

# Component 2: Textile Design

## Standard Mark – 40

	AO1	AO2	AO3	AO4	TOTAL
Mark	10	10	9	11	40
Level	4	4	3	4	
	Just competent and consistent ability	Just competent and consistent ability	Fully emerging competent ability	Mostly competent and consistent ability	

Keyword descriptors from the taxonomy:

Reflective

Predictable

Growing Control

Broadening

Endeavour

Safe

Thoughtful

# Examiner comments

This Textile Design Component 2 submission consists of an A3 sketch pad and a large rectangular textile panel. Images of the work selected reflect the characteristics of work at the bottom of Performance Level 4, Competent and Consistent performance with a mark of 40/72.

The candidate makes an engaged mind map in response to the examination theme of 'Lock'. An overarching theme of 'Marriage' inspires the candidate to respond to the film 'Marriage Story' and artists Vladimir Makovsky, Firs Zhuravlev, and Sir William Quiller Orchardson. The candidate is thoughtful in their written analysis and makes secure links to their chosen line of enquiry.

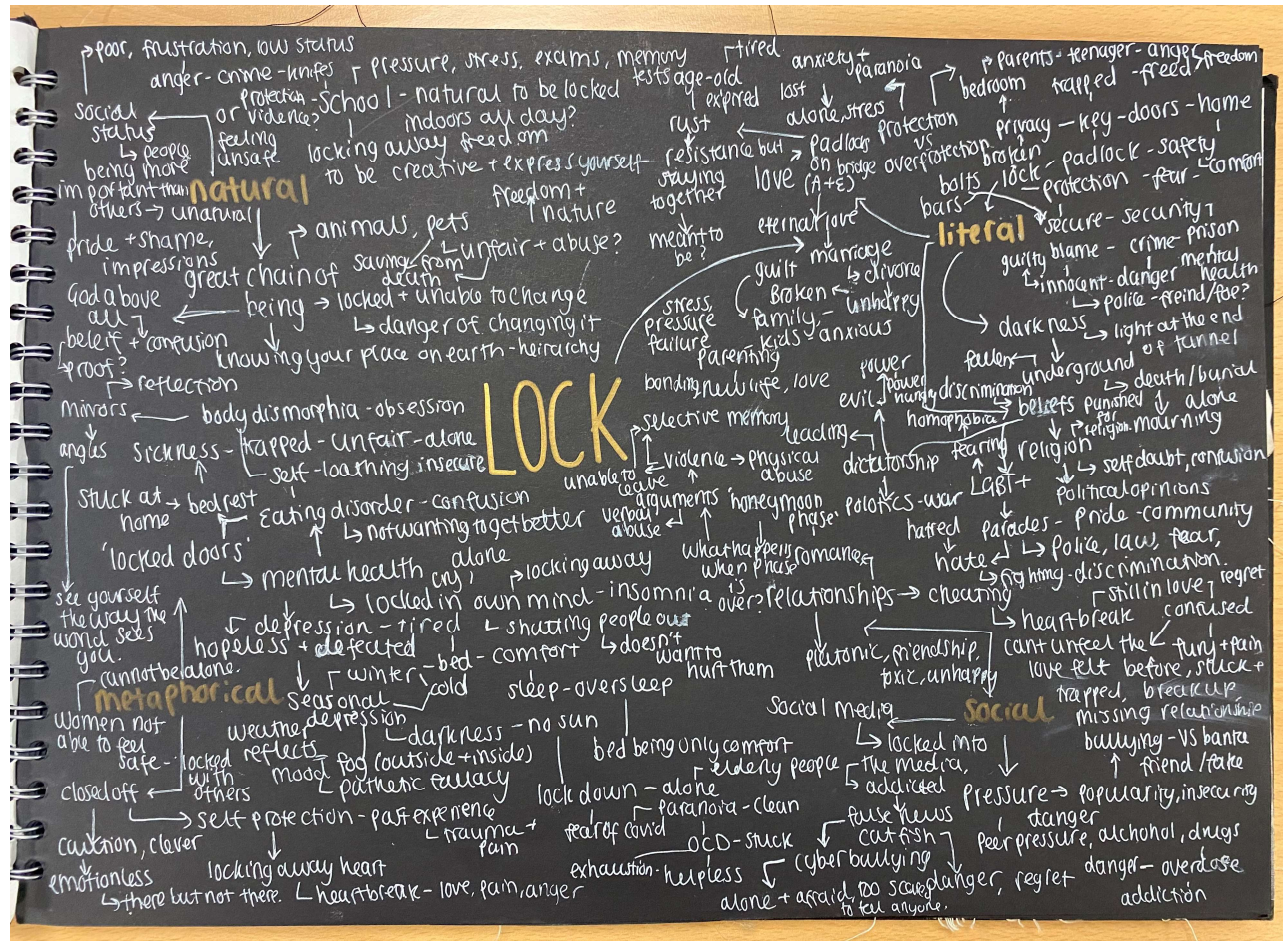
The candidate develops ideas by creating a photo shoot further responding to their theme of marriage. This then leads onto a series of informed experimental samples inspired by the contemporary textile artist, Andrea Cryer exploring the application of textural line using sewn thread onto cotton. Connections to contemporary music by Eminem and Billie Eilish are established by embroidering words into cotton samples.

Further advanced development is made, considering the options of written poems and the application of storyboarding to tell a story creating a range of small samples portraying the narrative of a relationship as a sustained preparatory piece.

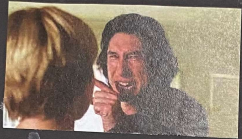
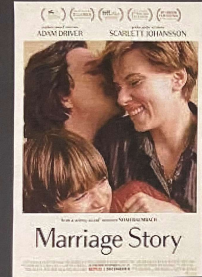
The 10-hour period of sustained focus response is a skilful textile embroidered tapestry that consolidates their tactile experiments. It is a cohesive and secure outcome.

