



HSC marking simulation videoconference: Textiles and Design



Major Textiles Project

Technology Unit
Curriculum K-12 Directorate



Video conference overview

- Textiles and Design syllabus
- Marking guidelines
- Practical projects
- Resources



Introductions

- Sally Best
Macarthur Girls High School
- Christine Castle
St George Girls High School

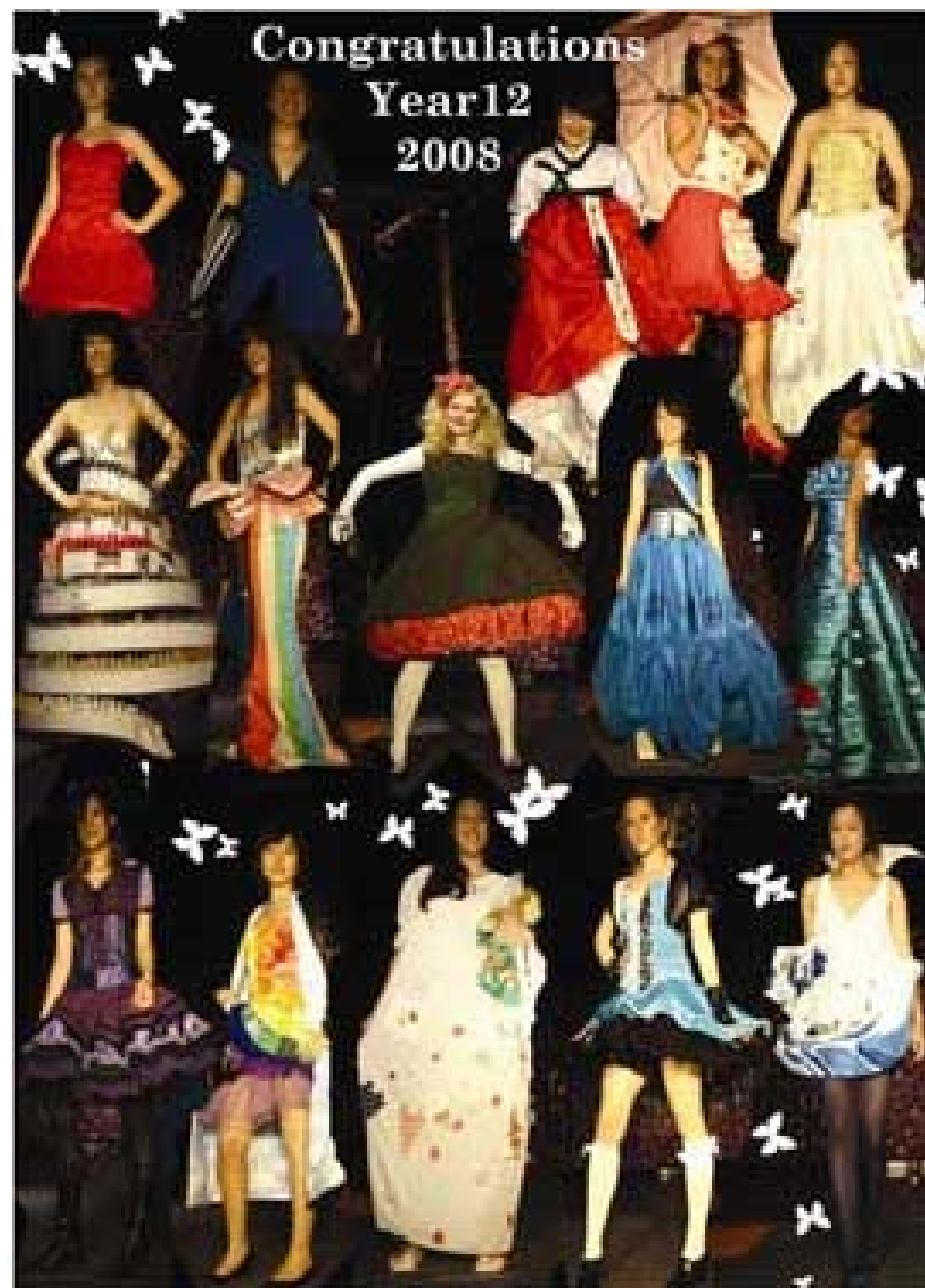


Textiles and Design

‘Textiles have played a significant role throughout human history, satisfying both functional and aesthetic needs. Textiles continue to satisfy needs in society by being a means of self expression, by having social meaning and cultural significance and by performing specific functions in commercial, industrial and personal setting.’

Stage 6 Syllabus Textiles and Design, Board of Studies 1999.
www.boardofstudies.nsw.au





The Major Textile Project (MTP) consists of two components of equal value:

- Major Textile Project
- Supporting documentation

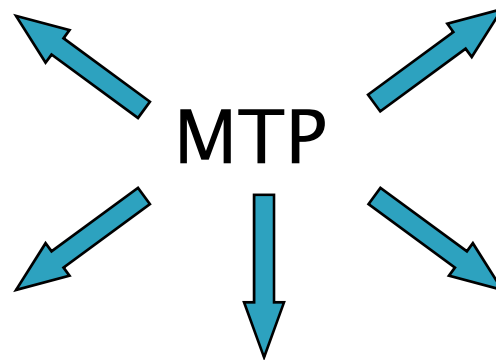
Presented in a
contemporary manner

Creative/
innovative

Managed to
completion

Demonstrate a level
of proficiency

Demonstrate
a degree of
difficulty



Major Textile Project

The Textiles and Design syllabus requires you to complete a Major Textile Project of your choice from **one** of the nominated focus areas.

The focus areas include:

- Apparel
- Costume
- Textile arts
- Furnishings
- Non-apparel



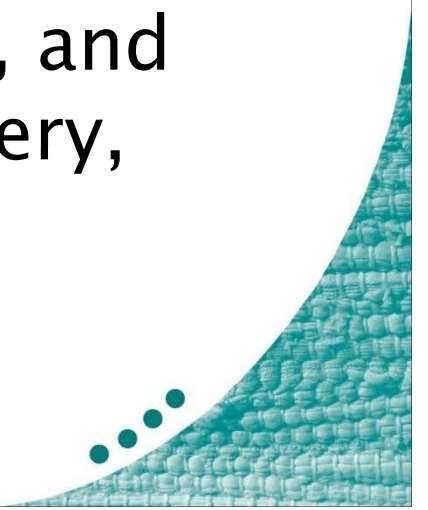
TEXTYLE 2005

Inspire, Innovate, Create

Beth Dillon

St George Girls High School

A corseted opera gown made by Beth features a floor length flamenco skirt and a calico based corset decorated with an eclectic fabric collage with smocking, and embellished with a range of embroidery, appliqué and beading.









