

Component 2: Textile Design

Standard Mark: 36

Performance Levels 3: Emerging Competent Ability

	AO1	AO2	AO3	AO4
Mark	9	9	9	9
Performance Level	3	3	3	3
	Fully emerging competent ability	Fully emerging competent ability	Fully emerging competent ability	Fully emerging competent ability

Keywords from the taxonomy: **Predictable, Growing control, Broadening, Endeavour, Safe**

Moderator Commentary

This Component 2 Textile Design submission consists of an A3 square sketchbook, and a decorated textile garment created during the 10-hour period of sustained focus, in response to the examination theme of 'Gathering'. Images of the work selected here reflect the characteristics of work at the top of Performance Level 3, Emerging Competent, with a mark of 36/72. Each of the four assessment objectives is equally weighted with 9 marks.

The candidate begins their preparatory study period with visual mind maps featuring a selection of primary and secondary photographs linked to their sub-theme, 'Gatherings at Carnivals'. These images explore cultural symbolism and identity through flags, costumes, and performance. The visual research reflects the candidate's personal connection to Notting Hill Carnival and celebrates Caribbean carnival traditions, highlighting vibrant, expressive fashion and theatrical street performances as key expressions of cultural identity.

A broadening exploration of ideas around the cultural and unifying symbolism of flags informs the next stage of development. The candidate shows endeavour in their investigation of flag designs, focusing on the red, green, and yellow colours associated with the Jamaican flag. A series of digitally designed repeat patterns and symbolic sequences are created in Photoshop and transferred onto fabric using laser printing. These are further developed through textile processes including quilting, dye-sublimation printing, appliqué, and embellishment, demonstrating growing control and confidence in handling textile media and techniques.

