National Certificate of Educational Achievement
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

Exemplar for Internal Achievement Standard

Technology Level 3

This exemplar supports assessment against:

Achievement Standard 91621

Implement complex procedures using textile materials to make a specified product

An annotated exemplar is a sample of student evidence, with a commentary, to explain key aspects of the standard. It assists teachers to make assessment judgements at the grade.

New Zealand Qualifications Authority

To support internal assessment

	Grade Boundary: Low Excellence
	For Excellence, the student needs to efficiently implement complex procedures using textile materials to make a specified product. This involves undertaking techniques, tests and processes in a manner that economises time, effort and materials. The student has implemented complex procedures to make a gown while complying with health and safety regulations. This required changing the characteristics of the materials by lining the bodice, managing special fabrics (e.g. sheer chiffon) and managing the inclusion of an invisible zipper, shaped waistband and gathered skirt. The student has undertaken tests, techniques and processes with economy of time, effort and materials: • Using the sewing plate and measuring devices to ensure accuracy and decrease need for unpicking (1). • Trialling and editing the construction plan in advance to minimise time spent on tasks (2). • Washing hands to avoid marking fabric and having to cut more (3). • Devising the most efficient lay plan to save fabric, which was checked by the teacher (4). • Regularly reviewing progress at milestone stages with the teacher (5). • Using spare fabric for testing (6). • Notches, marking and pinning techniques were used to avoid time wasted unpicking and ensure faultless construction (7). • Using testing and feedback to inform the selection of a suitable type of zip for the opening (8). The student also self-evaluated and reflected on their efficiency and ability to economise time and resources (9). The assessor has attested to the students ability to efficiently implement complex procedures using textile materials to make a specified product (10).

Low Excellence

Intended for teacher use only

The process involved in achieving a quality outcome includes accurate judgement and use of measuring devices and tools such as chalk, sewing machine plate (ruler) etc. By marking out where to gather and keep in a line, the result will be successful.

Construction plan: (2)

When making my toile, I ensured that I recorded each step of the production of my dress. This enabled me to complete a thorough construction plan, so that I would have a smooth production when making my final garment.

Prep: Wash hands each time to avoid staining white fabric. (3)

For each sewing step, use a standard straight stich with a #1 foot and stitch length of 2.5

Bodice, and sew a 1cm seam allowance.

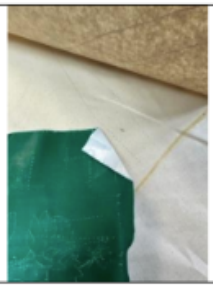
Lay Plan

This lay plan shows my pattern pieces laid out to where I will cut them. (4)

I ensure to have my teacher check my lay plan before cutting for a second opinion, to make sure that it is correct and that I prioritize processes the economies time, materials and money. By correctly exhibiting a lay plan, I ensure that I use the least amount of fabric, reducing waist. (5)

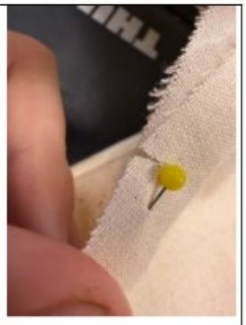
The spare material that will be cut next the pieces will be used in further material testing/ technique practices. (skirt section was one large rectangle which was draped on mannequin and shaped along waist) (6)

1. Before cutting out your fabric, use fabric tracing paper to mark out the darts on the back piece. Once cut, follow the dotted line sewing dart, ensuring to back tact to secure.

Example of fabric tracing paper			Folded darts, ready to be sewn. 7

2. To connect the center front to the sides, ensure the fabric of both pieces line up by making two notches along the seam. Sew together, easing to ensure the fabric completely lines up and not scrunch. Use the notches as a guide.

7

 Pieces pinned together			 Example of notches

There were many different options of closure when it came to finalizing my final design. I explored the use of invisible zips, exposed zips, and button up backs. Ultimately, I decided to use an invisible zip because it best suited by briefs requirements, as well as meeting visually appealing criteria's. A button up back, although beautiful and elegant in a wedding dress, does not suit my dress's requirements well, as with the dress being used on stage, it needs to be easily accessible to get on and off. Buttons take a significant amount of time as they can be very particular and frustrating. I decided to avoid an exposed zip, because it was clunky and not attracting to look at. My dress in production was sleek and elegant, and the exposed zip would attract too much attention where it was not needed. The invisible zip fell in between these two ideas. It is practical and easy for quick changes but has the ability to melt away into the fabric and go unnoticed. 8

Stakeholder feedback:

My stakeholders instantly agreed that the invisible zip is the way to go for my dress, as it meets all my practical and design elements. My teacher Ms Lang suggested that to make the highest quality and well-made gown, to take the time to ensure I can stitch the bodice and lining as close to the zip as possible, to make it seem completely invisible. This will enhance the look. I acted on this stakeholder feedback and took my time to do this well.

/

Evaluation: 9

My final garment is a reflection of accurate planning, care and execution. I have explored and used complex techniques to create a visually appealing, fit for purpose gown. My dress designed for an on-stage wedding includes a tailored bodice, lining invisible zip closure down the center back, a graduating waistline from high waist to low waist, and a gathered skirt bottom. Throughout the course of constructing this garment, I used effectively used modelling to create a garment fit for purpose, while prioritizing the garments environmental and time efficiency.

I economized time by ensuring I fit tested the dress at various stages through its production, such as trying the dress on before inserting the zip to see if any alterations need to be made. By doing this, I am avoiding the risk of having to unpick or restart my project and I am able to get as accurate to measurements as possible. While constructing my toile I recorded each step in detail, so when the time came I could make my final garment to a high standard. Due to this detailed evidence, I was able to make my final garment in 2 weeks.

I economized effort by carefully following instructions and checking with the teacher before advancing in my project. By doing this, I avoided unnecessary unpicking or confusion, which helped me complete my project. I followed the motif of 'measure twice, cut once' during my project to minimized compromised results.

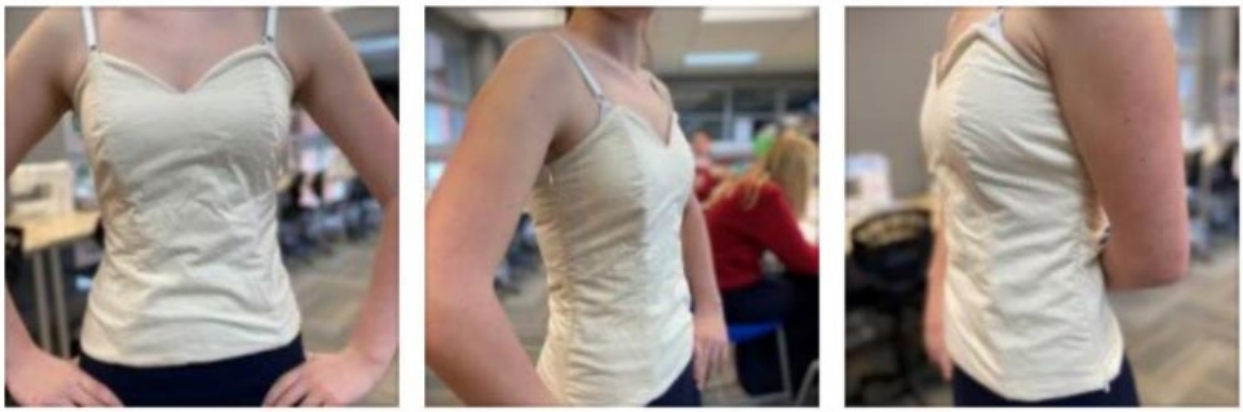
I economized materials by demonstrating an effective lay plan. My lay plan shows how I situated my pattern pieces on top of my fabric to prevent excessive fabric waste. I got my lay plan checked by my teacher before cutting, to ensure it is correct and therefore minimizing any waste if I cut it incorrectly.

