



Component 2: 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

Predictable

Growing control

Broadening

Endeavour

Safe

Engaged

Examiner comments

This Textile Design Component 2, consists of an A3 sketch pad, and an A3 stitched and printed assemblage of samples. Images of the work selected here reflect the characteristics of work between Performance Level 3, Emerging Competent and Performance Level 4, Competent and Consistent, with a mark of 37/72.

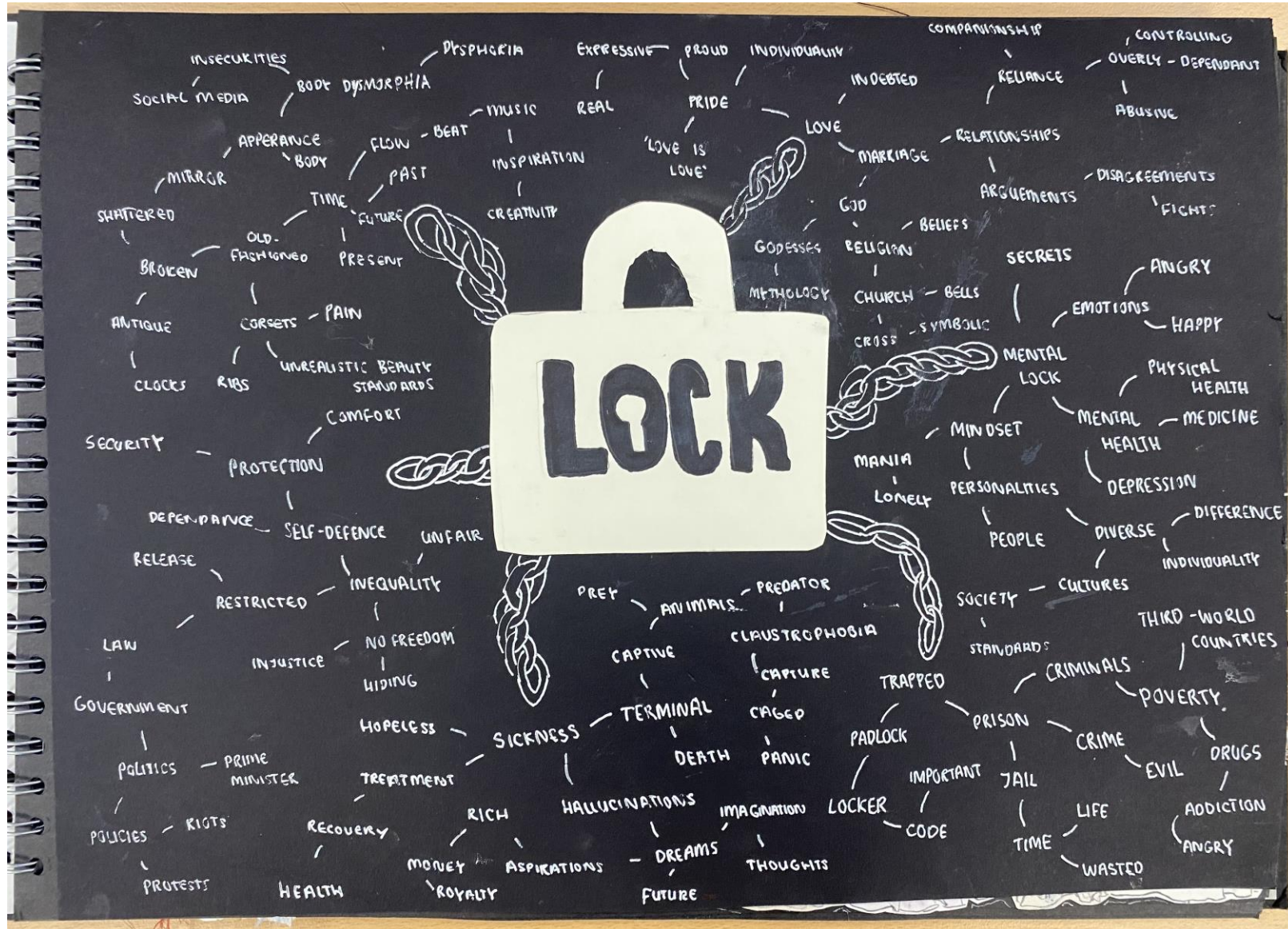
The Externally Set Assignment theme of 'Lock' inspires the candidate to make a predictable mind map, before selecting a series of Vogue magazine covers. The idea of 'locking in' the history of the moment through photography is considered with some reflection, as are the clock paintings of artist Salvador Dali, where the candidate comments that his paintings "symbolise the strange concept of time".

