

Component 2: Textile Design

Standard Mark: 43

Performance Levels 4: Competent and Consistent

	AO1	AO2	AO3	AO4
Mark	10	11	11	11
Performance Level	4	4	4	4
	Just competent and consistent ability	Mostly competent and consistent ability	Mostly competent and consistent ability	Mostly competent and consistent ability

Keywords from the taxonomy: **Informed, Purposeful, Engaged**

Moderator Commentary

This Textile Design Component 2 submission consists of an A3 sketchbook and one hand-printed, embroidered and embellished bodice in response to the Externally Set Assignment theme of 'Gathering'. Images of the work selected here reflect the characteristics of work within Performance Level 4, Competent and Consistent, with a mark of 43/72. The strengths of the submission lie within Assessment Objectives 2, 3 and 4, Refine, Record and Present.

The candidate begins their preparatory study period with a mind map of secondary source images featuring leaves, rainforests, plants, and textile art, reflecting their chosen sub-theme, 'The Gathering of Leaves'. Informed by the richly textured, appliquéd, and three-dimensional floral elements that extend from the garments of Japanese fashion designer Nguyen Cong Tri, the candidate explores textile designs featuring simple, vivid, and overlapping leaf forms. A carefully selected palette of varied green hues is introduced early and becomes a consistent visual thread throughout the submission.

Visits to the Victoria and Albert Museum and the National Gallery engage the candidate in deeper investigative work around the theme, prompting references to a diverse selection of artefacts, including installations, paintings, sculpture, and photography. In response to their contextual references, the candidate purposefully explores leaf shapes and patterns through a range of media, including linear pencil drawings, coloured pencil studies, and a lino print design based on a rubber plant leaf. This leads to a series of lino prints featuring overlapping leaves in varied shades of green, printed on both coloured paper and fabric.

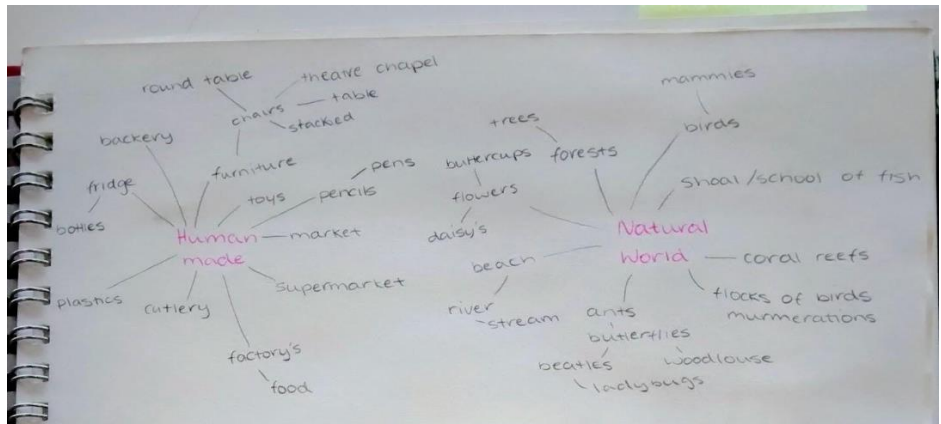
Moderator Commentary

Annotation is mainly descriptive, with some reflective and purposeful comments, such as: “My intentions are to make leaves look as gathered as possible. I will do this by putting them together overlapping and making it seem like a densely packed rainforest.”