For the submission to move beyond Performance Level 4, the candidate could demonstrate greater evidence of presenting a more accomplished textile responses that are inspired from primary sources which allow the candidate to execute a greater variety of refined outcomes. Further investigation into typography would also benefit the candidate in their final realisation.









# MARRIAGE STORY

"HE DIDN'T SEE ME AS SEPARATE FROM HIMSELF"

Marriage story is one of the most acclaimed films directed by Noah Baumbach. It addresses a divorce, which is one of the most gut-wrenching topics in the current world. In reality, divorce is wholeheartedly devastating to both parties.

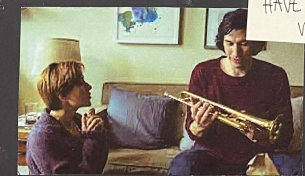
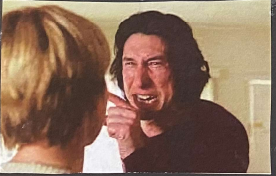
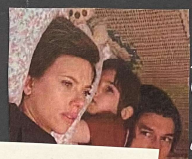
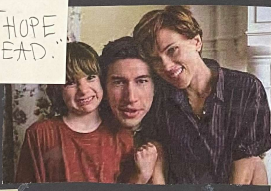
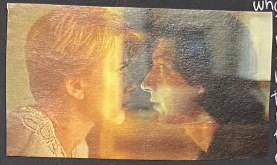
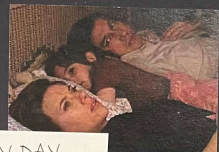
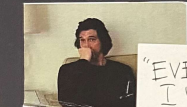
The film is especially devastating as it narrates the whole story, meaning both the ups and the downs. In the film, character Nicole moves out to star in a TV pilot, deciding her love is not comfortable out, eventually refusing to join her. This creates irreconcilable differences that force Nicole to file for a divorce. The film describes divorce as a dead thing without a body. Meaning that something has been lost, and there is all sorts of emotions, such as denial, anger, and grieving.

The film captures the irony nature of love where two people who care for one another do things they promised they would never do to one another. With the remarkable compassion of the two characters, it shows how some circumstances in life will turn people into versions they never expected to become and bring out the absolute worst in them.

The film shows that the inability to solve challenges is a major contributing factor in divorce cases. It is an intimate and engaging narrative of the love, anger, and heartbreak these characters put themselves through.

"EVERY DAY I WAKE UP AND I HOPE YOU'RE DEAD."

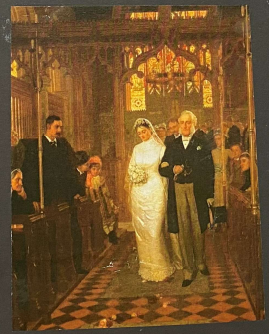
"YOU ALWAYS HAVE TO HAVE YOUR OWN VOICE"



Unequal marriage - Vasilii Pukirev  
This scene is deeply personal to Pukirev, it is of his beloved marrying the rich prince. Most likely, she was a poor woman and her parents considered marriage with a wealthy prince to be the best option for her. But what about Pukirev? His career as a painter did not bring the necessary income to support her. Beauty, after all, was a very popular product. Vasilii Pukirev painted this picture in a difficult state of mind. The man on the right to the bride is intended to look like the artist himself. Furthermore, his pose expresses obvious dissatisfaction with what is happening. This was painted in 1862 and was a great sensation. Pukirev was then awarded the title of professor.



The groom  
The groom seems entirely composed of angles and straight lines, unlike the soft, angelic bride. He symbolizes fading, mortification, the atmosphere in which the maiden beauty of the bride is to fade. He is wearing an expensive suit and has a slightly unnatural posture. His head barely turns, squeezed by a high collar, his dull eyes looking haughtily to the bride/these around him. The way that he is looking at the bride, down at her as if he is superior to her immediately creates an uncomfortable, especially considering the clear and obvious age gap.

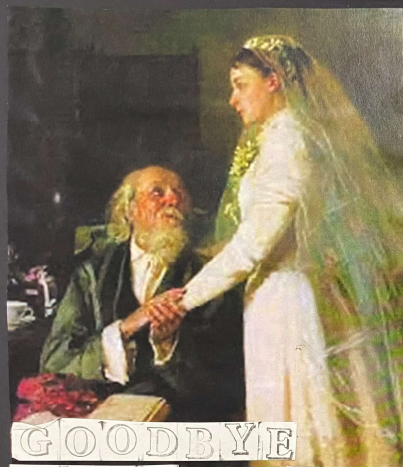


The Bride  
The bride immediately catches the eye and stands out as she is the only one painted in bright colors. She is still a child barely holding back tears. Her expression sad and her head hanging, not looking directly into anyone's eyes. A candle in her hand leans over, as melted wax drips onto her wedding dress. Her right hand extended to the priest who's about to put a wedding ring on her finger. She is already indifferent to her own fate. The concerned and judgemental expressions of the people in the background really adds to the document of this poor young girl's situation.

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## BEFORE THE CROWN

Firs Zhuravlev

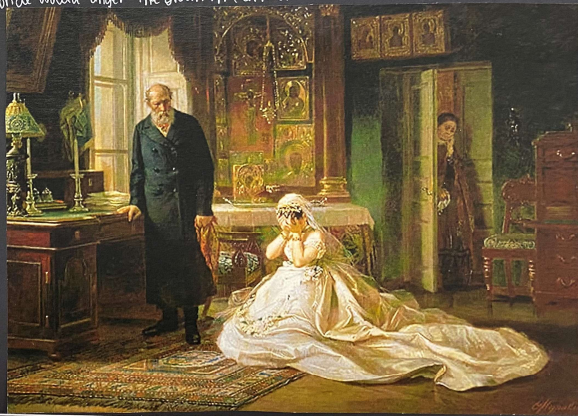
This painting by Firs Zhuravlev depicts the dramatic and sentimental scenes world of the 19th century.