Evidence Criteria for Merit	✓	
Skilfully done: showing independence and accuracy in applying the selected techniques, tests, and processes 10	✓	**Teacher Observation notes:** Careful checking of steps with teacher before proceeding. Correct methods used to allow for accuracy, such as use of measuring tools, pins, chalk, tacking stitches. Zip inserted accurately and evenly, cross join matching. Correct techniques for clipping and creating neckline shaped were implemented. Final Garment check/Teacher Sign off sheet included.
Evidence Criteria for Excellence	✓	
Efficiently done: Undertaking techniques, tests and processes in a manner that economises time, effort, and materials.	✓	**Evidence includes:** Lay plans are evident to show efficient use of fabric, student checked final lay plan with teacher before cutting toile and final garment. **Teacher Observation Note:** Student finished ahead of time. Refined and thorough development. No wastage or errors made.

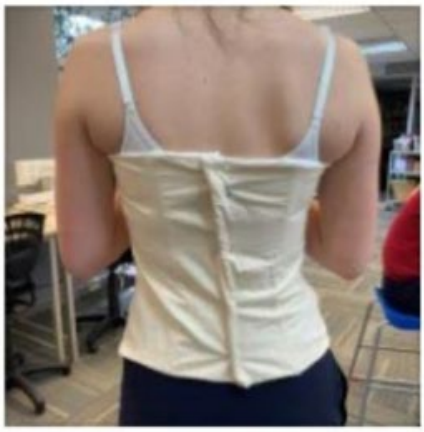
	Grade: High Merit
	For Merit, the student needs to skillfully implement complex procedures using textile materials to make a specified product. This involves showing independence and accuracy in applying the selected techniques, tests and processes. The student has implemented complex procedures to make a lined and boned corset with zipper openings at both sides. This required carrying out procedures which involved joining materials with different properties, changing the characteristics of the materials, managing special fabrics and the inclusion of structural or style features. The student has implemented complex procedures while complying with health and safety regulations. The student has undertaken tests, techniques and processes with independence and accuracy: • Trialling the selected techniques on a toile (1) beforehand. • Fusing the fabric to create more structure and to prevent fabric shift. • Using tacking stitches to temporarily hold the zips in place before machine stitching. • Checking all pattern pieces were on the grain lines (2). • Carefully cutting notches in both outer fabric and lining to match pattern pieces perfectly (3). • Trimming seam allowances and cutting ‘V’ notches for inward curved seams. • Pressing seams open as they were constructed (4). • Stitching the boning through the centre of the lining seam (5) and checking to ensure the boning channels are evenly spaced with no shifting or misalignment, and that boning is consistent lengths. The bodice was fitted before and after zip insertion to ensure size was accurate. Invisible zips opened in opposite directions to each other and stopped just below the top edge (6). The finished corset fits perfectly, is symmetrical with no visible puckering, pulling or uneven edges (7). The assessor has observed and recorded student safety and attested to the student’s independence and accuracy (8), alongside observations regarding why the work is not at Excellence level. For Excellence, evidence of efficiency of time, effort and materials is needed. For example, minimising distraction from cell phone and peers and labelling all work to prevent lost pattern pieces and recutting of material.

High Merit

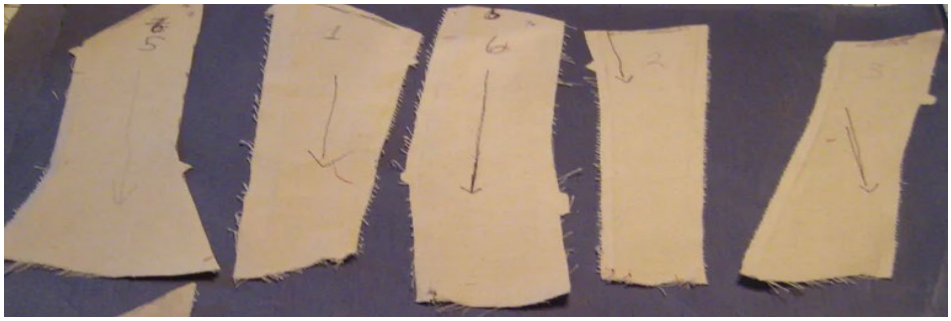
Intended for teacher use only



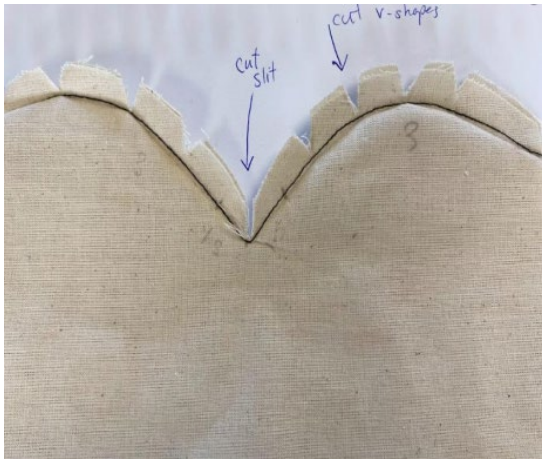
1



2



3



Press all seams open.

