

# Component 2 Textile Design

## Standard Mark – 35

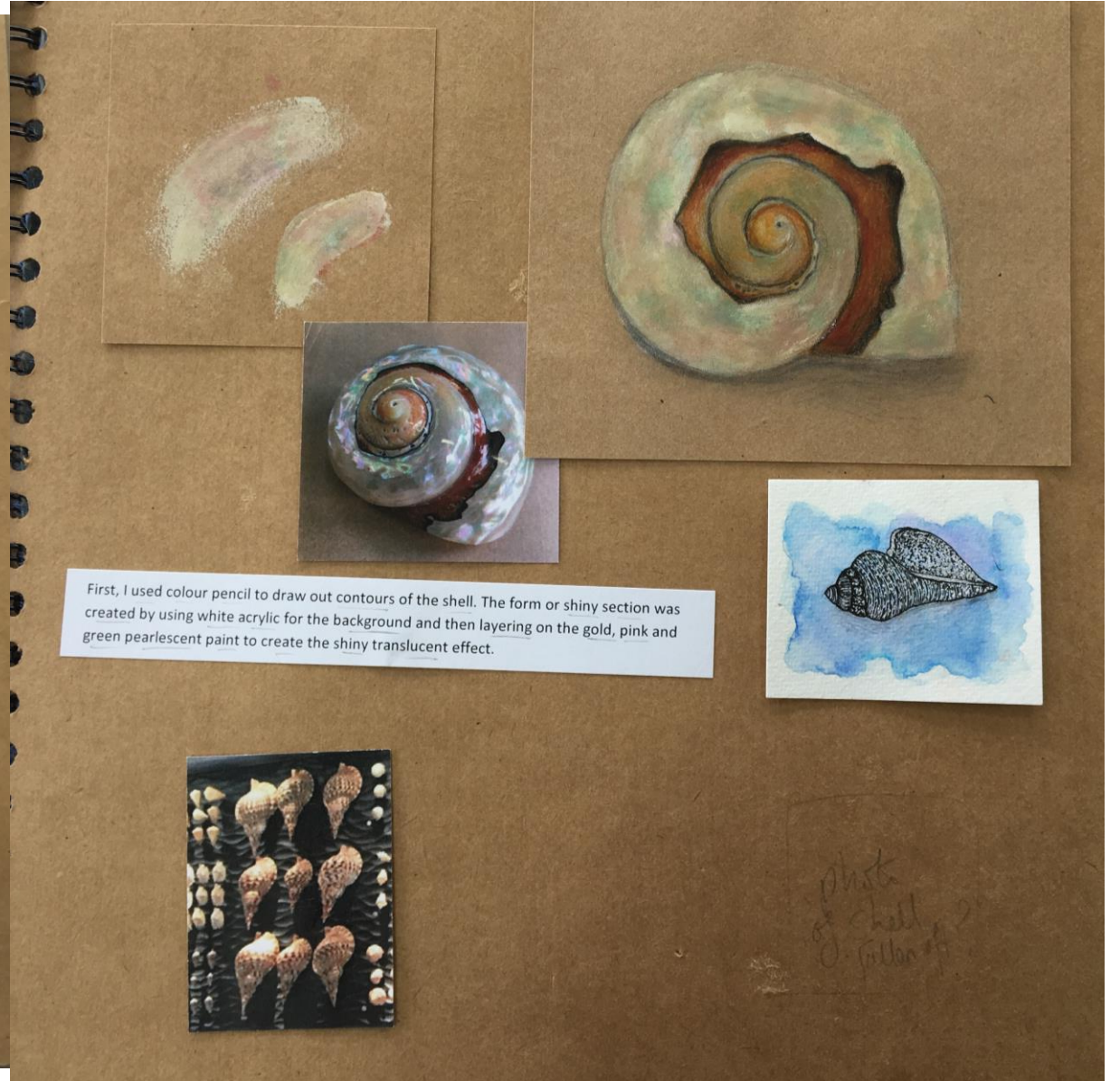
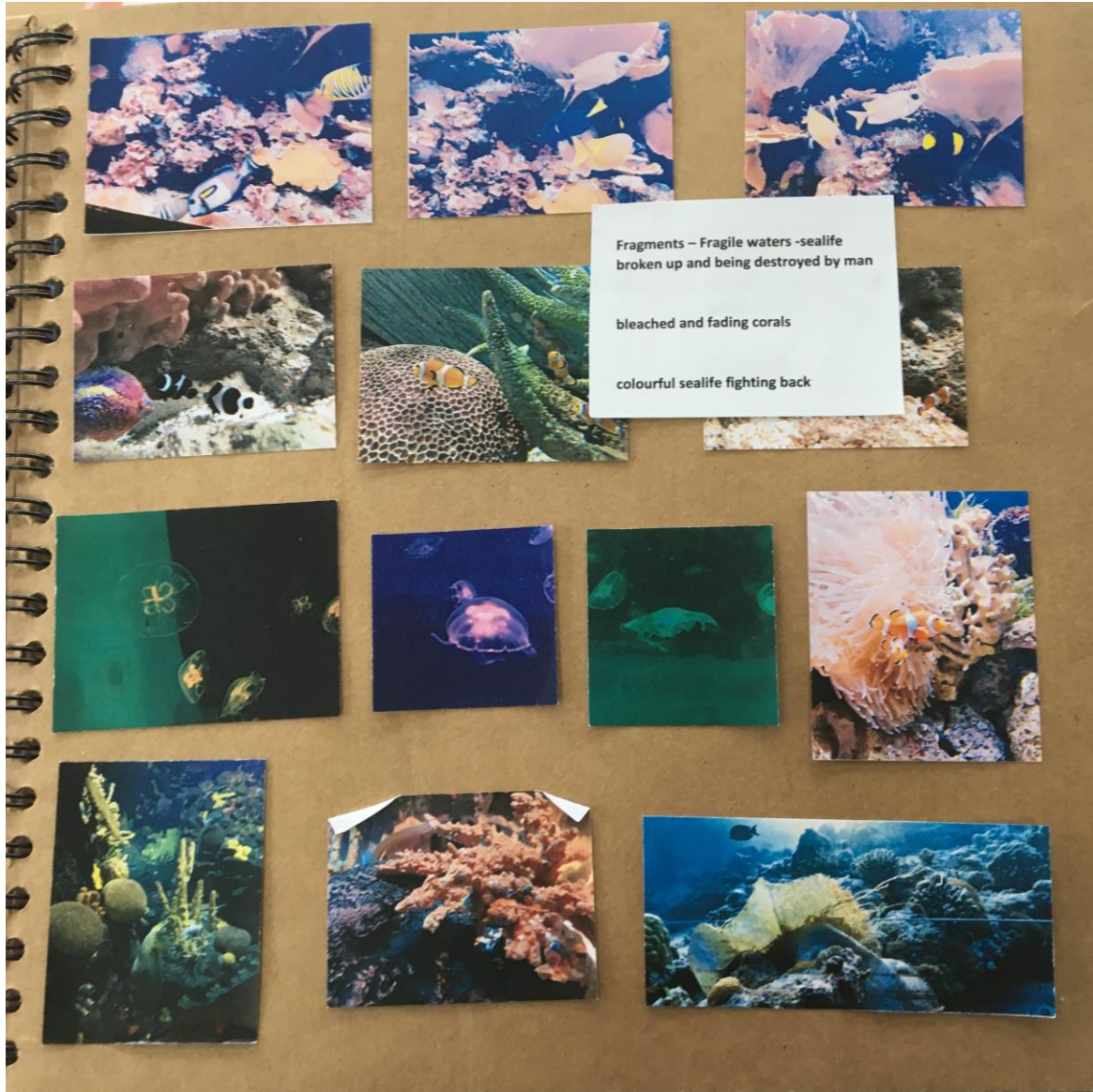
	A01	A02	A03	A04	Total
<b>Mark</b>	9	9	9	8	35
<b>Level</b>	3	3	3	3	
	Fully emerging competent ability	Fully emerging competent ability	Fully emerging competent ability	Mostly emerging competent ability	