TEXTYLE 2008

Inspire, Innovate,
Create

Esther Karuso-Thurn

St George Girls High
School





Textiles and Design student 2008

Regina Ng
St George Girls High
School



Your Major Textiles Project needs to be:

- **creative** (original ideas)
- and/or
- **innovative** (new ideas).



Communicating creativity and/or innovation

Methods of communicating creativity and/or innovation in design can be varied and may include:

- choice of fabric
- design features
- construction techniques
- new ideas or unexpected/innovative use of traditional fabrics and/or design features.



A degree of difficulty . . .

showcasing appropriate manufacturing techniques and choice of materials; selecting equipment/materials and manufacturing methods suitable and justified for the end product

A level of proficiency . . .

producing a well-made, fully-completed project

What does contemporary mean . . .

modern or current; a 'now' look using available resources



Quality presentation

- Consider size and style of font. Choose one that is easy to read (e.g. size 12, Times New Roman)
- Use neatly cut borders, pictures and samples
- Use a simple background that is not too ‘reflective’
- It must be readable. If you can’t read it, how can you expect the marker to?
- Include only supporting documentation that is required by the syllabus
- Remember to consult the marking guidelines to understand quality/quantity required





Supporting documentation

Design inspiration



Design inspiration

- Worth 5 marks
- Page limit: 2 x A3 pages or 4 x A4 pages

Communicate design aspects that have inspired your textile item/s. This is done through a combination of written text, graphical and other communication techniques, which could include illustrations and samples from various sources, and is presented in a contemporary manner.



Marking guidelines

Clear communication of the design inspiration by:

- explaining the relationship of the design inspiration to the nominated focus area
- justifying particular creative and/or innovative design idea or techniques developed from the design inspiration
- critically analyse and explain the relationship of the design inspiration to the historical/cultural or contemporary factors that have contributed to the design and manufacture of the item
- supporting written information through communication techniques such as collage of pictures, samples from various sources or graphical techniques presented in a contemporary manner

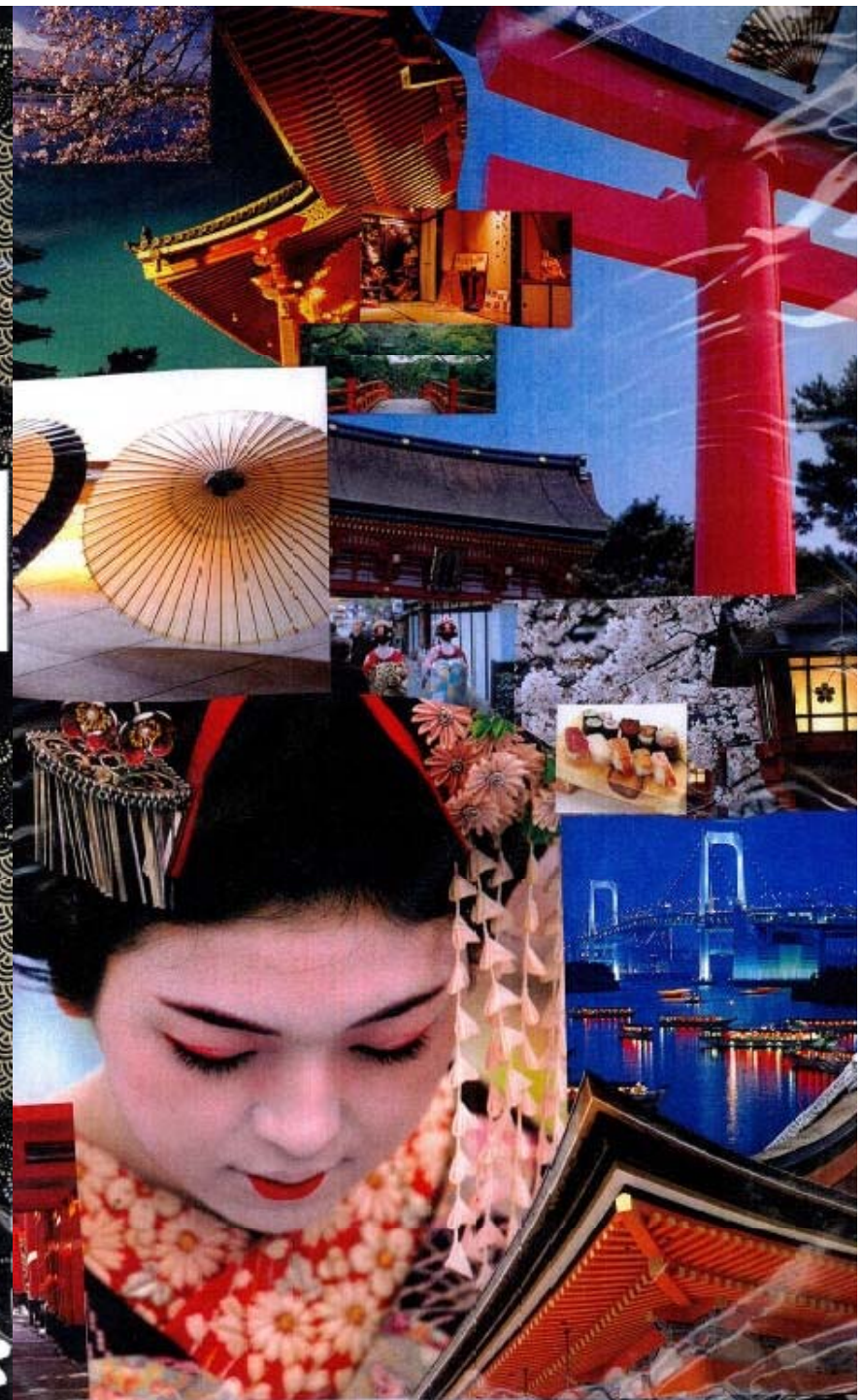


Design Inspiration

The wall hanging was inspired from the movie memories of a geisha. Japan is a very colourful country with many landmarks; Mt Fuji is one of the many landmarks of Japan and is very well known because it is one of the largest mountains in the world. Cherry blossoms are Japan's native flower and are a well-known flower. In winter it looks like a dead tree but in spring it blossoms and reveals the reason so many people know about it. The Geishas of Japan influences the fan in the wall hanging, geishas used fans in dance to tell stories; every step they take has a meaning behind it. The fans are usually decorated with a pattern or picture to make them more eye-catching. Koi ponds were in the tea-houses in Japan and are the native fish of Japan. Warm colours were used in the wall hanging to contrast with the traditional navy blue background.

The textiles art wall hanging is inspired by Japan. The wall hanging is shaped as a kimono and is 106cm long, 40cm wide at the bottom and 70cm wide at the sleeves. The fabric art piece is backed with a navy blue kimono material. The wall hanging is made up of 7 defining parts, which are the Koi pond, stones, Koi fish, Mt Fuji, fan, the cherry blossom tree and the petals.