A love drama as the young bride sets on her lay and marriage of convenience was not uncommon in those times. And this young lady is destined to play the role of the wife of a person she does not like. Most likely, her future husband is rich and very noble, but old and unpleasant to her. Nevertheless, a profitable marriage is much more convenient for the bride's parents, who decided in this way to improve their position in society. The walls of the house are decorated with the faces of saints - the bride's parents are deeply believing people. The bride's father stands holding an icon in his hands, standing in confusion and watches her, not sure what actions are required of him, perhaps now feeling guilt at the position he has put his daughter in, or feeling confused at her upset. The viewer may assume that the outcome of this event does not bode well for either the bride or parents. Most likely the behaviour of the bride would anger the groom in earnest.

## GOODBYE PAPA

Vladimir Malousovsky

captured this poignant moment in this young bride's life. She is seen saying her farewells to her father. She does not look particularly happy and it makes you worry about what she is getting into. This was painted by Vladimir Malousovsky in 1845. During this time, it was tradition that the father owns the girl until she is married off, then owned by their husband. This was the reality of a woman's life in those times, to have children and be a good, loyal wife, which is why it is not a huge shock that her expression is not ecstatic on the day she will be practically passed on to another man for the rest of her life, maybe not by her choice.



## MARRIAGE DE COVENANCE



Sir William Quiller Orchardson, 1854

This painting shows the scene of a rich and disillusioned old husband sitting at the head of the table in an elegant dining room. His bored and miserable young wife is sitting across the table at the other end. While the servant is serving the husband, the wife seems uninterested in the dinner. Her pose makes her seem almost worried and emotionally distant, her thoughts are far away from the content of the porcelain plate. It makes the viewer wonder what she is thinking, why is she so miserable when she clearly has much wealth and fortune, but in reality, this was most certainly a marriage of convenience, not by her choice. The table is full with food and drink, she is wearing fine clothing, she could have anything her heart desires (anything that money can buy). She is not happy. No laughter or chatter of colour, no smiles or traces of intimacy. You can practically feel the cold, distant boredom hanging like a cloud over their dining room table and neither of the two know or want to connect with each other like husband and wife should.

'marriage de covenance' and 'The first cloud' are two out of three paintings that William Quiller Orchardson painted on the subject of an unhappy marriage.

The allegorical cloud mentioned in marriage de covenance becomes apparent in the title of 'The first cloud', painted in 1857. Once again we see the perfectly elegant figures, the husband and his young wife. But this evening does not seem any less miserable than the one before, they are as distant emotionally as they appear on the canvas. He is standing on the carpet by the fireplace, gazing longingly at her, as if pleading hopeful for some kind of connection, a glance of eye contact, a sweet word or two. But the lady in the evening gown is not the least bit interested in him; she is standing by the window and looking out, perhaps looking longingly at the bustling streets, at the passing carriages, for everything is more interesting than day to day life with her husband. Her silhouette in that pale pink gown looks graceful, but instead of an elegant mood she seems cold. The fancy chambers feel like silk cages but no captive bird is singing sweetly. It is impossible not to sense the tension and unease between the pair. The dull palette of beige, rusty red and brown colours seem to mirror the dullness of their lives, and the vastness of their elegantly decorated rooms + empty space between them accentuates the loneliness + distrust.