### Examiner comments:

- The candidate's emerging competent understanding of how to develop ideas is evident throughout their practical responses.
- Experimentation with a wide range of textile techniques shows growing control, and it is clear that the candidate is able to review and refine their approaches as within the preparation period.
- The work reflects an emerging competent understanding of the formal elements of art and design and there is a clear, albeit predictable, visual journey.
- The candidate endeavours to construct a garment during the timed test, combining ideas and techniques.

### Keyword descriptors from the taxonomy:

Predictable  
 Growing control  
 Broadening  
 Endeavour  
 Safe







I usually use a Japanese rubber block as UK lino blocks are not as good because I think they are too hard and don't cut very well. I use Xacto knives as they are really sharp and cut the rubber easily making the patterns lines. I prefer to take away the very fine lines to create my image. I feel I am technically very skilled in this area and want to develop even further for my outcome.

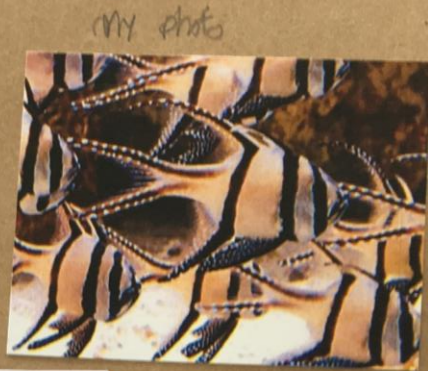


I quite like this one because the prints are clearer and the colours are more defined.



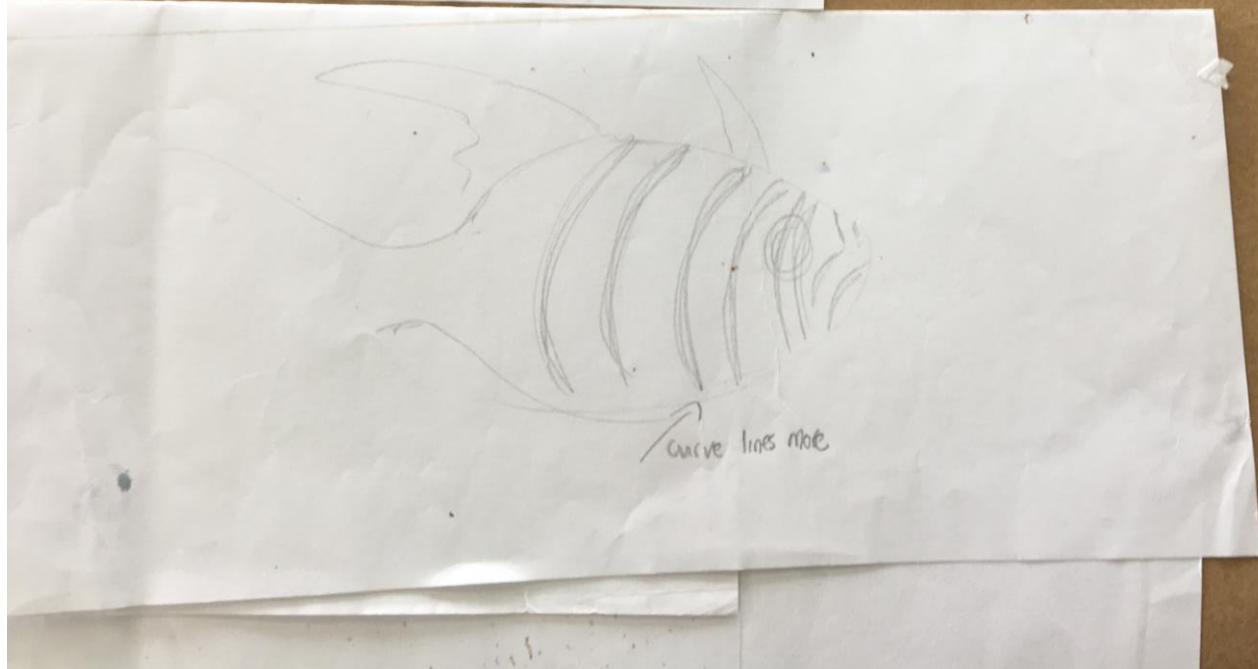
I don't like this one so much because some of them didn't very well, one is smudged and one is distorted by water.

