

Please note: The evidence presented in this exemplar is illustrative of student evidence.

Context: "Raising your profile"

Each year the school holds a fashion show profiling local businesses and showcasing our work. The show will be held in December at the local theatre which holds 500+ people. You will need to evaluate and select suitable materials, components, techniques and processes for use in making a prototype. You will also need to provide evidence of how you have used the evidence from ongoing testing and stakeholder feedback to inform the making and making of your prototype in the intended social and physical environment and its ability to address your brief. Justify any decisions to accept or modify the prototype.

Brief

To develop and construct a high quality event garment outfit within 20 weeks to be modelled at the school fashion show. As an entry in to the show the garment must have stage appeal and respond well to stage lighting especially when viewed from the audience.

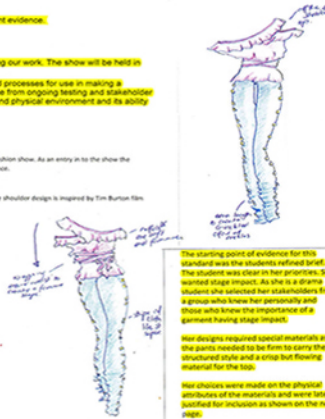
The pants will be inspired by Tim Burton's film 'Tim' and have unique detailing down the left leg.

The fabric must be layered and soft but not transparent to meet senior stakeholder expectations. The off the shoulder design is inspired by Tim Burton film 'Alice in Wonderland' which is the theme of the show.

The garment must fit the model and not restrict movement on stage.

Specifications

- suitable for modelling in a school fashion show (teacher and organizer approval)
- has an impact on stage (audience show their appreciation for the modelled outfit)
- fits in with Alice in Wonderland theme (inspired by Tim Burton film)
- both garments fit Jane 32 top and size 12 pants)
- comfortable (allows ease movement on stage)
- drapes in suitable for an hour glass figure
- pants style is tailored (pants are structured and custom fit body)
- top is of a draped style (top is layered, draped and ruffled to give the illusion of more depth)
- shades of blue (responds well to stage lights and suits wearers skin colour)
- a high quality finish (chosen according to acceptable codes of practice)
- completed by 24th September



Fabric Justification: 1

Garments: Top + Pants
Semi-formal garments (avant garde x streetwear)

Purpose: The purpose of the top and pants is to look amazing and create impact on a catwalk while still being transformable to streetwear (of an avant garde style)

Fabrics: Top: glass - Nylon, bodice and ruffel organza - cotton polyester blend, bodice and ruffel nylon - cotton satin, edging and tie. Single knit - cotton, unsel bodice.

Pants: contains - acetate rayon & metal effects. main fabric. Saturated step - detailing.

Fibre Properties:

Property	Acetate	Cotton	Nylon	Polyester	Rayon
whitely navy	poor	poor	good to v good	good to v good	fair
draps	fair	fair	good to v good	good to v good	good
absorbency	fair	v good	poor	v poor	v good
conductivity	poor	fair to good	poor	poor	poor to good
heating temp	warm	warm/hot	warm	warm	medium
Flammability	Burns, melts	Burns	Burns, melts	Burns, melts	burns
Sunlight resistance	fair to good	v good	fair	very good	v good
laundry temp	Cold to warm	medium	cold to hot	cold to hot	cold to warm
durability	poor	good	good to v good	good to v good	poor
Comfort	fair	good	fair may become hot	fair may become hot	v good
Cost	low to moderate	low	moderate	moderate	low to moderate

(G1, C.P.G and Vilensky, L.D. (1993). Textiles for Modern Living. (5th edition) Melbourne: Logman Cheshire Pty Ltd.

Fabric Justification:

Fabric Properties:

The Nylon glass and cotton polyester blend organza have a good light draping quality that was essential to the design of the top, they would have to soften for the ruffel as well as the durability I was looking for. The Nylon glass has a different draping property to the cotton polyester blend organza as the Nylon fibres are more rigid than the cotton or polyester fibres, this means the glass has softer less defined folds within the drapes.