4

Step 5: ATTACH BONING

On the lining, sew boning down the center of all seams.
Start sewing the boning 1.3mm down from the top and finish 1.3 mm from the bottom.
(Make sure the edge of the boning is melted with a lighter or rounded with tape to avoid sharp edge ripping through fabric)

5

6

7

8

Evidence Criteria for Merit		
Skilfully done: showing independence and accuracy in applying the selected techniques, tests, and processes	✓	**Teacher Observation notes:** Student has completed final garment independently by making a toile first and following a construction plan, skilful application of invisible zips, lining and boning has been mastered. A few mistakes were made but rectified quickly, the garment was refined to meet specification and is fit for purpose. Close up photo evidence of is supplied by student

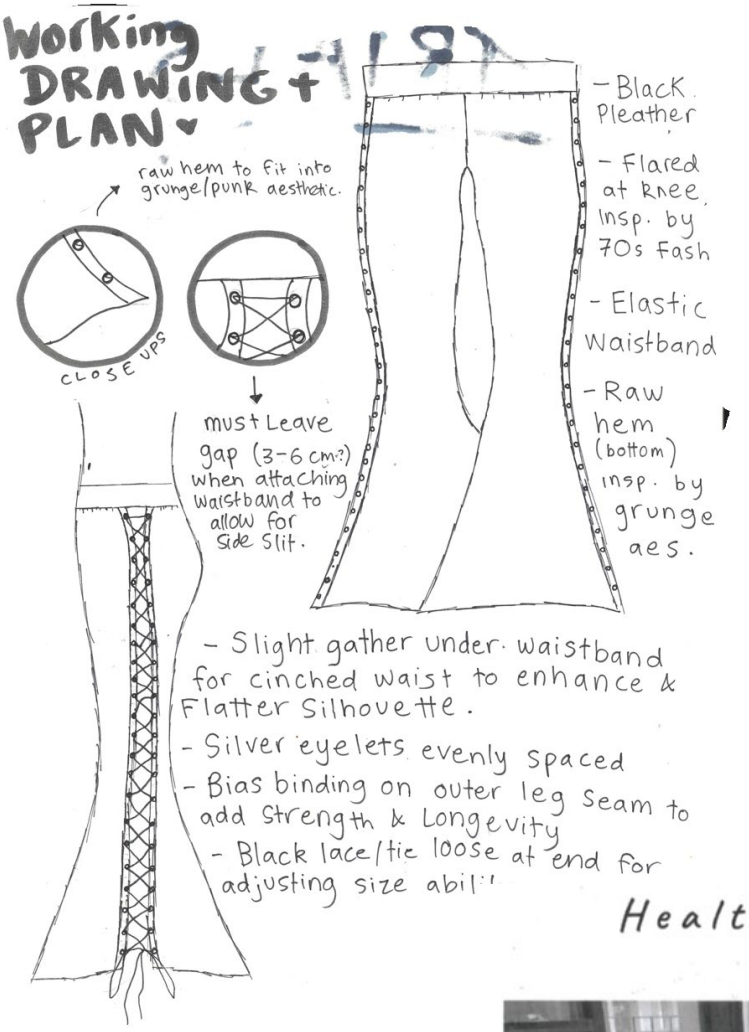
Evidence Criteria for Excellence		
Efficiently done: Undertaking techniques, tests and processes in a manner that economises time, effort, and materials.	X	**Teacher Observation notes:** Some careful checking of steps with teacher before proceeding. Although some careless mistakes were made such as loosing panels and needing to re-cut, sewing panels in upside down due to not marking notches and top /bottom with chalk. Cutting Lay plan was not checked by teacher.

	Grade Boundary: Low Merit
	For Merit, the student needs to skillfully implement complex procedures using textile materials to make a specified product. This involves showing independence and accuracy in applying the selected techniques, tests and processes. The student has implemented complex procedures to make pants with an elastic waist and side-lacing. This required carrying out procedures which involved joining materials with different properties, changing the characteristics of the materials, managing special fabrics and the inclusion of structural or style features. The student has implemented complex procedures while complying with health and safety regulations (1). The student has undertaken tests, techniques and processes with independence and accuracy: • Trialling three types of binding to ensure the feature of the eyelets met specifications (2). • Trialling different machine feet to prevent stretch of the pleather when sewing (3). • Exploring methods and refining measurements for insertion of multiple metal eyelets (4). • Fittings and visual checks to ensure the trousers meet specifications (5). The student has evaluated their own practices and attested to their independence and accuracy (6). To secure the grade, additional specific details and photographs of how the student worked accurately when joining the pleather to the elastic at the waistband are required. A teacher comment confirms the grade and acknowledges the need for the student to address the accuracy of aspects of construction and finish of the trousers (7).

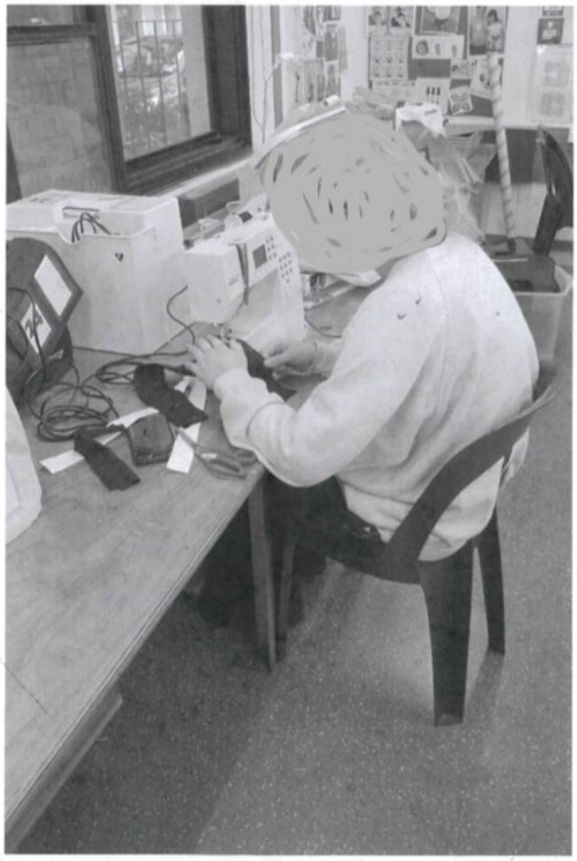
Low Merit

Intended for teacher use only

Working DRAWING + PLAN



Health & Safety Precautions



Throughout the process of creating my garment, I made sure to ensure I was following the health & safety procedures.

- Hair tied up
- close-toed shoes
- No dangly Jewelry
- Sleeves not in way
- Guiding through fabric
- Clear foot space.

TRIALS

• Binding + eyelets

The first trial I did was to decide what width binding to use. I trialed 3 widths of binding: 3cm, 4cm, and 5cm. After my 3 trials (as seen in sample on right), I decided that I would use 4cm wide bias binding in my garment. I chose 4 cm because I noticed that the wider I made my bias binding, the easier the fabric bunched, and the untidier it looked. 5cm and up was unnecessarily wide, and therefore unfit for my garment. I decided against 3 cm width after a lot of thought, as eventually I decided I wanted more room between the sewn binding seam and the edge of the outer leg seam to ensure I would have enough room for eyelets, with extra leeway as hammering eyelets can be unpredictable.

The second trial I did was the trialling of different machine feet with my specialty/difficult-to-handle fabric. I trialled 3 different feet; a normal foot, a teflon foot, and a no. 53 teflon straight stitch foot. I decided to use the no 53 teflon foot, as it did not stick to my fabric at all, and there was no drag. Teflon feet are good for plastic, vinyl, leather etc, so I thought it would be a good fit. I also opted for the no 53 foot, as the other teflon foot was wider and more difficult to sew right on the edge of the binding fold.