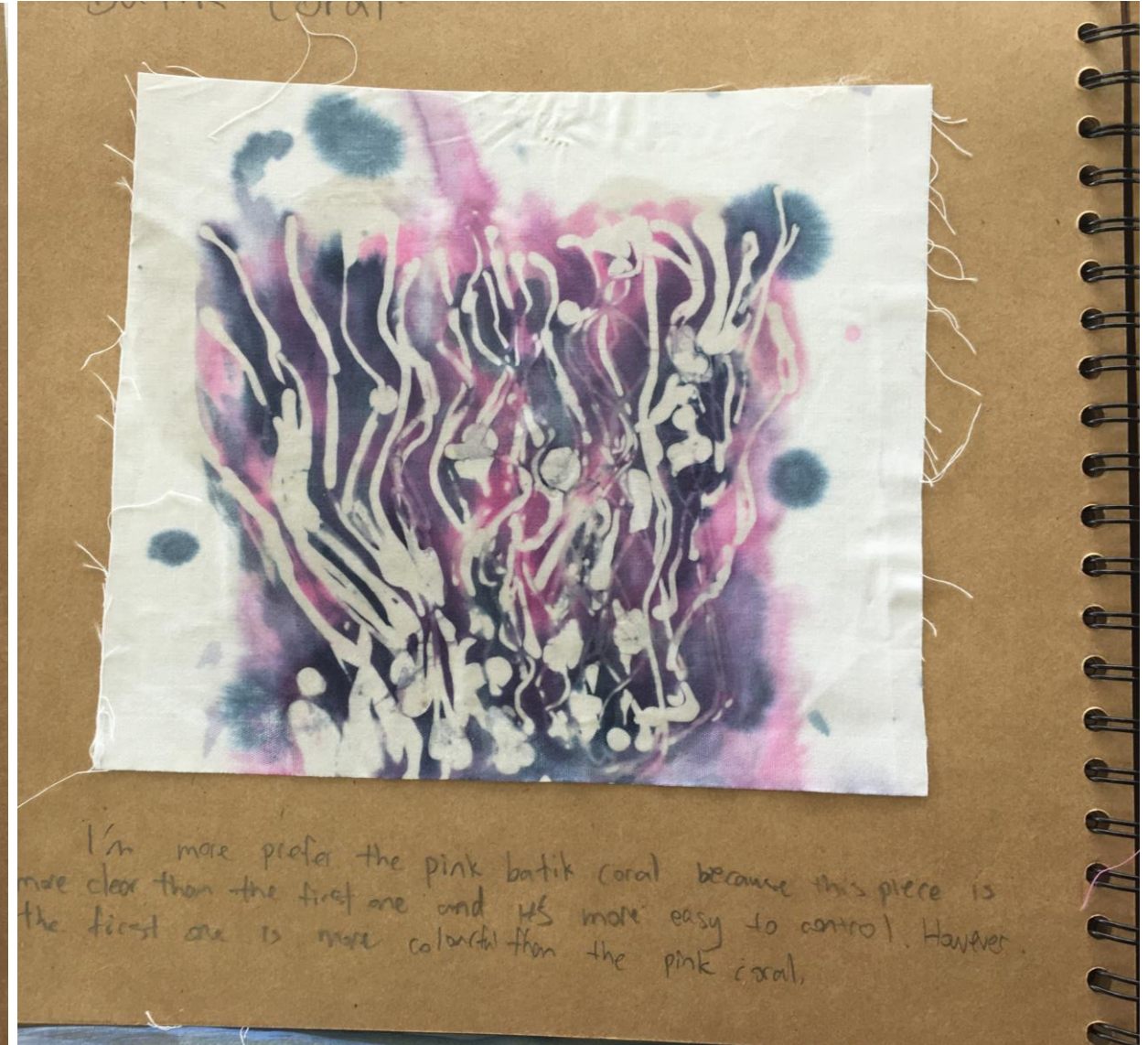
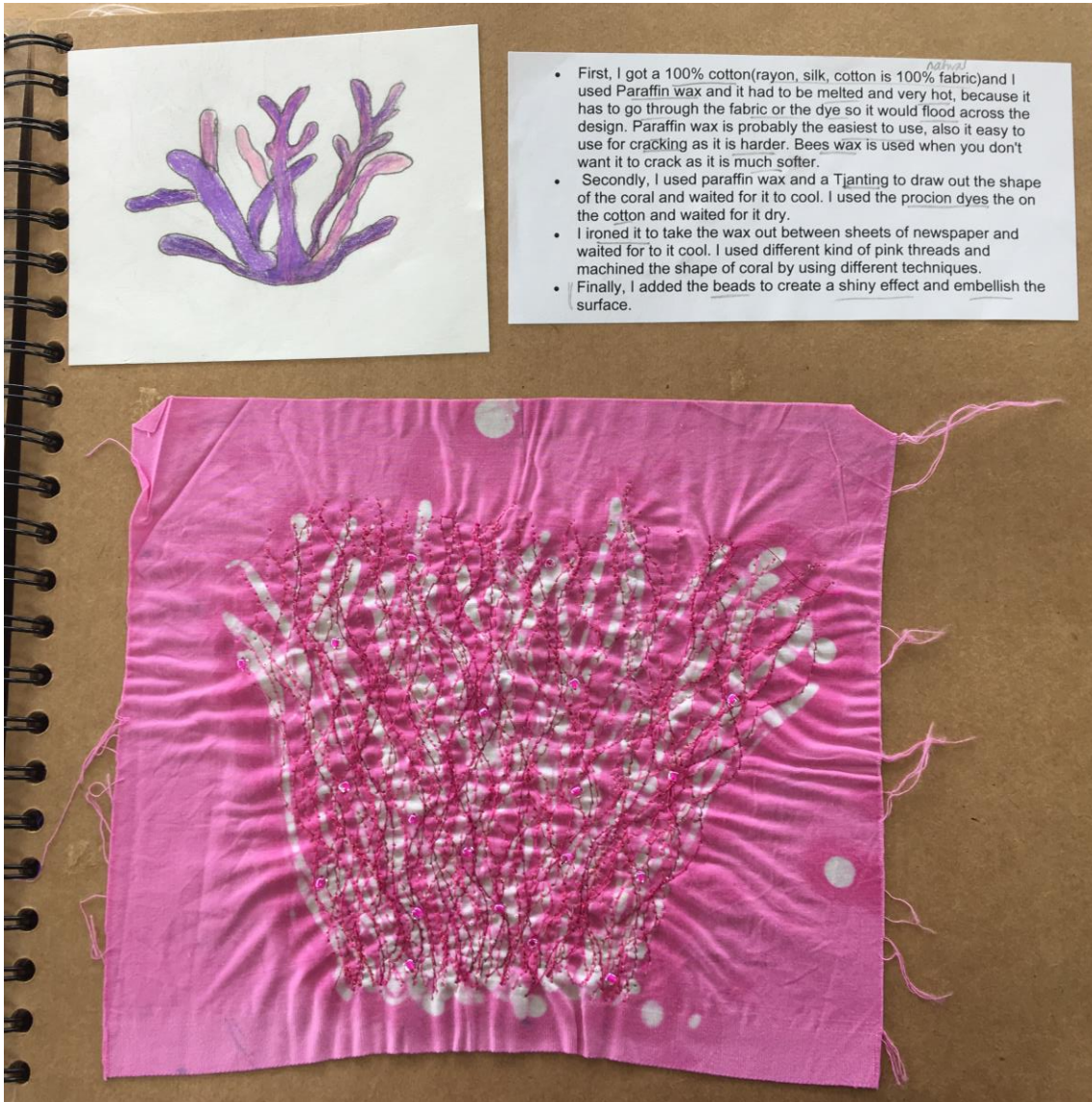
The colours I used are pearlescent rust, pearlescent poppy, rocket red gold, pearlescent chocolate and cosmic copper.



like tail but body too flat

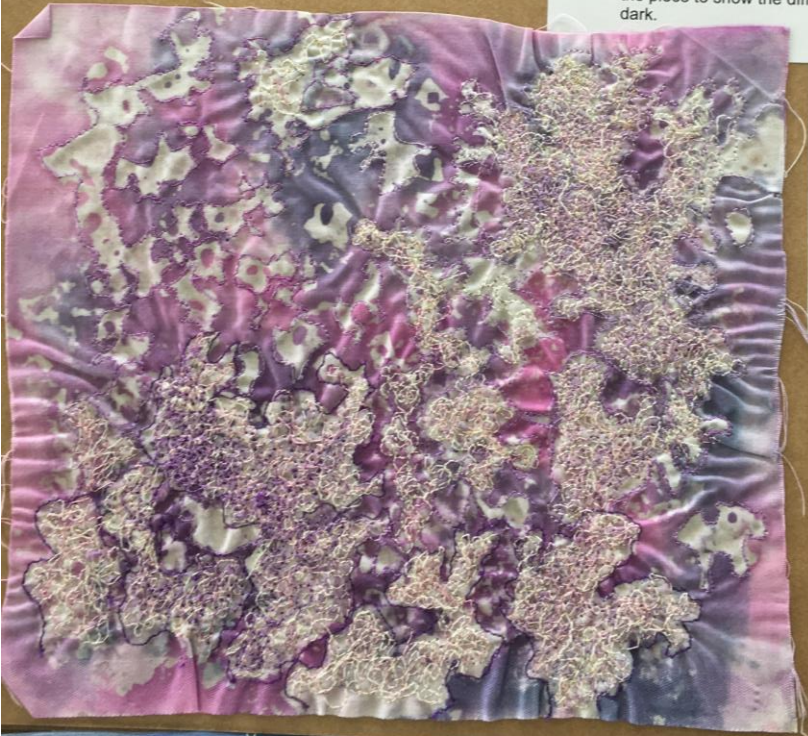
I used silk dyes to paint the background, I chose colours to create a feel of water. I drew a section of the fish. Using metallic 40 madeira thread and black and white thread I created the fins. I did not use an embroidery hoop and this caused the fabric to ruche up, however, I like this effect as it makes it look more like water.