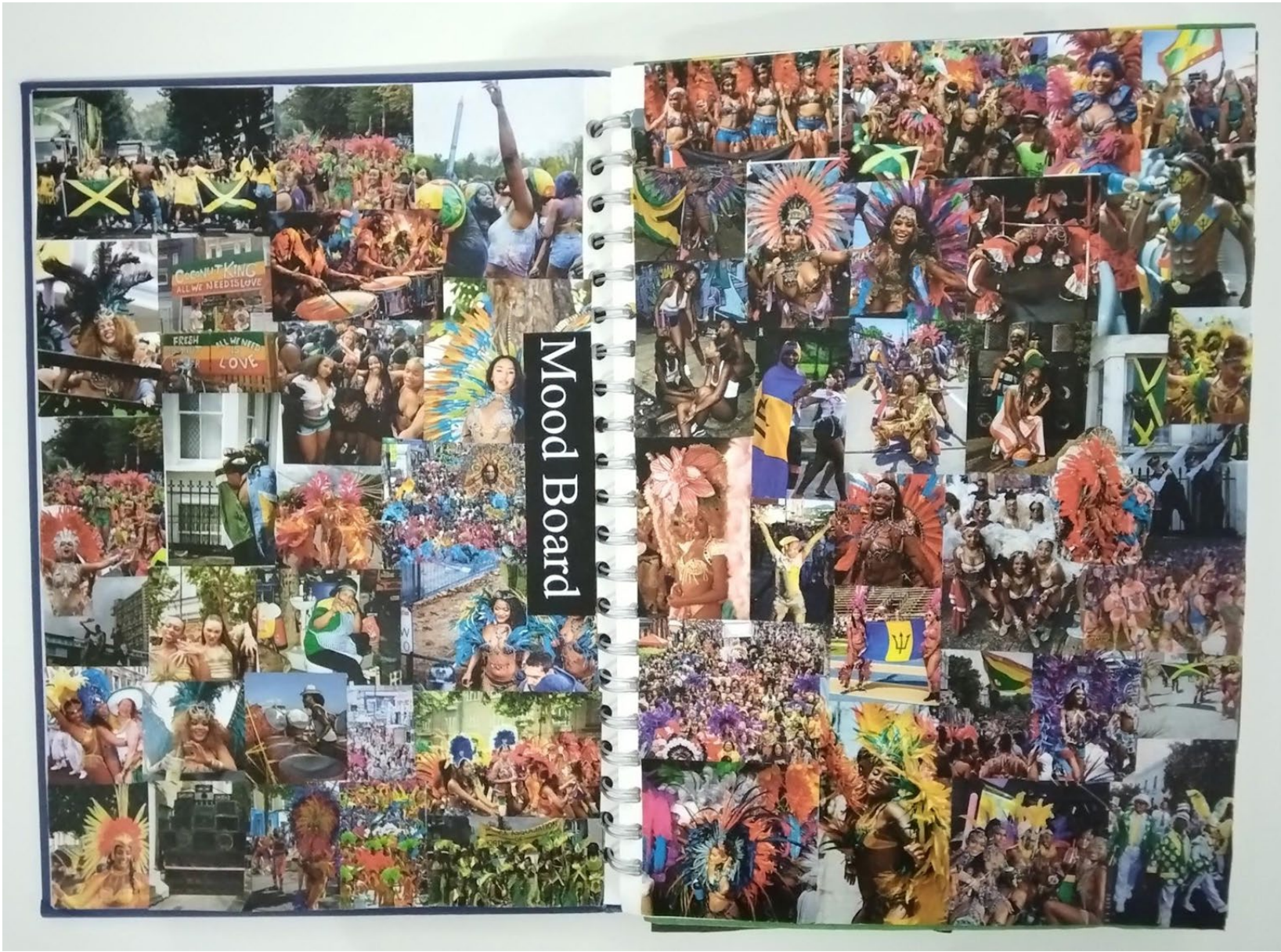
Moderator Commentary

The annotation is both reflective and descriptive, clearly demonstrating an emerging competent critical understanding of the ideas and concepts explored. This is evident in the candidate's comment: "Flags create a sense of unity, bringing people together through their cultures and communities. They symbolise identity, promote unity, and allow expression".

The candidate investigates the textile work of Rosalind Daniels, whose fabric print designs focus on cultural identity through visual storytelling. Inspired by this, the candidate develops repeat pattern motifs that reflect this narrative approach, applying them to digitally created fabric designs. These designs then inform a series of dress illustrations, drawn onto outlined mannequins and coloured with fibre-tip pens using the Jamaican flag colour palette.

During the 10-hour sustained focus period, the candidate produces and decorates a simple cotton dress that brings together the ideas, techniques, and processes developed throughout the preparatory period. While competently made, the final outcome remains safe and predictable in its execution.

In order for the submission to move into Performance Level 4, the candidate could further develop their ideas by exploring less predictable concepts and reflect more thoughtfully on how the work of other artists informs their own personal ideas.



Contextual research

My chosen theme is Caribbean carnivals

My theme of Caribbean carnivals links to gathering because a large amount of people attend carnivals, example Notting Hill carnival. Which is an annual cultural event that takes place in Ladbrooke grove; London, throughout august bank holiday weekend 24th-26th which has around 2 million attendees 40,000 volunteers and 9000 police officers patrolling. And by carnival having over 2 million attendees it is a main event/ gathering in London.

The visuals I think of when I think of Notting Hill carnival are big crowds, big speakers, food stalls, carnival floats, bright costumes, multiple different groups, flags, powder in the air, paint, loads of smiles and overall happiness

The 2 ideas from my theme are, Flags and costumes/ attire, which I am going to base my ideas from as starting points.

Flags are a representative of a country and a symbol of identity, during the carnival they serve as pride and identity they are waved to celebrate cultural roots. They create a sense of unity by displaying flags, they signify unity amongst attendees bringing people together through their cultures creating communities. They symbolise identity, promote unity and allow expression

Textiles techniques: printed fabrics, embroidered textiles, patchwork, banners, fashion items



Carnival costumes are a declaration of love and power, they tie in designs with historical and cultural elements of the Caribbean. They often reflect the cultural heritage and traditions of specific regions or communities incorporating traditional patterns, colours and designs holding meaning within culture. Carnival costumes serve as expressions of culture identity and celebration during carnival festivities. They play a critical role in the overall experience.