Within preparation studies, the calligraphic elements of Textile designer Maria Wigley inspire the candidate to create a series of free-embroidered samples that document elements of their personal family history. Several of these samples are created on fragile fabric to represent fading memories. A broadening photo shoot endeavours to support the refinement of ideas through trialling lino prints for a collection of identity cards.

The candidate records ideas through tactile samples that include free and hand-embroidery techniques, as well as stitching onto receipts. These experiments reflect a growing control of technical competencies. Annotation is descriptive and includes elements of analytical reflection.

Experimental ideas and processes are consolidated within the timed examination response, where the candidate produces an A3 stitched and printed assemblage of samples. The narrative of this engaged response reflects the concept of time and memory.

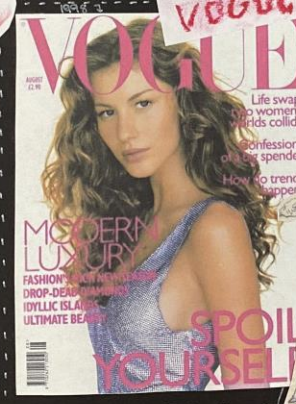
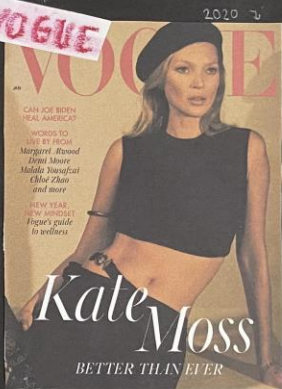
For the submission to move more securely into Performance Level 4, Competent and Consistent, the candidate could demonstrate greater evidence of ability to focus on how ideas, techniques and insights could be used with greater refinement to fully realise their visual intentions.





VOGUE covers

Vogue was founded in 1892, by Arthur Baldwin Turnure - 130 years ago. Vogue was the first (or one of the first) magazines to print a colour photo on the cover. They are highly influential in the fashion industry, photographing the most famous celebrities. They include advertising and gossip. It is one of the most influential magazines in the world, and captures iconic fashion moments / trends during the years. For example there is a big difference in the first vogue cover and the most recent.

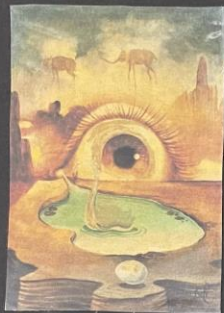


I felt that by showing different covers through the years, it would show the transitions of fashion. This captures moment through time, and each person on the cover.

↳ For example, Princess Diana, and her memorable life, and love triangle. The cover not only show fashion, but gives an interest to the reader to explore the persons past and 'back story'.

These are all sketches from Vogue designers from many years ago. You can tell that each are from different fashion eras, the one on the far left seemingly being the eldest design, and the floral one seems from the 50s.





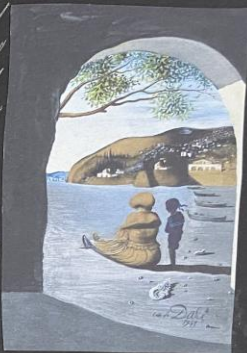
Salvador Dalí

Salvador Dalí was born in Spain on the 11 May 1904. He was the Marquess of Dalí of Púbol. He was known for paintings, graphic arts, film, sculpture etc.

