

# Design Technology – Year 9 Textiles Homework Booklet

Name: \_\_\_\_\_

Teacher: \_\_\_\_\_

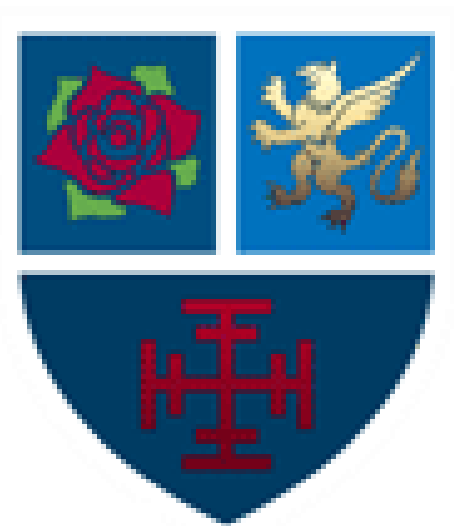
Form & Group: \_\_\_\_\_

- This book is your property, if you lose it you must buy a new one
- Bring it to each lesson

I will get my homework marked at the start of each lesson.

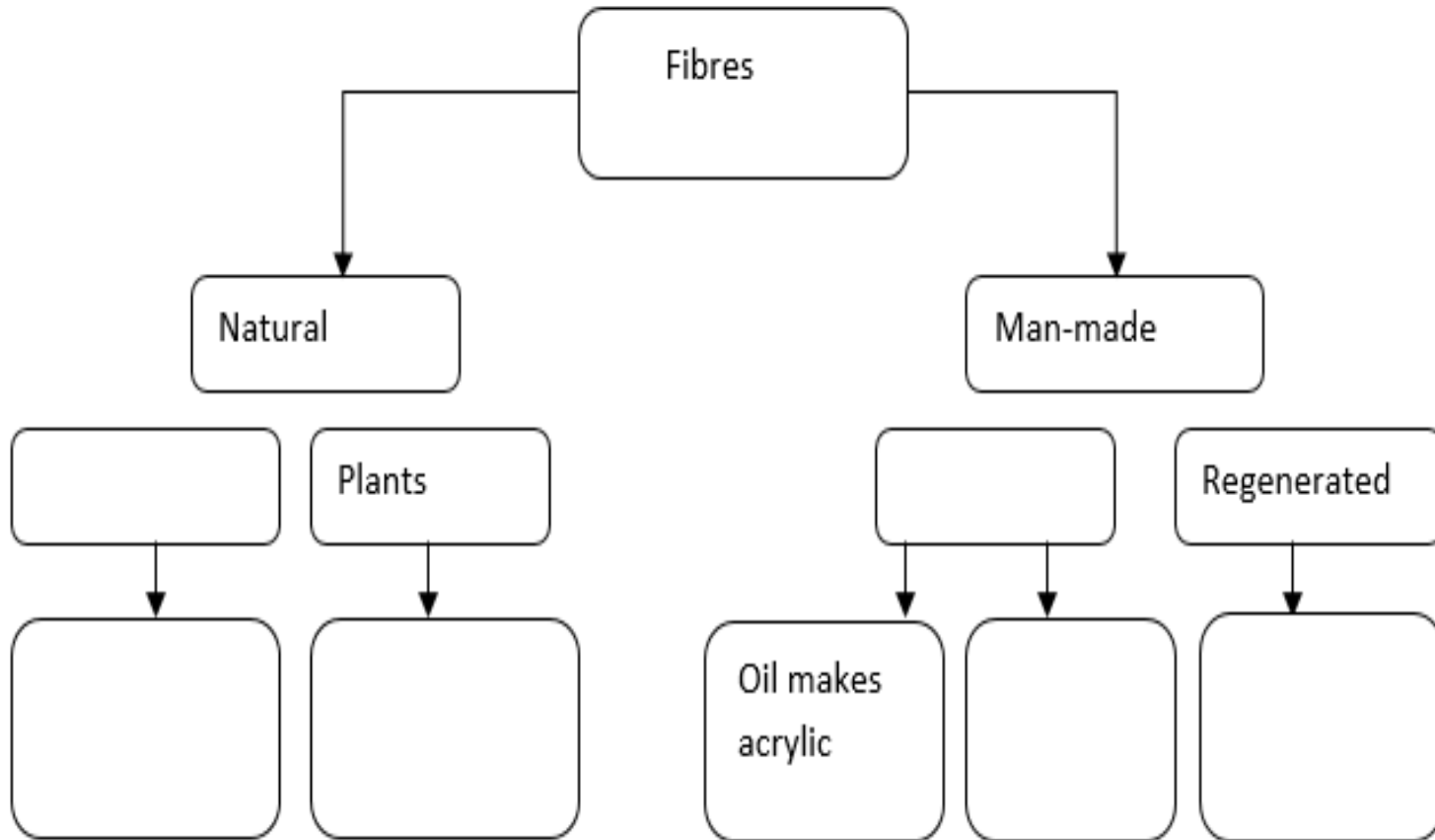
For my technical knowledge I need to know:

