and they would be considered "whores"



depressed, lonely



scared & worried

women can feel ashamed or dirty because of how they are treated.

They are told they were "asking for it"

abuse of women

ashamed

RESIST

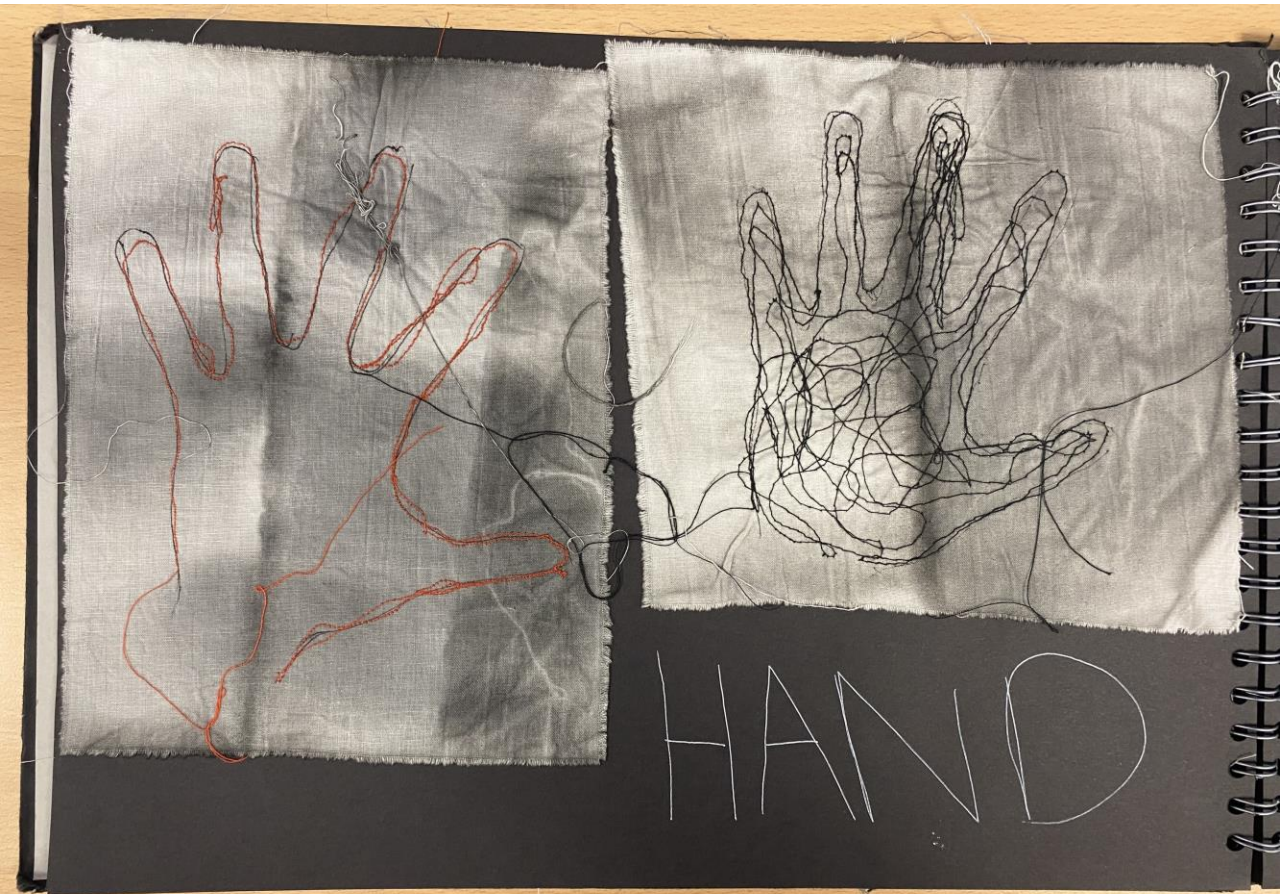


"slut"
"whore"
"slag"
"ho"
"bitch"
"



women today face many challenges, some are similar to the challenges of the past, others are newer. Rape, sexual assault and harassment are a constant problem women have faced however the problem has only increased, many women are scared to report these crimes as they fear they won't be listened to or will be laughed at and told they "deserve" it for various reasons, many being what they were wearing or what they were doing however it is never a woman's fault. Rape has been happening forever to people of all ages, looks, race, religion ect.