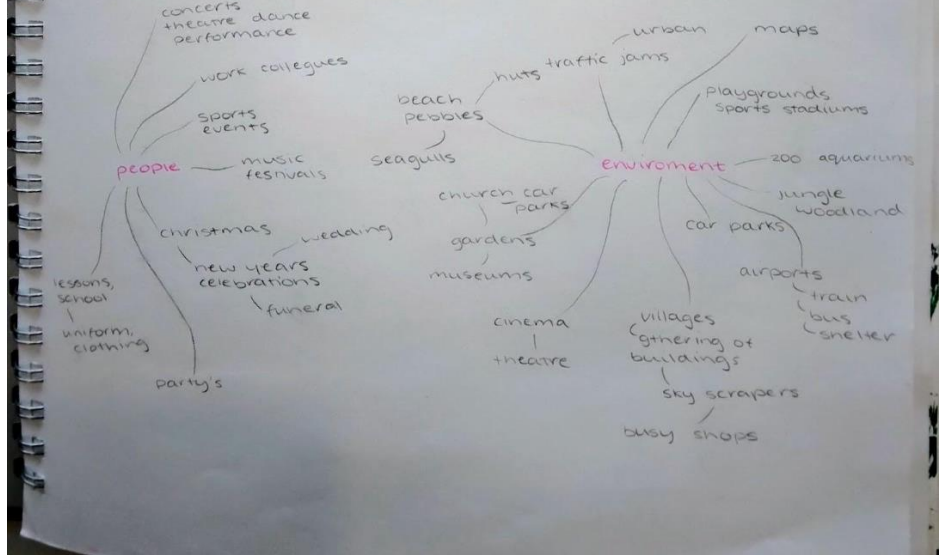
The candidate experiments with a range of textile media and processes to inform the final bodice design. Preparatory samples include free-machined and hand-embroidered felt leaves supported by wire, heat transfer designs on felt, and layered, gathered leaves with cut-out shapes and embellishments.

During the 10-hour timed test, the candidate successfully realises their intentions by producing a competent, exotic bodice, adorned with printed and individually layered leaves. A wide range of textile media, processes, and techniques are used, including wired, three-dimensional leaves that extend from the surface, adding depth and visual interest.

To move more securely into Performance Level 4, the candidate would benefit from demonstrating a more cohesive and in-depth inquiry, alongside a more critical engagement with sources and greater refinement in the recording and development of ideas.



GATHERING



animal print



wool and felt to give leafy effects.



wire to make the 3D.



felt and wool.



Some of my intentions are to make leaves look as gathered as possible. I will do this by putting them together, overlapping, and making it seem like a densely gathered rainforest.

MOOD

What I really like about this theme is how vibrant and detailed it is, each leaf has a different colour and shape making them unique. Some ideas that I am thinking of doing is

no printing, I feel as though it would work best to gather the leaves.

Some other ideas that I have are: cutting felt leaves out and hand-stitching or sewing back into them to give the definition of the veins of the

BOARD

leaves. I want to use as many different techniques as possible to give the gathering techniques.



beads, smaller and bigger.

hand stitching



beads + fake moss



shake skin out looks like leaves.



What I like about this page is how I made the prints. I cut these line prints into that shape and then rolled different coloured paints over the top with a paint roller. After that I then pressed it ~~down~~ down onto a piece of paper and made sure that all the paint had transferred onto the paper, I then peeled it off slowly and watched the detail of the tropical leaf appear on my paper. I have done many more of these prints on the next 5 pages. On the last 2 I printed them a different way.







V&A



We went to the V and A Museum and the National gallery in London. I took all these photos myself and thought that they matched the gathering theme really well. The green colours really compliment each other and I thought the swirly greens in the two cups in one of the photos above, is a really nice example of the colour scheme that I'm going for.



I really like all the swirly textures in this wall hanging. The colours I think work really well together, and was a really nice piece to look at first. The museum was huge, I didn't get to look at everything in the time frame we had. I thought the layering of the leaves in the photo on the right was very crowded and dense, which is exactly what I was looking for.



NGUYEN CONG TRI

He is known for Vietnam's most celebrated fashion designers, his elegance, modern and intricate designs. His work often blends traditional Vietnamese elements with contemporary fashion, creating a unique fusion that captures both cultural heritage and global trends.

First impressions-

They tend to highlight his amazing craftsmanship, attention to detail. The first thing I notice is how precise and intricate the designs are. He is best known for his use of luxurious fabrics and delicate embellishments, as well as his ability to design for both ready-to-wear and haute couture collections.



