

Component 2: Textile Design

Standard Mark: 53

Performance Level 5: Confident and Assured

	AO1	AO2	AO3	AO4
Mark	13	13	13	14
Performance Level	5	5	5	5
	Just confident and assured	Just confident and assured	Just confident and assured	Mostly confident and assured

Keywords from the taxonomy: **Focused, Risk-taking**

Moderator Commentary

This Component 2 Textile Design submission consists of 4 A1 sheets of preparatory studies and an A2 sheet with three-dimensional textile outcomes created during the 10-hour period of sustained focus in response to the theme of 'Gathering'. Images of the work selected here reflect the characteristics of work placed just into Performance Level 5, Confident and Assured ability with a mark of 53/72. The strength of the submission lies within Assessment Objective 4, Present.

The candidate begins their preparatory study on the theme of 'family gathering' by exploring the three-dimensional mixed media textile work of Jean Draper, Rachael Singleton, and Priscilla Edwards. Known for their sculptural pieces combining wire, felt, natural, and repurposed fabrics with free machine embroidery and hand-stitched embellishments, these artists inspire the candidate's own informed material choices. Using naturally dyed and hand-painted fabrics, the candidate creates samples with techniques such as piecing, wrapping, binding, patchwork, free machine embroidery, hand-stitched marks, and wire sculpture.

These samples demonstrate a clear understanding of a wide variety of mixed media textile processes and the techniques employed by the artists. The work informs the candidate's exploration of family dining objects through hand-stitched sculptural pots and wire textile forms. Thoughtful and purposeful annotation throughout reflects confident knowledge of both concepts and methods. For example, in response to Rachael Singleton's 'Worn and Weathered' work, the candidate writes: "This textile piece is a very imaginative and abstract exploration, a representation of texture and colour, but more importantly, form".

Moderator Commentary

In preparation for the timed test, the candidate investigates a wide range of construction techniques and materials: painted modroc, handmade felt, trapped layers of dyed fabric and dissolvable fabric for the plate; fine metal wire, hot wax, silk fabric strips, and hand stitching for the cutlery; and layered dyed hessian, cotton, muslin, and lace, combined with free machine embroidery for the cup. This body of work reflects a confident and assured approach to the selection and exploration of media, materials, techniques, and processes, underpinned by a willingness to take creative risks.

Created during the 10-hour period of sustained focus, the candidate produces a skilful and cohesive set of three-dimensional sculptural textile objects in the form of a place setting. Informed by a selective and comprehensive body of preparatory work, the final outcome effectively brings together key concepts explored throughout the line of enquiry.

In order for the submission to move more securely into Performance Level 5, the candidate could provide greater evidence of how the connections with relevant source material have informed their sustained journey in a more perceptive way. This would have added greater depth and narrative to their visual journey, reflecting a more convincing approach to the Externally Set Assignment theme.

RACHEL SINGLETON



This piece is called worn and weathered. It consists of mixed and earthy tones such as grey, beige and brown. Although, there are subtle pops of blue, green, orange and yellow, they're not very bright. The general colour palette seems aged which gives the piece a rustic and vintage feel. I believe these could be made with natural dyes which adds an extra layer of attraction.

This piece seems to be made up of several types of techniques, such as piecing, which is a technique that consists of sewing together different scraps of fabric to make a larger and denser piece.

There is also a lot of bold stitching, that is used to create emphasis and highlight bordered areas. The stitching is an obvious part of the design, which shows that the use of stitching was deliberate.

Some of the stitches look like they could be embroidery, more specifically the blue and yellow ones. This could be used to add decorative elements to the art work.

I also believe colour technique used could be dyeing/printing due to the uneven colouring. This suggests that it could be the use of dye/natural dyes. The use of dye enhances the visual appeal, making the piece more attractive, also allowing for diversity.

The fabrics used look as though they would be recycled or repurposed materials. Different sections look as though they have varied textures, which could suggest different fabrics or fibre selections. Some look like they could be linen, cotton or a blend of wool, adding to the rustic theme/appearance.

As a whole, this piece is a very captivating representation of how techniques and materials can be put together to create a piece of artwork that is packed with feeling and meaning. It invites the viewer to view it closely and think harder as to what it might mean or represent.

Unlike the previous piece, this one has a 3D structure that looks like a cylinder or a tube that has been unravelled. It's not flat like the previous piece or a wall hanging which suggests that this might be a purely structural piece.

The piece uses a very limited colour palette, which consists of whites, off-white and cream, alongside some darker shades like grey or faded black. The colour use is very subtle which creates a soft and delicate look, personally - I believe the focus of this piece is resting on the texture and form, with then, on the use of colour.

Similarly to the piece above, there are multiple layers of fabric or fibres that have been used to create the form as you can see the various textures and transparencies, suggesting some are translucent and others more solid and opaque.

There is also a clear use of stitching, which is visible used, perhaps to hold the pieces together but also act as decorative elements. The stitches are more than-just-but-irregular stitches have also been used.



The way the layers are constructed together suggests some wrapping or binding techniques, especially at the top and base of the cylinder.

The texture of the piece to the left looks like it could involve the use of felting or bonding fibres, which would create the usual the texture, also giving the piece more structure and stability.

The fabrics used appear to be very lightweight and sheer. Some look as though they could even be paper, while other might be very fine fabrics. The varied texture adds to the visual interest and creates depth.

Overall, this textile piece is a very imaginative and abstract exploration and representation of texture and colour, but more importantly, form. It invites the viewer to appreciate and value the level of artistry that went into creating it. It's a clear representation of how textiles can be both visually striking and thought-provoking.