- How to spell the word correctly
- What the meaning is
- How and where it is used



# Test 1 recap Knowledge test

Fill in the blanks



6 Marks

Complete a plain weave filling in the boxes


2 Marks

# Homework 1

Research how to thread and label the sewing machine






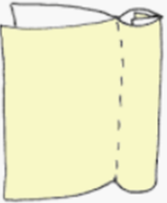
# Homework 2: Key technical words: spelling, meaning & use

Word	Meaning	Use
Seam		
Overlocker		
Seam allowance		

# Homework 3 – Seam types

..... Marks/8





Independently research and fill in the table below 4 different seam types, find the method, and type of product it would be used for and why.

Seam	Method	Describe where and why used
Open seam		
Overlock seam		
Flat fell seam		
French seam		

# Homework 4 recap knowledge – Colour application

Research & complete the missing sections

Total	/12marks
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	Name : 1 mark each	Method & equipment 2 marks
		
		
		
		

# Homework 5 – Extract from hand out ‘Fashion & Style From 1900’ pages 12/13

## Read and learn key points

The beginning of the **1<sup>st</sup> World War** (1914-1918) had no immediate impact on fashion apart from civilians in the battle areas. Clothes had already become easier fitting by the time war started and only the long narrow skirts were too restricting for active women. By 1915, shorter, fuller skirts between low calf and ankle length were worn by many women. During the next couple of years they became slightly shorter and styles more practical. As the war continued many women joined the armed forces, trained as nurses or undertook some kind of war work, and functional clothes became an accepted everyday sight. Women of all classes now wore the same clothes when on duty in the services or working in the factories, further confusing class distinctions in dress. Clothes were simpler and it was considered unpatriotic to spend too much time or money on clothes. The ever-growing death toll may have made many women feel that too much attention to fashion was flippant and inappropriate in the sombre atmosphere of the time.

Despite anti-fashion attitudes and the many changes in life during the war, fashion did continue to move forward, and many new designers began to make a name for themselves. **Chanel** was one of these new designers and by 1916 her simple tops, skirts and chemise dresses were becoming popular internationally; the **chemise dress** was to become a basic line of the future.

By 1918 women’s clothes had become simpler and more functional than anything the suffragettes at the beginning of the decade could ever have imagined. Any idea of holding back on women’s emancipation had been outdated by their involvement in the war effort. WW1 had changed the social pattern more completely than at any time since the French Revolution, and fashion had changed more in a few years than is usual over several decades.

Children’s fashions followed the fundamental change towards simpler, easy-fitting clothes. During the 1910s there was more scope for **teenage dressing** as the general fashion lines were more suitable than the Edwardian styles had been. Teenage girls were often called **flappers** and this term was later applied to all kinds of modern looking women. Boys’ clothes also became less restricting and covered up, especially casual and holiday wear. They benefitted from the move towards **home knitting** and wore pullovers, scarves and socks for many occasions instead of the earlier formal suits. Teenage boys had little opportunity to wear special fashions – many were in uniform by their late teens.

