

Component 1 Textile Design

Standard Mark - 72

Performance Level 6 Exceptional

	A01	A02	A03	A04
Mark	18	18	18	18
Performance Level	6	6	6	6
	Fully exceptional ability	Fully exceptional ability	Fully exceptional ability	Fully exceptional ability

Keywords from the taxonomy:

Accomplished Inspired Intuitive Insightful Powerful Extraordinary Unexpected Outstanding

Moderator Commentary

This Textile Design Component 1 submission consists of an A3 hard-backed tactile sketchbook and a fashion bolero outcome. Images of the work selected here reflect the characteristics of work at the top of Performance Level 6, Exceptional, with full marks of 72/72.

The overarching theme of 'Natural Forms' inspires the candidate to focus on the decay of both natural and man-made elements. This focus shapes their line of enquiry and creative journey, which is influenced by the work of contemporary mixed media textile artists Sue Hotchkis, Lauren and Kass Hernandez, Marian Jazmik, Willemien De Villiers, Julia Wright, and Laura Bell. These artists work with processes such as free machine mark making, weaving, upcycled materials and components, eco dyeing, hand stitching, crochet and wrapped yarn.

The investigation begins with an in-depth study of the structural forms of mushrooms, inspired by their organic textures and patterns. This includes observational photography, linear and sculptural drawings, and expressive watercolour studies. The intricate gills of the mushroom serve as a creative analogy for textile techniques such as folding, pleating and gathering. These are used to recreate similar textures in fabric, further enhanced through free machine embroidery using a selection of embroidery threads in natural, earthy pigmented shades to add depth and surface interest.

Moderator Commentary

Insightful and accomplished responses to the artists studied are demonstrated through well-planned sample work, beginning with painted designs and progressing into skilfully executed textile pieces. A wide selection of textile techniques, processes and materials has been used, with colours and textures thoughtfully exaggerated and intensified to reveal the intricate detail and complexity of each piece. These intuitive and expressive samples show clear connections to the artists investigated, while avoiding literal representation in both design and construction.

Imaginative combinations of photography, digital edits, dyeing, felt-making, appliqué, fabric manipulation, free machinery, embellishment, wire, cyanotype, macramé and embroidery are developed from the candidates' own observational sketches and photographs. These include images of rusted, peeling paint; rotting tree trunks layered with fungi and lichen; fish swimming in tanks; and twisted, knotted tree branches.

Annotation throughout this investigation is thorough and demonstrates the candidate's ability to record ideas, observations, processes, and techniques with fluency and insight. Critical analysis at each stage of the creative journey is perceptive, showing evidence of accomplished knowledge and deep understanding. Reflecting on the work of the Hernandez sisters, the candidate writes: "They used several knotting techniques using different shades of blue to create more depth of texture. Overall, this brings a sense of intrigue with its organic lines and raw tactility."

In preparation for their outstanding final textile outcome, the candidate explores a range of fashion design concepts by creatively collaging photographs of their own drawings, paintings, and sample designs onto illustrations of wooden mannequins. This innovative approach demonstrates an unexpected and highly effective method of fashion illustration, showcasing both imagination and intent.

Moderator Commentary

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The final bolero is an extraordinary piece that reflects a deep understanding of visual language. It incorporates a wide range of accomplished textile techniques and processes, including handmade felt, cyanotype fabric, free machine embroidery, knitting, cutwork, hand-dyed fabrics and a variety of surface manipulations such as distressing, gathering, stuffing, embellishing, and intricate beading. The result is a visually powerful and exceptional textile outcome.

FUNGI STUDY

Mushrooms can be found in a wide variety of sizes, colours and shapes, some are toxic while others are delectable. I studied a variety of specialty mushrooms, it can have several shapes, including caps with stems or even ones that resemble shelves. Every kind has a unique form and structure of its own. There are many different colours of mushrooms, including white, brown, yellow and even vibrant shades like red and purple. In the session we mostly used oyster mushrooms because of their distinctive appearance. They have a cap that is covered like a fan and has a surface that is smooth and spongy. The flesh is white, firm, and differ in thickness with the arrangement of the scales. The underside are white to cream in colour, it is also extremely sensitive and fragile.



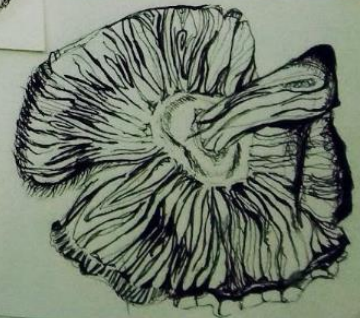
PLEATING

Pleating involves folding and pressing fabric with pins to create defined folds. To do pleating we start by marking the desired pleat lines on the fabric. Then, fold along the marked lines, ensuring that the folds are even and aligned. Use pins to secure the pleat in place. The stalk of the mushroom placed well, started with a cotton fabric and adding folds while looking at the shape of the mushroom. I also manage to add some grey coloured fabric on top of the cotton fabric to highlight the stalk even more. The outside edges of the muslin I sewed on some extra strands of muslin fabric to make it look more flowy and visible. I used different texture of fabrics on the under side of the mushroom with more softening the areas that could be improved is to extend the work further. I would finish off the other side of the mushroom behind the stalk. I would concentrate on doing more thin, narrow fold for the inside on the mushroom to make it more meticulous. I would add very narrow pleating to some aspect of the shading with the dark coloured fabric to show dark in contrast to the light.



GATHERING

To do gathering in textiles, start by sewing a long baste stitch along the fabric edges with a sewing machine. The sewing machine should be lengthened to the straight stitch and leave long thread tails at both ends. Then, gently pull the thread tails to gather the fabric, you can continue gathering until it reaches your desired piece of fabric and secure them by tying a knot. You then pin the fabric to a shape you want and sew them on. The different colour gathering looks very aesthetic. The folds seen replicate the ridges of the mushrooms clearly. The white fabric really stands out because the uneven curved edges of mushroom. I used a large piece of fabric on the edge of the mushroom and added three rows of stitch to gather. I gathered one end of the fabric more tightly to show the radius of the mushroom. The areas that could be improved is to extend the work. I would attach a stalk to the middle. This could be made of a darker coloured fabric to stand out more, I would gather some muslin fabric which adds more of an unexpected result as it is very hard to control. I would gather thinner fabrics next time because the thick grey fabrics was very hard to gather and the delicate thread breaking stitches do not backstitch and leave relatively long tails of threads at the beginning and end of the area you will be gathering. Make the first row of stitching as close as possible to the seam line of your ruffle. Make the second row close to the first row on the seam allowance. If at all possible, make a third row of stitching to extend.