- Firstly, I took a natural sea sponge and carefully dipped the hot wax and transferin the marks in a random way to show the shape of coral. I think this works very well, and it suggests the texture and form of the corals.
- Secondly, I dyed the fabric with pink and purple dyes and waited for it to dry. The bottom foreground was dyed gradually so it fades from dark to show that the coral is just starting to die. The right hand corner; I used the pale colour to suggest the coral is fading away to suggest extinction.
- Next, I ironed the wax out. Then used light pink threads as a base to stitch the outline and overlaid with cream swirling to create shapes and texture.
- Then I stitched the lilac pink over the cream in a loose random way and I use the lilac again not worrying about where but instead to create shadows and overlaid again in cream to make the form clearer and create a dense effect..
- Finally I use a small amount of purple thread to add depth to the piece to show the difference between the light and the dark.



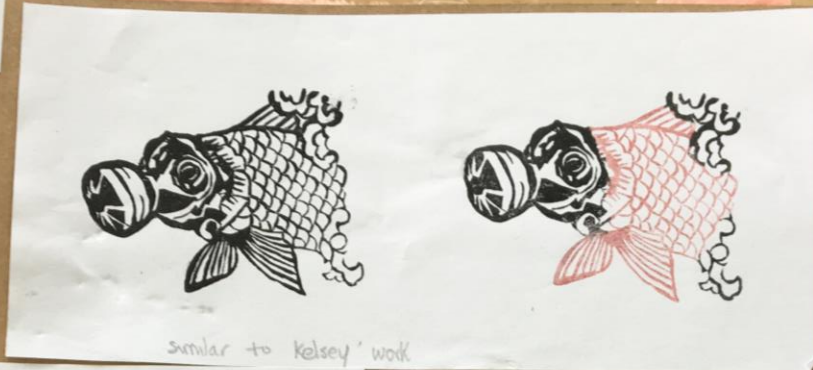
How plastic effect corals?

*continues research*

I discovered that when mushroom coral die, they become colourless and they become hard, not as soft as when they lived in the water. Plastic trapped in the reefs around the world is having a serious impact on coral health. More than 11 billion pieces of plastic were lodged in the Asia-Pacific oceans corals. This rubbish appears to be leading to coral diseases. "Our work shows that plastic pollution is killing corals," said senior author Professor Drew Harvell, an ecologist at Cornell. It is through that the increased disease could be due to plastic items blocking light and oxygen from reaching the corals, which require both to survive. Depriving them of these could also make corals more susceptible to infection by harmful microbes, known as pathogens. People have been banned from cutting live corals to collect but now it's man's ignorance of plastic that is killing them.



Kelsey Ashe



**Kelsey Ashe** has a deep fascination with pattern and decoration



Kelsey Ashe Gaibazi works across several disciplines in a style of decorative eastern designs. She is completing her PhD in Art, she lectures at Curtin University in Fashion Illustration, the History of Costume, Textile Design and Fashion Design and has appeared in Textile Visionaries book about todays up and coming designers

I like her bold simple designs based on the East best as it relates to my work and my culture. I want to work in softer colours though as black is too strong for my design and does not help to put across my view that the corals are fading away



Kelsey Ashe

- Hand-printed fashion fibres designer
- She decorates or embellishes her work with motifs that about relationships between culture, humanity and the environment.
- She sources fabrics that are organically grown or produced using sustainable methods.
- She makes prints that address environmental themes, issues such as river pollution, urban litter, environment disasters and the destruction wrought by plagues. Sets a message about humankind's respect for the environment.
- "a closer look at the decorative detailing reveals hidden motifs showing litter, polluted water, deforestation and landfills acting as gentle prompts to cause consumers to contemplate how we treat the environment." I will use the stamp technique