Finally in terms of binding/eyelet trials, I also trialled the physical process of inserting the eyelets. Through doing this I hoped to gain some practice through trial and error. One thing to note, that I learnt in this trial was that hammering the eyelets too forcefully can easily cause the metal to lose shape, and no longer look tidy and sometimes even cause metal to cover the eyelet opening which would impact the pants functionality as they wouldn't be able to be laced up. I also trialled the distance of 4cm between eyelets. I decided that this was exactly the right distance for the width I wanted the gap to be, and for the amount of skin I wanted showing, so no further testing was needed & I used 4 cm distance in my final garment.

EVIDENCE OF TRIALS

(2) (3) (4)

(5) Fitting

To ensure that my garment would fit correctly, I did several visual/measurement checks throughout the construction process, as well as a final fitting. Before cutting my pattern pieces, I ensured that the measurements on the pattern matched up to my measurements by visually comparing both measurements on paper. I constantly held the pants up by my legs to check they would fit. I designed the pants to sit mid-high waisted, so a check I did was with elastic widths. I measured exactly where on my midriff I wanted the pants to come up to, and then chose an elastic with a large enough width so they would be as high waisted as I wanted, without losing any of the leg length. Another check/test I did was using a tape measure to measure 1) the width of the bias binding (4cm), 2) the distance between the eyelets (4cm), and 3) the width of the gap on the waistband + outer leg seam. I measured all of these carefully and accurately, ensuring visually that they were all even, and how I wanted them to look. Finally, I did a final fitting. first, with the final garment, I measured all of the measurements such as hip, waist, thigh circumference and length, and made sure these were the same as the final product measurements indicated on my pattern. I found that these matched perfectly, so as I knew that they would fit alright without ruining them, I tried them on. I & visually checked that they fit on my waist underneath my belly button, & that the length left no ankle sowing with shoes on.

FINAL GARMENT

Well done [redacted]. So many of your techniques have been implemented well. There are some areas of poor execution around the waistband which, with better time management, could have been tested first & implemented better. Overall your finished garment looks good. (7)

- Ms

6

In order to integrate the applied design accurately into the final garment, I used a combination of technique trials, and teacher feedback to inform my decisions. The most important part of the construction process in this project was trialling complex techniques. It was through these trials that I was able to test different measurements for binding width, compare the convenience of different machine feet with my fabric, and practice special handling for my specialty fabric. By trialling different widths of bias binding (3cm, 4cm, and 5cm) I was able to decide which width looked best with the eyelets aesthetically. I decided the best procedure in this case was to use 4cm width, as 5cm was too big which caused the fabric to bunch under the foot more creating an untidy finish, and 3cm was much more difficult to sew, and the fabric kept getting stuck under the foot, wasting time and making the stitch less straight. In addition, the 3cm width left no leeway for the eyelets as they needed to be fully on the binding as the purpose of this complex technique was to provide strength and promote longevity in the final piece. Also, teacher feedback also helped inform this decision, [redacted] said she thought that smaller binding looked better. Another important trial was of three machine feet, in which I compared them with straight stitches on my chosen fabric to see which would work best. This was also due to teacher feedback, as the teacher reminded me that teflon feet might be easier to work with on pleather, as they have a non-stick surface. Through trialling and comparing, I decided to use a number 53 teflon foot, as it was narrower than the other teflon foot, and as the teacher has predicted, the teflon feet ran much smoother with very little drag than the standard machine foot.

Following my trials of the binding, I decided that that would be my first technique to implement in the construction process, as it had many steps and took quite a bit of time and focus. From my preplanning, I also thought it would be good to get complex technique done as early as possible to ensure I left enough time to implement it correctly and to a high standard. I began cutting the bias binding before sewing it on immediately after sewing the inner leg seam of the pants, as the outer seam was being left open so this way I would have all my pattern pieces together. As one of my techniques was handling/sewing with difficult fabrics, this was implemented throughout the entire production sequence. If I were given the opportunity to redo this project, I would have done the insertion of eyelets straight after the bias binding. This is because even though I managed to get it done, the eyelets took much longer to insert than I had anticipated, and if I had done it earlier on I wouldn't have been as stressed in the week leading up to the due date. Also, I think doing the eyelets earlier would have benefitted me, as the other difficult and time consuming step was the creation and adaptation of the waistband. If the eyelets were already done, I would have been able to put all of my focus at the end towards the waistband without thinking about other things.

I was able to test and determine how the final applied design would enhance the final garment, as the fabric I chose, while difficult, was exactly what I had in mind from my brief/current likes, and the use of bias binding provided strength to the design. I did a lot of searching for the perfect fabric for my pants design; I knew I wanted vinyl/leather/pleather/stretch in the colour black, and found a stretchy black pleather that I thought would work very well with my flare pattern and elasticated waistband. I did a lot of research on tips for working with pleather as well as stretch fabrics to ensure I was handling it carefully and correctly to ensure it would enhance my final design. I also used bias binding under the eyelets to improve the functionality of the pants, as it provides strength which makes the garment higher quality and last longer. I determined that this would add strength through prior knowledge, independent research, and teacher feedback [redacted]

I implemented tolerances in sizing in my practice by incorporating an elastic waistband and adjustable ties on sides. This gives variation in the sizes my garment can fit, which could account for wear in different seasons such as layering in the winter, or wearing tight on bare skin in summer. Quality control means ensuring that the quality requirements of the garment are being achieved at every stage of manufacturing. I ensured quality control in my practice as I used the same seam allowance of 1cm throughout the whole garment. This ensured quality as it was consistent through the design, and also minimized bulk of fabric. Another thing I did was overlock where possible. Overlocking provides extra strength to the garment, which will improve its wear over time, therefore improving the quality. A small difficulty I encountered was theironing of the fabric; to ensure quality, I knew that I couldn't iron directly onto the fabric, as it was shiny and could melt. I kept this in mind to implement quality control and never ironed the fabric, however at one stage I was ironing the binding connected to the fabric over a calico cloth, and someone else had set the heat too high so a bit of my fabric shine melted at the edges. This was not an issue in the end however, as the binding ment most of it was invisible, and whatever was left is now barely noticeable with the flare silhouette in combination with the silver hardware. The use of the binding as a complex technique was also a point of quality control, as I used binding to provide strength as the eyelets and lace need to be allowed for movement/walking, enhancing the longevity and quality of the garment. To ensure accuracy, I ensured my machine was always set correctly with the right machine settings (stitch length 3), and always followed along the seam allowance guidance lines on the machine to make a straight stitch (excluding the bias binding as had to sew on edge of binding). Finally, I made sure to consider my brief specifications at all points of the project, to ensure my garment would be fit for purpose.