## THE FIRST CLOUD



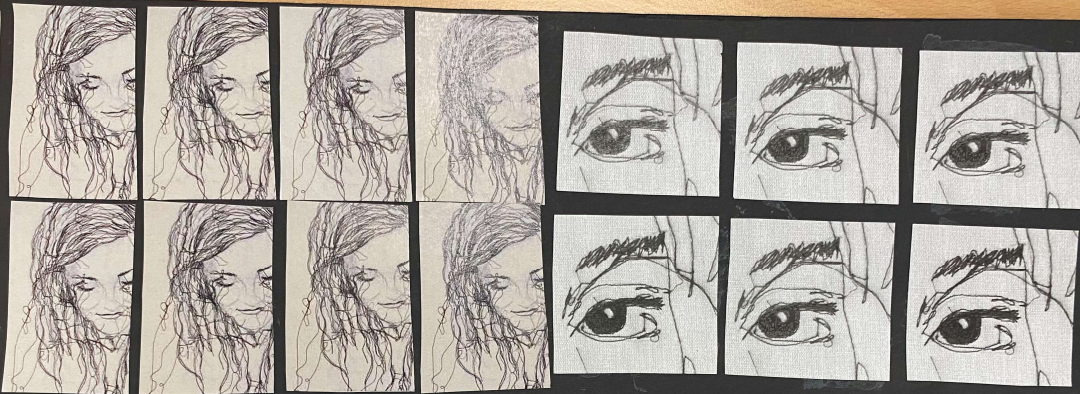






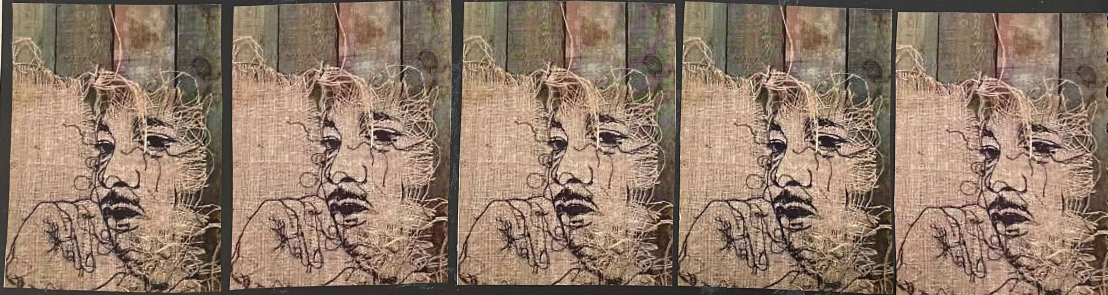




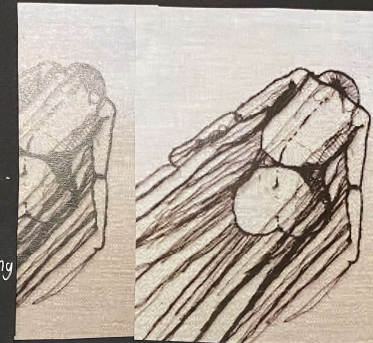


ANDREA

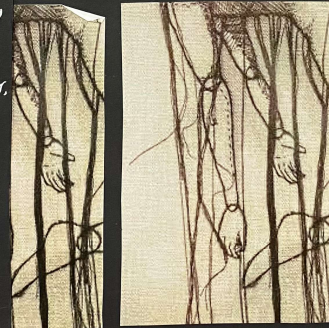
CRYER



Andrea Cryer produces  
 delicate portraits and urban  
 scenes sewn thread, with its  
 trembling lines, it is so  
 looking as expressive as any  
 with standard artists media.  
 Sewing thread ends that are  
 snags and movement that  
 are quite  
 is only one aspect of Andrea's  
 work which involves layered steps,  
 rough pencil marks establishing  
 positions. Then she applies the  
 with the machine stitching and  
 with dyes.  
 She starts with a photograph,  
 to do images that would  
 in view of buildings etc...  
 like pictures when wandering  
 her daughter, or as she  
 learned originally as a lawyer,  
 she her sewn artworks out  
 of a city where she did a  
 love art (fine art + textiles),  
 print making and textiles.

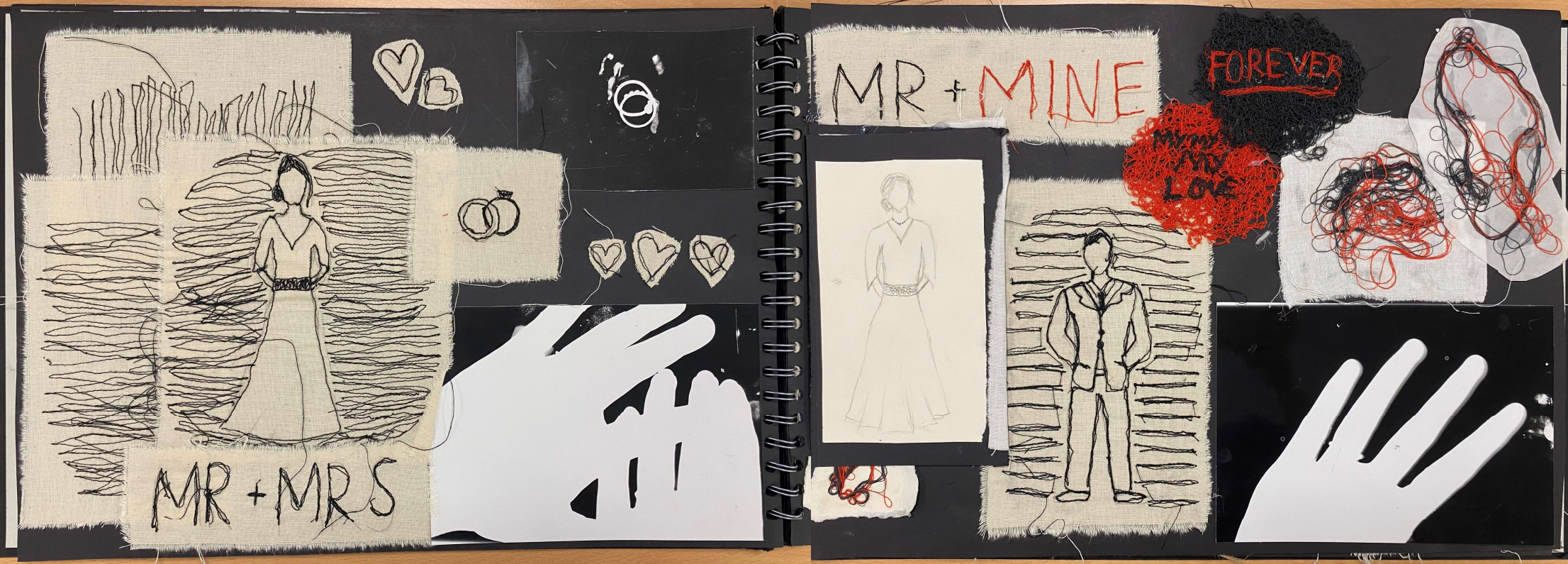


FARINA



Intimate and vulnerable, Andrea Farina's  
 artworks explore the human body  
 and what defines humans beyond  
 their anatomy.  
 Through hanging threads, patterns and  
 delicate details, the artist strives  
 to create the balance between  
 the superficial order in our bodies  
 and the inner chaos we carry  
 within ourselves. She says 'from the  
 motion and emotion to the more  
 tangible or imagined structures that  
 physically hold us together, I let each  
 figure lead itself to the type of story  
 it will tell'. While discovering this,  
 she began to recognise it in her  
 personal life, too, which led her to  
 explore her family, relationships and  
 memories through embroidery.