The meaning of this artist is to infuse new life into the fashion system. He really likes to use the light coloured fabrics behind the vibrant and bright leaves to really make them pop. I think that he takes inspiration off of the jungle and how fluid the and irregular the leaves are. Also the shapes and colours, and how the leaves are drooping down and making it seem like they are really in the jungle. Firstly, some embellishments that he used are jewels and sequins. I don't really have too much interest in the sequin part but am really interested in the felt and stitched leaves. Nguyen's work is known for its unique blend of traditional and contemporary, and he is passionate about using and promoting Vietnamese craft traditions.



Some techniques and materials that Nguyen Cong Tri uses are; cogongrass (used for roofing) and silk. Some techniques he uses are like laser cutting, hand ironed pleating and hand painting. Some other materials that I have seen him use are feathers and felt. I feel like felt is quite a common material as I find it quite an easy tool to work with. On the picture to the left they used a darker colour background instead of a lighter colour, which will give the effect of it being in a darker environment such as night time or maybe in a cave. This makes the leaves look a different type as they have different colour scheme.



What I think of the Artist is that his work is really remarkable and meaningful to me as I think the reds in the leaves are really good and works together really well with the green. I also think that his designs are all on a theme of tropical rainforest, and that fits really well with the gathering theme as they are all really gathered and clustered together. The leaves when they are layered together, just looks really nice as it is if someone had taken a picture of the actual tropical rainforest.



Stitched leaves / felt leaves



These are some felt leaves that I made. I found it really tricky to cut out the holes and making the edges all messed up and jagged. After cutting out I stitched into some and not into others to give the effect of that every leaf is different and giving the three dimensional feel and look. I think that this is an okay piece as it doesn't have much detail to them but also the shape and design of it is quite unique and different.



Some thing that I learnt from this is that you can stitch over metal rods, as I have added a wire down the spine of the leaf on right to make it more 3D. As I thought that that was not okay idea.



Stitched leaves & photo on dummy



fabric
leaves all together

bunched up and
gathered. I heat
pressed them with
heat transfer paint.
I then cut them
out and made sure
to be very
precise
as much

where I
was cutting.
After the leaves
were ready I
then stitched
back into them with
red and deep orange
wool to give the
definition of an actual leaf.

This is work I have done to explore how I
can create new visions of leaves and
how I can interpret them. I
made this because I
really liked how the
I added some wire to
to give the look of
actual leaves. This meant
that they could bend
and I could shape
them into an
actual shape of
a leaf.



An idea of what to do for final piece

Veins in the leaves to show the outline of leaves.

all sorts of shades of green to give emphasis.

different lino print shapes.

Folded over together to almost make the leaf look 3D



maybe could add leaves on top to show how 3D they are with the wire.

paint at bottom to add coverage.

adding small ruffles to give detail.

going on the diagonal so that it adds affect.

maybe add another one going opposite way to make it even.

printed lino print designs to front piece to make the leaf patterns.

shoulder strap to make it more interesting.

folded underneath to create that exact shape.



different colours to give the leaf definition.

giving the gathering look and feel by bunching them together.

layered fabric that ruffles together

leave green to make sure that the front takes all the notice.

cut out leaves. different thickness and lengths.

This fabric has been heat gunned before. I stuck it in to make the feel of the crumpled leaves. I wanted to experiment on different fabrics to see how each one would turn out. really liked the green mesh the most as it gave quite a wavy and irregular shape, as no leaf is the exact same.

FINAL PIECE

277

8 3 3 3 8 8

± 2 8

FE 8 8 3

all different leaves shaped

red wire in leaves

strap which supports leaves

stretching with sewing machine

new lino prints made according to piece



green background (dark)



lino print over all 5 pannels



big main leaves in front pannel



lino printed leaf's onto background with dark green fabric





These are some test runs that I made to make sure that my final piece would come out the best that it could. I really like how these came out as they really represent the theme gathering and how much they are clustered together.





