

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.

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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 in 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 made sure to test different lengths between each line of stitching to test which look I liked better and how much stretch each design offered.

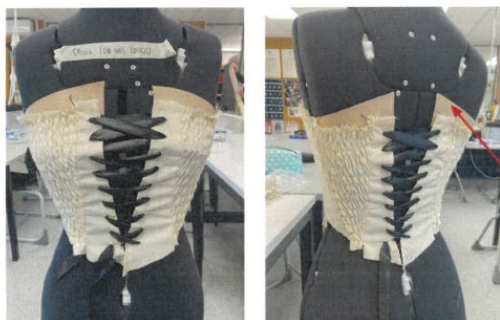
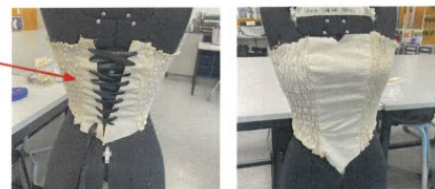
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I also laced up the back in order to see how well everything fit

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 be 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.



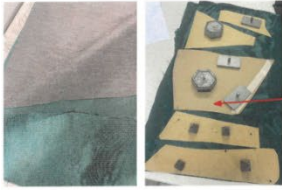
With these new panels of smocking the corset could successfully be turned around and worn each way while still being flattering. These changes made the design fit perfectly both ways.



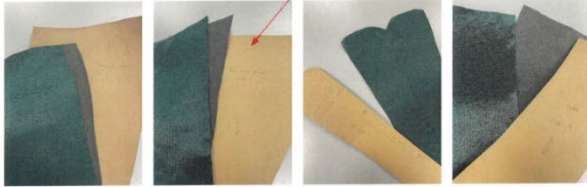
The last adjustment that I wanted to make to the corset was adding a bit of extra fabric to the top of the newly added smocked panels in order to be more appropriately covering. I made sure to add these adjustments to my pattern pieces. From here, it was time for me to start making my final garment.

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.

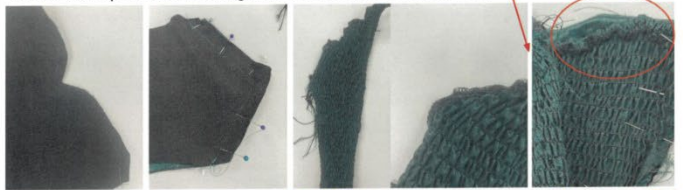


Before attaching the lining, I measured out a grid that would aid me in creating accurate, evenly spaced/neat hand embroidery. (These measurements considered seam allowance.)



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 overlocked 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 way 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 flat 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/threads are neatly encased in a way that comfortably lays flat against the skin.

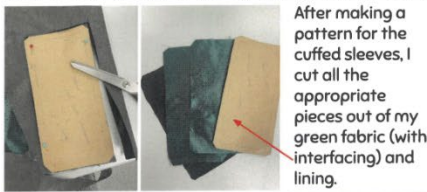
Front: Back: Front: Back:



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.

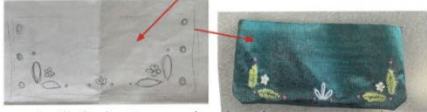
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Making the Sleeves:



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 of the snap lock buttons would need to be sewn making sure to keep in mind seam allowance and where the eyelets would go. I also made a template for the embroidery using the same technique that I used for the corset



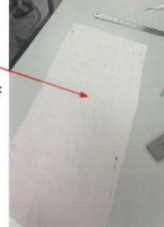
Once both the buttons and embroidery were sewn, I ironed and sewed the top together, rough sides facing in and finished off with a top stitch on the top and bottom of the sleeve.

To 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.

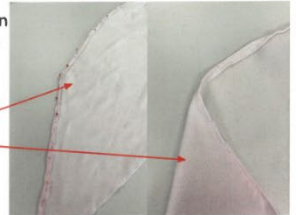


To add more pleats to the top of the sleeves, I sewed two straight lines to the top of both sleeves to gently gather to the desired length of the cuff.



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 in 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 sewn onto the detachable part while the smooth side was sewn to the cuffs.



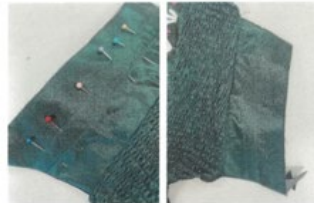
With that, the sleeves were then finished. The gradient fabric can be detached while the main cuff can also be attached to the main corset. The sleeves are worn by being laced up with ribbon.



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 stiffens the fabric for my design).



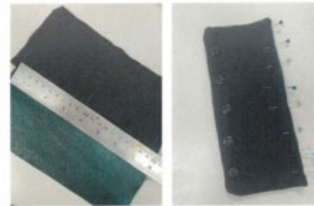
Here is visual evidence that I have used good quality control. I've made sure to tightly encase the boning with pins to ensure an accurate straight line. The result was a very clean, practical channel for the boning.



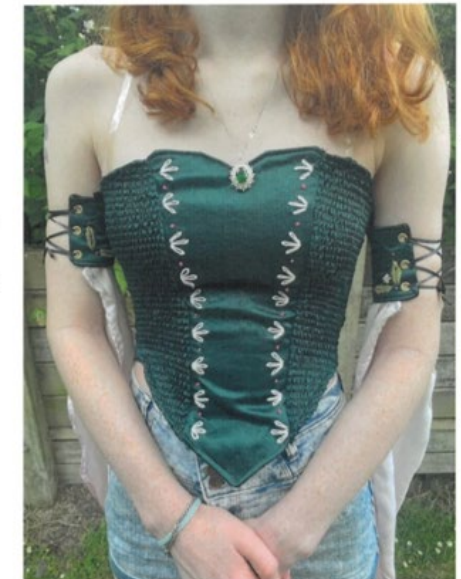
In these photos you can see evidence of me mapping out the spacing for the embroidery. This included seam allowance and consideration of where the eyelets were. This ensured that the end of result was successful and pleasing to the eye.



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.



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