MR + MRS

MR + MINE

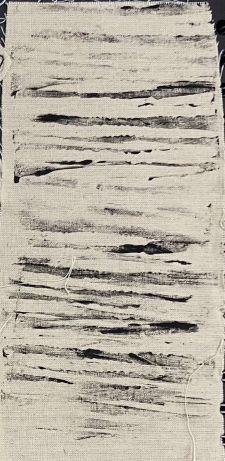
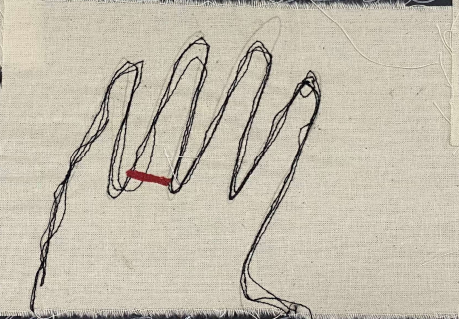
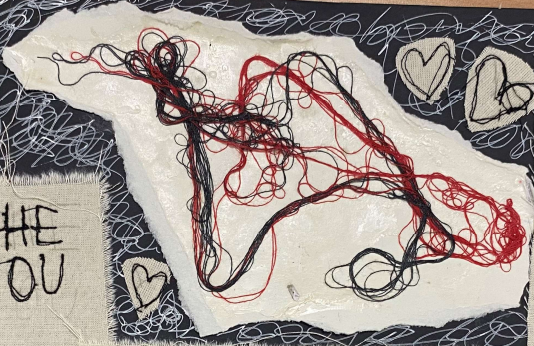
FOREVER

LOVE



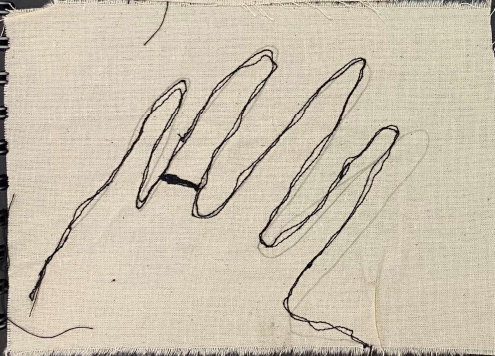
BLINDED  
WITH YOUR  
LOVE

I LOVE THE  
WAY YOU  
LIE



IN LOVE

MR+MRS



HAPPIER  
THAN  
EVER

I LOVE THE  
WAY YOU  
LIE

DECIDE  
IS THIS  
THE PERSON  
YOU WANT  
TO LOVE

These samples are inspired by Andrea Crisp's style of embroidery. I like how they are slightly messy, reflecting the bumps and gaps in the relationship. They are also developed from the last set of samples, each page showing the relationships perspectives from both sides of the story, to develop it and show how they are close physically but mentally very different. I embroidered a picture of a heart on one layer, then a padlock on the other. The padlock has red where the key goes in, showing the danger of being locked in. Similarly, I embroidered 2 rings, showing new marriage, a happy wedding, and together in one side, then a pair of hand cuffs on the other side, showing the possible entrapment that marriage can feel like / end up feeling like over time. I also embroidered words, such as 'MR+MRS' on one side, then 'MR+MINE' on the other, the word 'mine' in red. This is to show the toxic possessiveness of the marriage. Similarly, the words 'in love' on one side, then 'she's mine' on the other, emphasizing what one side feels (in love) get the other side feeling possessive / protective / toxically jealous.



## A MARRIAGE

By Michael Blumenthal

You are holding up a ceiling with both arms. It is very heavy, but you must hold it up, or else it will fall down on you. Your arms are tired, terribly tired, and, as the day goes on, it feels as if either your arms or the ceiling will soon collapse.

But then, unexpectedly, something wonderful happens: Someone, a man or a woman, walks into the room and holds their arms up to the ceiling beside you.

So you finally get to take down your arms. You feel the relief of respite, the blood flowing back to your fingers and arms. And when your partner's arms tire, you hold up your own to relieve him again.

And it can go on like this for many years without the house falling.

I lie awake tonight,  
Wishing of things I can change.  
I try to convince myself,  
But it's all so strange.

Is it me,  
Or is it you?  
Do I try,  
Or are we through?

So long we've shared  
Just to walk away.  
But so much hurt  
To want to stay.

Why do we do this,  
Try to hurt the other more,  
Only to watch one  
Walk right out the door?

I love you so much,  
Yet I push you to the point of breaking.  
But why do you play with my heart  
And never stop taking?

Is this the end  
Or a new beginning?  
Only one can guide me  
When my head is spinning.

Don't push,  
Don't try,  
Don't stress,  
Don't cry.

That is what plays  
Over in my head  
As I try to close my eyes  
And just go to bed.

## POETRY

### Decide

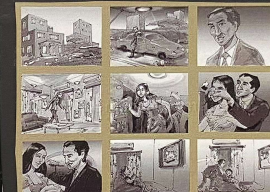
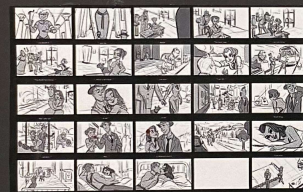
So, do it. Decide.  
Is this the life  
you want to live?  
Is this the person  
you want to love?  
Is this the best you can be?  
Can you be stronger?  
Kinder? More Compassionate?  
Decide.  
Breathe in.  
Breathe out  
and decide.

~Meredith Grey

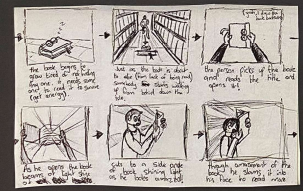
how they think marriage should be and why people do it, describing the good, happy stage. The next poem then talks of the confusing difficulties. The internal conflict you face, not knowing who to blame 'is it me? or is it you' and how your thoughts and insecurities due to this person can completely swallow your whole life and be in all your thoughts. 'I lie awake tonight' it is describing the breaking point of the relationship. The last poem 'Decide' is the final + ending of the relationship. It is the realization of the person that they are unhappy with their relationship. Is this the person you want to love? and their life.