Textiles techniques: printed fabrics, embellishments, patchwork and quilting



Statement of intent

My project theme is gathering. I am exploring the area of carnivals and I am looking at flags and costumes

My theme Caribbean carnivals links to the concept of a gathering overall because it is a time where communities and large groups of people tend to come together, celebrating things such as culture and traditions involving the presence of music, food, paints and powders. Allowing people to bond in multiple different ways leading to a gathering.

I have chosen the theme carnival because it is an event that happens amongst my culture and I am luckily able to have witnessed/attended multiple carnivals myself and seen the event and the power it has to unite despite race, religion or political beliefs. And provides a culture exchange

I will take and explore my primary photos of flags looking at the meaning and use behind flags and costumes looking at colour pallets and details that go into creating/ decorating garment.

I would like to highlight the gathering (carnival) and the depth meanings of costumes and flags and their serenity.

I've found few artists and designers who I feel like to my project;
Zak Ové – reimagining history of carnival textiles
Gerald Hart – carnival costumes designer
Melissa Simon-Hartman – carnival costume designer (Notting Hill carnival)



Fabric Samples

Quilting, Paint transfer, Sewn on ribbons



Fabric sample 1

For this sample, I incorporated the different shapes and colours that make up Jamaican flag.

I used paint transfer for the green and black triangles reflecting my colour pallet and building my flag, I also used quilting and ribbons to add depth to my sample and also again reflecting my colour pallet but at the same time adding the satin look that some flags contain also showing the importance of the flag.

This piece was successful as it clearly represents my chosen theme and successfully represents my first cycle effectively incorporating my mark making.

The bright yellow ribbon emphasises the importance of the information the flag withholds.

To improve I would experiment with the rest of the flags I made in my mark making: different shapes, different colours, ribbon shades.

Free hand embroidery, Paint transfer



Fabric sample 2

For this sample, I used

Trinidad and Tobago

I used

design

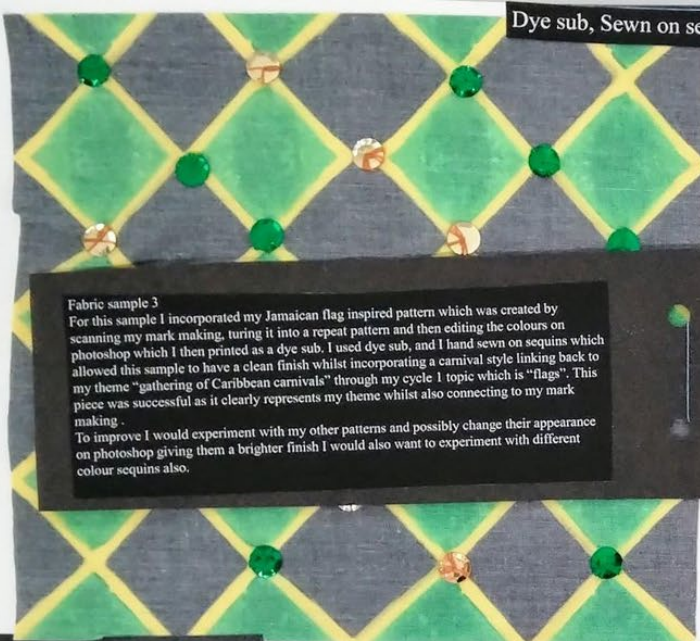
in my colour pallet.

I also used free hand embroidery in black thread to give the word a bold finish against the background, reflecting my theme of Caribbean carnivals with the location of the islands in the middle and the flag patterns in the back.