Final idea

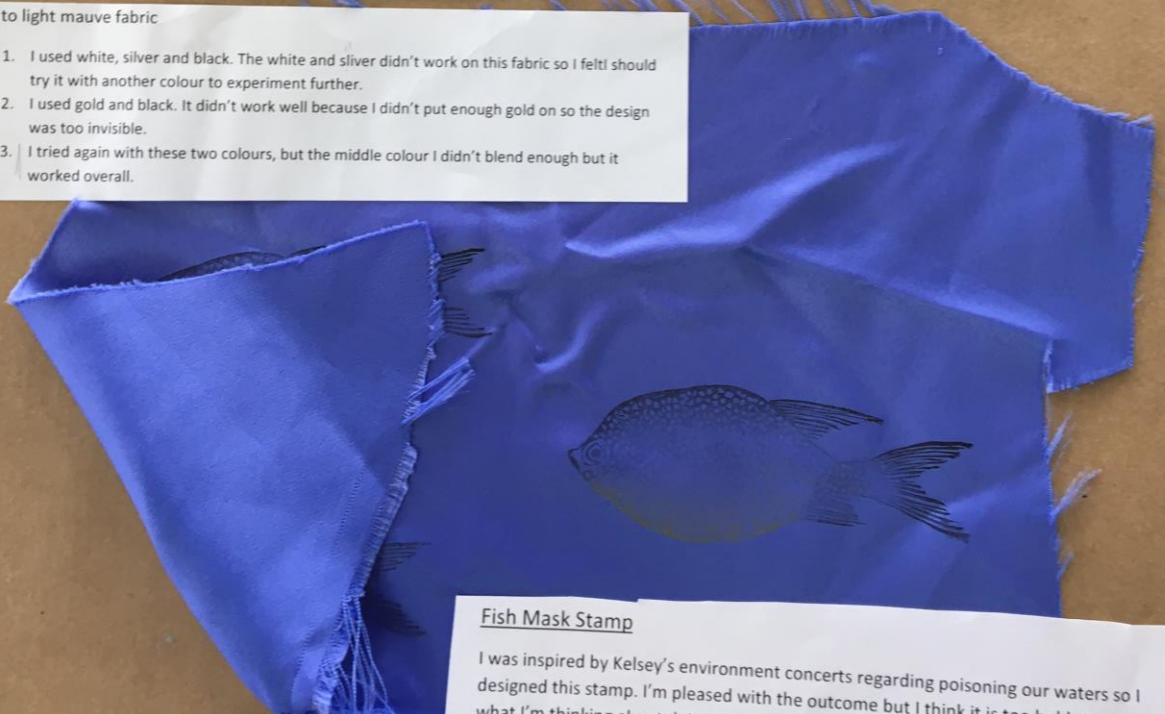




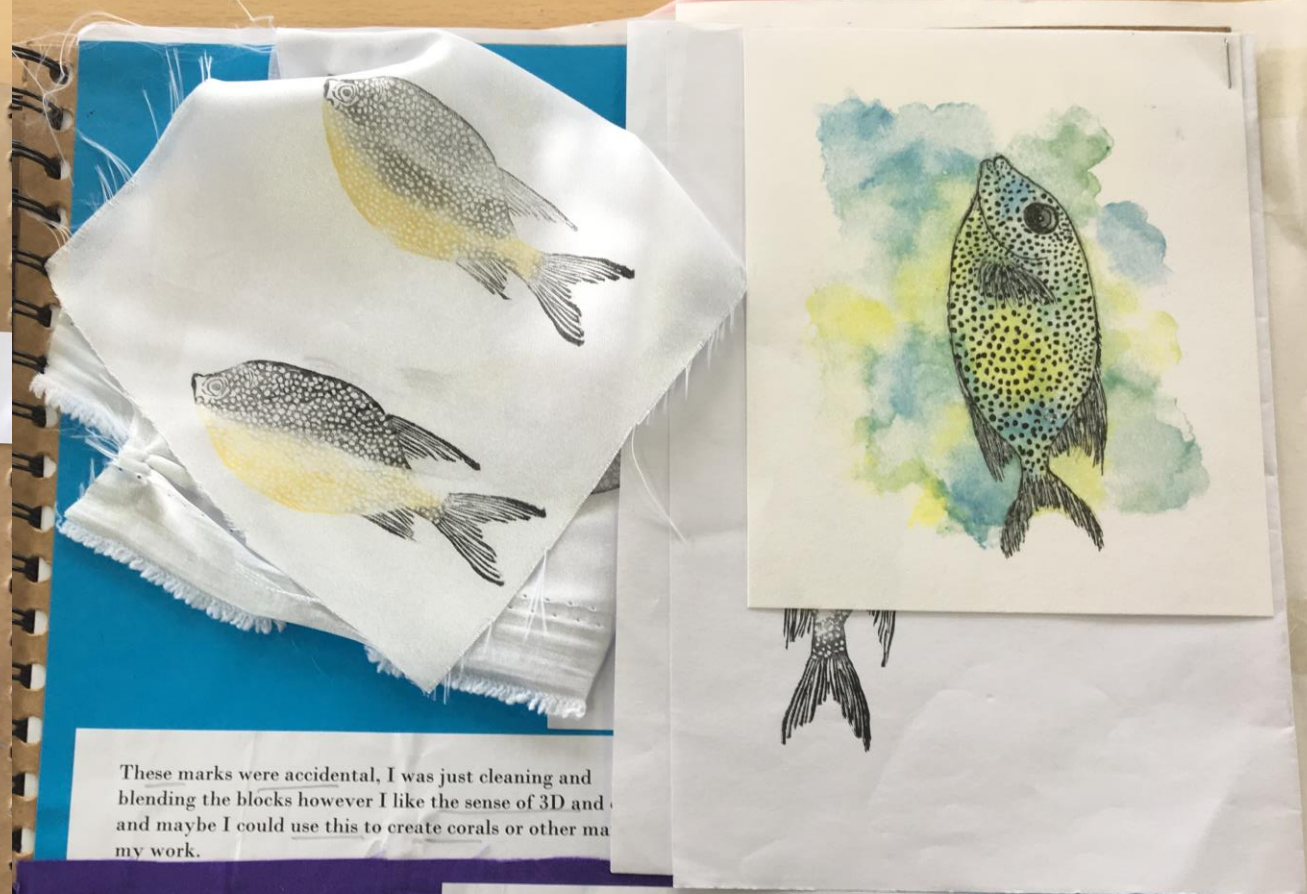
My handcut stamp is from my observation of a fish I saw at the Aquarium in London Zoo, Recent Park. It took 1 hour and 40 mins to cut.

On to light mauve fabric

1. I used white, silver and black. The white and silver didn't work on this fabric so I felt I should try it with another colour to experiment further.
2. I used gold and black. It didn't work well because I didn't put enough gold on so the design was too invisible.
3. I tried again with these two colours, but the middle colour I didn't blend enough but it worked overall.