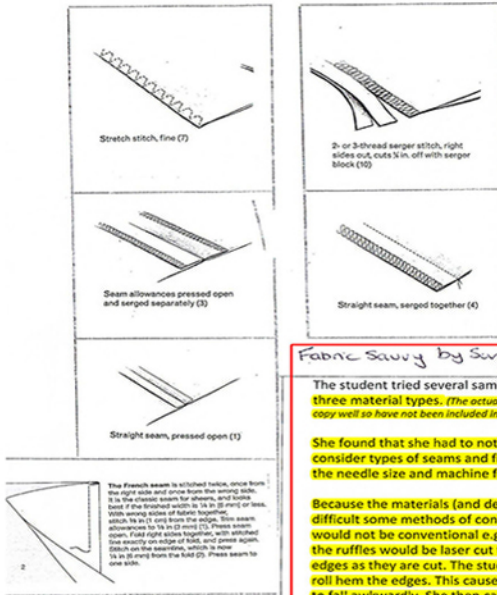
The cotton underlay is a knit fabric so it resists creasing more than a woven cotton. It is soft and comfortable to wear next to my skin and is also very absorbent which is good for Hanukkah bay summers! The knit of the fabric meant it fit my body closely and gave support to the rest of the bodice.

The acetate rayon blend of the curtain fabric for the pants has the strength and structure necessary for my tight fitting high waisted pants. The good drapes of the rayon allowed enough flexibility for the extra length to give the ruffel. I wanted from the design, the blend also has a high level of comfort which was an essential quality for me, unlike woolly neither acetate or rayon has good durability.

All of the fabrics and fibres I have chosen are very cost effective which is good as that means my budget can be smaller.

Conclusions:

The many different fabrics and their properties combined in a way to create two distinctive garments, they also provided an aesthetic look and functionality that I needed for the design. The content for the design was project runway and the material's each were effective and had good in a runway setting. The main reason for my fabric choices were availability in the colour palette, I wanted aesthetic functions and cost functionality was not as important.



Fabric Savvy by Sandra Betzina

The student tried several samples on her three material types. (The actual samples do not copy well so have not been included in this exemplar) 2

She found that she had to not only consider types of seams and finishes but the needle size and machine foot.

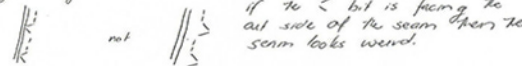
Because the materials (and design) were difficult some methods of construction would not be conventional e.g. In industry the ruffles would be laser cut to seal the edges as they are cut. The student tried to roll hem the edges. This caused the ruffles to fall awkwardly. She then carefully singed the nylon by holding the very edge of the ruffles to a candle flame and this sealed the edge of the thermoplastic fibre.

Construction techniques: 2

The fabric for the pants had a pattern so I had to make sure the pattern wasn't the same way on each piece as much as possible although this was not essential as the pattern was hard to distinguish whether it was upside down or not.

The glass and organza are sheer fabrics which pull and catch easily, they also fray very quickly after cutting. To compensate, singeing the edges, using a sharp needle and french seams steps pull in the fabric from occurring and prevents fraying.

The stretch knit will break to stretch a plain seam so I will have to use a stretch stitch. This will allow the fabric to stretch around my body as though it were one solid piece of fabric. One problem will be caused by the asymmetry and form of the stitch. I will have to ensure that the same pattern faces the outside on both edges.



The curtain fabric had a loose weave so it frayed very quickly as a consequence I overlooked all raw edges of all the pattern pieces or seam as I had cut them out. I also had to use a small stitch, sharp needle and take care with my placement of pins and seams to prevent pulling or holes in my fabric and to prevent wrinkling as that would be difficult due to the nature of the weave.

Care:

All of my garments require hand washing in cool to medium water and the pants need pressing on a low to medium iron. The top should not need to or be ironed.

Manufacture: Pants

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ensure that it followed grain as it is an unseen part of the pattern. I did cut it so it loosely followed the grain. I overlapped the edges to prevent fraying.