The stems of the mushroom do not appear the same in the top and bottom mushroom. The top one appears just to be a white section in the centre, whereas the one at bottom actually look like a stem possibly due to the slightly different view of the photographer. The colours are all varieties of shades of brown from a creamy colour to a darker chestnut. The way the light hits the mushroom especially the one at top makes part of it white.

To create my piece I took a medium sized wooden embroidery hoop and fitted it with dissolvable film. Next I placed a photo of an upside down mushroom underneath and traced the design onto the film using a permanent marker pen. Then I started off by stitching the structure of the mushroom using light coloured thread on the sewing machine using a clear plastic sewing foot. After the structure had been stitched, I rethreaded the machine with a darker brown thread in both the bobbin and top thread and used this to stitch the outline of the mushroom and to create the stitches of some of the shading. After this, I changed colour again to the darkest brown thread and continued to stitch the gills of the mushroom. I created a cross hatch of stitches in the centre of the mushroom. It was important to make sure that all of the stitches were connected otherwise the shape would collapse after the backing was dissolved. After completing the main mushroom, I switched to a lighter thread and stitched the highlighted areas, such as the area around the mushroom. When I was happy with the result, I removed the embroidery hoop and then dissolved the film using very warm water. Then I dried it off using a paper towel. Make sure it is completely dissolved, you can check by seeing if it's still sticky or not.



Free Machine Embroidery



I think I chose the colour treads really well. They are closely matched to the colours of the mushroom and they look very effective. My stitching for the detailed folds of the mushroom's gills has been particularly successful. I paid particular attention to the direction of the stitched lines and I did not overlap any of them. I really like the way I created the highlighted parts, using lighter threads. This helps to add dimension to the overall piece. Although I am really happy with the way the piece turned out, I know that my stitching was much more confident as I went along. I would therefore, like to have another go at making the same piece now I am more proficient to make it even better. One thing I struggled with was to make sure the foot was mid-way down. Sometimes I forgot and this made a slight hole in my sewing. Even though the finished 2D piece looks effective I would try to make it more three-dimensional perhaps by adding



layers of fabric and by taking more time to create it. In the photo, the mushrooms are flipped upside down so that dark gills and stem are showing. The gills appear as tightly packed folds that are not completely neat in formation. There are some parts which are a bit squashed. The shape and the outline of the mushroom are not completely symmetrical - it is round but not a perfect circle. Around the edge, some of the mushroom has been peeled back and some tiny parts

Sue Hotchkis

Sue Hotchkis is a textiles artist who was a student at Manchester Metropolitan University, she then went on to earn a master's degree in textiles, she has also earned a post-graduate certification in teaching but in 2007, she left teaching and went outside to explore her passion on textiles. Sue Hotchkis looks at the relationship between natural elements and those man-made. Such as the results from erosion and human use. Her art evolves organically, built up with layers of print, cloth, paper, and stitch into three-dimensional abstract. She uses items such as pins to arrange fabric on a design board before she stitch it. She uses a camera to take photos of surfaces and textures to use as inspiration in her work, at home and abroad. Her work has been displayed all over the world, but she also uses social media to promote her work.

Sue Hotchkis, Avast - 2022
 She used a lot of her favourite sets of images that she have used a lot in her work. One is a fishing boat in Iceland in 2007. It has inspired several of her works involving Avast. Another picture has inspired her is the image she took at a Heritage Railway's repair yard that was filled with bits of old trains. It was before digital cameras took off, so she only have a couple of images. But they continue to provide inspiration. She took a print workshop during her embroidery degree, but during her master's degree, she went out of her comfort zone and started focus on using print rather than stitch. She enjoyed combining the two techniques and they go hand in hand, and the print enhances the stitching. She felt that the name 'Avast' being a nautical term meaning stop or resist, was an appropriate title to use when it came to how she felt about the practice of Whaling. The techniques she used is screen printing, couching, machine stitching and embroidered. I really like this piece because this give me an image of a rusty boat. The pale grey bits looks like small shells stuck to the bottom of a boat. The red and brown texture represents the rust. I love that she went out of her comfort zone and started trying new techniques. I also love that she have taken the inspiration and made something uniquely hers.

Sue Hotchkis Rust-rose 2016
 This piece has been created using various materials including felt, voile and paper. It also incorporates digitally printed satin, silk and threads.

Sue Hotchkis creates her own printed fabric by manipulating photographs she has taken using Photoshop and then using digital printing techniques to print onto satin fabric. She rarely uses fabric which is off the shelf. To print onto voile, a much thinner fabric, first she prints the digitally manipulated photographs onto paper and then uses a process called lamination to transfer printed images onto the voile. In the past, she only used such processes singly, but in Rust-rose, she used a combination of materials and processes. The felt she uses in this piece is made out of silk which has been felted using an embellishing machine. The fabrics are pieced together before being stitched together by machine and then heat distressing is used to distort and create texture and even holes. She also adds different layers of fabric and decorates these with machine embroidery and Trapunto quilting (seen in the raised rivets, top right of the piece).

Sue Hotchkis got the inspiration for making this piece after visiting the National Train Museum in Pennsylvania. It had many old trains which were really rusty and decayed and she took many photographs of these. When she studied the photographs the following year she got the idea to make Rust-rose. I was attracted to this piece as I feel the name Rust-rose really captures the nature of the work itself. I love the fact that the piece is so textured and 3 dimensional. I especially like the holes in the piece as they remind me of when metal rusts and eventually starts to develop holes in it. It almost looks like lace, so is beautiful rather than imperfect. I really like the combination of materials and colours that the artist has used. If I could change anything, I would have made the shape resemble a flower like a rose.

FELT MAKING

... of a fallen trunk of a tree in the forest growing over the surface of the trunk. The regular cross section, however I have the circle. The trunk of the tree is the...