He ~~produced~~ ^{Produced} over 1,600 paintings, graphic work, sculptures, 3D object, and designs.

They all symbolise the strange concept of time. The strangeness and quirkiness of these artworks, correlates with the non-understandable concept of time, the past, the present and the future.

I especially like the 'melted' clock because they show that time never stops, and even clocks (when give you a small understanding of it) will get worn out by the effects of time e.g. oxidation, rust.



ELIZABETH KECKLEY

Elizabeth Keckley was born as a slave in Virginia in 1818. She was able to purchase her freedom from slavery in 1855, by drawing upon her earnings as a seamstress. In 1860, she arrived in Washington DC, and her skills as a dressmaker quickly resulted in commissions from the city's leading women. The day after the inauguration of Abraham Lincoln, his wife Mary Todd Lincoln hired Elizabeth Keckley as her personal seamstress. They grew close friends, Keckley helped African American slaves by founding organisations, and offering support.

This inspired me, because even through a civil war, and after escaping slavery, Keckley was able to use her talent, and create beautiful gowns, which have been remembered through history.

Her dresses, which were extremely fashionable in the 1800s, are very detailed, and likely were hand-sewn, and really like the blue velvet material used, in some of them.

I liked the idea that these dresses had the memory and experiences that Keckley went through, and that these dresses will be well known as a long time, especially Mary Todd Lincoln's dresses as the first lady.

↳ Mary Todd Lincoln was also thought to have suffered with her physical, and mental health throughout her life. She had migraines from a previous head injury, she was depressed for much of her life and some historians even believed her to have had bipolar disorder. Her friendship with Keckley helped her through this.

Frédéric Soula Croix



Frédéric Soula Croix was a French painter born in Rome in 1858. Soula Croix was born to painters and sculptors. By the age of 15, in 1873, he joined the Accademia di Belle Arti of Florence. He remained in Florence for many years, painting romantic genre pieces, beginning of the 18th/early 19th century.

His artwork contains bright, vivacious, romantic colours, which capture/lock in the ideals during the romantic period. It captures a famous period of time, it captures the journey of time, how fashion, beauty ideals, and society changes. The fabric of the dresses is depicted realistically in these paintings, my favourite being the blue silk dress.



Secondary research Alyssa Monks

Alyssa Monks was born in 1977, Brooklyn, America. She specializes in large oil paintings, and is known for her work featuring figures obscured by water stream, and vinyl. These pictures I choose are part of her more notable series of work centering around figures in bathrooms, bathtubs, and showers. As her work evolved it became more complex, and realistic as she felt that she needed to be 'as realistic as possible; it had to be specific, and believable', as 'this was this was the place where (she) was isolated and in total control'.

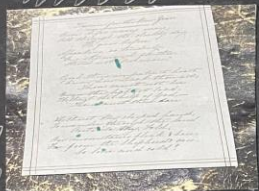
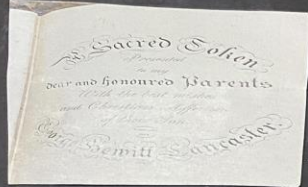
Her work makes me feel a sense of isolation and hopelessness, which fits with the theme of lock because it feels like she is locked in these emotions, and they are trapped in this work.

I like these artworks because they showed a stage of life which many people struggle with, such as depression and other mental health illnesses. I like the idea of showing journeys, and experiences through life, which is something I might incorporate into my work as it progresses. The neutral-toned colour palettes, brings the focus almost entirely towards the mood of the pieces.

In all of these pieces the rosy lips stand out, which could show the pain of trying to speak up. Also, the dark hair (which is prevalent in all of these) harshly stands out against the soft, shapes and colours of the rest of the piece.

This painting is the least realistic, but gives the most lonely, despairing mood. The white colours slowly fading to black shows the gradual fade to sadness.