In ancient Japan from 7000BC - 250AD clothing was simple; a rectangle of fabric with a hole for the head. Tattoos indicated status in Japan at this time. In historical Japan from 400-700 there was a strong Chinese and Korean influence and during this period colour of clothing was a status symbol. The Buddhist religion conferred rank and status. There was an increase of emigrants from China and Korea, bringing their dyeing techniques. Clothing became more complex and colourful. In feudal Japan from 1200-1868 clothing became multi-layered and highly decorative. The sack dress or kosode was popular, the colour and size of the kasan or fur design indicated rank and status. Applique replaced embroidery and sumptuary laws prohibited the use of silk and prints consisted of only two colours. Modern Japan 1869 to present day western clothing began to be worn by the younger generations. The kimono is still worn for ceremonial occasions and by older people.



How can I maximise my marks?

- Ensure you read the Board of Studies marking guidelines
- Having a theme throughout your folio that links with your practical work
- Label your inspiration pictures to show a direct link to your work



Clear communication of the design inspiration includes:

- Using headings for each paragraph
- Labelling of images that link with the paragraphs
- Selecting images that link with the textile item
- Using clear images
- Considering the relationship of the text to images
- Using a thematic approach



Design inspiration

Inspiring
quotes

Contemporary
design styles

Student's own
sketch library



Historical
inspirations

Haute
couture

Appropriate design
motifs/colourways/design style and
graphic design layouts (e.g. roses)





Supporting documentation

Visual design development



Visual design development

- Worth 5 marks
- Page limit: 3 x A3 pages or 6 x A4 pages

This section requires you to communicate the design ideas for the item using graphic or free illustrations that indicate mood, feeling and emotion of the design. A description of final design ideas in relation to the inspiration, development and evaluation of design ideas as well as an analysis of functional and aesthetic design with reference to the elements and principles is to be included.



Marking guidelines

Clear communication of the visual design development by:

- including appropriately labelled high quality sketches/drawings that clearly indicate the link between inspiration and design
- explaining the inspiration, development and evaluation of the design ideas
- critically analysing the functional and aesthetic aspects of the design, considering strengths, weaknesses, with reference to the elements and principles of design
- providing evidence of creativity throughout visual design development
- quality presentation of the development of ideas and concepts in a logical and sequential way



Design Inspiration

The wall hanging was inspired from the movie memories of a geisha. Japan is a very colourful country with many landmarks. Mt Fuji is one of the many landmarks of Japan and is very well known because it is one of the largest mountains in the world. Cherry blossoms are Japan's native flower and are a well-known flower. In winter it looks like a dead tree but in spring it blossoms and reveals the reason so many people know about it. The Geishas of Japan influences the fan in the wall hanging, geishas used fans in dance to tell stories, every step they take has a meaning behind it. The fans are usually decorated with a pattern or picture to make them more eye-catching. Koi ponds were in the tea houses in Japan and are the native fish of Japan. Warm colours were used in the wall hanging to contrast with the traditional navy blue background.

The textiles art wall hanging is inspired by Japan. The wall hanging is shaped as a kimono and is 120cm long, 40cm wide at the bottom and 70cm wide at the sleeves. The fabric art piece is backed with a navy blue kimono material. The wall hanging is made up of 7 defining parts, which are the Koi pond, stones, Koi fish, Mt Fuji, fan, the cherry blossom tree and the petals.

In ancient Japan from 7000BC - 250AD clothing was simple; a rectangle of fabric with a hole for the head. Tattooing indicated status in Japan at the time. In historical Japan from 400-700 there was a strong Chinese and Korean influence and during this period colour of clothing was a status symbol. The Buddhist religion conferred rank and status. There was an increase of emigrants from China and Korea, bringing their clothing techniques. Clothing became more complex and colourful. In feudal Japan from 1200-1868 clothing became multi-layered and highly decorative. The sack dress or kosode was popular, the colour and size of the kasuri or ikat design indicated rank and status. Appliques replaced embroidery and sumptuary laws prohibited the use of silk and prints consisted of only two colours. Modern Japan 1869 to present day western clothing began to be worn by the younger generations. The kimono is still worn for ceremonial occasions and by older people.



How can I maximize my marks

- Ensure you read the Board of Studies marking guidelines.
- Have a theme throughout your folio that links with your practical work.
- Label your inspiration pictures to show a direct link to your work.



Clear communication of the inspiration includes:

- Using headings for each paragraph
- Labelling of images that link with the paragraphs
- Selecting images that link with the textile item
- Using clear images
- Considering the relationship of the text to images
- Using a thematic approach



Design inspiration

Inspiring quotes

Contemporary design styles

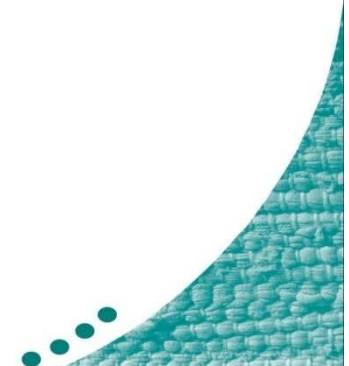
Students own sketch library



Historical inspirations

Haute couture

Appropriate design motifs/colourways/design style and graphic design layouts, e.g. roses





Supporting documentation

Visual design development



Visual design development

Worth: 5 marks

Page limit: 3 x A3 pages or 6 x A4 pages

This section requires you to communicate:

- the design ideas for the item using graphic or free illustrations that indicate the mood, feeling and emotion of the design
- a description of final design ideas in relation to the inspiration
- the development and evaluation of design ideas
- an analysis of functional and aesthetic design with reference to the elements and principles.



Marking guidelines

Clear communication of the Visual Design Development by:

- including appropriately labelled high quality sketches/drawings that clearly indicate the link between inspiration and design
- explaining the inspiration, development and evaluation of the design ideas
- critically analysing the functional and aesthetic aspects of the design, considering strengths, weaknesses, with reference to the elements and principles of design
- providing evidence of creativity throughout visual design development
- quality presentation.



Visual Design Development

Plus

1. Bright colours on the neon lights
2. Lots of detailed beading
3. Bright neon lights are large and create a focal point.

Minus

1. Apart from the neon lights there was not much colour
2. The colours in the design are similar and do not create contrast.