... shows the trunk of the tree with its bark ring and with a large knot at the top. The rings in the bark would feel like you move your finger over them. The knot is smooth. The rings are gently curved in places...

... These are multicoloured but the 'trunk' is white with yellowish-green moss at the top which appear orange. The lichen looks like as if they would be soft to touch but when areas felt get like velvet. Right on top of dark brown bark. This was highly textured. It also forms a gentle curve.

... the woods with tall tree trunks in the background. The trunks add some texture and can glimpse the sky in places. The felt is not so focus and appears...

Next, I layered different colours over the top of the brown wool fibres matching the colours as closely as possible to my source image. I used light purple and light yellowish green to add highlights to the piece. Once I was happy with the layout of my fibres, I went on the next stage of felt making.

I hid a towel over the top of the wool and then got a bowl of warm water and soap. Once I had added the soap to the water, I had to soak the towel with the soapy water. Next, I had to rub over the wet towel in every direction with quite a lot of force to create the necessary friction to get the wool fibres to mesh and bond together. It was important to do this evenly, so the piece didn't change shape.

After 10 minutes, I had to remove the towel and flip the felted piece over. After re-covering the felt with the damp towel, I repeated the same process as I took the felt out of the water and ensuring it was all felted together. I really rinsed it in fresh water. Next, I squeezed out all of the excess water and left the piece of felt to dry on the heater.

I replicated some bright colours which also contrasts with the very carefully and made sure the picture white made sure the I used different materials like silk, lace and fabrics. One thing I need to improve on is to buy the fabric that I can still see through when using the soldering iron, make sure to clean the tip, otherwise the fabric might stick on and mess up the piece. I could have used more varieties of materials to make the soldering stand out more, but overall I am happy with this outcome.

This piece of art is a weaving piece, it is called "NATURE". The colour used is mostly neutral, like a cream/beige colour with some really light blue. There is no contrasting colour but it's still very eye-catching as the artist has used lots of textures in this piece. Some textures are bolder than others and some are just very slightly textured. The artist has done this by using different wools, yarns and other weaving materials of different sizes and styles, to create these textures. I love how there's a lot of texture at the bottom but only a little at the top. The artist used the technique of multi-colour knotting at the bottom of the piece to make it look more free and organic. The nice patterns on the top are created with thin cream yarns and threads. It reminds me of mountains and I think the artist might create this piece based on an inspirational photograph. I like this piece a lot because it gives a sense of calm and winter.

The main technique used in this piece is weaving. The artist must have gone through stages of slowly adding more detail and patterns. They used multi-colour knotting technique with different shades of blue to create more texture. Overall "the DIVIDE" brings a sense of intrigue with its organic lines and raw tactility. The mood in this piece to me is a crisp and a summer mood. I love all the textures used in it.

Crossing Threads featured in Vogue Philippines since the Philippine masthead's debut, we've been captivated by their editorial vision, interesting stories and the stunning content that beautifully showcases our Motherland's culture, from local tales to those of the Filipino diaspora. In this article, we share the origin story of our interknat technique and how the human experience shapes our weaving practice. Maraming salamat to contributing editor Kenneth Cobanque and Vanni De Sequeira for your generous word "our personal contribution to Filipino design. I feel, revolves around weaving our cherished heritage into contemporary art," says Lauren. As first-generation Australians, we hold our Filipino heritage dear. We cherish the resilience that brought our family to this new land." "If we were to present a single work that epitomizes our design ethos," says Kass. "It would undoubtedly be "TRAVERSE" The hero piece displayed in the luxurious lobby of VUE Boardwalk.

NATURE

The DIVIDE

This piece of art has two sides, one with different shades of blue and one with whites and creams. The use of two different colours contrasts as the blues are harmonious. The colours are used quite boldly in this piece, the blue dominates more and is more eye-catching, as the creams look very aesthetic and calm. The shapes used are similar to waves and the blue represents the magnificent sea and the cream represent the splash of a wave. The uneven threads hanging at the bottom look very organic and free. The artist loves to create an abundance of texture and are constantly inspired by the interplay of traditional and non-traditional weaving materials.

This large scale piece titled "THE DIVIDE" celebrates the beauty of upcycled materials such as hand-cut pre-loved denim featuring shades of indigo to make their art environmentally sustainable. The pattern of this piece looks very imaginative and I especially love the crack that the artist has presented showing the natural forms found in Mother nature. The main technique used is weaving.

CROSSING THREADS

Crossing Threads is the collaborative work of Australian-born sisters of Filipino heritage Lauren Hernandez and Kass Hernandez. They first came to weaving via an introductory workshop in 2015, "we immediately caught 'weaver fever'," says Lauren. They create large-scale and highly textural hand woven pieces. Their carefully curated fibre selections include Australian Merino wool, plant-based fibres, upcycled / dead-stock fabrics, and other foraged items that aren't traditionally used in fibres art. Their practice has led them to develop their recognisable 'interknat' technique, made up of intertwining hand-knotted chains of varying texture and thickness, which graduate to a relief. The artists draw inspiration from their surrounding landscapes, family relationships, and personal experiences woven into their abstract designs. Through extensive experimentation, fuelled by curiosity, passion, and collaboration.

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Weave 1

One of the three things that went well was that I overused different fabrics and threads and it created a lot of detailed texture. This is my first weaving piece so I practiced on plain weaving technique. I made sure to maintain a consistent weave. I also pay attention to my tension and made sure it stays even throughout my project. I ensured that my warp threads were evenly spaced. Uneven spacing can lead to gaps in my weave. I really like the colour I have chosen, especially green. It represents a mountain and I think it makes the work stand out, even more.

One thing I should work on is timing. As it is my first weaving, I took a long period of time but the outcome is worth it. I could have replicated the piece even more by creating a horizon line because you can't really tell it is a seascape when you first look at it. I should have used different thickness of yarn in some parts and thin yarns in others to create a contrast.

In comparison, this weave is very different from the first one, as I used a different reference photograph so the colours are different. In the first weave, I used a plain weaving technique but I used different type of techniques in the second weave.