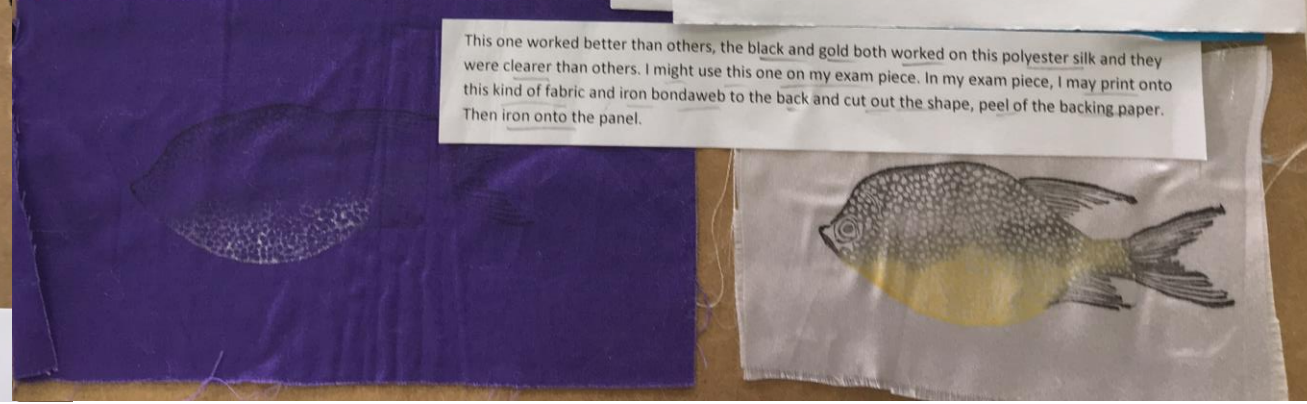


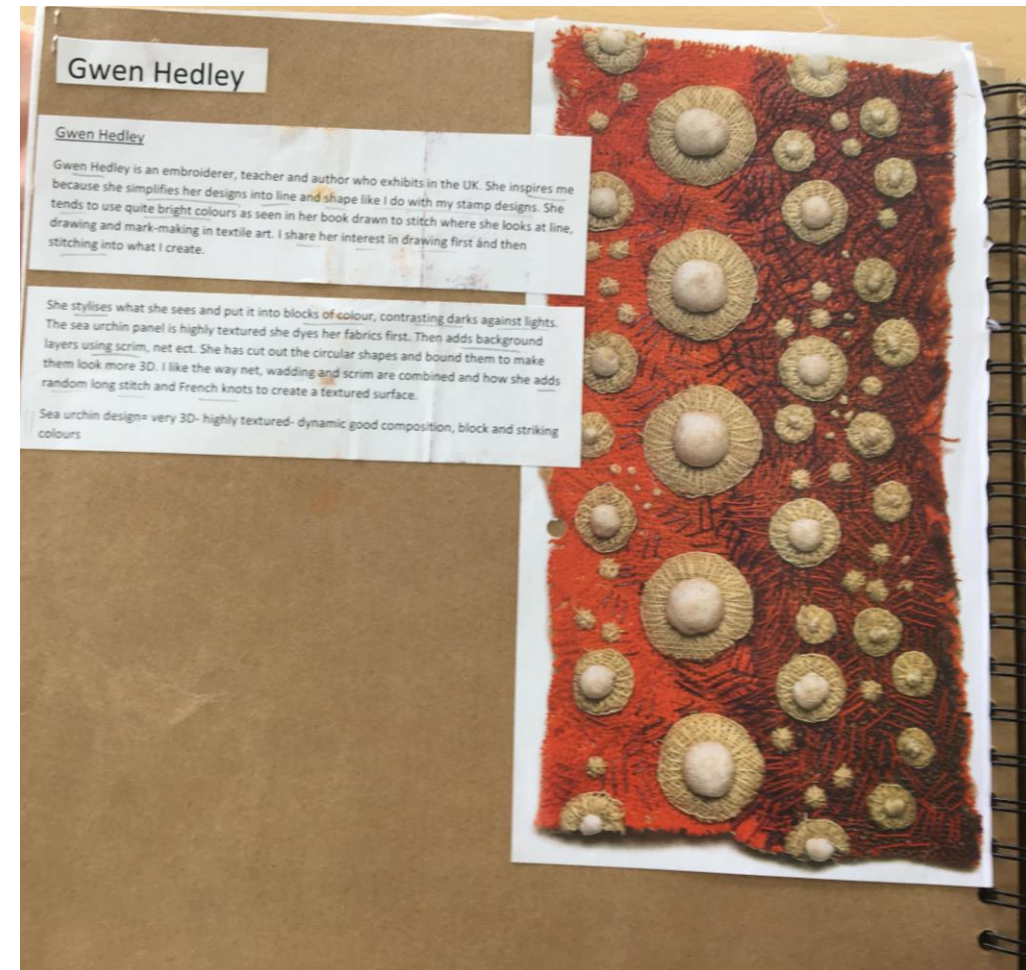
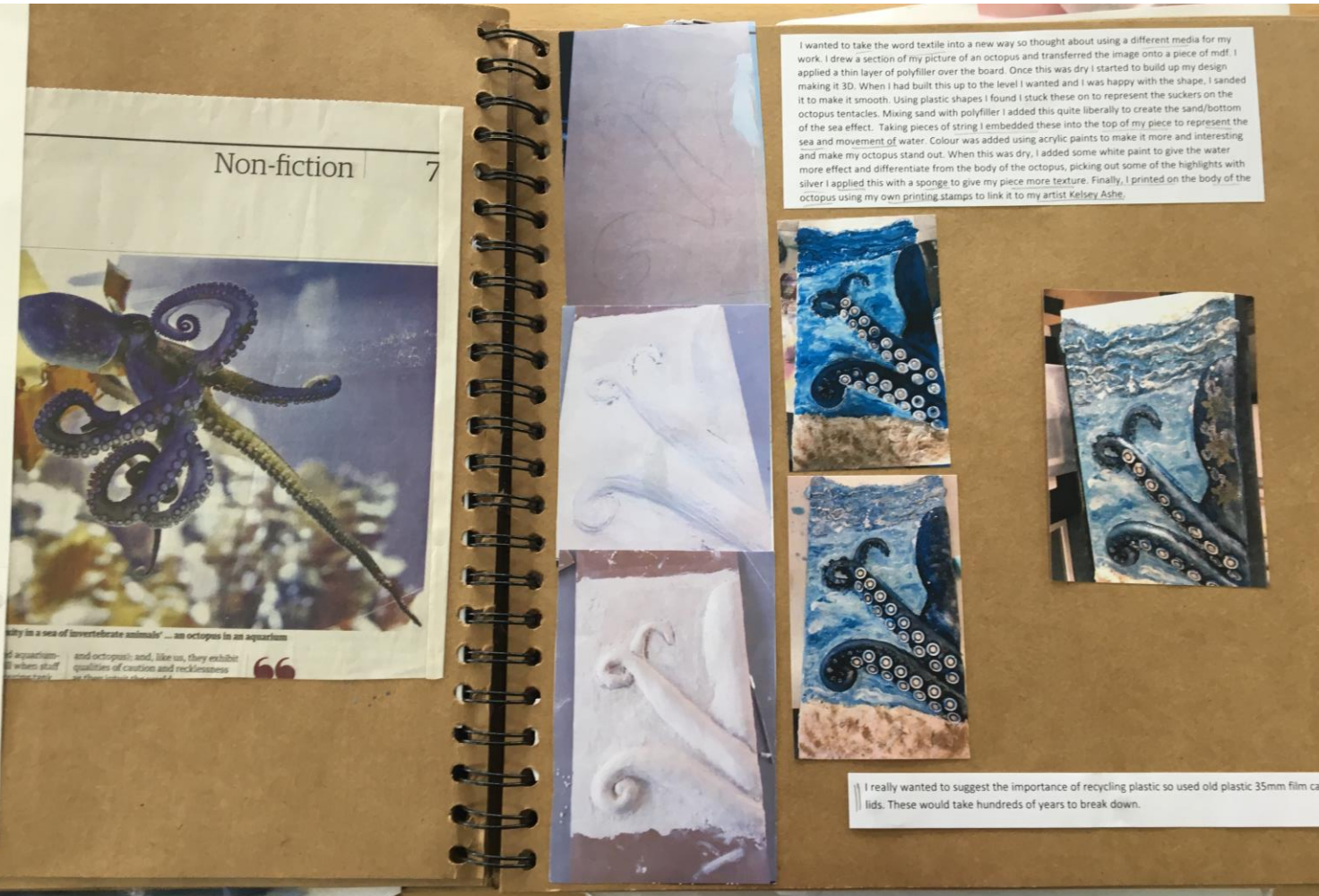
Fish Mask Stamp  
I was inspired by Kelsey's environment concerts regarding poisoning our waters so I designed this stamp. I'm pleased with the outcome but I think it is too bold on what I'm thinking about designing.