	Grade: High Achieved
	For Achieved, the student needs to implement complex procedures using textile materials to make a specified product. This involves: ● trialling and using feedback to inform the selection of techniques to make the product to size and accurately reflect the style ● developing and applying an order of construction to make the product ● undertaking appropriate tests to demonstrate the final product meets specifications ● applying techniques that comply with relevant health and safety regulations. The student has implemented complex procedures to make a lined and quilted bomber jacket. This required carrying out procedures which involved joining materials with different properties, changing the characteristics of the materials using interfacing, managing special fabrics and the inclusion of structural or style features. The student has trialled quilting methods to check fit and aesthetics. By testing quilting techniques on a sample panel and then creating a quilted mock-up of the jacket, the fit and style was fine-tuned before construction. Interfacing techniques on corduroy were also trialled to discover several key aspects related to the fabric's structure, appearance and performance (1). Feedback (2) from the quilting and interfacing trials was used to inform decisions (3) about the choice of techniques. A toile made from inexpensive fabric was constructed to inform the size, fit and construction details to ensure the product accurately reflects the style (4). This was all done prior to cutting into the corduroy fabric. A construction plan (5) has been developed and applied, with appropriate ongoing tests (6) and checks included. These tests, and the final test of the bomber jacket being worn by the end-user, are done to demonstrate the product meets the specifications of fit and to ensure that the jacket meets quality and durability standards (6). Adhering to health and safety regulations (7) is shown throughout the evidence and is attested to by the assessor in the Assessment Schedule (not seen in this sample). For Merit, the student could demonstrate further independence and precision in applying the selected techniques, tests and procedures. For example, the front yoke seams were misaligned and the zipper heights were uneven. The teacher commented that while the student's "testing was adequate to ensure the quilting met specifications, there were several construction issues that could have been resolved with further trialling of the techniques."

High Achieved

Intended for teacher use only

1

I tested a variety of different ways of how to quilt my fabric and how I wanted it to look. I decided that I wanted to have the stripes going across the jacket so it looks like a puffer jacket. So i layed out my pattern pieces on the front and back and sleeves. I then measured out how far apart i wanted them to be from each other and how many i wanted going down the jacket. I decided that I wanted three lines going across the body down the jacket and then two on the sleeves. I had to make sure that they all lined up when I was to put all the pattern pieces together on the final jacket being assembled. When i was testing the quilting lines i was testing the width of the stitches and how many lines of stitching and how far apart they are going to be. The first one was normal stitch length and only one line of stitching. The second one was a single line of stitching and had a stitch length of four. The third test I did was double lines. I spaced it out with lines of the corduroy fabric online measuring out to be 4mm and I used a normal stitch length. The last test I did was double lines with stitch length four. I decided that I liked the look of the last one the most with the double line and wide stitch length. It gave the volume that I wanted between the lines to give the puffiness that I wanted. And you could see the stitches which I liked.

2

3

The lines that were spaced out on the jacket were all different measurements between each section because i wanted it to match up with different parts on the jacket like lines going across the front and matching up under the armpit which matches up with the sleeves. Then the top line matches up to the top of the shoulders. And the last line matches up with the last sleeve line as well.

Measurements-

- first line from top - 8cm
- Second line - 20cm
- Third line-17cm
- Last line -10cm

1

I trailed the different interfacing on my main corduroy fabric. I cut off sections of the scrap fabric and then compared them to each other. I found that the one that was sewn on didn't look as professional and was very thin on the material as well and ripped easily. I found that the Bonded fusible dot interfacing was the thicker interfacing out of the three and made the material very stiff, it was easy to apply and was had a nice professional finish but if i stretched out the material the interfacing would rip a little and won't stretch back to its original form. I found that the woven fusible interfacing was very easy to apply and didn't make the material really thick but still made it sturdy. It moves with the fabric when you stretch it and does not rip or become a different shape, it makes the fabric flexible. I chose to use the woven interfacing because it was easy to apply and it could stretch without making the interfacing rip or become disfigured. It was a medium weight interfacing which is good because my material was already thick and i didnt want to have it too thick otherwise it would be too thick to sew. It had a professional finish and looked clean and tidy. It sat flat on my material.

2

3

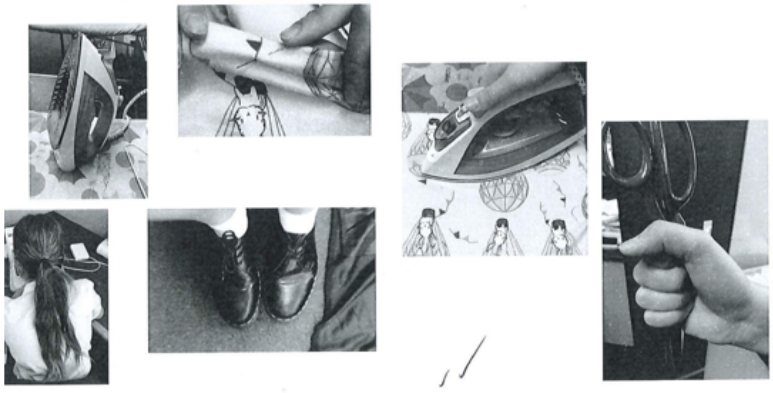
Toile/ fitting photos

4

Step		
5 1	Cutting and marking out	Cut out pattern pieces from main fabric, lining, wadding and ribbing. Add notches.
2	Finishing	Once you have cut out the wadding and main fabric use stay stitches and mark out the lines for the quilting lines goiong across the garment
	Shoulder seams	With right sides together, pin front to back at shoulder seam. Stitch. Press open.
3	Pockets	Identify the notch points where the pockets should be placed. Pin and sew pockets to the front and back using a foot width seam. Press the pocket outwards and understitch.
5	Sleeves	(if required) sew two rows of ease stitches a footwidth apart, between the pitch points on the top of the sleeve.
6	Ease the sleeves	Pin sleeves to bodice at the pitch points. Ease the sleeve head to fit the armhole. Sew with a 1 cm seam.
7	Side seams and pockets	With right sides together, pin front to back at side seams. Match the underarm seam first, then the hems (sleeve and bodice).
9	Lining	Sew lining together at the shoulder seams with a 1cm seam allowance.
11		Attach the lining sleeves to the lining bodice by pinning them at the pitch points. Gather to fit. Pin and sew the front and back pieces. Match the underam seam, then the hems (sleeve and bodice).
12	Facings	Interface the front and back facings. Sew together at the shoulder seams. Press seams open
	Ribbing (cuff)	With right sides together, join the ribbing seams together. Fold to form a cuff with wrong sides facing.
16	Facing to lining	With right sides facing, pin front to back at side seams and sew side seams of the sleeve, over the underarm seam and continue down the garment to connect the front and back sides of the lining together. Leave a gap in one of the side sides big enough to full the sleeve through.

Double check that when I was about to cut out the interfacing I was making sure it was the fusible side to the wrong side of the material. That the temperature of the iron was correct so it did not damage the material. 6

Photos - Compliance with relevant health and safety regulations.



Complying with health and safety regulations: some evidence is shown in photos of the student demonstrating the correct compliance/regulation to safety, The assessor has also attested to how the student meets this criteria on the assessment schedule. " 7
Observed: fingers kept away from the needle area, using the foot pedal appropriately, and turning off the machine when not in use."
"Ironing, placed it on a heat-safe surface, and unplugged it when finished."