Including Multi Colour Knitting and Rya loops. The second piece is more eye-catching as the bright orange and blue contrast and make an unique form however, the colour of the first one is cream and light blue which gives us a sense of calm and peace. In my opinion I like both of the weaves as I worked extremely hard on it and I am very proud of what I made. For next time, I wish there are more colour and thread options we can chose from and we can also extend for using a bigger weaving tool.

Weave 2

For this piece, I have used several techniques to make it look three dimensional. I watched the YouTube tutorials and learned how to do Roving, Rya loops, and Multi Colour Knitting. I particularly like how I added a mixture of fringe at the bottom with different shades of blue to make it look more flow and organic. I also like how it is very compacted and there are no gaps between. This piece of textiles is inspired by a sunset photo and the blue represent the ocean, brown shows the rocks and coast and different shade of orange is the sky. One thing I can improve on is keep practicing and make sure to do the reverse and remember to connect each yarn when changing in case of gaps. I should also practice how to do more of a pattern effect and organic shapes with different thickness of strings. Next time I can try to make a abstract piece challenge myself.



Source Photography 2



Knitting 2



The piece of knitting I have created is based on the photograph of a close up of a butterfly's wing. I particularly think my colour matching of the different yarns to the butterfly was successful. The use of different thickness of yarn definitely adds interesting texture to the piece. I also think the effect created by the loops of rough twine are very effective in recreating the creamy pattern on the butterfly wing. The coarseness of the yarn made it difficult to knit with and it created a looped effect without trying! I wasn't impressed with the length of time I needed to make this piece of knitting. Also, in the middle of the piece when changing colours, I hadn't realised I had dropped a stitch which could have made a hole. I did not have the time to unravel everything and start again.



Marian Jazmik

On the rock surface

This is a triptych composed of three separate collaged fabric panels which have been joined together vertically by thin black wire. The whole thing looks quite organic and natural. The top panel is composed of several different layers of fabric mainly in different neutral shades. Some of these have been burnt away to leave a holey texture. Some sections have had embroidered stitches added. In another places, a few bright green beads have been added as a contrasting pop of colour and below them, some big stitches made from white plastic covered wire. The second panel is more dark in colour and has much more beading on it and more texture and pattern has been added. The techniques she has used include adding different stitches, burning holes with a soldering iron and the addition of wires. The whole effect is quite bark like. The third and final panel is much lighter in colour. Additionally it has beadwork in different colours which resembles a plant growing on the surface of bark. I practically like this piece as it looks very creative and I love the idea of the black wire connecting them. The black wire looks like a river flowing downstream and the green beads represent the grass.



Beyond the surface

This piece is different from the first one in that it is very calm and in shades of white. It looks almost bridal - like it is part of a wedding dress. It is circular in form. Some of techniques that Jazmik has used include layering different fabrics, burning holes with a soldering iron, embellishing with beads and metal discs. Also she has incorporated a lot of additional stitch work, with long straight stitches to look like petals on the circular shapes. The added silver wire also looks like flowers. The piece looks as if it has cracked into two parts with the holed section forming a river between 2 sections of land. I like this piece because the neutral colour makes me feel very relaxed.



Decay 2

This piece is much bigger than the other two. It is also 3D in shape and forms a tall irregular cylinder which almost looks like a rotting tree trunk. Here Jazmik has used lots of different techniques - the hole burning is present in some parts but there is a lot more stitching present. Also, she has incorporated thick leather cord and bright cotton cords to add much more texture. The leather cord looks like twisted vines or tree roots. The bright cotton cord has been knotted or stitched together to form thick twists - perhaps these bright sections could represent flowers trying to grow on the rotting trunk? It also has added sections of plastic net which look like fungi, and white plastic rings with long straight stitches which look like spiders crawling through the rotting bark. This piece catch my eye as the structure is very different to others, but I also love how its highly textured with different kind of materials.



Texture series 61

In this piece, Jazmik has used similar techniques to before including layering fabrics, burning holes and adding stitches to create an interesting texture. However, she has added some lacy net to the surface which is like a spider's web. There are also added strange creamy white blobs - I'm not sure what they are but adds to the air of decay. The overall colour she has used is a dirty blue with additions of grey. This effect looks quite mouldy and rotting.

Marian Jazmik lives in Egerton, Bolton, a small village in the North West of England on the edge of the Lancashire moors. All her work is directly inspired by nature. Combining her two favourite occupations, walking and embroidery, has resulted in the 3D 'Vessels' and sculptures. Her work is constantly developing and is becoming increasingly influenced by detailed textures of rocks, trees and foliage. Marian always go on adventures with her camera and readily snaps away when she sees something that interests her from the far stretching view to the smallest area of texture seen upon a tree or rock. Most of her works are very abstract in nature and is inspired by the various surface textures observed whilst walking, both in England and abroad. Marian is also the author of the textile art guidebook Textures From Nature in Textile Art. She spent 15 years teaching others are textiles, and now she has grasped the opportunity to develop and produce her own work. Marian's work evolves organically, akin to the fungi, lichen and moss. She uses materials such as bath mats and scrubs, packaging wires, and all kinds of plastics. She stitches layer upon layer of heat treated synthetic fabrics to make some amazing textures, then embellishes these surfaces with found objects and embroidery.



SAMPLE DRAWING

I started off by using a pencil to make a rough sketch of the source photo onto card. After this, I began by applying a light base colour using watercolour paint and then I built up the layers of darker colours to closely match the image on the photo. After completing the watercolour painting, I used different colour pens to add in finer details, such as the white highlights on the netting. I also used a fine pen to add texture such as cross hatching to certain areas.

I really like the top right corner of my final textiles piece. Here I used a technique whereby I painted acrylic paint onto some fabric and then dried it with a hairdryer. This created a bubbled and cracked effect on the fabric. I then cut out the fabric into thin strips and sewed them onto my backing using the sewing machine. The finished area reflects the texture and colour of the wood in the photo and is really effective. Similarly, I love the wrapped wires I have applied to the piece in the centre right area. I like the texture this creates and also the dimension it adds to the piece. Also it closely reflects the rusty wire in the photo.