Design Elements

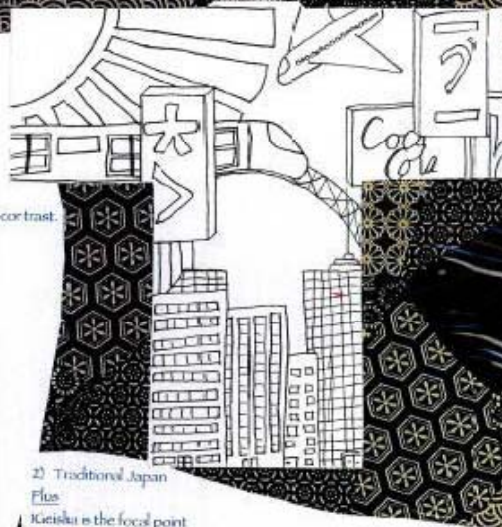
1. Neon lights- tight zigzag stitch and bright beads
2. Buildings- tight zigzag stitch and embroidery
3. Neon sign- Free hand machine embroidery and beading

Design Inspiration

1. Bright colourful lights- Neon
2. Lots of technology- neon sign
3. Over population- buildings

Improvements

1. I would like to make it prettier
2. I would like to incorporate some traditional Japan



22 Traditional Japan

Plus

1. Geisha is the focal point
2. The tree gives it extra colour and a chance for beading and extra technique

Minus

1. Not enough on the wall hanging
2. The cherry blossom tree is too small

Improvement

1. I would like to make the tree bigger and more dominant
2. I would like to include the fans the geishas used

Design Inspiration

1. Japanese Environment- tree
2. Japanese Culture- geisha
3. Japanese Religion- temples

Design Elements

4. Tree- beading and free hand machine embroidery
5. Geisha- digital imaging and free hand machine embroidery
6. Temple- attached with a tight zigzag stitch and embellishment



DESIGN DEVELOPMENT

Dress One

Functional Features

This dress has hooks and eyes on the front so that it can close at the front, this is so the outer skirt and bodice can be taken off like a jacket, this style creates **utility** in the dress. Blowing is used to stiffen the bodice. Pinner style hooks are used to hold the skirt in its **dominant** size and **shape**, which was characteristic of the 18th century.

Aesthetic Features

The design depicts the historical time that the design has come from. The silk shows that the dress is from a high class as silk gives **texture** and the impression of luxury and richness. This design includes voyos that are sewn along the lacing down the front of the dress. This adds interest to the bodice and helps the viewer's eyes to follow the **direction and line** of the dress. Its sleeves are lace. This creates a feminine feel to the dress. The hearts on the inner skirt are beaded and appliqued lace, the swirling designs on the outer skirt consist of freehand machine embroidery, couching and beading. These also create **direction, texture and rhythm**, and show the themes and inspiration of the design. The **colours** are pastel and romantic, following the theme and inspiration of Marie Antoinette and the 18th century French court.

Positive Elements

The embroidery and couching creates line.

The beading creates interest.

The colours are soft and feminine.

Negative Elements

There are not enough techniques in this design.

The designs are not extravagant enough.

The sleeves are not strong enough to hold the large skirt.