Primary Images

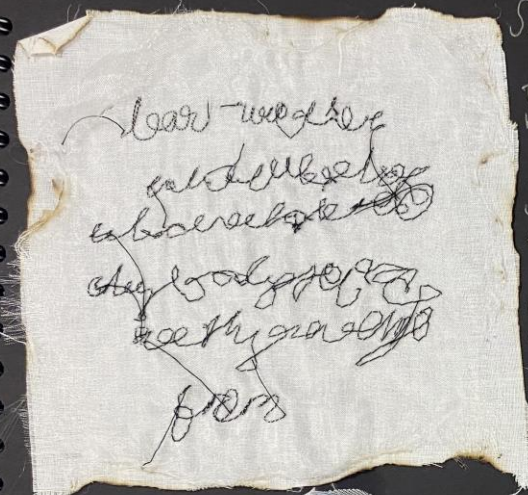
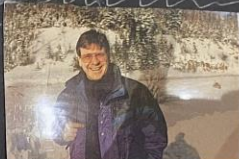
These primary images are based on my dad's upbringing. He grew up in London, and was born in 1959. He was sent to boarding school near the sea, so he actually feels more at home near there. The left four pictures are from his family bible, which dates back to 1848, and was given as a christmas present.

These pictures show his personal life and upbringing, which made him who he is today. He went on many holidays, became a great skier, and started his business in London.

I liked the idea that his upbringing is vastly different to others close to me, for example my mum, which I'm going to explore next.



To show his journey through life in London, I used a London train ticket and sewed into it, to show a story.



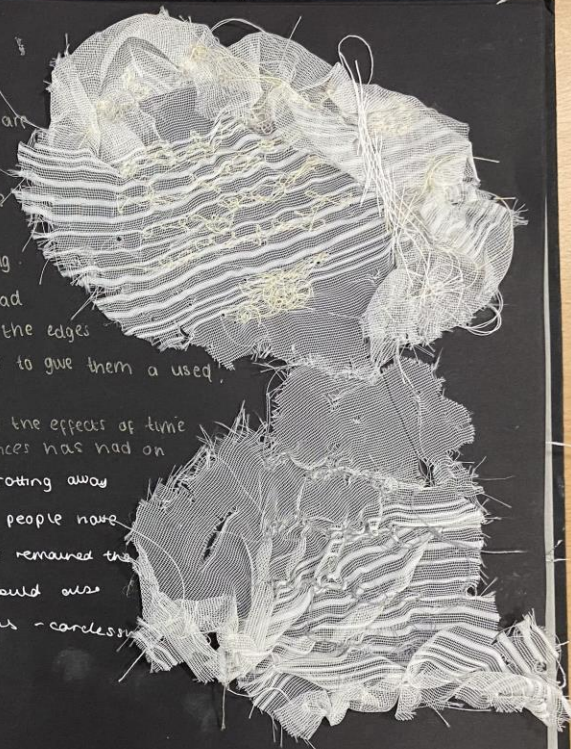
Samples

These Samples are based on the family bible as you can see in 3 of them there is writing.

I used a thread picker to fray the edges of the Samples to give them a used, old look.

↳ this shows the effects of time and experiences has had on them, just rotting away

even though people have made them and they've remained the same, their downfall could also be because of humans - carelessness etc.





Samples

These samples were based on a mix of my mum and dad's primary images.

It shows their different lives and journeys meeting, and becoming a major part of each other's lives.

The top left sample is directly based on primary images, and it takes the form of a book to symbolise their stories.

Whilst researching primary images, I used exploring the theme of identity, and uniqueness, which is why I have used two distinctive colours to represent each of my parents - a bright orange/red for my mum, to depict a hot Italy - and a blue for my dad - to represent masculinity and the coldness of England.

The other two samples were a depiction of time. The clock is wearing down after time, to show that even our whole concept of time, will fall victim to the effects of it. The face is messy and has lines cutting through it to show the prevalent aging we all face. The lines cutting across represent wrinkles.