MARTAN JAZMI: OUTCOME

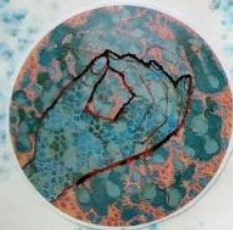


I am happy with the net I applied. I used a technique to make my own net after watching a video on YouTube. This technique enabled me to create a more textured net than using a ready made net or net fabric. I added extra texture to the piece at the edges. I am happy with the rope with the big knot I added at the left hand side of my piece, as the colours of the rope is not a great match with the photo. However I was limited in my choice of available materials to get a closer match. Additionally, I feel I spent rather a long time making the piece.

Willemien De Villiers

Under The Moonlight

This piece by Willemien De Villiers has been made from a fabric background with hand embroidery over the top. The background is made up of a piece of natural fabric - cotton perhaps. This was originally light in colour, but the artist has tie dyed it with blue dye to achieve an uneven light and darker blue pattern, which resembles an underwater environment. The edges of the background fabric have been satin stitched on a machine to create a scalloped edge and this has then been trimmed using scissors. The colour of the thread she has used for the stitching comprises of different shades of red, pink and white. She has hand embroidered the design using a variety of stitches including cross stitch, running stitch, stem stitch, couching stitch (for the cactus) and blanket stitch. She has embroidered a number of designs including a cactus, flowers, leaves, a woman, pollen, and her initial "W". The majority of the embroidery is of natural objects. I really like this piece because the colours are very eye catching and complementary. The cactus really stands out because of the red thread and the couching technique. I think the stitches complement the patterned background really well.



Willemien de Villiers was born in 1957, in Pretoria, South Africa. She studied Fine Art at the University of Pretoria, graduating in 1978. Currently based in Muizenberg, Cape Town, Willemien also writes, paints and works with ceramics. Her work is a dialogue between real and imagined microscopic biological phenomena, reconstructing the common cellular history of all living things through atomised patterning. For her stitched works, she uses vintage domestic textiles, like dillies, tray cloths table cloths that show a lot of wear and tear, with a sense of previous lives or narratives to work with. Willemien De Villiers said in the interview 'Back then, almost 40 years ago, everything was done slowly and by hand. It suits my personality to work that way - work as meditation.'



All the Tears of the World

This piece have by Willemien De Villiers has been made from a fabric background with hand embroidery over the top. The designs is very compacted and very detailed. There are patterns that represent flowers, sea creatures and body parts. The main colour thread she used is white. She used very thin threads to make the designs and it looks very textured and she had hand embroidered the design using a variety of stitches such as cross stitch and running stitch. I really like this piece because the patterns are very eye catching and the name of this piece match well with the work.

Embroidered Cyanotype



I really like the way that the three embroidered flowers at the bottom right hand side turned out. I especially like the fact that they are all slightly different in size, colour and style, yet they blend well together. I was inspired to create these flowers based on a piece by Willemien De Villiers "Female Notations". Another aspect I like is the way used colour in my piece. I thought carefully about where I placed the colours, echoing them in different places and not concentrating one colour in just one area of the piece. I also think I have included works well in my piece, both in terms of the light colour which pops against the blue background. It also adds different texture to the piece, whilst planning my design, I didn't draw the whole design on paper first which meant some parts were created spontaneously. It could have been improved by planning the entire design on paper first. I am not as happy with the reverse of my piece as the front, if I were to do the piece again, I would practice finishing off my threads more neatly and securely on the back. Another aspect I am not completely happy with is that I concentrated the cross stitches in the top right hand corner. I would prefer these to have been scattered more, throughout the piece.



This series of photographs are all taken of painted metal which is showing signs of rusting and decay. The original paint colours have started to change through the different decaying processes.



I like the natural patterns that have been created through the decay. From a distance, the painted surfaces look as if they are parts of nature - flowers, leaves, lichen etc. and this also links to my final piece on the theme of natural forms.



These two photographs are of different subject matter - flowers - but they share a similar colour scheme to the photos with the goldfish. The palette of colours contains reds and blues and these also tie in well to my final piece. I also like that the second of the two flower photos is quite abstract.

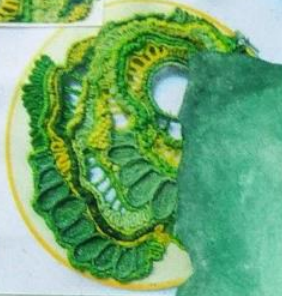


These two photos are of goldfish swimming in a blue tank. I quite these two photos as the colour scheme will match my final piece. The orange and white markings of the goldfish contrast perfectly with the azure blue of the tank. These colours will form a large part of my work in the final piece. I love how there are bubbles in the water which have detailed reflections in them.



Julia Wright

Julia Wright is a mixed media artist who lives in Manchester. She creates her pieces from textiles as well as silver and other metals. I am particularly interested in her textile pieces, the



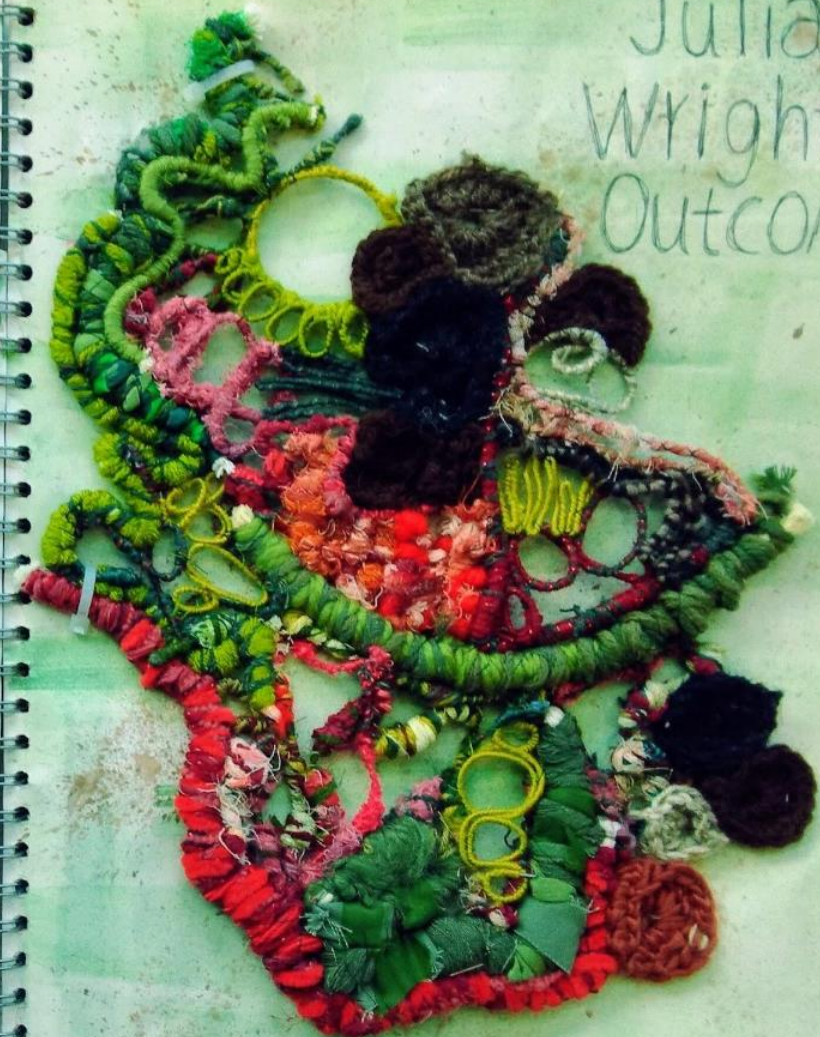
These areas of the other could possibly like to be in to represent a cross-section of other ideas of spaces between and how they away from like how this to the piece like to exper piece to add to my piece!