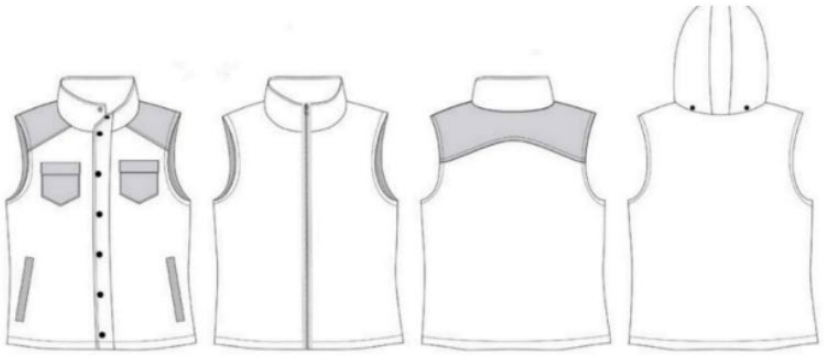
.

	Grade Boundary: Low Achieved
	For Achieved, the student needs to implement complex procedures using textile materials to make a specified product. This involves: ● trialling and using feedback to inform the selection of techniques to make the product to size and accurately reflect the style ● developing and applying an order of construction to make the product ● undertaking appropriate tests to demonstrate the final product meets specifications ● applying techniques that comply with relevant health and safety regulations. The student has implemented complex procedures to make a lined, sleeveless denim jacket. This required carrying out procedures which involved changing the characteristics of the materials using interfacing (1), and managing the inclusion of structural or style features (2). Trialling and feedback from the trials were used to inform decisions about the choice of techniques. A partial toile (3) was constructed (not seen in the evidence) to trial the lining procedures. A commercial construction plan (provided as a link in the work) was applied, with changes made as a result of the trialling. A final fitting (not shown) and a final test of the bomber jacket being worn by the end-user were done to demonstrate the product meets the specifications (4). Adhering to health and safety regulations (5) is shown early in the evidence, and also attested to by the assessor in the Assessment Schedule. To secure the grade, further evidence of trialling to inform the selection of techniques to make the product to size and accurately reflect the style is needed. For example the zipper insertion and collar construction. The inclusion of the welt pocket would also confirm that the choice of garment requires implementation of procedures that have sufficient complexity at this level. Photos of the student adhering to Health and Safety would also strengthen the grade.

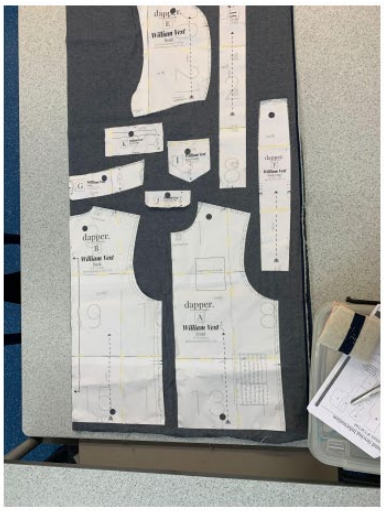
Low Achieved

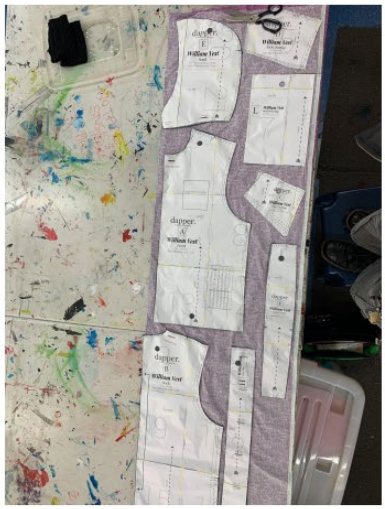
Intended for teacher use only

To start off my garment I choose to do a sleeveless denim jacket. I had to choose a template to start with;



View A | View B | View A Back | View B with Hood

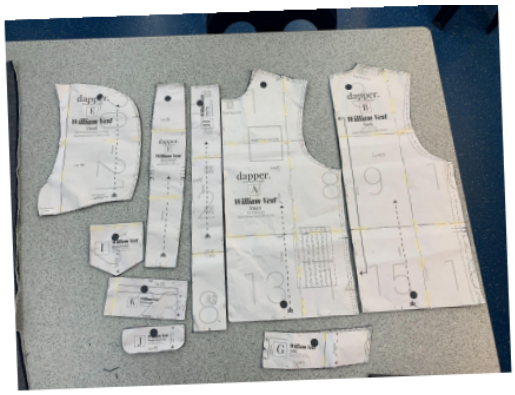




The fabric I used was **denim** for the main fabric and **cotton with a floral pattern** for the lining, all from Fabric Warehouse. The denim has minimal to no stretch as does the cotton lining. I fit a medium size. While cutting out the pieces I learnt that you want to cut in the same direction as the stitch so the fabric does not tear while cutting.

I was new two fashion so I didn't have much sewing machine experience so I had to ask my fellow peers and the teacher for help throughout the process, but I got the hang of it pretty fast.

I tried a range of seams to get the hang of the machine and how the fabric handled. I decided to use a 1cm seam width and 2.5mm stitch length but no overlocking was needed as the vest is lined. I started to sew the main parts of the garment together like the front two pieces and the back two pieces. I followedclosely followed the instructions giving to me throughout the sewing process.



I had to be safe in the fashion workshop. I made sure I always had shoes that covered my feet and that my jewelery or clothing never impeded my use of the machine. Because I was new to sewing I was really slow at first which was safest. I learned to pass scissors safely by the blade and never cut over pins. The iron was easy to manage as I always iron my clothes at home and check the temperature first.

5

First complex procedure: Changing the characteristics of the fabric; Interfacing/collar assembly

- Interfacing is an additional layer applied to the inside of garments or other sewing projects, in certain areas only, to add firmness, shape, structure, and support to areas such as collars, cuffs, waistbands and pockets; and to stabilise areas such as shoulder seams or necklines, which might otherwise hang limply. (1)
- Interfacings come in two main types (fusible or sew-in), three main weaves (non-woven, woven and knit), and indifferent weights (light, medium, heavyweight). It is important to choose the correct type of interfacing for your garment; if you are using a pattern, they will normally indicate if interfacing is required and what type you need

I had to add interfacing onto the collar piece to add some strength to it so it could stand up by itself. I wanted to test which interfacing fabric would best strengthen the collar piece without adding too much bulge or thickness to it, I tested out three types of interfacing with the two main types (fusible or sew-in), the first one I tested was knit, which gave good strength to the collar piece and wasn't interfering with my fabric at all, it stuck on very well and created a layer of sturdiness needed to support the collar. The second one I tested was non-woven, which held up pretty well but did make the collar piece thicker than I'd like it and created it harder to sew with because the denim fabric plus the non-woven interfacing made it pretty thick to sew through while using a regular needle on the machine. The third one I tested was woven which did not provide the strength it needed to hold up the collar piece in the right way, it was very light so it was a bit too flimsy when put up against my denim fabric. The one I went for was the knit because it changed the characteristics of my fabric in the right way to create the strength needed to support the collar piece without making it too thick or flimsy. The interfacing helped it not flop down when zipped down.