I found these poems when researching ways people share their stories, and I chose them specifically because they show a story between them of the stages of a failed relationship. 'A marriage' is about somebody who is struggling and overwhelmed with life, who finds someone who helps them deal with the difficulties in their life, and in return, they help their partner and they are both able to keep each other going 'for many years without failing'. This poem is basically describing

## STORYBOARDS

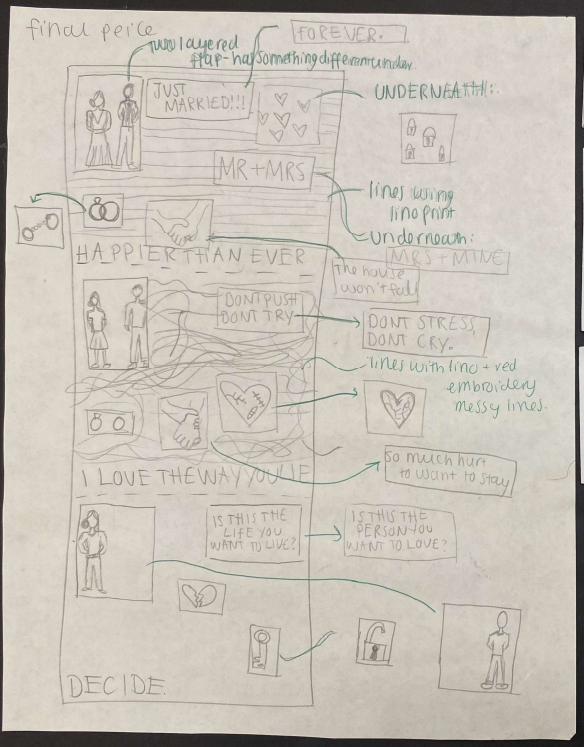


storyboards are often used in the film industry, to lay out a director or writers vision for a video, but they can tell a story alone, without a video to back it up. I think they are a very good way of communicating a story and a message through the story, because the series of images are eye catching, and fast to look at as an alternative to reading a book of the same story.

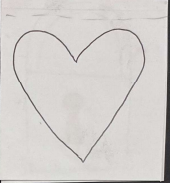


I want to tell a story through a storyboard in my final piece, a story of a relationship. I want to embroider the images I have been sampling, in the colours black and red, to show the simplicity yet danger, I am planning on splitting it into 3 sections, 3 stages of the relationship. Although I think the images alone are powerful at communicating a message, I also think that words are equally as important, as some storyboards have a few words/sentences perhaps describing what is happening in the image, this is my intention. I will take some phrases from the poems I have researched, and use some 'happier than ever' and 'love the way you lie' to communicate even more the idea behind the piece.

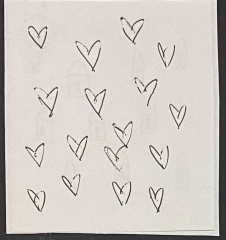
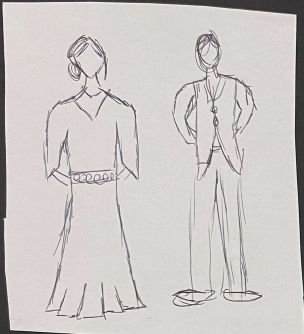
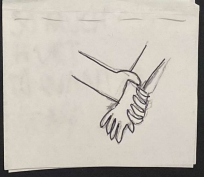




MR + MRS

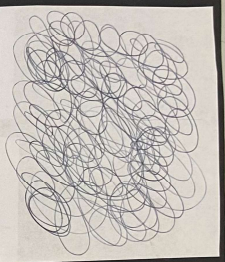


IN LOVE



SO MUCH HURT TO WANT TO STAY.

OUR LOVE WONT FALL

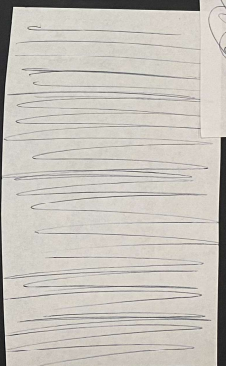


DON'T PUSH DON'T TRY



DON'T STRESS DON'T CRY.

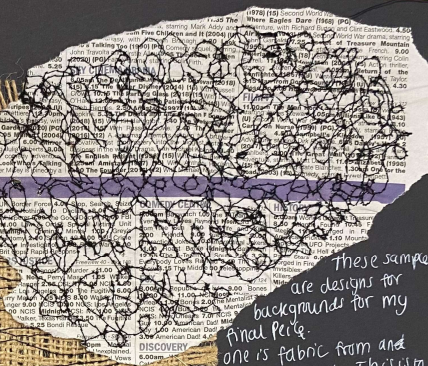
OUR LOVE WONT FALL.







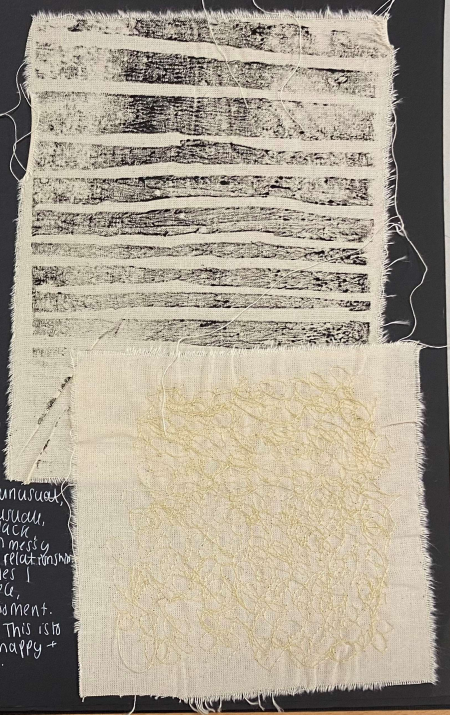
All of these samples are for the background of the third segment of my film. The chaotic + fraying/disintegrating look intentionally representing the falling apart of a relationship.