This is the source photo which I used for my textiles piece. I took the photo in China whilst I was walking down a street near to my home. The colours and shapes of the leaves on the tree really caught my eye. I especially loved the contrast between the bright reds and the acidic greens and have tried hard to match these in my piece.

the different garns to wrap around a piece of cat these wrapped cards were finally hand stitched onto a piece of background fabric. She did not put this fabric into an embroidery hoop. As such, the background fabric got distorted as she sewed on the wrapped cards. I love the texture this has produced, especially where some parts are densely zigzagged on the background.



Julia Wright Outcome



I used lots of wire wrapping technique here and the bring neon green sections stand out really well. I really enjoyed making the circular crocheted elements and I think they add great texture to my piece. The techniques I chose for the piece took me a long time to complete. Perhaps I could simplify the design if I made it again.

Laura Bell

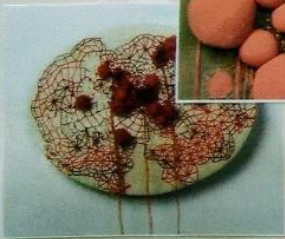
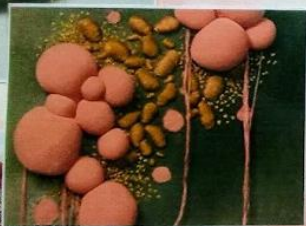
Spillover



This piece is created on a background of stained linen which Bell has mounted on a wooden panel. She has used dull greyish-green colours for the background. This contrasts sharply with the bright pinks and oranges of the applique and embroidery.

The larger pink pebble shapes are created from stuffed fabric circles which are then further embellished with embroidery stitches like French knots in orange thread, attached wrapped wires like flower stamens, along with loose hanging threads. These appear to be spilling out of the design. The large orange circles at the centre of the piece are created by wrapping wires in thread and attaching them to the background. Smaller circles are also added to make an effect like lace. She also uses stump work to create the larger orange oval stitches. Some of the smaller pink circular parts are made of stitched stuffed fabric, where others are pink fabric placed behind a snipped out hole. Finally it is embellished with white beads to add another texture.

I like this piece because it looks really cool. I love how three dimensional and tactile it is, especially the stuffed fabric areas. I find how she used wires for the stamens really effective along with the dangling long threads to add extra interest.

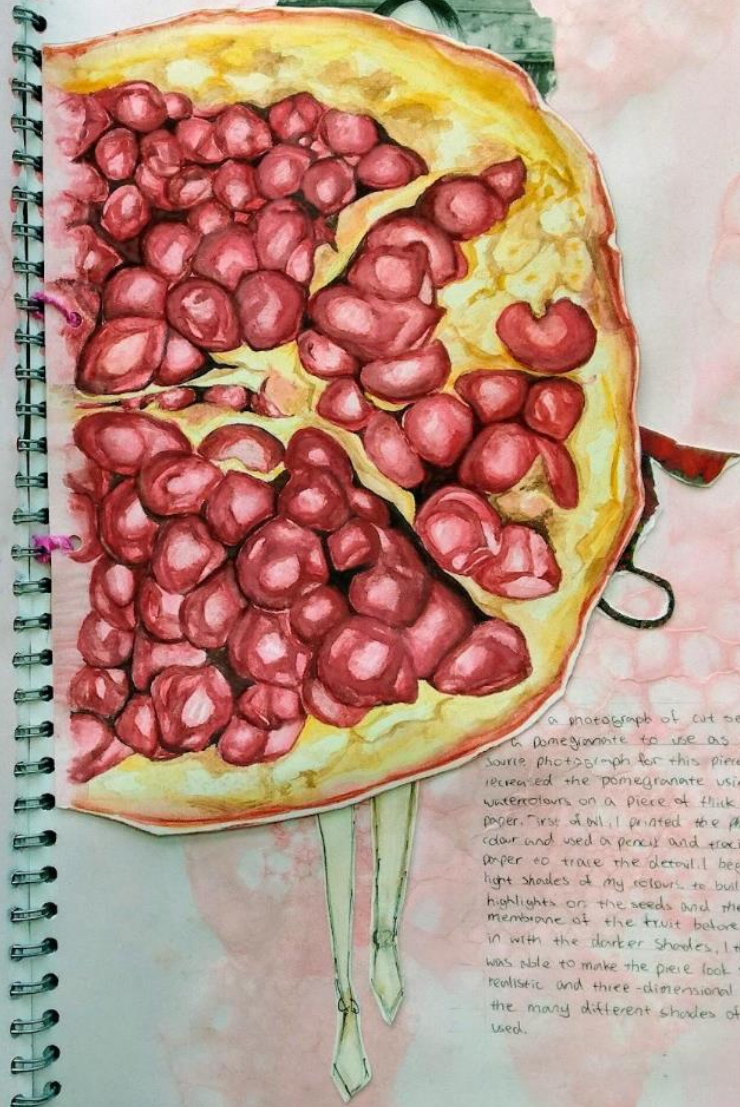


Source

This piece has been made on a background of stained and painted linen. Bell has used predominantly grey, with touches of black, white and yellow to create the background. Again the applique and embroidery stitches stand out from the background, due to their textures and colours.