There were no great changes in **men’s fashions** in the early 1910s as the gentlemanly conformist style became even more established. Apart from special occasions, dashing ornate uniforms were a thing of the past by the time of WW1, and most countries had adopted some shade of khaki or grey for their uniforms. A good raincoat was essential, and Burberry’s of London produced the famous **trench coat**, which men and women continued to wear after the war. Apart from minor changes in cut and length, the basic style of the trench coat has remained the same and is still a best seller today.

Commercial entertainment grew and developed during the 1910s; music halls were still popular but the cinema was expanding and developing rapidly. Film stars became well-known, and Vamps, the wicked sultry looking ladies with heavily outlined eyes, draped headbands, and smoking through long cigarette holders were often thought to be the height of sophistication. The **cinema** was beginning to be an **important influence** on women’s looks and fashions.

Fashions in everyday wear in 1919 continued to be easy, familiar styles. Evening dress was the area where prosperous fashion-conscious women felt able to indulge in several new outfits in the new styles. In the early post-war atmosphere of liberation there were many opportunities to wear evening dresses and dancing was more popular than ever. Ragtime was developing into **jazz** and young people flocked to the new dance halls to dance to the new jazz bands; the more sophisticated night life in clubs became established in major cities in Europe and America.

By the end of this decade, major fashion changes had taken place. Social and political developments, together with the 1<sup>st</sup> World War had forced a simpler, more practical style of dressing onto women of all ages and classes. By 1920 the character of the 20<sup>th</sup> century had emerged and clothes had adapted to fit in with it.

# Homework 5 – Test :- Extract from hand out 'Fashion & Style From 1900' pages 12/13

/15 marks

Question	Answer
By 1915 how had ladies skirts changed?	
What impact did the war have on the suffragette movement?	
What changed with regard to boys clothes	
What happened with commercial entertainment?	
What had taken place by the end of the decade?	



## Homework 6 – Extract from hand out Iconic Designs

Read and learn key points

### **The Hermès scarf**

The Hermès scarf, or carré, was introduced in 1937. Made from silk, the scarves have specially designed hand screen printed designs and hand stitched hems. The modern scarf is 90cm square and since it was introduced over 25,000 different designs have been produced. Since the 1950s its logo has been the well known Duc carriage with horse.

### **The Little Black dress**

Introduced by Chanel in 1926, American *Vogue* called it *the frock that all the world will wear*. Until Chanel made it fashionable, black was the colour worn only by the clergy and those in mourning.

### **Mondrian dress**

Designed by Yves St Laurent in 1965, the Mondrian dress was a simply cut jersey shift dress which managed to create the illusion of a flat canvas when it was, in fact, a 3-D product making clever use of hidden darts and seams.

The shift dress was a popular style in the 1960s and was a development of the 1950s sack dress.

### **The Trench coat**

The trench coat was developed during WW1 as an alternative to the heavy serge greatcoats worn by soldiers, and its use continued during WW2. Both Burberry and Aquascutum claim to have invented the trench coat, which is traditionally double-breasted with ten buttons, raglan sleeves with wrist straps, wide lapels, storm flaps, buttoned pockets, and a belted waist.






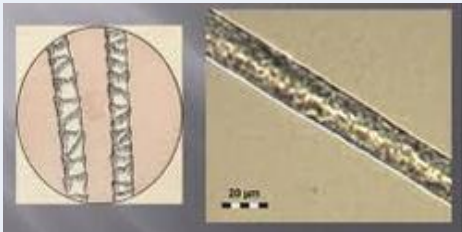



## Homework 6 – Extract from hand out Iconic Designs

/8 marks

Question	Answer
What was the Hermes scarf made from and which application of colour techniques was used?	
Who designed the Little Black dress and what year?	
Who designed the Mondrian dress and what did it make clever use of?	
Which war did the Trench coat emerge from? Who was it originally worn by?	