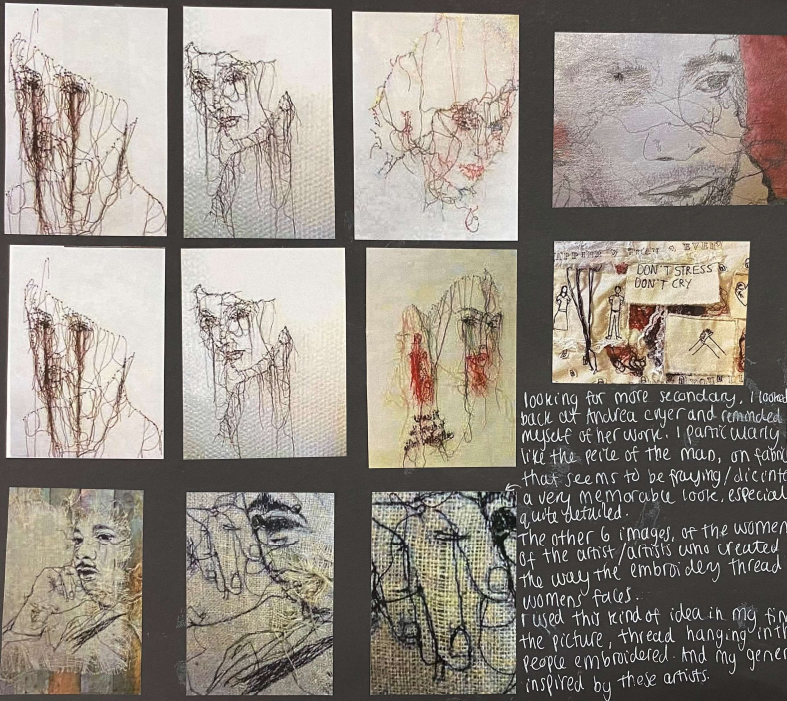
These samples are designs for backgrounds for my final piece. One is fabric from an old tea towel. This is to give the personal feeling, showing that it can happen to any normal people. I embroidered dots of messy lines, giving a chaotic and unorganised feeling to it. Similarly, I used newspaper again to show the personal feel to the piece, and again embroidered lots of messy black lines. For the other two, I used a material called keisan. I decided to use this because it has a very frayed look as though it is falling apart. This is to symbolize the relationship falling apart.



The first sample (the lace) is to show the stages of a relationship deteriorating through the way that the lace looks. I started by just sewing on the lace with thread a similar colour to the lace. Nothing unusual, just happy plain lace. Next I sewed it on with black thread, a bit unusual, and slightly cut it up. Then I massively sewed on some lace with black, and ripped up the lace a lot more. Finally, I sewed it on but with messy black scribbles, and ripped it up even more, showing the disintegrated relationship. For the second sample, I used lino printing, straight lines like the ones I embroidered surrounding the married couple in a different sample. Showing the straight forward feeling of the relationship in that moment. Finally, I used beige thread to embroider a whimsy, chaotic pattern. This is to add more depth to the material, and show how the feelings of unhappy + unsure confusion is always there, even if you cannot see it at first.



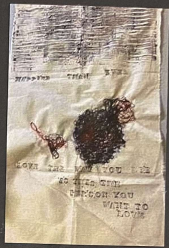




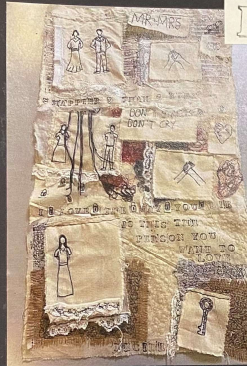
Looking for more secondary, I looked back at Anvea's eye and reminded myself of her work. I particularly like the profile of the man, on fabric that seems to be fraying/dicintegrating. I think it gives it a very memorable look, especially because the man is quite detailed.

The other 6 images, of the women I could not find the name of the artist/artist who created them, but I really like the way the embroidery thread falling down over the women's faces.

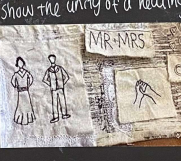
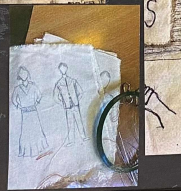
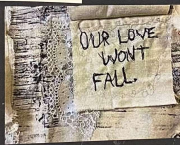
I used this kind of idea in my final piece as you can see by the picture, thread hanging in the middle of the two people embroidered and my general style of embroidery is inspired by these artists.



# FINAL PIECE



# LAYER ONE



For my final piece, I decided to create a type of illustrated storyboard/embroidered tapestry. I decided to part it into three segments, showing three stages of a relationship/marriage, all based on a song / a poem. Some of the embroidered images have layers, one showing the wife's perspective, the underneath showing the husband's perspective.

I used letter stamps to print on words, song lyrics and words from poems. As the layers change everything about the relationship displayed changes. You can see it by the way they are layered out, the images embroidered, the colours and the background.