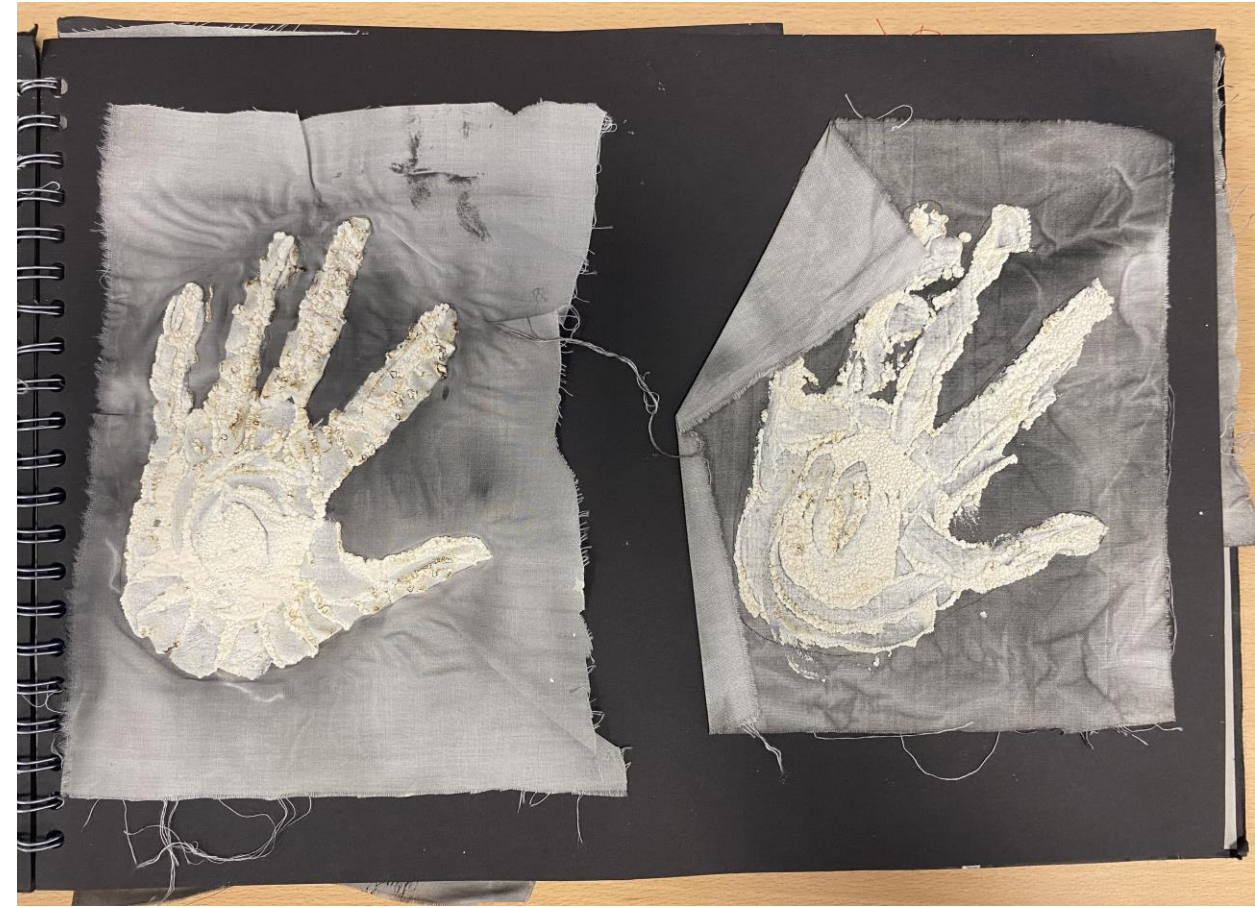