Primary Images

These primary images are based on my mum's upbringing and childhood.

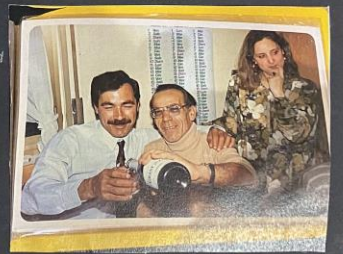
She was born in 1973, and was born in Sicily, Italy.

She is half Tunisian and Maltese and Italian, so she had a very different upbringing to my English Dad.

She was a top-grade student and went on to study Micro-biology at university. She was the first person in her family to attend university, and later moved to England to continue her studies.

These photos inspired me as even though she didn't have a privileged upbringing, she still managed to become very successful and she continues to inspire me today.

Her upbringing heavily contrast with my dad and her journey was very different to my dad's but they both ended up together.

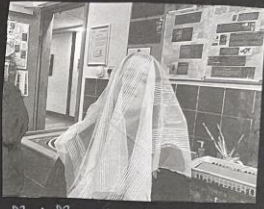




Photoshoot ~ Primary

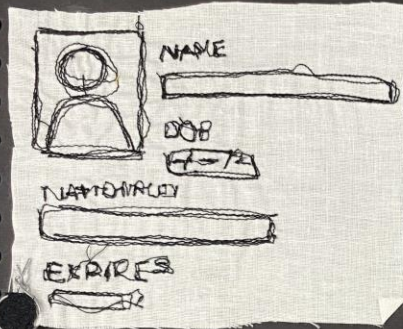
These primary photos were based on the past.

↳ the ones with the girls were based on my secondary artist Frederic Soulacroix



↳ I wrapped up some scrap materials into bows to make an updo, and then a large piece of fabric to represent the drapy dresses of the past. I tried to mimic the poses people were doing in the paintings e.g gossipping.

I also tried to show the difference between elderly and youth. → which I represented through my dad and my sister



IDENTITY

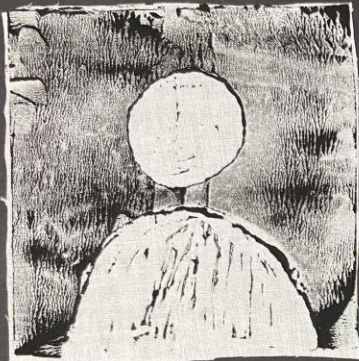
These samples represent identity → identity cards with specific identity aspects e.g names, date of birth, nationality, social security number, and ID picture. Although, these are all similar, like all of them have the same layout; they are each unique in the details.

I made each one unique, and although it's the same concept, they each have small differences which make them unique.

↳ this was made by different colour embroidery and shapes to change the samples and make them diverse

I also made an ID inspired sample to show individuals have all the same card but they're personalised and although the same they're vastly different. The messiness of the black embroidery also shows peoples personalities being constructed by society's norms.





Identity samples

I have printed / used lines to create the base for these samples. I left one sample plain because I already liked the appearance of it - because it clearly showed the difference and contrast of the white and black. For the shape I mimicked the look of the standard blank image used in identity cards and profile pictures. I used different colours and techniques on the samples to show that although we have similar experiences and starting points we are all unique individuals, and have different characteristics. These samples made me keen to lean into the idea of I.D.s and credit cards, etc. because although everyone owns one, they are all individualistic.



↑ What is identity?

IDENTITY: the unique set of characteristics that can be used to identify a person as themselves and no one else.

It could be argued that without I.D., a record in the government, a record of shopping and your belongings, there is nothing to identify yourself with, and no record that you exist so you cannot have a unique identity.