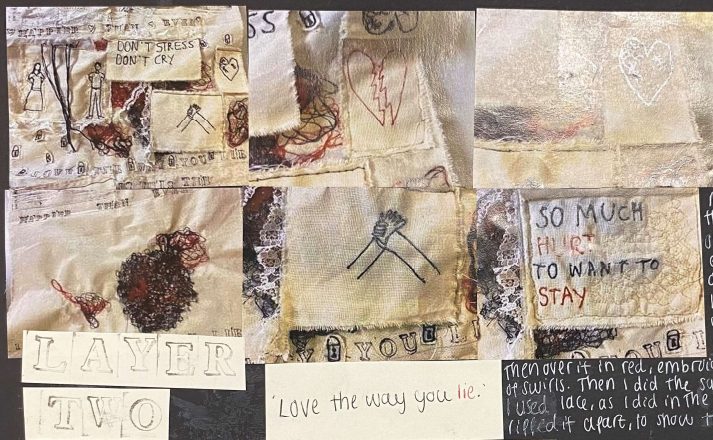
Most of the images embroidered are repeated through the segments but slightly altered to fit the theme of the particular part of the story. I am very happy with how this came out, as I feel that it tells a story clearly, but with minimal words, showing two sides of the story through layers.

The first layer is based on the words 'happier than ever'. I chose these because the words themselves are clear with the emotions of the couple (happier than they have ever been), but the actual song by Billie Eilish 'Happier Than Ever' has a much deeper meaning, and is not actually about being simply happy, but is about all of the confusing and fearfulness about being simply happy, but is about all of the fearfulness their emotions when going through a breakup, this foreshadows their future relationship.

First, I used lino to print lines onto the background of the fabric, showing the straight forward feelings of the marriage. I then printed on the words 'happier than ever'. I then embroidered on the machine an image of the couple, clearly on their wedding day, looking normal, perfect. I attached it to the fabric by embroidering white, swirly patterns, looking bridal.

I then attached some lace and a strip of a bra, the swirly pattern looking like it was coming off of the bra and surrounding the couple. This was to show the unity of a healthy relationship. I embroidered the words 'MR + MRS' for the wife's ideas, then on the second layer, the words 'MR + MRS' to show possessive and unhealthy behaviour. I then embroidered two hands holding a heart, underneath the words 'our love wont fall'. Next, I embroidered two joined rings, underneath a pair of handcuffs, as if it had locked them in.





LAYER TWO

'Love the way you lie.'

For the second segment, I printed the words 'love the way you lie', just like the song by Eminem and Rihanna. This is showing how in this stage of the relationship, they are aware of the toxicity, but unable to get-out of the relationship because they still have so many feelings for one another.

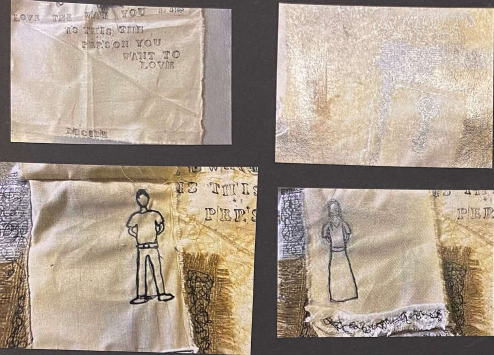
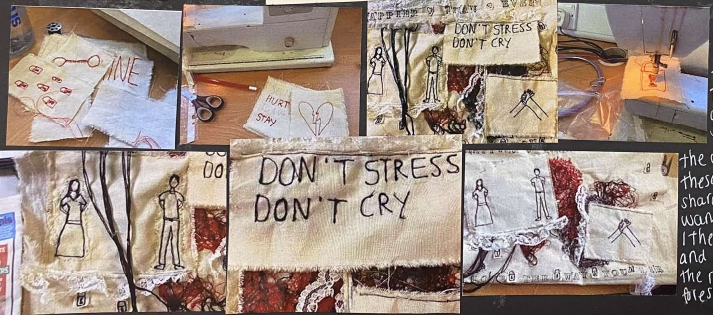
For the background, I used vanishing muslin and red + black thread. I mixed them together, placing a piece of vanishing muslin over it, then dissolving it with water and a brush. This pattern creates the idea of chaotic and unhealthy feelings. I also got two pieces of vanishing muslin, and embroidered with the machine a very chaotic, squiggly pattern, in black.

Then over it in red, embroidering hearts concealed within the mess of swirls. Then I did the same, but with reverse colours. I used Ida, as I did in the first segment, but this time I slightly ripped it apart, to show the relationship falling apart.

As for the images embroidered, I did the couple, but standing slightly apart, with thread hanging in the middle, showing the separation.

Then I did the same hands, only this time one hand is gripping someone's wrist, looking one hand is gripping someone's wrist, looking slightly threatening. I sewed slightly thread into 'underneath'. I sewed the words 'so much hurt to want to stay'. These words are from the poem 'so long we shared just a weak away, so much hurt to want to stay'.

I then embroidered a heart, looking patched up and stitched showing the efforts to maintain the relationship. A broken heart underneath, to show shadow.



LAYER THREE

DECIDE

For the final layer, I used the poem called 'decide'. I used this poem because it is about finality and closure, about moving on and away from the person who caused you so many emotions. I used the words from the poem, saying 'is this the person you want to love?'

As for the embroidered background, I used beige thread, showing that even if you have moved on and are no longer involved with that person, it still happened, and always will have happened, even though they may not be completely clear, there are still some marks / scars below the surface.

I then got an old scrap of newspaper + embroidered messy lines squiggling around it, this is to add a personal feel, to remind that this happens to normal people, often unexpectedly. Similarly, I used material from an old tea towel to add another layer of personal touch to the piece, again as a reminder of the many stories so similar to this that are actually true stories.

For the embroidery of the (no longer together) couple, I made it 2 layers, one of the woman standing alone, with a very clear gap next to her, accentuating the final separation. The second layer is the same but as the man, standing alone.

I embroidered some messy, ripped lace on the bottom, showing the complete collapse of the relationship. I also used some messier layer, inspired by a tea crayer, the material fraying like the relationship.

Finally, I embroidered a key with the pattern of the messy black lines, underneath I did a padlock, unlocked, showing the end + freedom of the relationship.