Second complex procedure: joining materials with different properties; Lining.

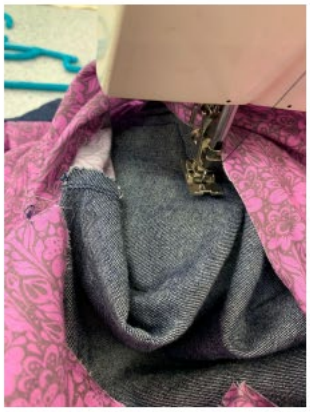
The second complex procedure was lining, my lining was this pinky/purply floral pattern cotton with no stretch. I choose this floral pattern because I wanted it to be something that would contrast from the plain denim and give a pop of colour to the jacket.

Sewing this onto the main fabric was not too hard because the fabrics work well together and were not too thick to go through the sewing machine while together. What was complex was having to sew the lining onto the main part of the vest (denim) then flip it inside out hoping none of the lining would show on the outside. I got the teacher to help me make a mock up to test how to do this. It helped but the actual vest proved me wrong when I did flip it through because it did show so I had to sew one centimetre in the inside of the lining to pull it back into the inside to tuck it away from the front. Like this: (3)

Third complex procedure: managing the inclusion of structural or style features; Pockets.

2

I was debating whether or not I should add pockets to my garment throughout the whole process of making it but in the end, I decided to add one pocket on the top left side of the garment. I did leave this until the last step so I did face some challenges while adding it. Before putting the pocket on the jacket I did need to figure out the size, shape and how to construct the pocket itself. I did this quite easily and learned a new hand-sewing technique along the way. It was the slip stitch technique.



While testing the pocket I also learnt that using a top stitch is the best option to sew it on because it ends up with a clean finish and its the most efficient way to put them on, Ending up with a finished product like this:

At this point the main structure of my garment was finished and looks like this:

4

Note - I decided to not add a hood even though the template had a hood because I didn't think it would fit with the style I wanted my garment to be.In the future, I am going to add a bunch of additions to my garment to make it look less plain and fit with the theme of punk rock/grungy.

	Grade Boundary: High Not Achieved
	For Achieved, the student needs to implement complex procedures using textile materials to make a specified product. This involves: ● trialling and using feedback to inform the selection of techniques to make the product to size and accurately reflect the style ● developing and applying an order of construction to make the product ● undertaking appropriate tests to demonstrate the final product meets specifications ● applying techniques that comply with relevant health and safety regulations. The student has implemented complex procedures to make a lined, shirred and boned corset from satin. This required carrying out procedures which involved joining materials with different properties, changing the characteristics of the materials using interfacing, managing special fabrics and the inclusion of structural or style features. An order of construction was applied to make the product (1), and techniques were applied that comply with health and safety (2). The student has trialled the corset to refine the fit and style (3). The student has implemented complex procedures to make a specified product (4). However, Achieved requires evidence of trialling to inform the selection of techniques to make the product. For instance, conducting trials to identify the best interfacing and seaming techniques for the special fabric, the optimal method for inserting boning into the side seams and the most effective lacing techniques, as well as ensuring a smooth finish for the neckline and sleeves. Testing the shirring technique on a fabric with properties akin to satin is advisable to guide its application in the final project. If further trials had been conducted, the evidence would have satisfied the criteria for Achieved. This would have also ensured that the final product was built to the specified standard and quality outlined in the brief.

High Not Achieved

Intended for teacher use only

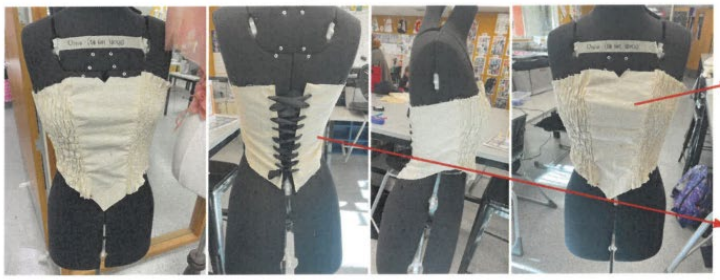
Health and Safety:

When sewing at the sewing machine I displayed quality health and safety procedures such as not wearing my scarf, always having my hair tied up and having good lighting while sewing. I kept my hands and face far enough away from the needle and turned off the machine if I was replacing the needle. There was always someone else in the room while I was sewing. 2

When cutting fabric I always had my hair tied up, I made sure my tie was tucked in my shirt. I always made sure to cut on a flat, clean surface.

During all the times I was hand sewing I always made sure a bright colour of embroidery thread was threaded ensuring I would always see it. I also always made sure to secure it either is a pincushion or some coloured scrap fabric when not in use.

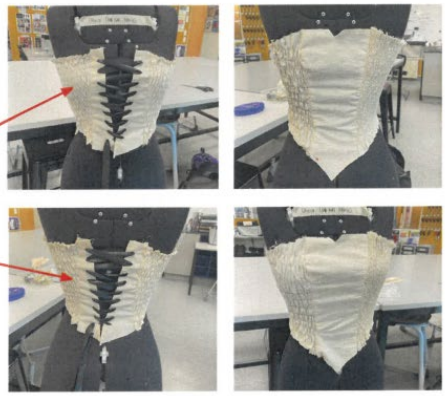
Any time I used the overlocker, I made sure to proceed slowing in order to stay in control. I sat with correct posture, while making sure the lighting was adequate. I keep my finger far from the needles at all times and if there was an issue with the machine, adults were the only ones to touch the machine. My hair was always tied up and off my face.



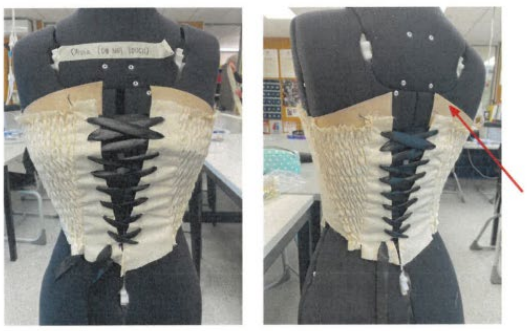
I mades ure to test different lengths between each line of stitching to test which look I liked better and how much stretch each design offered. 3

I also laced up the back in orde to see how well everything fit

It was at this point that I realised that, when flipped around the other way, the corset didn't fit around the bust. It was essential for my design that the corset could been worn both ways and be flattering with both looks. So I made two more smocked panels but pinching together the loose areas, marking it and then cutting it out to make an appropriate pattern.



With these new panels of smocking the corset could successfully be turned around and worn each way while still being flattering. These changes made the design fit perfectly both ways.