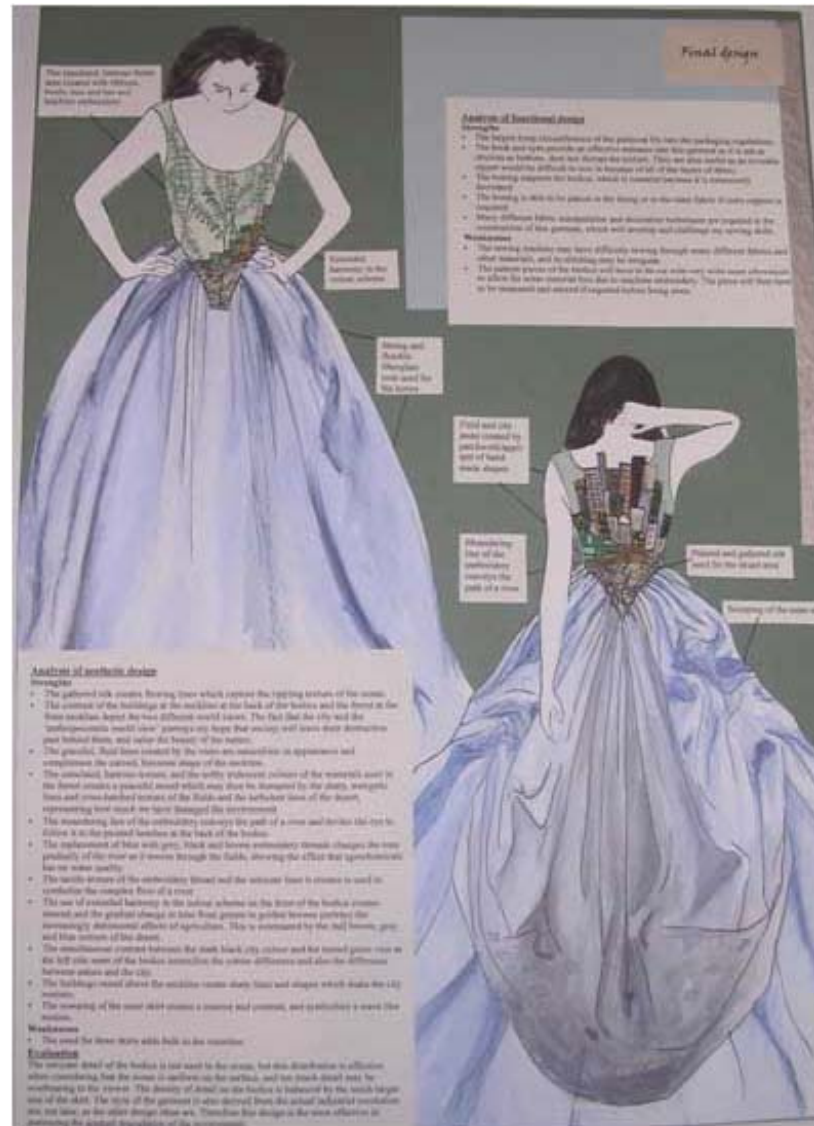
Improvements

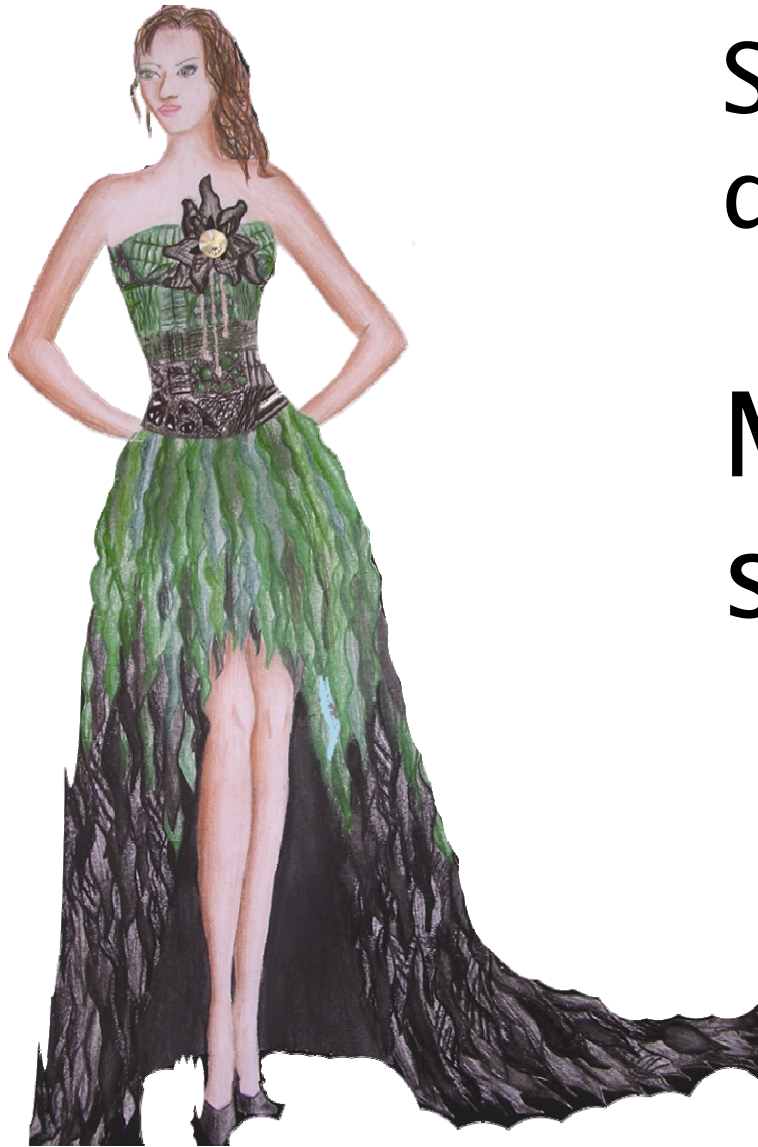
Incorporate more techniques.

Add more extravagant designs.









Supporting documentation

Manufacturing specifications



Manufacturing specifications

Worth 5 marks

Page limit: 3 x A3 pages or 6 x A4 pages

This section requires the development of detailed manufacturing specifications so that they may be accurately put into commercial production.

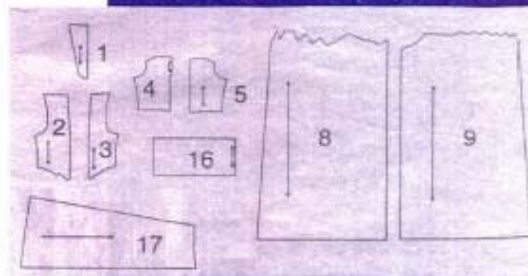
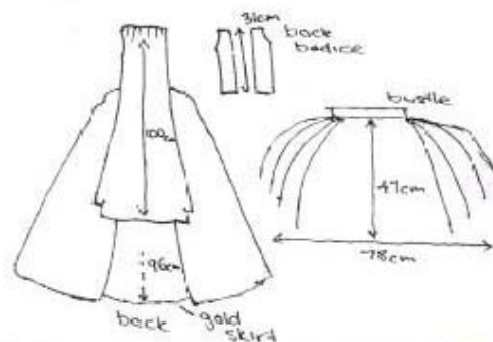
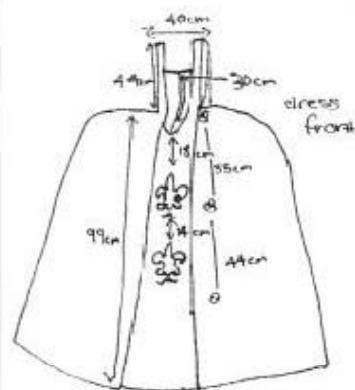


Marking guidelines

Detailed communication of the manufacturing specifications by:

- describing item/s and in detail
- producing drawings that clearly reflect the textile item/s and which are of professional standard
- including all the required details in technical production plan
- including a product label that contains all the requires aspects appropriate to the selected focus area





Pattern Pieces

- 1 - bodice front
- 2 - bodice side front
- 3 - bodice side front lining
- 4 - bodice side back lining
- 5 - bodice side back
- 6 - skirt front
- 7 - skirt side back
- 8 - skirt side back
- 9 - skirt side back
- 10 - guide for petticoat front and back
- 11 - petticoat side front and side back
- 12 - petticoat side front and side back
- 13 - cut two "113.5 cm by 100cm" for cape

Garment Description

This costume garment was inspired by Marie Antoinette and the 18th century French court.

There are five definitive parts to the garment: bodice top, outer skirt, petticoat, cape and bustle.

The front side bodice pieces and outer skirt are made with purple silk dupion. The petticoat and front centre bodice pieces are made with gold silk dupion. These are lined with matching bensilk lining. The cape is made with the purple silk dupion on one side and the gold silk dupion on the other. Boning is used to stiffen the front of the bodice.

A bustle is used to create the wide hip look. This was created using poly netting, plain tulle and ribbon. It also includes two gold silk dupion covered hip pillows to create more shape.

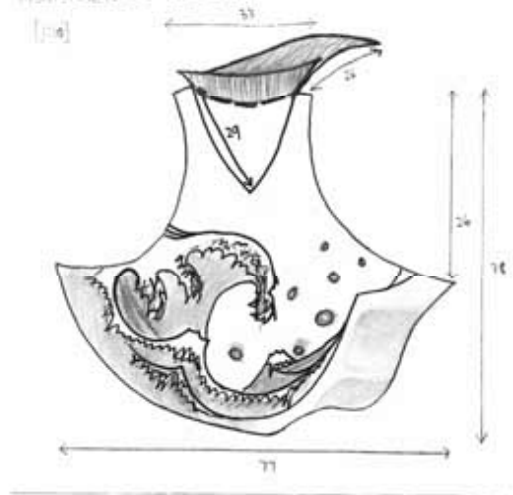
The bodice front joins using hooks and eyes and the back of the bodice is bound up using cord ribbon. The front is decorated with a purple flower and a smaller gold flower, created with freehand machine embroidery and disolvable solvy. The outer skirt is connected to the bodice and in effect create a long jacket. This skirt is decorated with strings of pearl beads and ten satin flowers.

The decoration on the front of the petticoat is made using fabric paint and a stencil, couched decorative braid and pearl beading. The cape is pleated at the top and has painted stencils lining the bottom. It uses a gold ribbon as a neck tie.