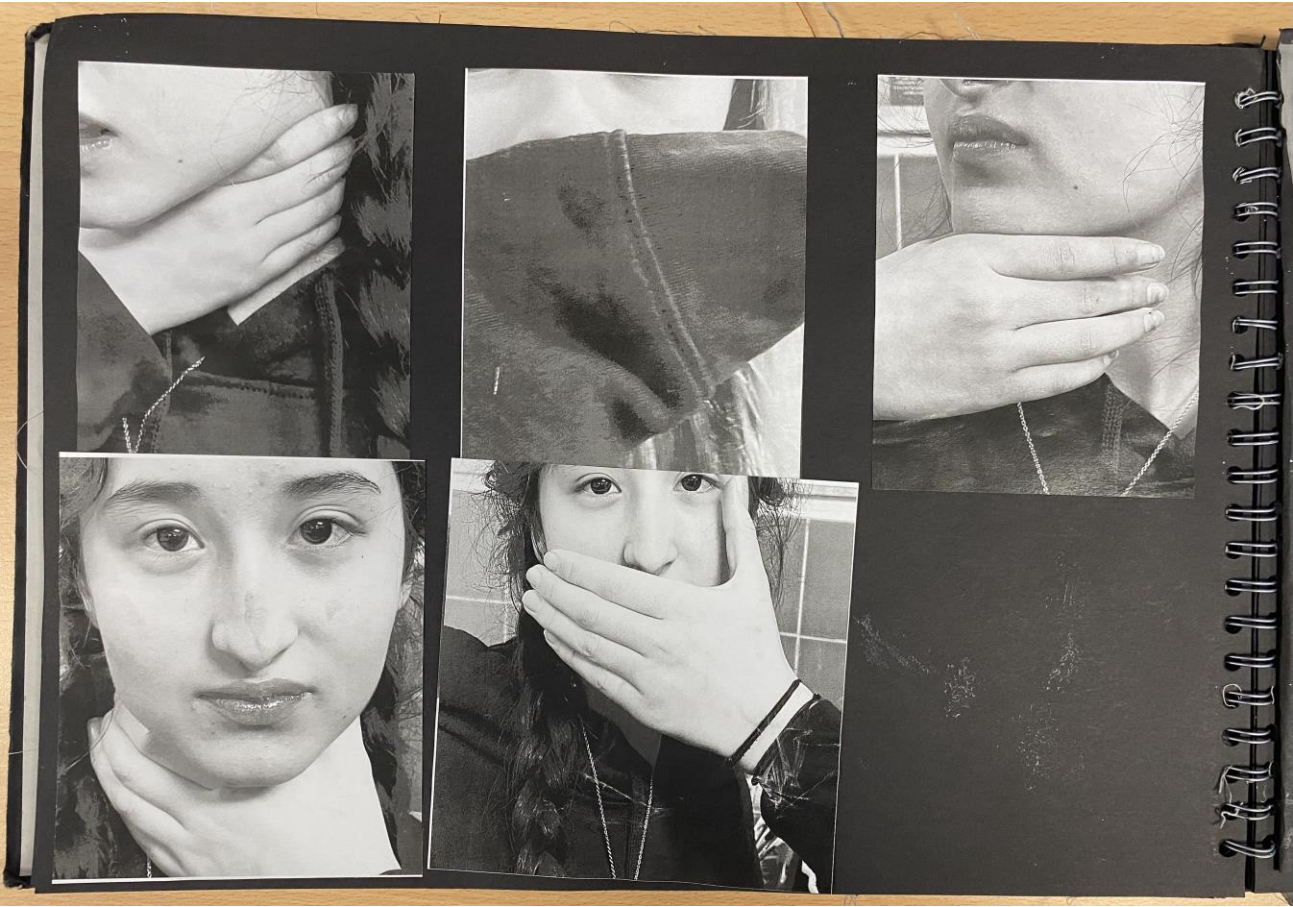
PUFF TEXT: HAND PRINTS