The last adjustment that I wanted to make to the corset was adding a bit of extra fabric to the top of the newly added smocked panels in order to be more appropriately covering.
I made sure to add these adjustments to my pattern pieces.
From here, it was time for me to start making my final garment.

1

Making the Final Corset:


I started off by ironing on a large enough piece of interfacing that was the appropriate size so I wouldn't waste fabric. I did this both because my design required interfacing and also so I could cut out all the pieces accurately and cleanly. Once all the fabric was prepared I folded the fabric in half, pinned and then cut out all of my pattern pieces. I did the same with the lining pieces as well.




Before attaching the lining, I measured out a grid that would aid me in creating accurate, evenly spaced/neat hand embroidery. (These measurements considered seam allowance.)

I completed the embroidery using a daisy stitch and french knots in two different shades of pink. And with that the front panel embroidery was complete.




I attached the lining to the front panel by pinning and sewing together the pieces at the top and bottom of the piece. From there I prepared the smocked front panels and over locked the top and bottom edges in order to create a neat hem.




Once the smocked pieces were prepared (hemmed and sewn), I pinned and attached to each panel to the sides of the front panel.




After sewing the lining to the side panels in a similar fashion to how the front panel was sewn, I then pinned and attached the side panels to the front smocked panels.

At this point I pinned my progress to my customly adjusted mannequin to check my measurements and to see how it was looking/fitting.
To get to this point bit the project took me slightly under two weeks to complete, meaning I was making good progress and I was satisfied with the results.

1

Making the Final Corset:


In order to make a casing for the boning I first cut the boning pieces to size and marked where I wanted to sew them in. I first stitched a line on the marker area so I could press the boning up against it. While tightly sandwiching the boning against the stitched line between some pins and clips, I was then able to sew a line on the other side of the boning to secure it within the side panel.

After preparing the back smocked panels in the same was as the front smocked panels (sewn and hemmed), I pinned and sewed the side panels to the back smocked panels.


The back panels were prepared by sewing the lining on via the top, bottom and inward sides. I did this in order to accurately hole punch and hammer in the eyelets and also so I had a better guild of space for the embroidery.

After tracing the panel onto a piece of paper with all the appropriate measurements and seam allowance, I drew a rough sketch/composition of my design in order to map out where and how I would go about completing my embroidery.


To create my design I used a mix of fish bone stitches, stem stitches, satin stitches, short and long stitches and french knots. I used light and dark pink as well as a thread that had a mix of light and dark green.

Once I was done with the embroidery, in order to make sure the panels lay flap I used a little bit of fabric glue between the front and lining to hold everything in place.

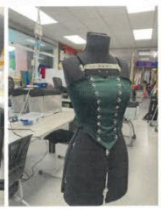
Once the embroidery was completed, I pinned and sewed the back panels to the back smocked panels.
It was at this point where I added finishing touches in order to clean up the look of the corset. This included sewing down loose ends and adds top stitches



All of the inside seams were cleaned up with black overlocking. This ensures all loose ends/threats are neatly encased in a way that comfortably lays flat against the skin.

Front: Back: Front: Back:





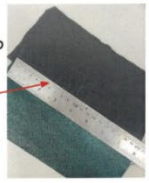

After lacing up the front using some black ribbon, the main corset was done. I am very happy with the final result.
It was now time to make the sleeves that could be attached to the main corset.

1

Making the Sleeves:


After making a pattern for the cuffed sleeves, I cut all the appropriate pieces out of my green fabric (with interfacing) and lining.

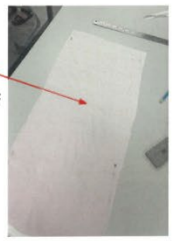
measured and marked out where all
f the snap lock buttons would need to
e sown making sure to keep in mind
ew allowance and where the eyelets
ould go.
also made a template for the
mbroidery using the same technique
hat I used for the corset




nce both the buttons and embroidery were sown, I
inned and sewed the top together, rough sides facing in
nd finished off with a top stitch on the top and bottom
f the sleeve.
o finish off the cuffs, I hammered in all the eyelets.


In order for the cuffs to be able to attach to the main corset, I added an eyelet to each side of the bodice. This means the sleeves can be tied to the main bodice making the sleeves removable and giving more options for different outfits.

Once my gradient fabric was printed for my sleeves, I started working on them by cutting out a section of fabric that I could then cut down into the shape of my design.

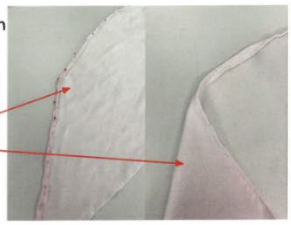


To add more pleats to the top of the sleeves, I sewed two straight lines to the top of both sleeves to gently gather to the desired length of the cuff.

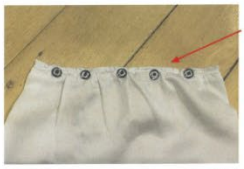
After gathering the sleeves at the top, I overlocked all the edges of the sleeves in white thread.

To hem the edges I ironed down the overlocking and created a double fold to create a neat hem. I pinned this is place and sewed it down.
I hemmed the top of the sleeves the same way.

I also made sure to hem the bottom of the sleeves by tucking, folding sewing it into a point.



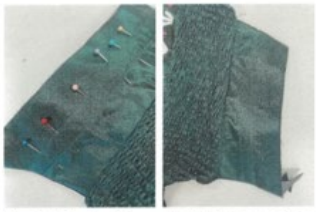
Once the top was sewn and hemmed, I marked and stitched the opposite side of the snap lock buttons, matching up the spacing on the cuffs.
I made sure that the outward facing part of studs was sown onto the detachable part while the smooth side was sown to the cuffs.



With that, the sleeves were then finished The gradient fabric can be detached while the main cuff can also be attached to the main corset. The sleeves are worn by being laced up with ribbon.

Quality Control:

This is photographic evidence that demonstrates that not only have I been considerate and not wasted materials but I have ensured that my fabric can be cut accurately due to the interfacing (which also stuffens the fabric for my design.

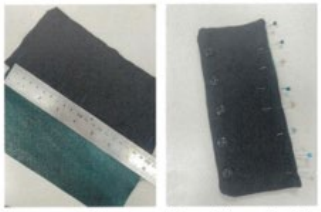


Here is visual evidence that I have used good quality control. I've made sure to tightly encase the boning with pins to ensure an accurate straight line. The result was a very clean, practical channel for the boning.

In these photos you can see evidence of me mapping out the spacing for the embroidery. This included seam allowance and consideration of where the eyelets were. This ensured that the end of result was successful and pleasing to the eye.

4

In these photos you can see evidence of me making a measured grid (including seam allowance) in order to ensure my embroidery was even and accurately spaced/sized. By doing this the end result of embroidery was completed to a very high standard.



This is more photographic evidence that I have ensured accuracy with measurements and visual checks to ensure that my resulting product is up to stand. This is specific evidence that I have considered the spacing of the buttons, seam allowance and eyelet spacing.