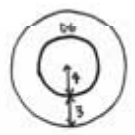
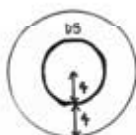
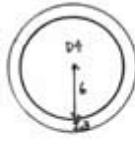
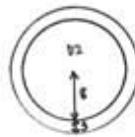
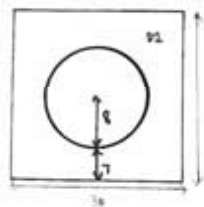
A commercial simplicity pattern (3637) was used. This was modified as the dress does not have sleeves and the cape is not part of the back of the dress. The petticoat sides were also reduced and the bodice now had an open back.

Items	Quantity	Itemised cost	Total cost	Sample
Purple Silk Dupion	6m	\$17.47 + GST	\$184.71	
Gold Silk Dupion	5.5m	\$17.47 + GST	\$96.24	
Cream Bensilk Lining	6m	\$4.99	\$29.94	
Purple Bensilk Lining	5.5m	\$4.99	\$27.45	
Poly Netting	2m	\$2.49	\$4.98	
Plain Tulle	1.5m	\$7.98	\$11.97	
Simplicity Pattern 3637	1	\$14.75	\$14.75	
Gold Mouse Tail Cord for back lacing	1m	\$0.79	\$0.79	
Purple Mouse Tail Cord for back loops	1m	\$0.79	\$0.79	
Ivory Grosgrain ribbon for bustle waist	1.5m	\$4.99	\$7.49	
Beads & Eyes	1pkt	\$3.99	\$3.99	
Nylon Lace for lining trim	2m	\$4.99	\$4.99	
Satin ribbon for flowers	1.5m	\$0.99	\$1.49	
Decorative yarns for couching	2	\$3	\$6	
Decorative yarns for embroidered flowers	8	\$2.99	\$23.92	
Beads	4 strings	\$10/string	\$40	
Boning	1m	\$3/m	\$3	
Cotton Threads	4	\$3	\$12	
Pins	3	\$0.99	\$2.97	

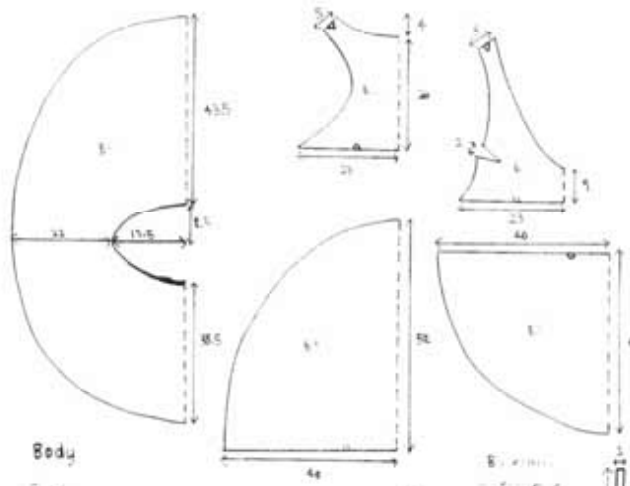
Front view



Sp. Ck. & T.P. - 100

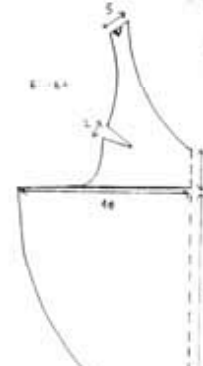
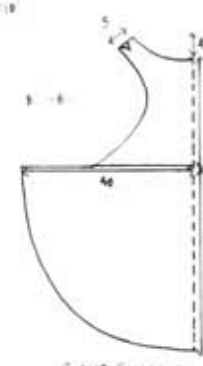


Japanese Wave by Regina Ng PRODUCTION DRAWINGS

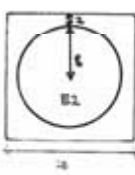


Body

110



Circle Support
Structure

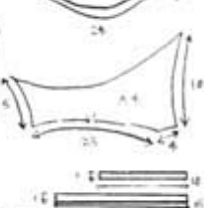
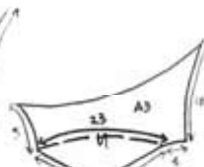
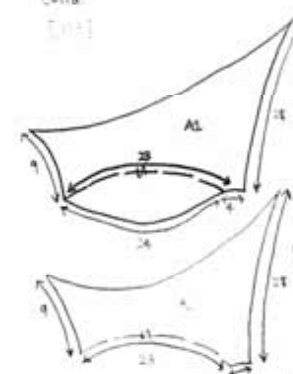


Back view

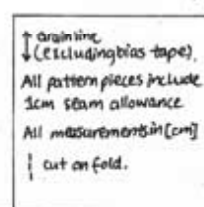
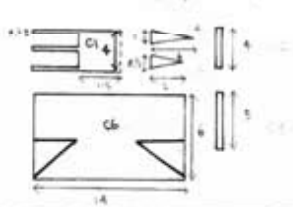