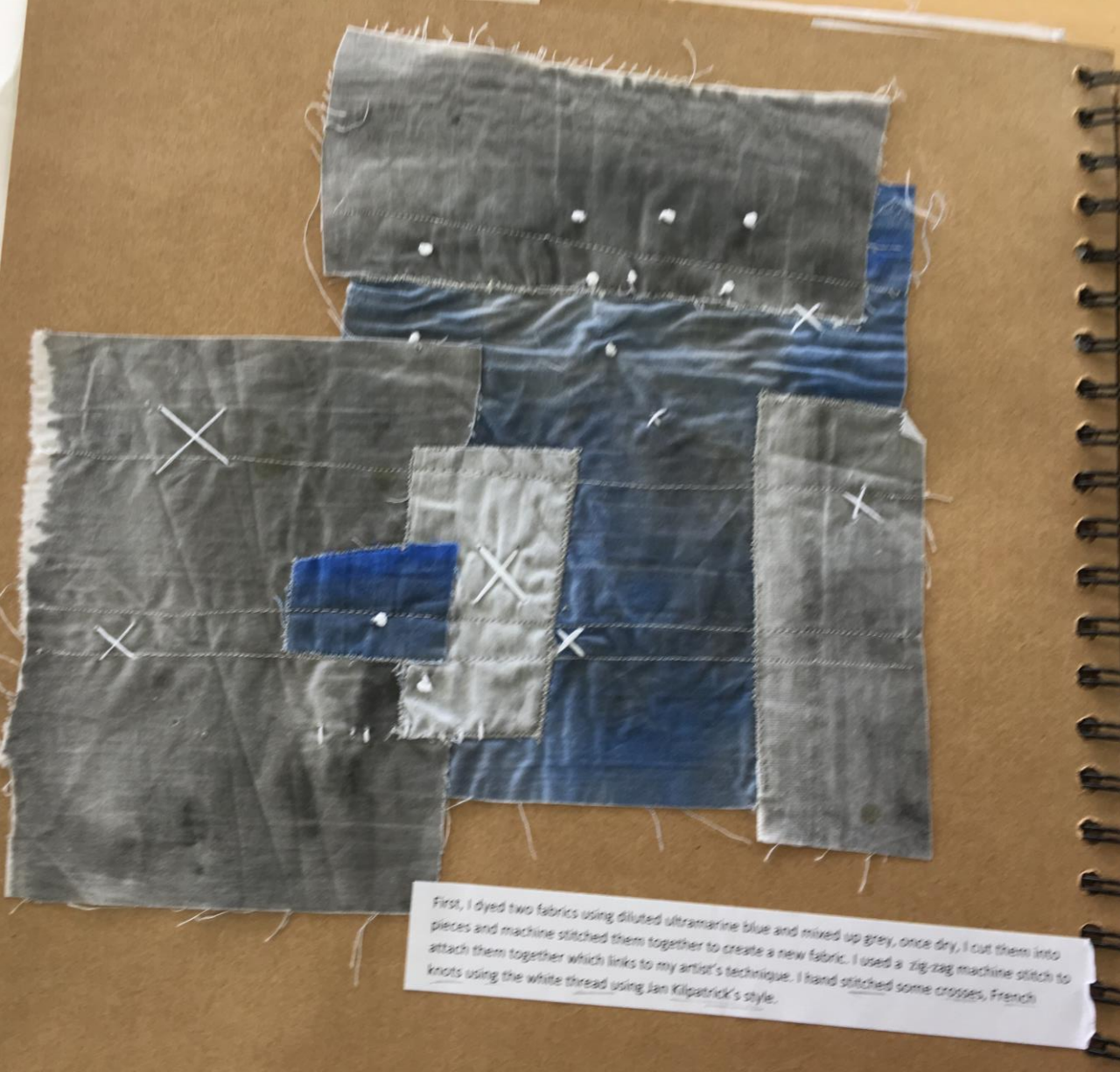


These marks were accidental, I was just cleaning and blending the blocks however I like the sense of 3D and and maybe I could use this to create corals or other marine work.

This one worked better than others, the black and gold both worked on this polyester silk and they were clearer than others. I might use this one on my exam piece. In my exam piece, I may print onto this kind of fabric and iron bondaweb to the back and cut out the shape, peel of the backing paper. Then iron onto the panel.







First, I dyed two fabrics using diluted ultramarine blue and mixed up grey, once dry, I cut them into pieces and machine stitched them together to create a new fabric. I used a zig-zag machine stitch to attach them together which links to my artist's technique. I hand stitched some crosses, French knots using the white thread using Jan Kilpatrick's style.

Jan Kilpatrick

In response to my artist Jan Kilpatrick;  
To be more experimental and link to my plaster octopus I wanted to include casts of actual shells and corals and link these to my ink drawings.



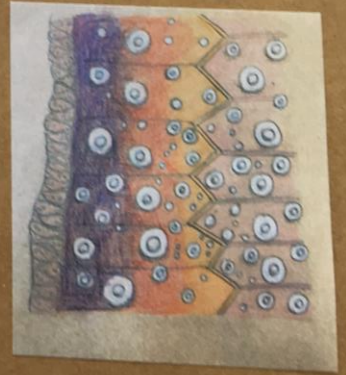
I like the process this textile artist uses. I find it interesting that this Scottish artist (born in Glasgow in 1963), actually trained in English and History and she is a self-taught textile artist and had a business in upholstery. She said her experience helps her textile ideas today.

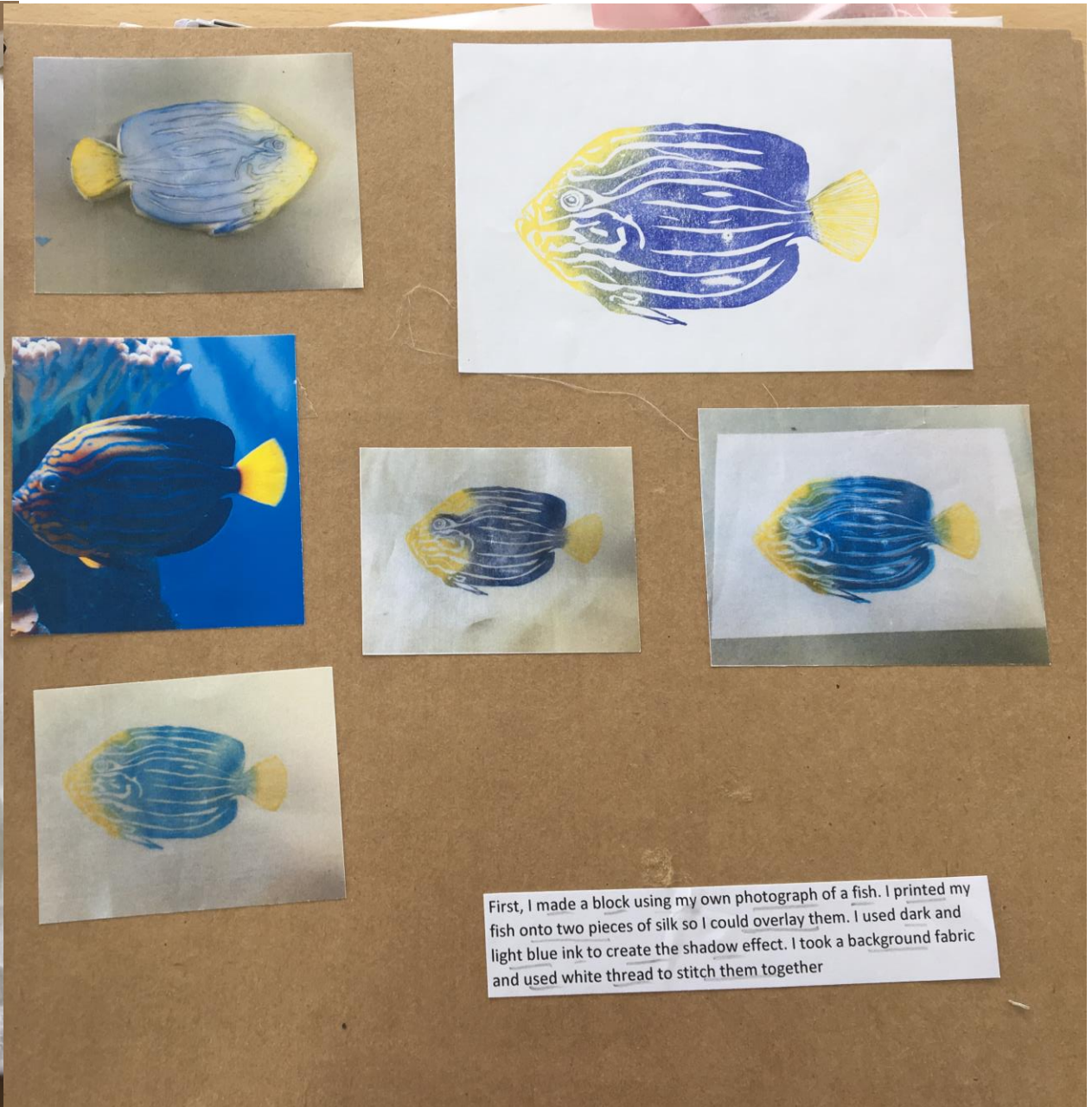
She says: "Much of my work is born of the fragility of domestic life as lived on the edge of a wilderness landscape and is interwoven with the themes and motifs to be found in my own poetry... I work with recycled, found and natural materials"

She inspires me so I feel I would like to use this idea of fragility in relation to my coursework of sea life and how endangered it all is. The horrors of plastic and how it is hurting our sea animals and creatures. The bleeding of the coral reefs and loss of beautiful underwater life. I like the way she uses the colours, words and recycled natural materials, so I will try to use this too but make it unique to me. I prefer using soft pastel shades like Jan Kilpatrick uses.

