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Level 3 Visual Arts 2025

91455 Produce a systematic body of work that integrates conventions and regenerates ideas within design practice

EXEMPLAR

Excellence

TOTAL E

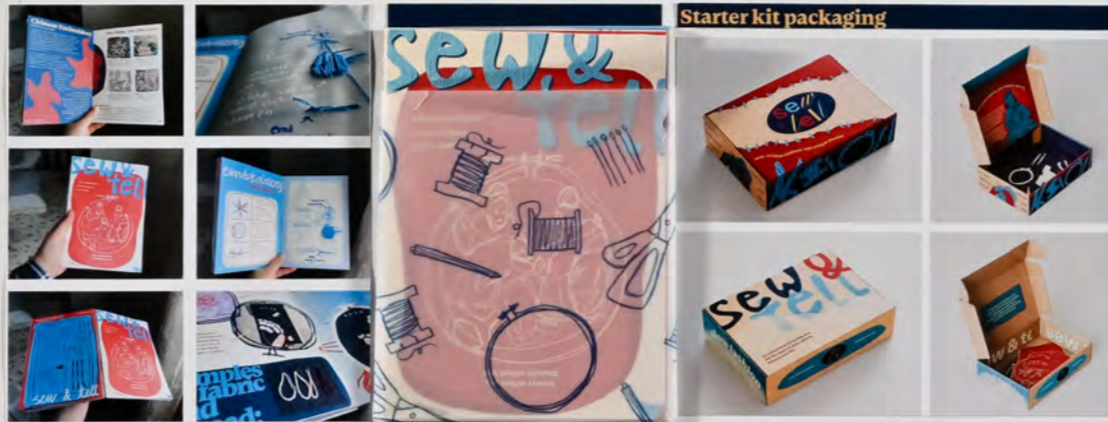
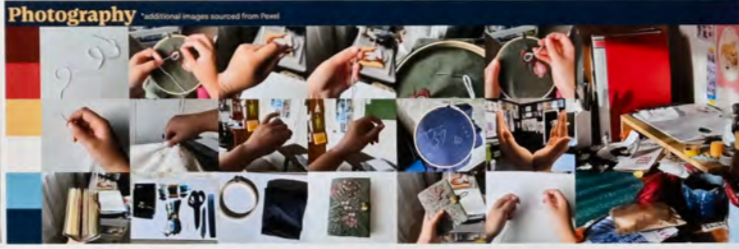
Proposal

Sew & Tell

My project is inspired by my discovery of the handmade practices as a result of the slow motion, and the way an embroidery concept is being used, which has been gradually being introduced to more people by hand-made crafts. The production of these items is usually done in a workshop or a studio, however, it can also be done at home. I have a background in graphic design and I am currently studying for my BA in Graphic Design. I am interested in how to use my skills to create a brand identity for a new project.

To create this I will produce my initial 'Sew & Tell' logo for the brand and then create a series of illustrations and sketches that will be used to create a brand identity. The 'Sew & Tell' project is a brand identity for a new project, which is a brand identity for a new project. The brand identity will be created by using my skills in graphic design and I will be using my skills to create a brand identity for a new project.

My design will focus on a high-quality, minimalist style. I will be using a color palette of red, blue, and white. The brand identity will be created by using my skills in graphic design and I will be using my skills to create a brand identity for a new project.



Excellence

Subject: Visual Arts – Design

Standard: 91455

Marker commentary

The portfolio presents a design campaign, “Sew and Tell”, grounded in the candidate’s authentic engagement with handmade textiles, upcycling, and slow fashion. Personal experiences of making and environmental concerns underpin the conceptual direction. The campaign promotes upcycling to teenagers and young adults through a cohesive suite of proposed design outcomes, including a logo, publication cover and interior spreads, starter kit packaging, poster, T-shirt, and website. Research draws on previous crafting projects, historical and artistic references, embroidery techniques, and materiality.

The initial phase demonstrates perceptive visual research and image generation. Photographs of tools, materials, hands, and working environments form the basis for a drawing investigation using linear, continuous-line techniques that mimic embroidery thread. These drawings retain a handmade quality and contribute meaningfully to the campaign’s tone of voice, demonstrating a sophisticated understanding of how visual conventions reinforce conceptual intent.

Logo development shows systematic clarification and refinement through iterative exploration. Stitched type, illustrative iconography, and colour choices support themes of reconstruction and craft. Typeface combinations metaphorically reference joining and rejoining, reflecting a high level of conceptual and visual synthesis.

Publication cover designs extend and regenerate earlier material with increasing complexity. Photography, line drawings, stitched motifs, pattern references, and embroidery hoops are transformed into new contexts, demonstrating insightful development rather than simple reuse. Stitching lines become structural devices that direct movement and frame imagery, illustrating fluent manipulation of visual language.

Double-page spreads introduce researched and relevant content that reinforces campaign aims. Despite a collage-like aesthetic, clarity is maintained through confident typographic hierarchy and grid structures, evidencing strong control of design conventions. The final crafted publication integrates physical stitching, elevating the tactile dimension and producing a highly resolved and conceptually aligned outcome.

Starter kit packaging demonstrates purposeful critique and selective refinement. Negative space is used effectively, and regenerated drawings clarify earlier busyness. Both interior and exterior surfaces are considered, showing critical understanding of packaging conventions.

On Panel 3, the visual language is extended further through the reintegration of photographic elements and physical stitching in new combinations. Typeface exploration remains coherent with the eclectic handmade aesthetic. Across all panels, the portfolio demonstrates sustained, systematic clarification of ideas, increasingly intricate compositions, and fluent handling of media and technique. The synthesis of ideas and conventions is consistently strong, and the final suite of outcomes forms a cohesive, engaging, and authentic campaign.