# Homework 7: Fibres (natural, manmade, regenerated)

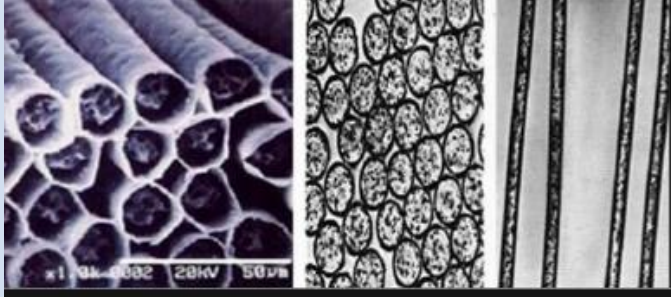
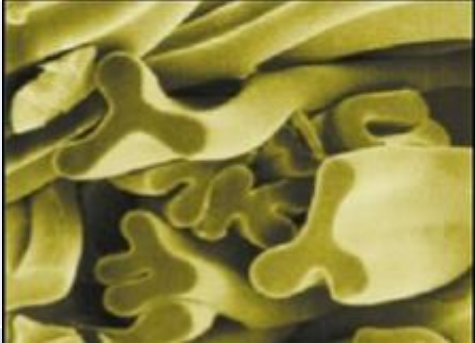
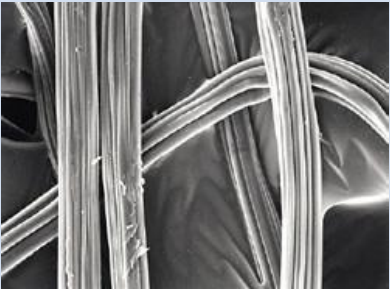
- Fill in the gaps

Fibre type	Microscopic view		Properties – List 3
 			<ol style="list-style-type: none"> <li>1. Absorbent</li> <li>2</li> <li>3</li> </ol>
<p>Silk Protein Continuous filament</p>	 		<ol style="list-style-type: none"> <li>1</li> <li>2 Strong</li> <li>3</li> </ol>
 			<ol style="list-style-type: none"> <li>1</li> <li>2</li> <li>3 Warm</li> </ol>

Total /12marks

# Homework 8: Fibres (natural, manmade, regenerated)

Fill in the gaps.

Fibre type	Microscopic view	Properties – List 3
Polyester Synthetic Continuous filament .....?		1 Non absorbent 2 3
Nylon Synthetic .....? Oil/Coal/Chemicals Continuous filament		1 2 Strong 3
Viscose Regenerated .....? Continuous filament		1 2 3 Low warmth

Total	/9marks
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Homework 9 – Environmental impact of textiles.

Research the 6'rs, what are they and find examples to discuss each one.

Reuse -

Recycle -

Rethink -

Refuse -

Reduce -

Repair -

Redesign -

Total	/12marks
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Homework 10 – Environmental impact of cotton.  
Fill in the impact, do not repeat any points.

Total	/14 marks
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Cotton	Positive	Negative
Fibre – growing		
Fibre production		
Fabric production		
Dyeing & Finishing		
Garment Production		
Retail		
Homecare & disposal		

## Colour Application techniques

**Sewing Machine Overlocker Used to finish, neaten and trim edges.**



**Batik:** A traditional technique from Indonesia, resist dyeing where the wax stops the dye reaching the fabric

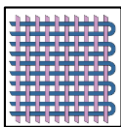


- Tjanting tool
- Wax pot

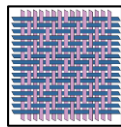
### Resist Dyeing

**Tie dye:** A traditional resist dyeing, where the fabric is folded and tied with string or elastic bands to stop the dye getting to the fabric. Used on natural fabrics.