I really liked the texture that the puff text gave the handprints. I like how they make it seem more 3D. I think they turned out really well.



These hand print samples all came from the photos I took. they represent the struggles of women, past and present, old and young and the oppression they survive

PRINTS

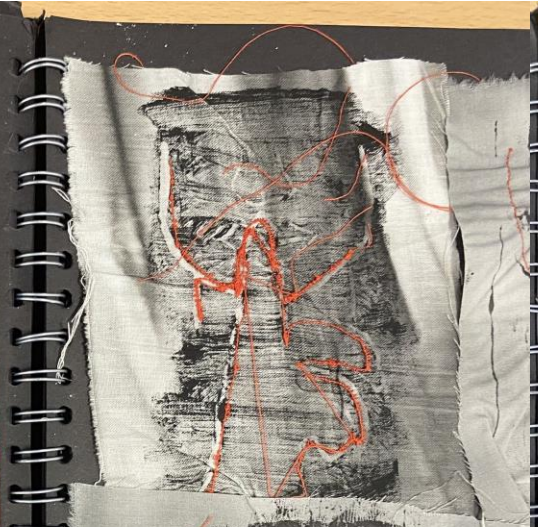




I think these work really well with the message I am trying to convey



I think these are nice samples, however they aren't my favorite. I think I should have made the lines bigger so they looked neater

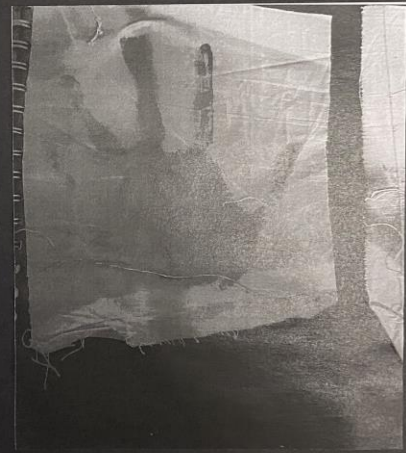
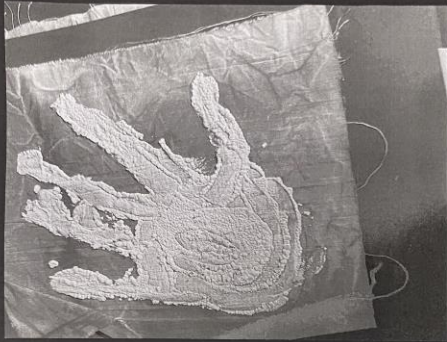


I made these lino prints by tracing over a picture of a man on tracing paper then I transferred it onto the lino and carved it out being careful not to cut myself. I used black paint to transfer the image to the fabric.