Personal items - Samples



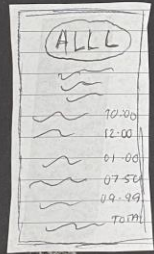
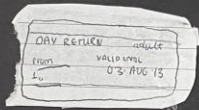
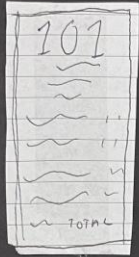
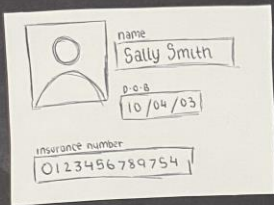
For this set of samples, I focused primarily on the contrast of the black and white, still leaning into the idea of identity and 'personalized' belongings.

I thought using receipts was a cool idea because each person's purchase is unique and offers an insight into their lives. I also made the link that many personal belongings, and insights into a person's life, and although compact can be found in a person's wallet, and their life is kept in there, bursting to the brim.



↑ I used a wire wea material to show that purchases are set in place and they now belong to you, and can be used to sum up characteristics.

↑ previous purchases one even from a different country, which shows my journeys and travels



interpretations ~ drawings

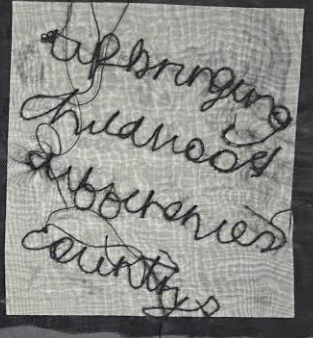
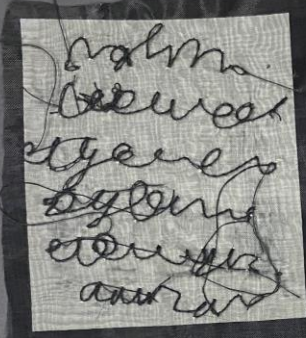
For these interpretations, I drew / sketched what would be found



on someone's person or in their wallet or personal belongings. Some of these are

based on identity cards, which show a great deal about someone

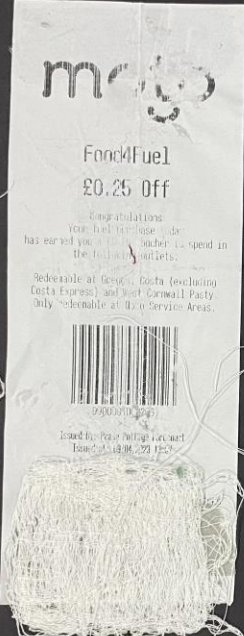
without being personal in any other way except your information. Receipts also show personal purchases / necessities for stages of life.



embroidery samples

For these samples, I based them off of the primary sample pictures of my family bible as inspiration for the writing samples. I used a white background to emphasise the harshness of the black writing. The middle sample is suppose to represent frustration when you don't know what to say to someone, and you scribble to relieve stress/anger. I also emphasised the excess fabric fallings of the edges to show the unkindness and unsureness of what to say. Also, to represent emotions spilling onto or off the page.

LSD Pos 5.9
 n. 1 Abbe DEL ex art. 114-quadro
 n. 6 - Milano, C.F. n. 0123
 Tel: +39022201 - PEC: 11@abbe.it
 ESERCIZIO COMMERCIALE
 GIOVINE ENNO
 VIA F.lli L. 100
 50121 CATANZARO
 Codice Terr.:
 Numero Oper.: 15/02/2023 11:
 RICEVUTA DI PAGAMENTO
 Codice Trans.:
 Data Transazione:
 Direzione:
 Tipo PAN Carta:
 Tipo Documento:
 Documento:
 Importo (Euro):
 Importo (Euro):
 Importo (Euro):



Operated by Cruisers Ltd
 Route: 315
 Vehicle: 907 HM
 Driver: 0120
 Machine No: 640611
 Trip ID: 1327 000
 Ticket: 016374
 Child Single
 £1.00
 Issued at: South Hill Bus Station
 Validating stops:
 South Hill Bus Station
 Issued at: South Hill Bus Station
 Issued at: South Hill Bus Station
 Valid until: 31 Mar 2023 15:10
 Valid for inspection.