This piece was successful as it clearly represents my chosen theme of "gathering of Caribbean carnivals and reflects my mark making".

The boldness of the words "Jamaica and Trinidad" emphasise the importance of the community's they withhold.

To improve, I would experiment with using a different colour scheme, a different coloured fabric in the background, and a range of different colour threads for the free hand embroidery which would give the sample a more abstract appeal.



Dye sub, Sewn on sequins

Fabric sample 3
For this sample I incorporated my Jamaican flag inspired pattern which was created by scanning my mark making, turning it into a repeat pattern and then editing the colours on photoshop which I then printed as a dye sub. I used dye sub, and I hand sewn on sequins which allowed this sample to have a clean finish whilst incorporating a carnival style linking back to my theme "gathering of Caribbean carnivals" through my cycle 1 topic which is "flags". This piece was successful as it clearly represents my theme whilst also connecting to my mark making.
To improve I would experiment with my other patterns and possibly change their appearance on photoshop giving them a brighter finish I would also want to experiment with different colour sequins also.



Dye sub, Applique

Fabric sample 4
For this sample I incorporated my abstract digitised version of the Trinidad and Tobago flag, where I created a different look to the flag. I used dye sub to print the pattern I created, I have also used hand embroidery which allowed me to highlight the shapes which had been used through my pattern and also my mark making, allowing a simple but effective sample outcome due to it evidently linking to my theme and mark making. To improve I would experiment with different colour hand embroidery threads and my different patterns.
they represent. To improve I would experiment using one or many colours on a plain background, or a plain one colour background allowing more focus on each individually and also I would attempt different colour threading something more abstract allowing for an attention grabbing effect.

Dye sub, Hand embroidery



Artist study

Rosalind Daniels

Rosalind Daniels is a fiber artist, who is known for her work with textiles. She explores multiple different themes of identity culture and personal expression throughout her work. She grew up in Richmond Virginia, where she became a mathematician. Rosalind and her husband were travelling in Pakistan where she was taught the basics on quilting. She says she feels her work became more original as she continued to move and after her kids had grew, Overall she is known for her 'unique fiber art pieces'.

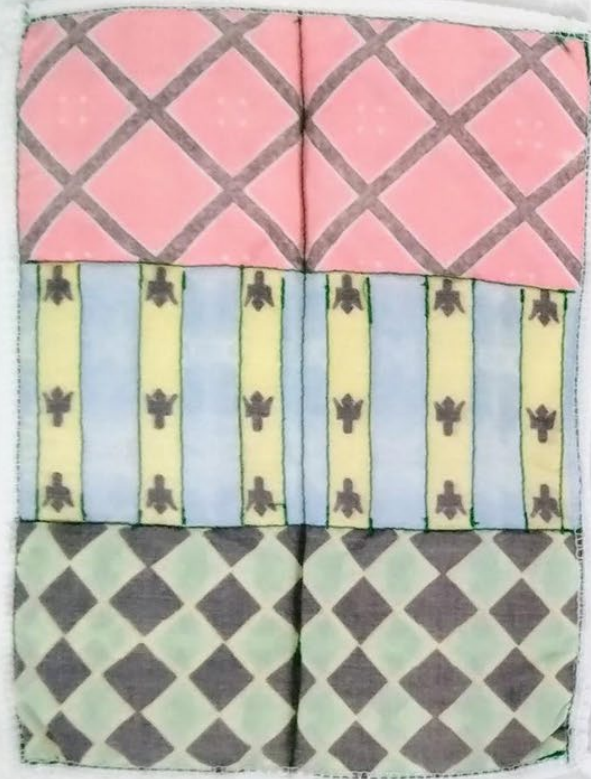


The first thing that strikes me are the abstract shapes and colour pallet used because they tend to tell story's amongst cultures allowing the creation of imagery and storytelling, giving her work its own unique element. The colours that had been used are vibrant, vivid and radiant allowing visual to speak for itself whilst also linking to my theme by her colour pallet incorporating the colours of the Caribbean: Green embodying nature, the motherland and vegetation supplied in the Caribbean, Red signifying enthusiasm, valour and love, Yellow representing liveliness.