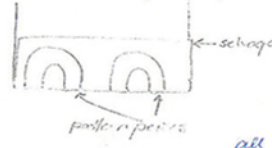
bottom section of eyelet strip (fully attached) at sides but not at top for movement purposes

top section of eyelet strip (left partially unattached to better mobility)

Then I attached the piece that shapes the fly shape on the outside. I then placed the zip on. on the other side, (the left leg) I attached the zip into the waist band for neatening. because of this I found attaching the back part of the fly that protects the zip from catching on the inside to be too bulky so I left it off. then I neatened the inside of the waist band (slipstitch) and hemmed my pants (with hearing bone stitches). I took extra care around the side seams.

Manufacture: Top

To make the top I firstly focused on the under top, the stretch knit bodice that would hold my top up. because I had made this during my functional modelling I checked the fit and then left it alone. next I cut out the ruffel pieces because the glass had a loose weave to the organza it stretched more when it was straightened to form the ruffel. I cut the ruffel pieces out as circles by cutting a half circle on the fold. after I cut out the pieces I would fold until I had a new fold similar to the original. this allowed me to work from only one end of the fabric and therefore be the most efficient. to form the ruffel I attached the organza and the glass to the ribbon after I singed all of the edges with a candle flame. in a factory setting this could be done when the pieces were cut using a hot knife. my method while effective was very time consuming. once I had one side of the ruffel attached to the ribbon I folded the ribbon over to neaten the edges of the top once I had done that I trialled how I would attach and wrap the ruffel.



ruffel back

ruffel front

ruffel side

To create the volume in the rest of the top I made a tube of both of the glass and organza fabrics. I then cut the tube to the length I wanted and serged the bottom edges. I made two small seams, serged the rough edges of those and then pinned them to the organza in to create very small neat french seams. finally I put three rows of shirring thread through the top of the tube. I then attached the right side of the tube to the wrong side of the bodice. to attach the ruffel I placed both on



Final Brief

To develop and construct a high quality avante garde outfit within 20 weeks to be modelled at the school fashion show. As an entry in to the show the garment must have stage impact and respond well to stage lighting especially when viewed from the audience.

The pants will be inspired by Tim Burton's film '9' and have unique detailing down the left leg.

The fabric must be layered and soft but not transparent to meet wider stakeholder expectations. The off the shoulder design is inspired by Tim Burton film 'Alice in Wonderland' which is the theme of the show.

The garment must fit the model and not restrict movement on stage.

Specifications

- suitable for modelling in a school fashion show (teacher and organiser approval)
- has an impact on stage (audience show their appreciation for the modelled outfit)
- fits in with Alice in Wonderland theme (inspired by Tim Burtons film)
- both garments fit (size 10 top and Size 12 pants)
- comfortable (allows easy movement on stage)
- design is suitable for an hour glass figure
- pants style is tailored (pants are structured and smoothly fit body)
- top is of a draped style (top is layered, draped and ruffled to give the illusion of more drape)
- shades of blue (responds well to stage lights and suits wearers skin colour)
- two or more textures used in the outfit (embossed and smooth fabrics chosen)
- top is made in nylon organza 'glass' and cotton double knit
- pants are made from acetate rayon curtain fabric
- a high quality finish (finished according to acceptable codes of practice)
- completed by the 2nd September

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The student modelled her garments at the fashion show and gained informal feedback as to the garments fitness for purpose. Her evaluation focussed more on the construction details rather than linking the prototype to its purpose within the physical and social environment. Excerpts from the evaluation are shown on this page.

Top: I feel that my top is of a good quality. I do not think it is of as good a quality as my pants however. The fit and finishing are very good. The ribbon around the ruffel should have been bias cut for technique excellence and the seam between the floaty bodice and stretch knit bodice could have been neatened although this is not essential as it is not seen nor is it in contact with my body. the ruffel itself is not attached to the top very much to allow maximum movement unfortunately the attachment points do not look very neat nor are they as perfectly placed as I would like. the ruffel that sits up on my shoulder is slightly too long and frequently falls down as I am walking. I do not think the french seams on the bodice are

Stakeholder feedback:

I do not have written stakeholder feedback on the implementation of my final design. I do however have feedback from conversations with my Stakeholders after the fashion shows. The feedback was:

"The top and pants worked well together. It looked really amazing on the catwalk"

"The lights caught and reflected off the detailing as you walked out"

"The whole outfit looked amazing and you looked amazing."