The multicolour "rings" on the piece are made of different colours of felt - white, rust, orange, pink and burgundy. I think the artist has cut different sized holes out of the background and then placed a "sandwich" of different felt colours behind the holes. The top layer of the felt sandwich was white each time and then Bell has slipped into each felt layer to reveal a series of overlapping rings. This technique is very effective and eye-catching and is made more so by the addition of a wooden bead in the centre of each circle. She has then embellished the whole design with tiny stitched circles of thick black thread and tiny rust coloured French knots.

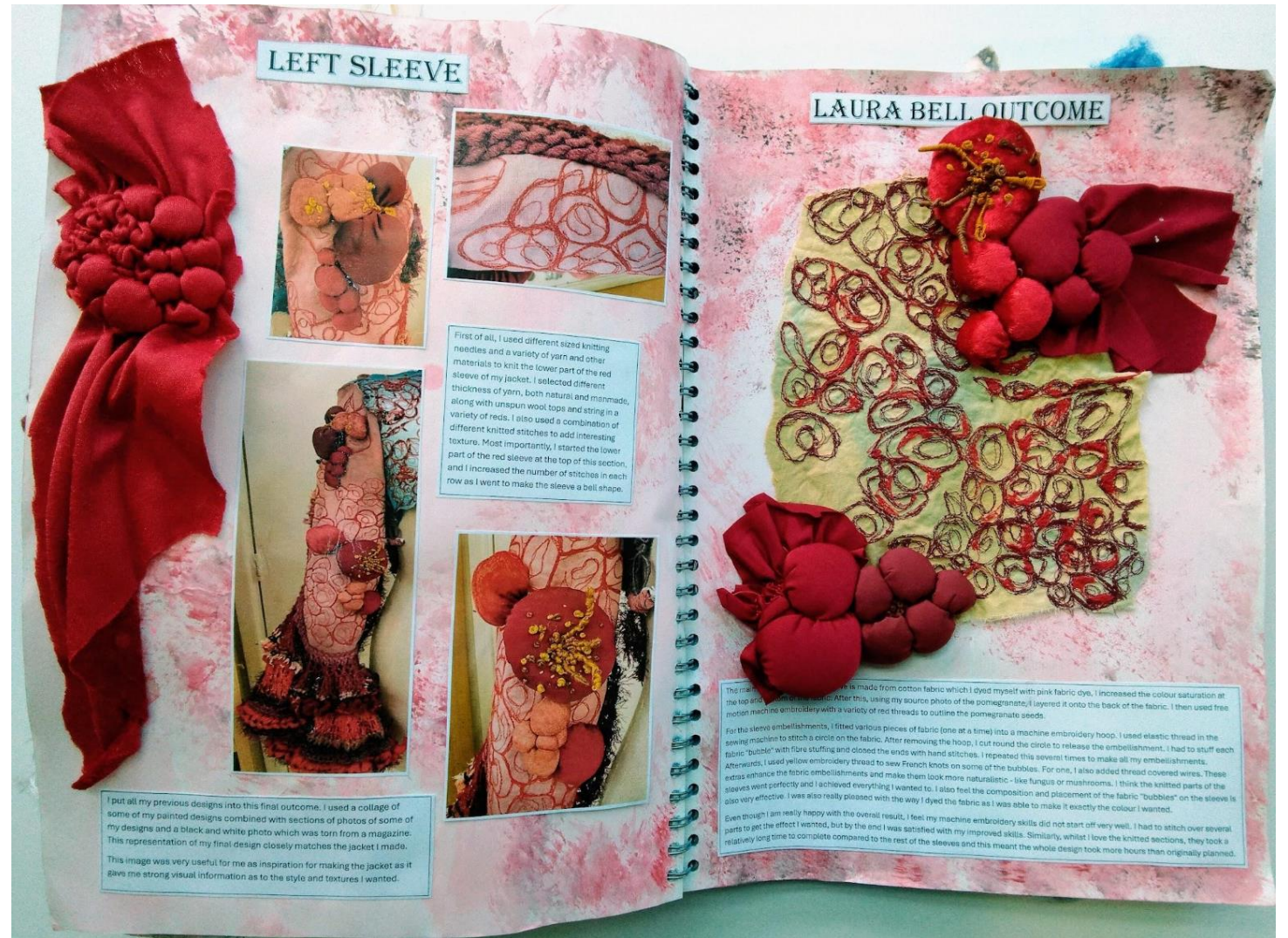
I particularly like this design as it incorporates the circular felt embellishments. I would like to try and replicate this technique in my final pomegranate design.



a photograph of cut section
a pomegranate to use as my
source photograph for this piece. I
recreated the pomegranate using
watercolours on a piece of thick white
paper. First of all, I printed the photo in
colour and used a pencil and tracing
paper to trace the detail. I began using
light shades of my colours to build the
highlights on the seeds and the outer
membrane of the fruit before going
in with the darker shades. I think I
was able to make the piece look really
realistic and three-dimensional due to
the many different shades of red
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I took a photograph of cut section of a pomegranate to use as my source photograph for this piece. I recreated the pomegranate using watercolours on a piece of thick white paper. First of all, I printed the photo in colour and used a pencil and tracing paper to trace the detail. I began using light shades of my colours to build the highlights on the seeds and the outer membrane of the fruit before going in with the darker shades. I think I was able to make the piece look really realistic and three-dimensional due to the many different shades of red used.



LEFT SLEEVE

First of all, I used different sized knitting needles and a variety of yarn and other materials to knit the lower part of the red sleeve of my jacket. I selected different thickness of yarn, both natural and manmade, along with unspun wool tops and string in a variety of reds. I also used a combination of texture. Most importantly, I started the lower part of the red sleeve at the top of this section, and I increased the number of stitches in each row as I went to make the sleeve a bell shape.