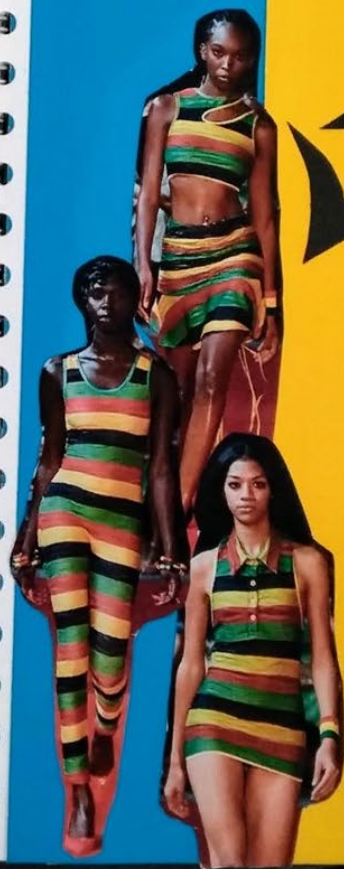
Artist responses 1
To create a version of Rosalind Daniel's work, I developed my patterns by scanning my mark making, turning them into repeat patterns to print on dye sub where I created the background of my response which I then decided to use the same technique and Daniel's, Quilting my fabric and then sewing into the highlighted shapes and adding depth throughout the piece.