SOUTHDOWN
 southdown.net
 Route: 324
 Vehicle: 9987
 Driver: 17551
 Machine No: 1327 000
 Trip ID: 1327 000
 Ticket: 016374
 Child Single
 £1.00
 Issued at: South Hill Bus Station
 Validating stops:
 South Hill Bus Station
 Issued at: South Hill Bus Station
 Valid until: 31 Mar 2023 15:10
 Valid for inspection.

METROBUS
 METROBUS
 Route: 450
 Vehicle: 6989
 Driver: 5455
 Machine No: 1327 000
 Trip ID: 1327 000
 Ticket: 016374
 Child Single
 £1.00
 Issued at: South Hill Bus Station
 Validating stops:
 South Hill Bus Station
 Issued at: South Hill Bus Station
 Valid until: 31 Mar 2023 15:10
 Valid for inspection.

the red and white represents two sides (good + bad) which in this scenario could be interpreted as getting all our wants + needs fulfilled vs mass consumption and the sacrifice some people makes to create the product

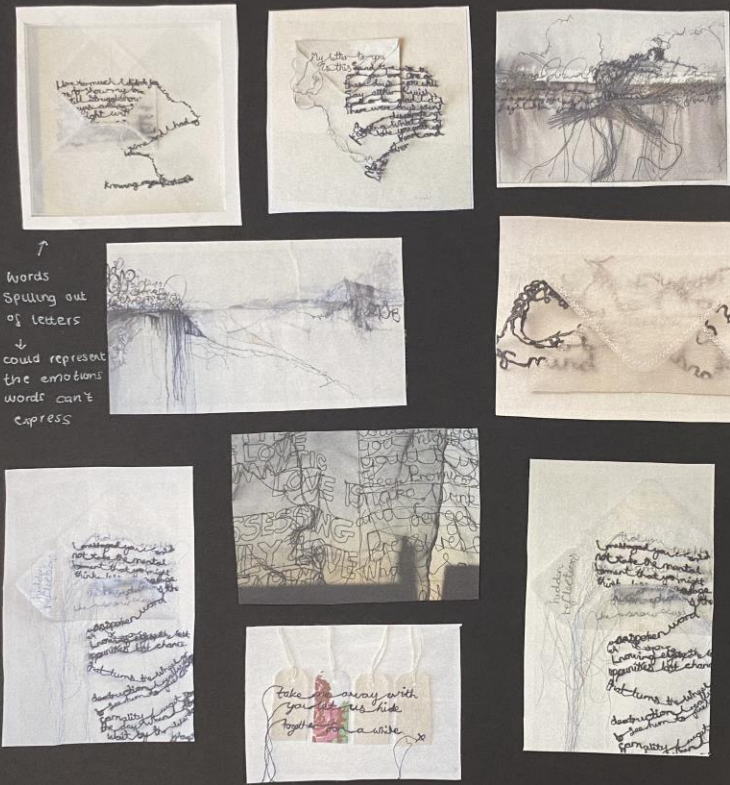
receipt samples

For these samples, I used bus tickets to represent the individual purchases people buy, which shows their individual journeys and lives. Then I used vanishing muslim to fade the embroidery off the receipts and show people's personal lives and needs spilling off the page. The untidiness of the embroidery also represents the hectic lives we lead in this world, without the time to stop and reflect. It could also represent mass consumption. The red sample represent one possible life and upbringing someone may have. The harshness of the red represents the harsh environment they may have been brought up in (based on my mother previously)

Child hood
 Holy
 Women
 Poverty
 Culture

Maria Wigley

Maria Wigley's work is very interesting as the black writing heavily contrasts with the white background, which I think could symbolise the true meaning and sentiments behind the words sent in letters e.g love letters.



↑
 words spilling out of letters
 ↓
 could represent the emotions words can't express

I like the idea of the emotions being so powerful that they spill out of their contents. This could be applicable to other scenarios like wallets, receipts, train tickets etc. where the destination and the meaning behind it spills out.