I put all my previous designs into this final outcome. I used a collage of some of my painted designs combined with sections of photos of some of my designs and a black and white photo which was torn from a magazine. This representation of my final design closely matches the jacket I made.

This image was very useful for me as inspiration for making the jacket as it gave me strong visual information as to the style and textures I wanted.

LAURA BELL OUTCOME

This material is made from cotton fabric which I dyed myself with pink fabric dye. I increased the colour saturation at the top and bottom of the fabric. After this, using my source photo of the pomegranate, I layered it onto the back of the fabric. I then used free motion machine embroidery with a variety of red threads to outline the pomegranate seeds.

For the sleeve embellishments, I fitted various pieces of fabric (one at a time) into a machine embroidery hoop. I used elastic thread in the sewing machine to attach a circle on the fabric. After removing the hoop, I cut round the circle to release the embellishment. I had to stuff each fabric "bubble" with fibre stuffing and close the ends with hand stitches. I repeated this several times to make all my embellishments. Afterwards, I used yellow embroidery thread to sew French knots on some of the bubbles. For one, I also added thread covered wires. These extras enhance the fabric embellishments and make them look more naturalistic - like fungus or mushrooms. I think the knitted parts of the sleeves went perfectly and I achieved everything I wanted to. I also feel the composition and placement of the fabric "bubbles" on the sleeves is also very effective. I was also really pleased with the way I dyed the fabric as I was able to make it exactly the colour I wanted.

Even though I am really happy with the overall result, I feel my machine embroidery skills did not start off very well. I had to stitch over several parts to get the effect I wanted, but by the end I was satisfied with my improved skills. Similarly, whilst I love the knitted sections, they took a relatively long time to complete compared to the rest of the sleeves and this meant the whole design took more hours than originally planned.

RIGHT SLEEVE



I used a transparent plastic paper sheet. I printed out one of my previous drawings and layered it under the sheet before drawing out the texture and the lines. Afterwards, I placed the plastic sheet with the drawing on top of it and then put all of this onto cyanotype fabric. I left this for 10 hours under UV light to enable the colour to change.

After the process had finished, I took the colour change fabric and layered it over a piece of wadding and a backing of thin cotton fabric, pinning the layers together. After this I used white thread and a sewing machine (using free motion embroidery) to outline the white lines on the colour change fabric. Finally, I used a pair of small, sharp scissors to remove sections of fabric from inside some of the stitched sections.



For the main upper section of my jacket, I had to create a large piece of felt. I made the felt using wool tops (wool fibres). First of all, I used blue and red coloured wool for the base of my piece. I had to use my palm to pull out fibres from the top. I laid these fibres across horizontally and then went over the top laying them vertically, crisscrossing the fibres as I went. I had to do this four times. Next, I layered different colours over the top of the red and blue wool fibres matching the colours as closely as possible to my source image. I used other bright colours to add highlights to the piece. Once I was happy with the layout of my fibres, I went on the next stage of felt making.

I laid a towel over the top of the wool and then got a bowl of warm water and soap. Once I had added the soap to the water, I had to soak the towel with the soapy water. Next, I had to rub over the wet towel in every direction with quite a lot of force to create the necessary friction to get the wool fibres to mesh and bond together. It was important to do this evenly, so the piece didn't change shape. After 10 minutes I had to remove the towel and flip the felted piece over. After re-covering the felt with the damp towel I repeated the same process as before for another 5 minutes. Then I took the felt out of the towel and ensuring it was all felted together I finally rinsed it in fresh water. Next, I squeezed out all of the excess water and left the piece of felt to dry on the heater.



BACK PIECE



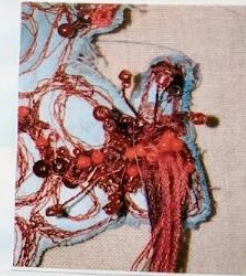
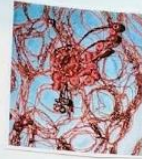
When the felted piece was completely dry, I started to add my embellishments to it. I used hand embroidered stitches and altered embroidery thread in bright shades of red, orange and blue. Towards the left hand side and top of the piece I added French knots in blue and orange to add texture and interest. Then I used lighter blue, yellow and grey thread to embroider loops on my piece, going over some of the circular designs created by my free motion embroidery. I used large straight stitches to form the embroidered loops. These add bold highlights and texture to the felted piece. Finally, I used similar long straight stitches to form a meandering line across the width of the felt, using bold orange and pink threads. I had previously drawn the line to follow on the piece using a pen. This forms a focal point on the back of the jacket and adds movement as well as texture.

To create these textured areas of silk fabric and buttons, I used a range of different sizes of buttons. This gathered the fabric into interesting shapes. When all buttons were sewn in place, I used a heat setting technique to set the buttons in place and give the fabric a smooth finish.





FRONT PIECE



Before I created the front shoulder sections of my jacket, first I had to dye my cotton fabric. I took some white cotton and used a light blue cold-water dye to achieve the desired colour. After letting it dry, I pinned my source photo of the pomegranate on the reverse. I then used red thread in the sewing machine to create free motion embroidery over the oval seed shapes. I went over the lines several times and also added some darker burgundy thread for interest. To add interest and spiky texture, I threaded some red beads onto red metallic wire and twisted these to secure the beads. They resemble the stamens of a flower. I then used hand stitches to secure these wire "stamens" in place to add dimension to parts of my design. I then threaded more beads onto wires and formed these into spirals which I also sewed onto several areas of my design. In places these beads look like seeds of the fruit. Some of my final embellishments include sequins and French knots. I left long strands of embroidery thread hanging from some of the knots, almost like fringing, to add another textural effect. When the stitching was complete, I cut out my design following the machine embroidery.



I love the way these shoulder sections are 3-Dimensional due to the bead and wire embellishment. I also feel my placement of the added details was effective. Finally, I think my choice of colours is perfect and combines well with the felted piece on the back of my jacket. Although I am happy overall with these front shoulder pieces, if I made them again, I would try not to have such a frayed edge around them. Perhaps I could have left a bigger margin around the edge and stitched a tiny hem, or I could have overlocked the edge with the machine and matching blue thread.