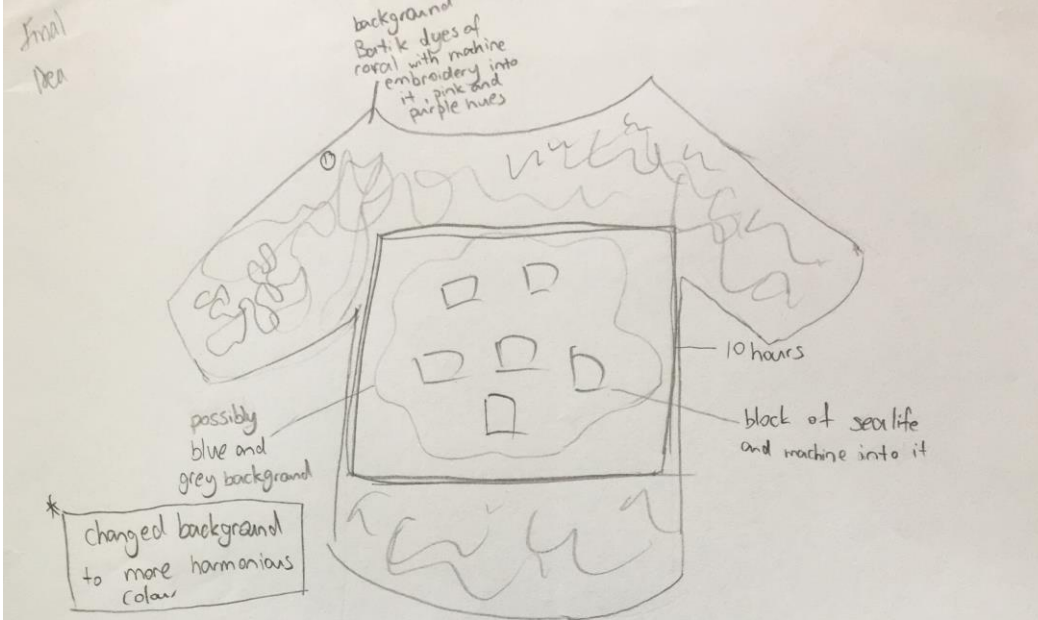
Looks like it viewed from above (like a Birds-eye view) peering down below the water near the shoreline. She has used different fabrics that are translucent, it softens the textile piece using delicate colours. In the foreground or top view we see the shells, then we have a sense of the life that could be hidden below the water, she uses fragments of material that are overlaid in a random appearance, similar to the reflected surface of water.

The colours are soft, cool blue, greys, and this contrast with the shells soft brown and peach colours where the light reflects. I particularly like the mussel shell as the colour appear dripped and speckled, giving it texture and form. I think she may have used stump work technique like I did in my coursework. This raises the surface, giving it a semi relief effect.





First, I made a block using my own photograph of a fish. I printed my fish onto two pieces of silk so I could overlay them. I used dark and light blue ink to create the shadow effect. I took a background fabric and used white thread to stitch them together

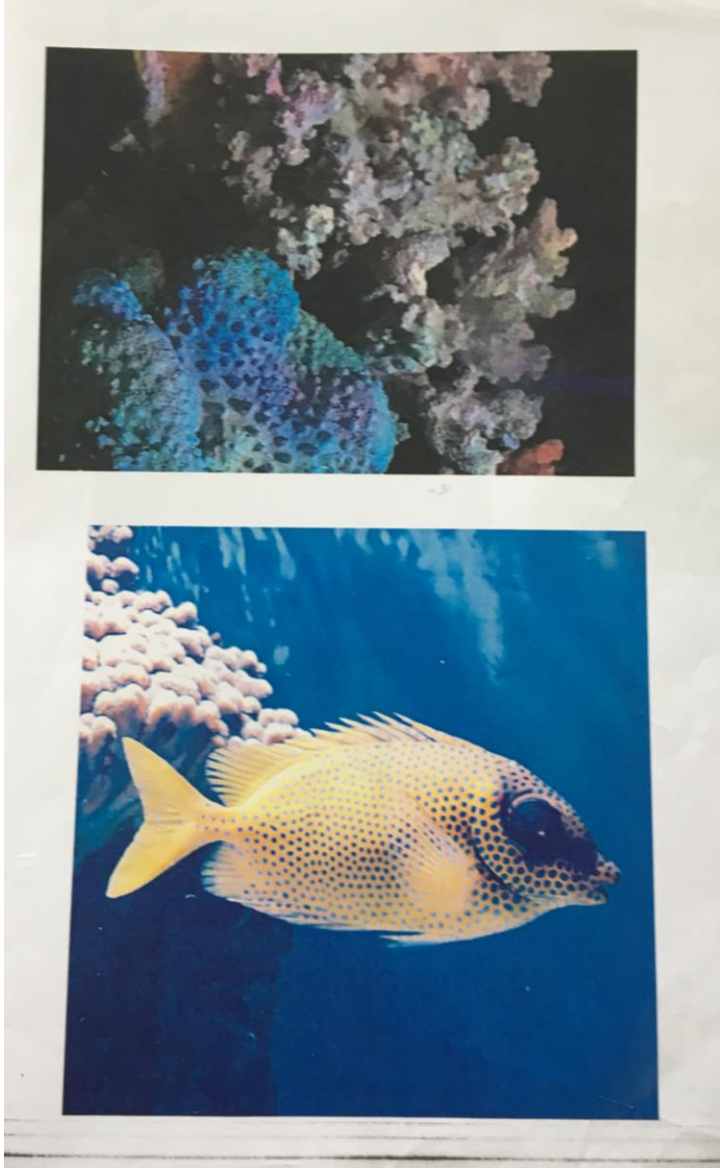


Before Exam

1. Cut out the shape of fabrics, batik it with a sponge and dye it using pink and purple fabric dyes, wait for it to dry and iron the wax out.
2. Mix Fine casting powder and put it into a button-shape mold and wait it dry, take them out and hand around it and add wooden,

10 hours

1. Machine and work into the background to create coral effect.
2. Take two pieces of fabrics and dye the colour using (pink and purple) like Jan Kilpatrick in style but not the colour. Cut the fabric and machine stitch into it a create a new fabric, background colour is pink to my piece.
3. Make a stamp of sea life and print it onto the fabric I will made.
4. Machine embroidery into it to add more interest.
5. Machine the design onto the coral background.
6. Hand stitch and attach plaster octopus button/sea urchin shape





Standard Mark – 35