Artist Response





Designer study



Design Ideas



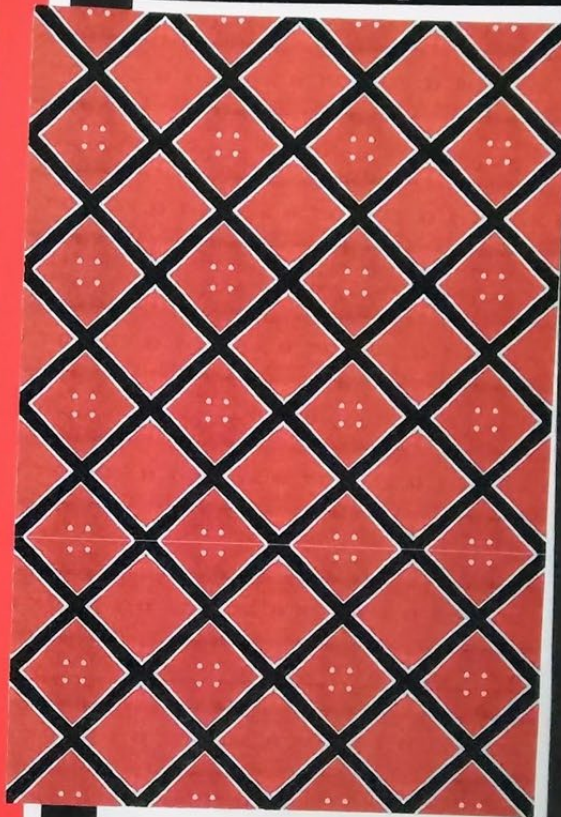
Digital Development 1



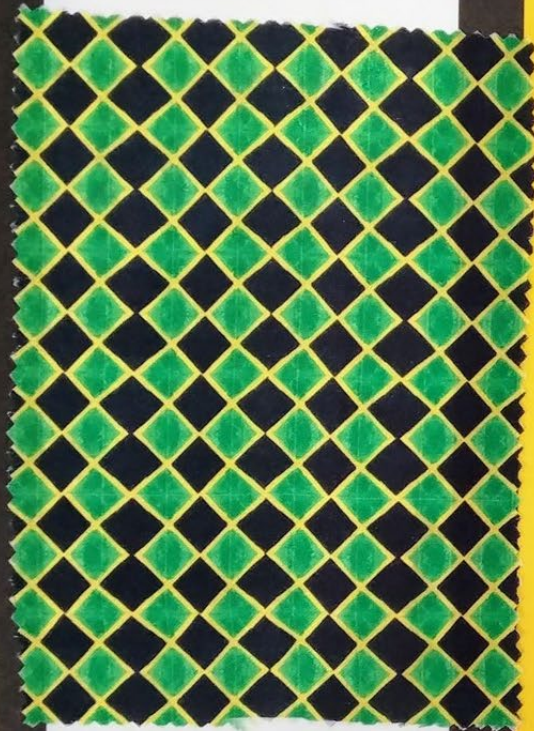
Dye Sub 1



Digital Development 2



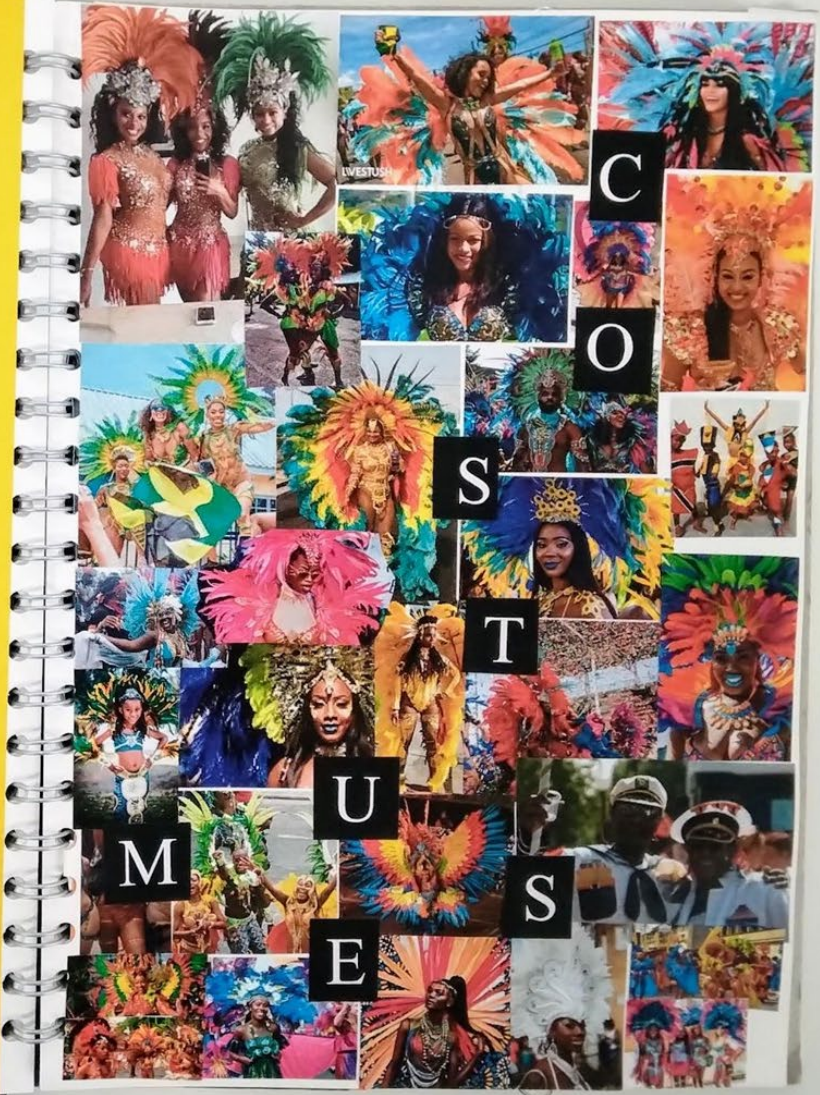
Dye Sub 3



Dye Sub 4



Digital Design Ideas



Mark Making



Primary Photos



FINAL DESIGN