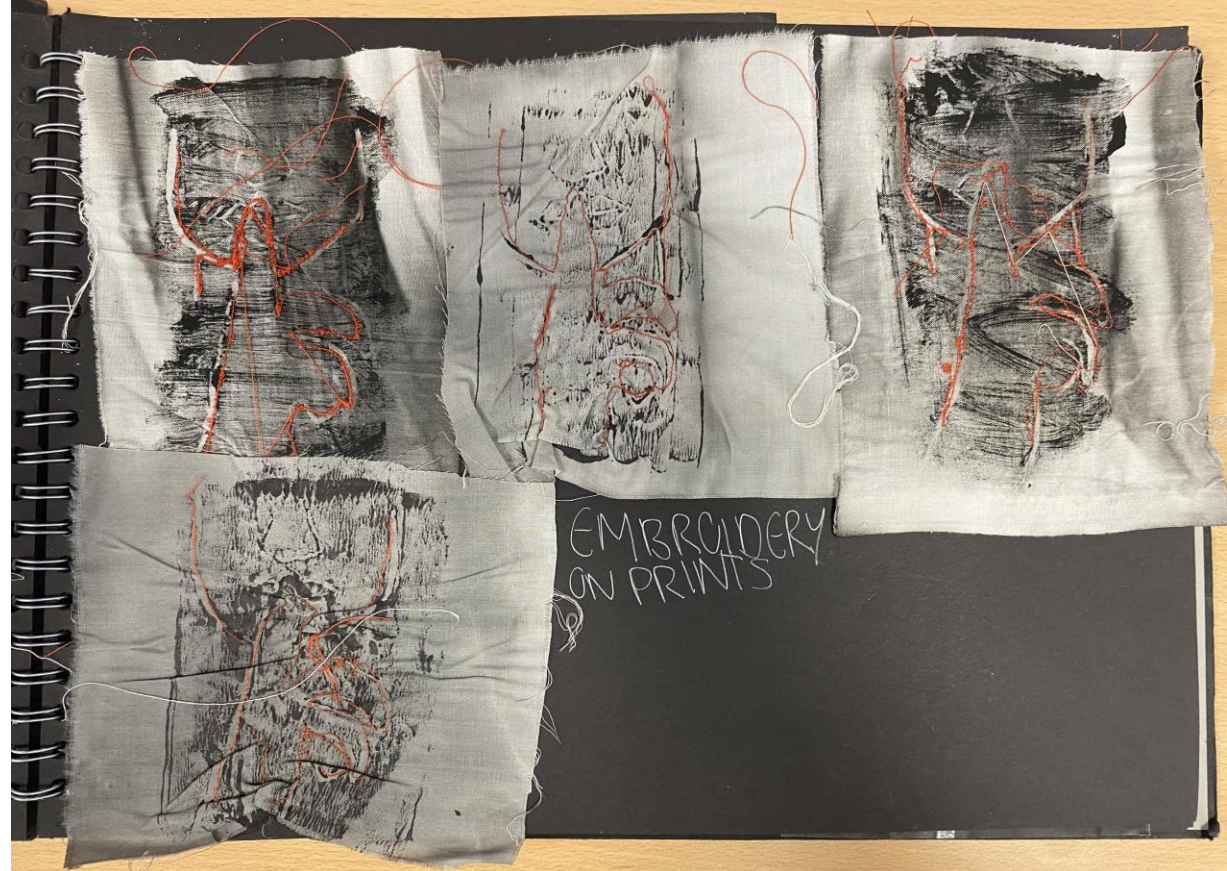


NO PRINTS
↑

EMBROIDERY PRINTS



I chose the handprint samples because I think they convey the message I'm trying to get across really well, they are a solid sample that I can refine to improve it. I am going to take inspiration from the 3D texture I got from the puff text hand prints and I am going to try to create 3D models of my hand which will then be glued to give them solid structure. I think this will be very effective and I look forward to how it will turn out. I didn't choose the line prints because I decided that it did not work as well and if taken further could easily look messy.



EMBROIDERY
ON PRINTS



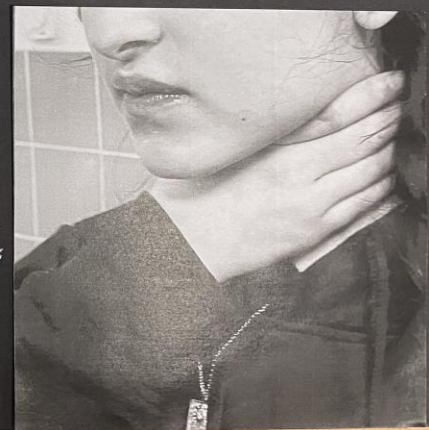
NEW INFLUENCE



chosen these photos as
they nearly show the oppression
in both past and present
of all ages at all times
we are silenced and disrespected
we are told we are not
important and our opinions do not
count we are suffocated by mens
oppression we know nothing



