

Component 1 Textile Design

Standard Mark = 33 marks

Performance Band 3: Emerging Competent

	AO1	AO2	AO3	AO4
Mark	9	9	8	7
Performance Band	3	3	3	3
	Fully emerging competent ability	Fully emerging competent ability	Mostly emerging competent ability	Just emerging competent ability

Keywords from the taxonomy:

Adequate, Predictable, Intentional

Examiner Commentary

Presentation of work:

This submission focuses primarily on textile processes and techniques and is inspired by a range of contextual references rather than an overarching theme. This leads to an adequate line of enquiry with some intimation of purposeful and meaningful ideas. The hand drawn sketches, experiments and design ideas are carefully photographed and supported by clearly typed annotation. The annotation is informative but mainly descriptive. The final realisation is a constructed piece of textiles photographed in a two-dimensional way, making the three-dimensional qualities of the garment difficult to appreciate.

Where the examiner found the evidence for the mark breakdown:

AO1 Develop: Predictable and personal ideas are inspired by a range of contextual sources which help provide a logical line of enquiry. The candidate attempts to analyse their work and the work of other artists to bring meaning and purpose to their investigations.

AO2 Refine: Throughout the submission the candidate refines their design ideas by experimenting with a range of relevant processes. They also use the work of fashion designers to inform ideas for their own work.

Examiner Commentary

Where the examiner found the evidence for the mark breakdown (continued):

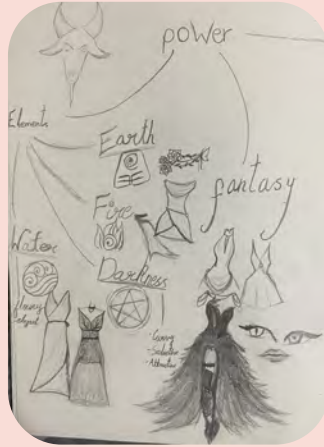
AO3 Record: The candidate's annotations are meaningful and provide some insight into their intentions. Detailed linear sketches illustrate the candidate's designs.

AO4 Present: This is the weakest part of the submission. Throughout the submission the candidate's ability to use the visual language associated with Textile Design is just adequate. Intentions are realised, mainly inspired by the contextual links.

How the candidate could improve:

For the submission to move to the top of mark band 3, Emerging Competent ability, the candidate could demonstrate greater evidence of the making skills associated with constructive textiles.

Plan and Reason for this particular choice



I chose Textile fashion designing because it includes a large variety of techniques, such as stitching, sewing, pattern making, and can also include weaving and beadwork to make the design more interesting. It is a different approach to expressing ideas than what is thought to be a more traditional meaning of art.

Fashion is a way to express one's identity, beliefs, and morals; it also allows people to share their culture, and make the world visually more diverse and abstract.

Designing is an essential part of helping people socially, as they help us embrace different styles and appreciate them. It also gives us a space to explore and take a roller coaster adventure through the world and brings people together.



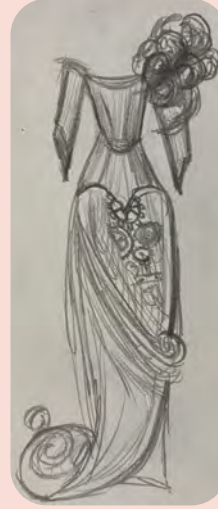
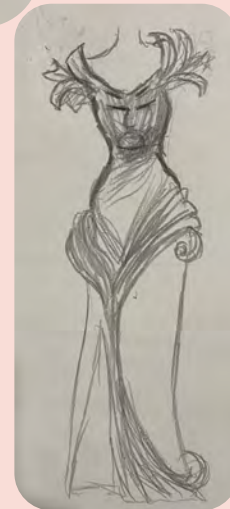
Sketch Dress Designs/Ideas