Collar

110



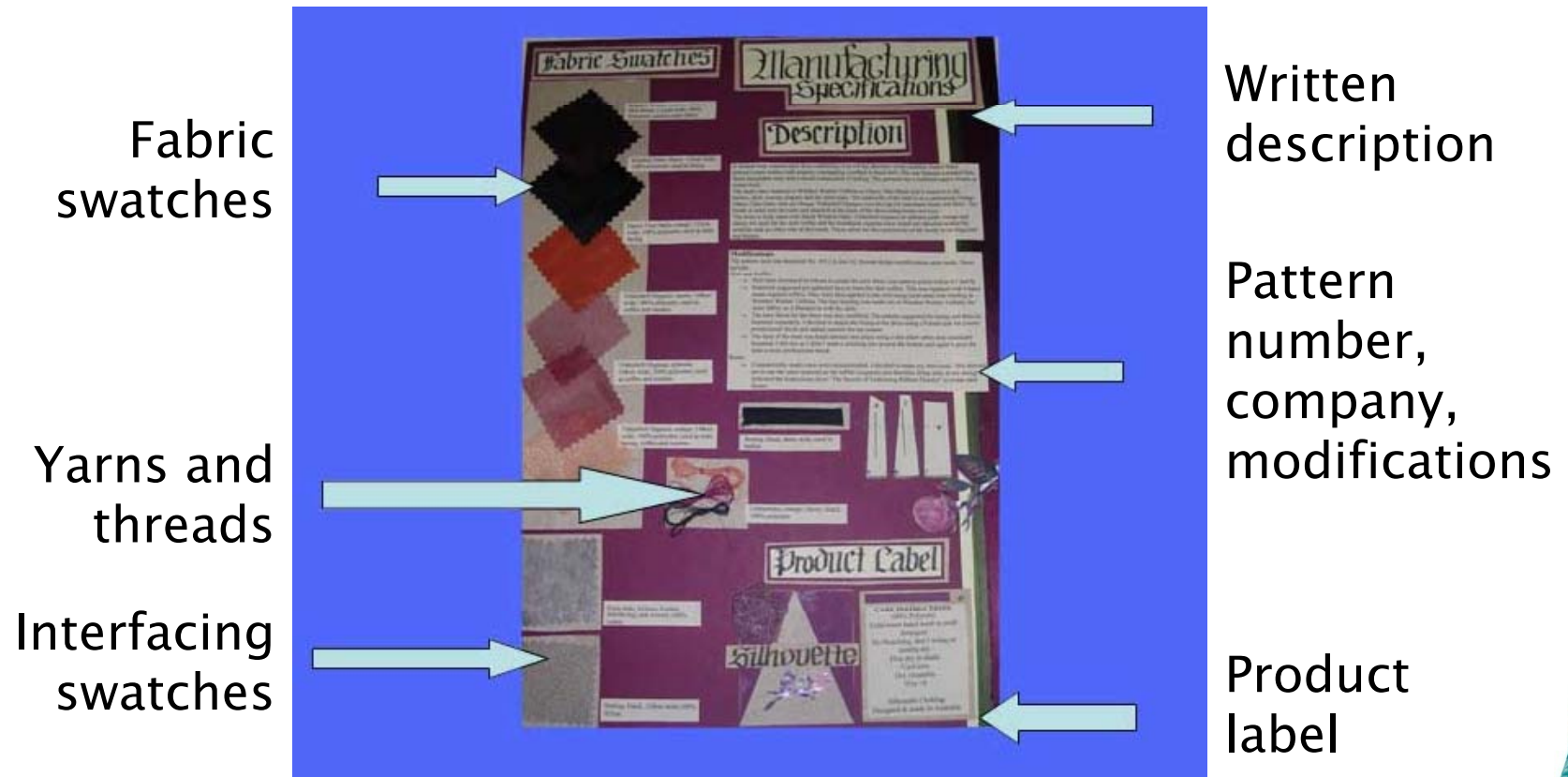
Triangle & Root

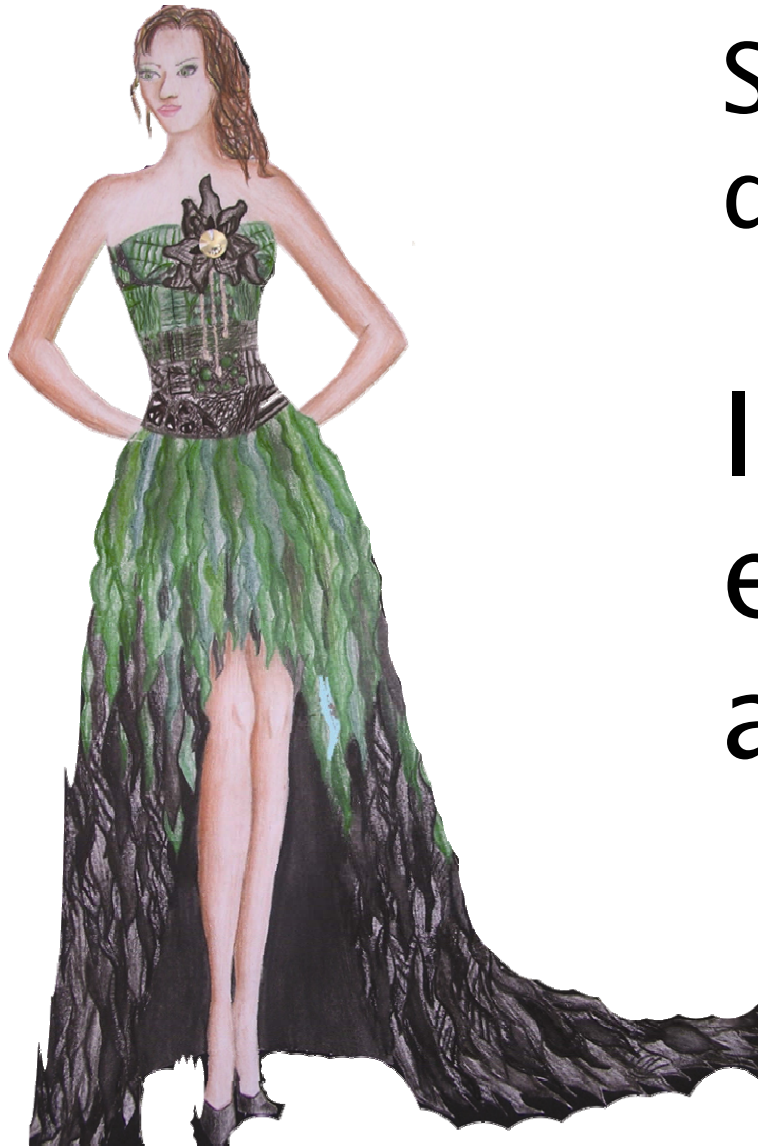


↑ grain line
(excluding bias tape).
All pattern pieces include
1cm seam allowance.
All measurements in [cm].
↓ cut on fold.



Manufacturing specifications





Supporting documentation

Investigation, experimentation and evaluation



Investigation, experimentation and evaluation

Worth: 10 marks

Page limit: 4 x A3 pages or 8 x A4 pages

In relation to your item/s, you are required to experiment extensively and justify the use of materials, equipment and manufacturing processes and to evaluate the properties and performance of fabric, yarn and fibre.



Marking guidelines

Detailed communication of the manufacturing specifications by:

- experiments with materials, equipment and manufacturing processes applicable to the item and modifies design and/or construction as a result of the experimentation
- provides thorough details of materials, equipment and manufacturing processes used in relation to the end purpose
- evaluates the properties and performance of fabrics, yarns and fibres



Successful investigation, experimentation and evaluation

Detailed communication of the manufacturing specifications:

- Start this section as soon as you begin to work on your MTP. Keep all your samples, experiments and tests; do not discard them.
- Determine what is an appropriate experiment.
- List experiments that are appropriate for:
 - materials
 - equipment
 - manufacturing processes
- Evaluate the properties and performance of fabrics, yarns and fibres.



Investigation, Experimentation and

Experimentation, Evaluation and Justification of Equipment

Machine Presser Feet

Aim: To find the most appropriate machine presser foot to use for the different techniques on my project.
Method: Use a normal machine presser foot and a darning foot and test their suitability for different techniques.
Results: The machine presser foot is best for sewing straight lines for things like the

Patchwork or the machine stitch on for the fan. The darning foot was the best for freehand stitching because it allows the material to be moved around.

Justification: I will use a darning foot for all freehand stitching on the project due to its ability to allow stitching in all directions. I will use the presser foot for all utility stitching including attaching the border and backing.

Scissors

Aim: Find the most effective scissors to use on the textiles art project.
Method: Use a variety of different scissors including dressmakers scissors, paper scissors and a rotary cutter.
Results: Each pair of scissors was effective for its purpose.
Justification: I will use each of these scissors

for its purpose. The paper scissors to cut out patterns or anything paper related, the dressmaker scissors for cutting out any curved patterns and the rotary cutter for things like rectangles of the patchwork.