MR. PEARL



st
and
d to
re
s

MY FINAL OUTCOME Ideas:

- corset represents a cage / being locked in the past, restriction represents the oppression women suffer and how women have been locked in a cycle of oppression for years.
- 3D hands → represents the modern struggle of women, abuse in the home, sexual abuse and harassment and catcalling, rape as well as domestic violence
- metal bars → also represent being caged in and trapped
- Wires → further enforce previous ideas
- distressing → damage & oppression

- dye → creeping up the corset "conquering it", sinister, dark look, shows oppression destroying women

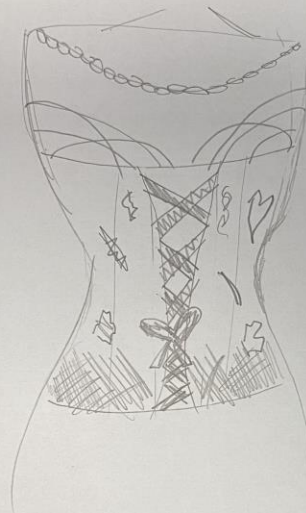


On this page I have rough ideas of what I wanted to do for my final piece and what message I wanted it to send.



PLANING → IDEAS

BACK



- more rips, holes and other distressing embroidered into
- chain connected to front 'caging'
- black/grey lacing
- wires coming from front to back

FINAL PLAN

FRONT



- white corset (dyed in places)
- distressing → rips holes tears fraying
- 'caging' bust
- Pleated, structured layer covering chest
- embroidery in 'random' places
- embroidery over and large holes / rips (red & black)
- red 3d hand models
- sewn on as if 'climbing' and corrupting the body
- top hand fingers = black

START



VS.

FINISH



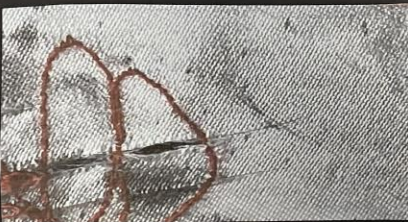


I started with a simple white underbust corset. I started playing around with positioning of the wire, metal, hands, pleated fabric and whole structure of the piece until I was happy.

I decided to use the metal for the bust as I thought it resembled a cage locking the heart and women's true feelings away.

PROCESS / TIMELINE

DETAILS:





I started with a simple white underbust corset. I started playing around with positioning of the wire, metal, bands, pleated fabric and whole structure of the piece until I was happy.

I decided to use the metal for the bust as I thought it resembled a cage locking the heart and women's true feelings away.

PROCESS / TIMELINE



I sewed the 'cage' and fabric that covers the bust together first using scrap fabric on the inside to stop any tearing. I then sewed this piece onto the corset.

I then used scrap fabric to create loops for the wire and attached those to the bust piece on the ~~corset~~ corset.

Once I was happy with the positioning of the pieces, I started to put them together. I found this difficult and had to resist the top as I had made a mistake.



I found the construction of the base really difficult as working with the wire and cage was really stress full because the kept getting caught in my clothes or each other, this made sewing it together a challenge.



once I had added all the hands I put the final chain on draping over the back to add a touch of femininity to the harsh like of the project.



I then started to sew the hands (that I had painted red) on to the corset. I put them going up the body to show the corruption



I dyed the corset with black gradually going upwards to show the corruption of the body by oppression



I embroidered over the corset using red and black thread. I went over the larger holes and tears patching them up. I also embroidered in red on places to show chaos



I then started distressing the corset using a scalpel. I tore holes of all different sizes, made cuts and scratches as well as fraying parts and ripping larger, gaping wholes into it to create the look it was being torn and broken by oppression



I dyed the lace grey as I thought it would suit the projects theme and look better than the bright white.