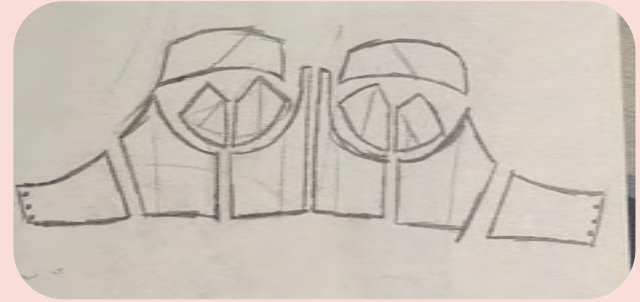
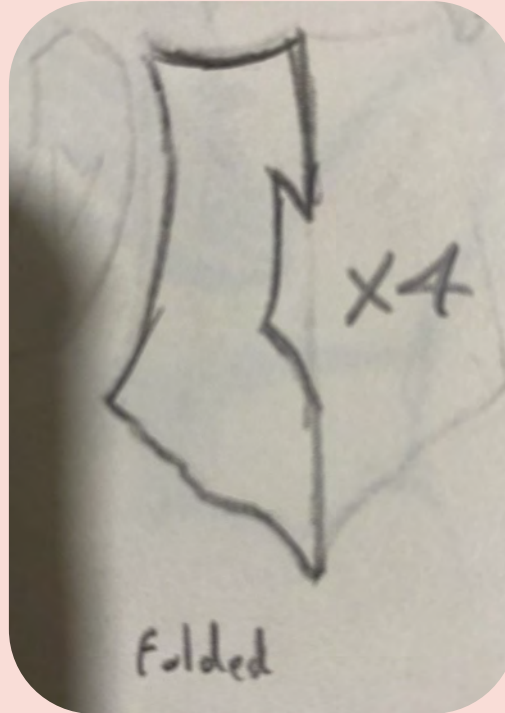
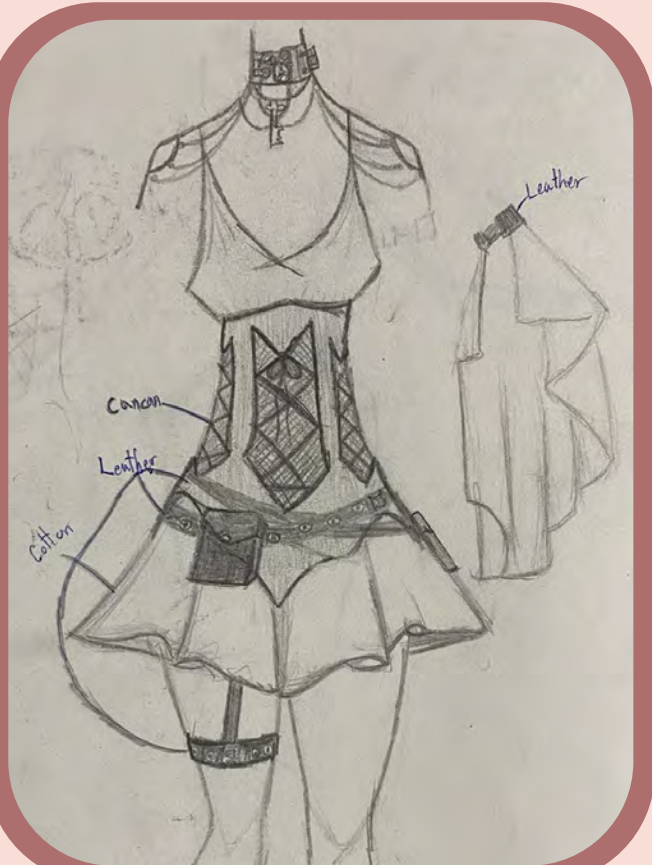
These three dresses are influenced by the steampunk aesthetic and merging this with fantasy and reality with faerie warrior fiction and cogs and screws. This is a crossover between a eutopian fantasy and dystopian wars.



These are a few of my ideas on dress designs inspired by Michael Cinco, H.R Giger, Steampunk, Biomechanics, art nouveau and Jewellery.