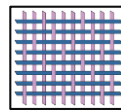
## WEAVE PATTERNS



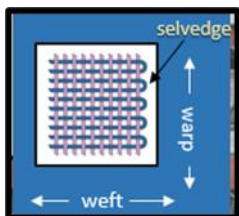
**PLAIN**  
-Equal amounts of warp and weft.  
-Used for fashion & furnishing fabrics



**TWILL**  
-Diagonal effect  
-Hardwearing, used for jeans, jackets etc.



**SATIN**  
-Complex pattern. Long floating threads give a smooth often shiny effect.



### Screen Printing

**Ink is pushed through mesh using a template create an image. You can use several layers of colour**

- Squeegee
- Screen

### Roller printing



creates a continuous pattern

### Relief Printing

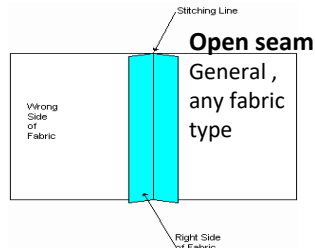


Using a raised surface to apply colour

### Block Printing

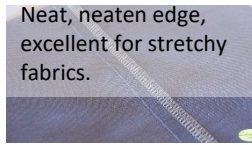
Used for fabrics and wallpaper

**Seams** : a line where two pieces of fabric are sewn together.

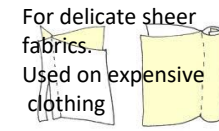


**Open seam**  
General, any fabric type

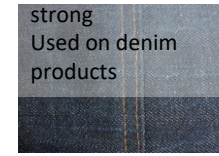
**Overlock seam**  
Neat, neaten edge, excellent for stretchy fabrics.



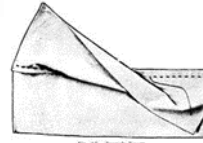
**French seam:**  
For delicate sheer fabrics. Used on expensive clothing



**Flat fell seam:**  
strong Used on denim products



**Types of seams:**  
Plain Overlocked Flat fell French



## Seams and Construction

**Fabrics:**  
Cotton  
Polyester  
Wool  
Silk



Patch pocket

**Hand Embroidery**  
Using sewing for decoration.

- Running stitch
- Back stitch
- Chain stitch
- Blanket stitch

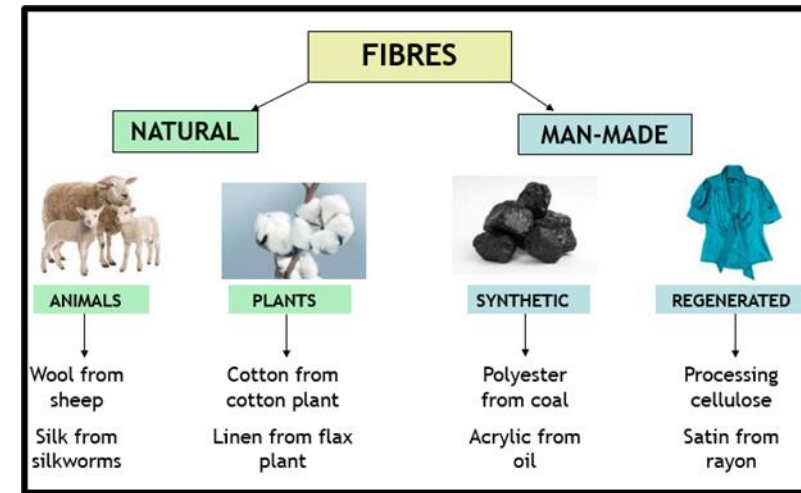
**Components are pre manufactured items added to textile products that are not the fabric. E.g fastenings, zips, buttons, beads**



## CAD/CAM

CAD – Computer aided design

CAM – computer aided manufacture



### Natural Fibres:

Plants – cotton & linen, animals wool & silk . Short staple fibres except silk which is a continuous filament.

**Cotton:** Jeans & T-shirts

- Cool to wear
- Very absorbent, dries slowly
- Soft handle
- Creases easily

**Wool:** Jumpers, suits & blankets.

- Warm to wear
- Absorbent, dries slowly
- Breathable, repels rain
- Soft or coarse to handle
- Creases drop out
- Can shrink

### Manufacture

All techniques can be scaled up and used in mass manufacture/production.

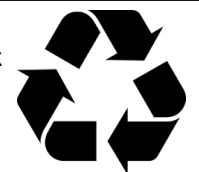
**Key words:** Industrial, batch production



### Environmental Considerations

Recycle  
Rethink  
Reduce

Reuse  
Repair  
Refuse



# Homework 11 - Revision