Pins

Aim: Find the pin that is best for using in the textiles art project.
Method: Use glass head pins and quilting pins to pin two fabrics together.
Results: Both pins hold is the same except when removed the quilting pins leave a larger hole, which may lead to damage in the fabric.
Justification: As my project is a textiles arts project I will use the quilting pins to

hold my fabrics together as the hole they leave is too big and looks messy so I will use the glass head pins in my project.

Koi Fish

Aim: To determine the most appropriate material

To create the Koi fish.

Method:

1. Cut out shape wanted in viscose and the same shape in gold foil, iron the viscose down to your material and place the gold foil gold side up on top of the viscose and iron down.
2. Purchase gold silk and free hand embroidery to backing fabric.

Results: The gold foil was not always reliable, cracked and didn't always show the whole image wanted. The gold silk is expensive but it gives the whole image and has room for many other techniques.

Justification: To obtain the clearest and most vibrant image I have chosen the gold silk. Also the smoothness and lustre is highly effective.

Evaluation of properties and performance of fabric, yarn and fibres

PROPERTIES REQUIRED FOR THE PATCHWORK	PROPERTIES OF PLAIN WEAVE THAT MEET THESE	PROPERTIES OF COMBED STAPLE SPUN YARN THAT MEET THESE	PROPERTIES OF COTTON FIBRE THAT MEET THESE CRITERIA
<ul style="list-style-type: none"> • Strong • Dimensionally stable • Fade resistant • Smooth 	<ul style="list-style-type: none"> • Strong • Stable • Smooth 	<ul style="list-style-type: none"> • Smooth • Fine • Strong 	<ul style="list-style-type: none"> • Strong

PROPERTIES REQUIRED FOR THE KOI FISH	PROPERTIES OF A PLAIN WEAVE THAT MEET THESE CRITERIA	PROPERTIES OF MONOFILAMENT SLUB YARN THAT MEET THESE	PROPERTIES OF SILK FIBRE THAT MEET THESE CRITERIA
<ul style="list-style-type: none"> • Lustrous • Strong • Even surface • Dimensionally stable 	<ul style="list-style-type: none"> • Strong • Stable • Smooth 	<ul style="list-style-type: none"> • Even • Smooth • Strong • Lustrous 	<ul style="list-style-type: none"> • Smooth • Lustrous • Very absorbent

PROPERTIES REQUIRED FOR MIDDLE OF KIMONO	N/A	N/A	PROPERTIES OF WOOL FIBRE THAT MEET THESE CRITERIA
<ul style="list-style-type: none"> • Strong • Even Surface • Soft • Absorbent • Even 			<ul style="list-style-type: none"> • Smooth • Durable • Thick

INVESTIGATION, EXPERIMENTATION & EVALUATION

Couching Yarns

Aim: To determine the most appropriate yarns to be used in couching.

Method: Zig-zag stitch over purple braid, metallic yarn, wool strand and eyelash yarn, onto a piece of fabric.

Result: The yarns all created a textured design on the fabric. The zig-zag stitch over the wool and metallic yarn was very noticeable. The eyelash yarn was very hard to work with and did create quite a messy effect.

Justification: The purple braid was used to decorate the garment as it was easy to use, the thread blended well and it created a clean classy effect.



Lace Dyeing

Aim: To determine the best dyeing technique for the lace so that it matches the material of the petticoat.

Method:

1. Fill a teapot with 2 cups of boiling water. Put 2 teaspoons of tea leaves into the boiling water and leave to brew for 2 minutes. Then place the tea water and lace in a shallow tray to soak for 2 minutes.
2. Same as first method but soak for 5 minutes.
3. Same as first method but soak for 10 minutes.

Result: the 2 minute lace barely changed the colour of the lace. The 10 minute lace was a brown colour, too dark. The 5 minute lace was the closest to the material colour.

Justification: Method 2 was used as it produced the most similar colour to the fabric.



Investigation, experimentation and evaluation

- Experiment with materials, equipment and manufacturing processes applicable to the item.
- Evaluate the properties and performance of the fabric, yarn and fibres used in relation to the end-purpose.
- Is there enough detail in this evaluation of the properties and performance ?
- Are the experiments appropriate?



Method 1

Method 2

Calico



Poplin



Organza



Experiment 2

Aim: To choose the most suitable method and materials to encase the hoops.

Materials:

- Calico
- Organza
- Poplin
- Bias Binding

Method:

1. Encase a short length of the fiberglass rod in each fabric sample using both method 1 and 2:

Method 1:

- Fold the fabric along a straight line and stitch 5mm in from the folded edge. Insert the rod, pushing the fabric along to see the effect of the gathering.

Method 2:

- Stitch two rows of gathering (stitch length 5) mm apart, and gather the fabric. Top stitch bias binding over these two rows to hold gathering in place. Insert the rod.

2. Observe the appearance of each fabric and method.

Observations:

Method 1:

- Calico: The fabric effectively held the rod in place. However, the gathering was very stiff and bulky, and the rod protruded past the silhouette of the fabric.
- Organza: The fabric effectively held the rod in place. The organza was very attractive in appearance but the stitching pulled the yarns of the fabric. Also, the rod protruded past the silhouette of the fabric.
- Poplin: The fabric effectively held the rod in place. The gathering was successful as it was not bulky or stiff. However, the rod protruded past the silhouette of the fabric.

Method 2:

- Calico: The fabric effectively held the rod in place. However, the gathering was very stiff and bulky. The rod remained in line with the body of the fabric.
- Organza: The fabric effectively held the rod in place. The organza was very attractive in appearance but the stitching pulled the yarns of the fabric. The rod remained in line with the body of the fabric.
- Poplin: The fabric effectively held the rod in place. The gathering was successful as it was not bulky or stiff. The rod remained in line with the body of the fabric.

Conclusion:

Poplin was the best fabric for encasing the rods as it successfully held the rod in place and gathered softly. The organza was not suitable as the pulled yarns indicated that it may not be strong enough to withstand much pressure. The calico was not suitable as it was too heavy and did not gather effectively.

Method two was found to be the most suitable to encase the hoops. This is because the bias binding held the fabric firmly in place. Method one resulted in the rod protruding and creating a ridged edge which could be seen through the outer layers of fabric on the garment.

Resulting modification:

Poplin will be used as the material for the petticoat and method 2 will be used to encase the hoops.

Think about your skill level, interest and time available

- What technical skills are you good at? Know your strengths and weaknesses.
- What techniques and skills have you learnt in the Preliminary year?
- How much time do you have to ensure your project is completed by the due date?
- What are you passionate about?