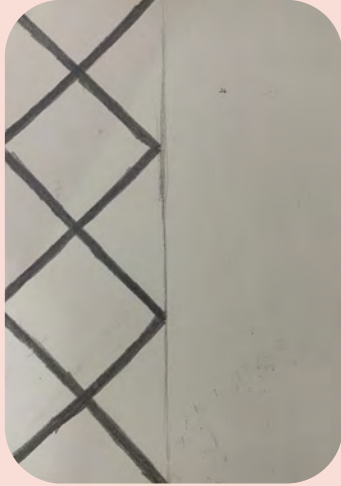


Final Design choice sketch and layout designs



For this design, I will need cancan, plain white cotton fabric, leather and rope. I have added leather satchels into this design to make the style as a replacement for pockets as they can be problematic and usually small. The jewellery has a key that has a head of a skull and cogs to make it more dystopian and incorporate biomechanics.

Lino block printing and exploring



Here I carved a Lino block to make a stamp which is easy to use and I can use this for the hem of the skirt of my design or on the open sleeve. I could also use this to make skulls or the pattern of cogs and screws.

Henna/Mehendi patterns in fashion



This is Henna/Mehendi designs that are used in decorating hands as a temporary tattoo design. They are found in different styles such as arabic, modern indian and traditional.

Here I have taken inspiration from mehendi artists in india and design books and practiced them on paper.



For this design, I took my work on mehendi designs and implemented them into dress designs



Michael Cinco Works

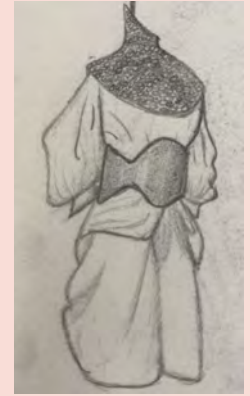
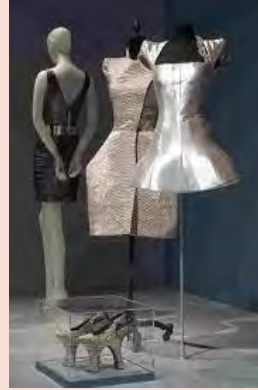


Cinco is quite a famous fashion designer and is known to create the most fashionable and elegant designs. He is also a celebrity favourite and most are worn on red carpets or the gala.

His works always have a contrast which makes them very eye-catching and captures and compliments all body types. He has a favourite base of black for most of his pieces and when added a hint of colour on top make it very bright.



Daphne Guinness



Daphne Guinness's pieces are usually abstract and original, they are very bold and have an interesting colour pallet. Guinness plays with texture and shape with most of her pieces. An interesting part of most of her pieces are the design of most of her dresses have intricate beading and metallic work that makes the piece pop out.



This board has a stained old paper to bring out an antique visual. This is contrasted with the cogs and chains pulling the box of fabric and the image of the draft sketches. There is also a stamp with a flower in it to represent the hard-rough nature of the design.



Board Critique



Pros:

I believe that I did well continuing the designs on the sheer layer of the dress, I have deliberately left out the sleeve of the side view of the dress so the rest of the dress is still visible. The gears around the board represent today's manufacturing being done mechanically in contrast to the old style of the board.

Cons:

I will continue to build on the back view image, and work on making the text clearer as it's written in pencil. Additionally, I will add sewing swatches



Front view:
From this perspective, you can clearly see that the voile sheer dress has hand-made pattern work of Indian henna design, this goes around the entire fabric which is in contrast to the plain slip under dress. On top of this I have designed a leather corset with leather belt and pouch, its accessories, there are leather choker and a pendant with a day, mold pendant and bracelet.

Side view:
From the side it is visible that this is a high-low dress. The voile fabric over dress is even and is slightly pulled out above the corset for a looser look. I have deliberately not continued the design in the first image to make it easier to see the fabric better than the first.

Final Piece

Bows represent speciality and delicacy, these features are often seen to be related to fairies and other delicate mystical creatures.

Purple represents the femininity and the uplifting of women. This links to most folklore where women are depicted to having some sort of power, like witches or queens. Purple was also a royal colour so it represents power.



The leafs and natural shapes represents a link to nature as earth is often depicted as a woman who is also know as "Mother Earth"