

Name:

Teacher:

Form:

# Textiles Year 9 Homework

## Booklet 1 Autumn term

My teacher is going to test me on all of my homework 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.

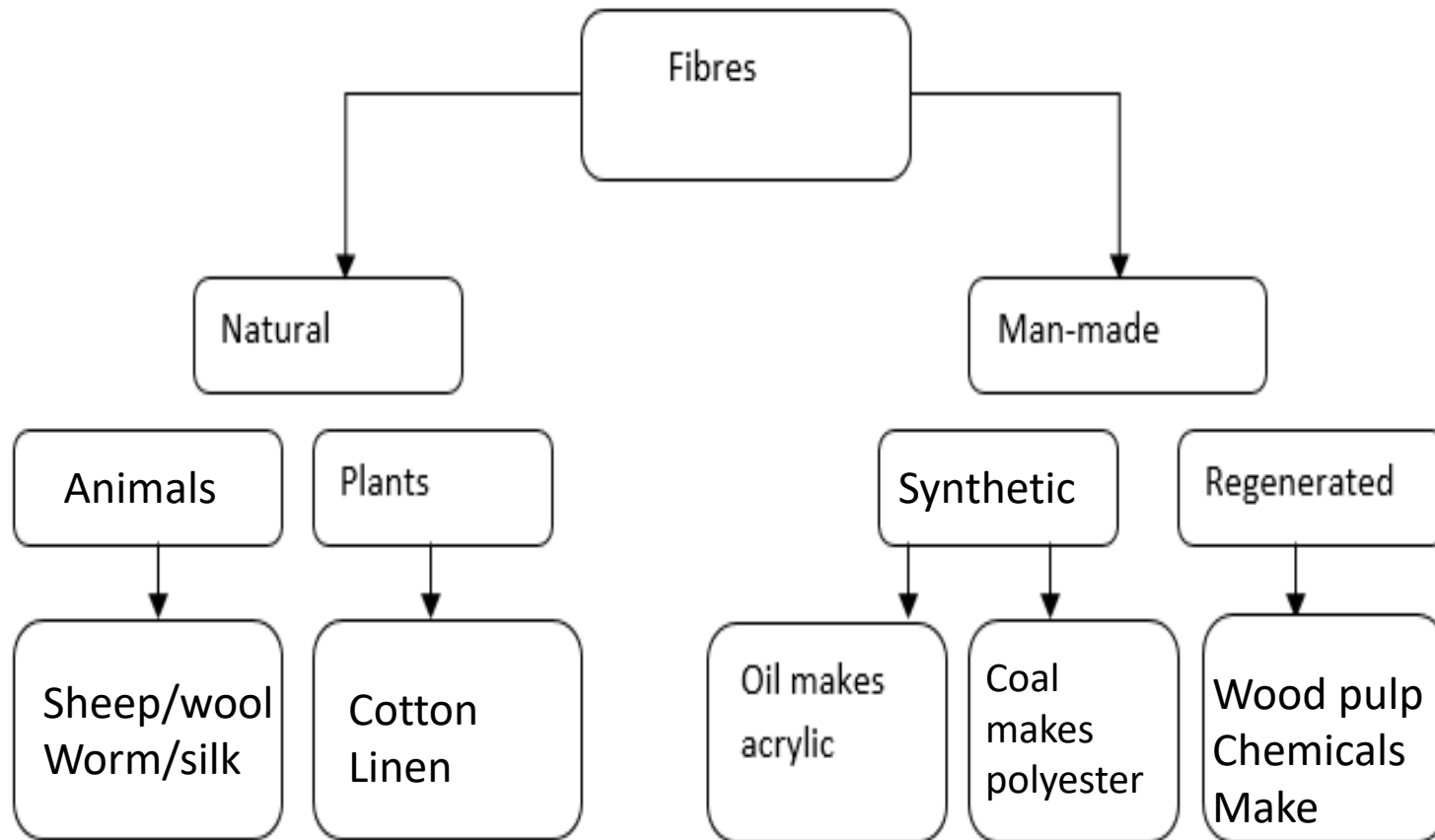
Date	Test number & total mark	My mark	%
	Test 1 - 15 marks		
	Test 2 - 20 marks		
	Test 3 - 12 marks		
	Test 4 – 6 marks		
	Test 5 – 15 marks		
	Test 6 – 8 marks		
	Test 7 – 12 marks		
	Test 8 – 12 marks		
	Test 9 – 12 marks		
	Test 10 – 9 marks		

Date	Test number & total mark	My mark	%
	Test 11 – revision		
	Test 12 – 121 marks End of module test		
Learning towards excellence UPUR			
How I have performed			
What I need to do			

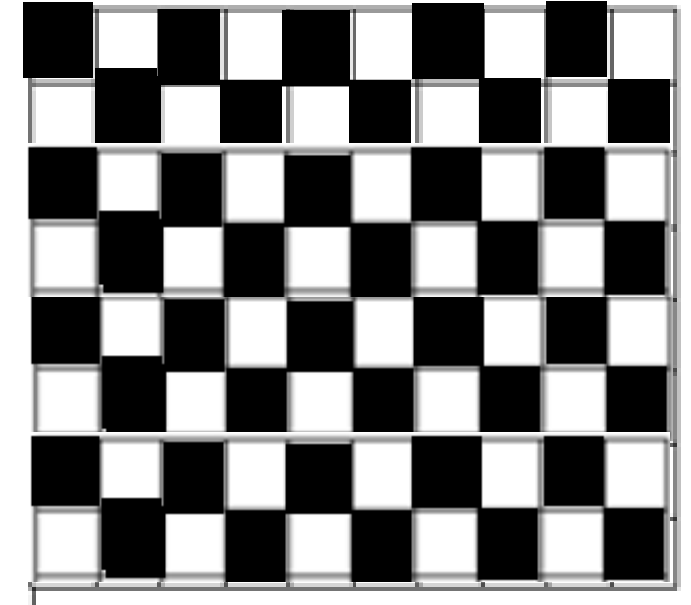
# Homework 1 recap Knowledge test

Complete a plain weave filling in the boxes

Fill in the blanks



6 Marks



2 Marks

# Homework 1 recap knowledge test

## Diagrammatic test and answers

1 – Take the thread around the guide

Spool winding:  
Put the empty spool here.  
Push right

Take the thread around  
the tension guide and  
wrap a little around the  
spool

Press the foot pedal and  
wait until it the spool is  
full

2 - Go down and up in the arch lever

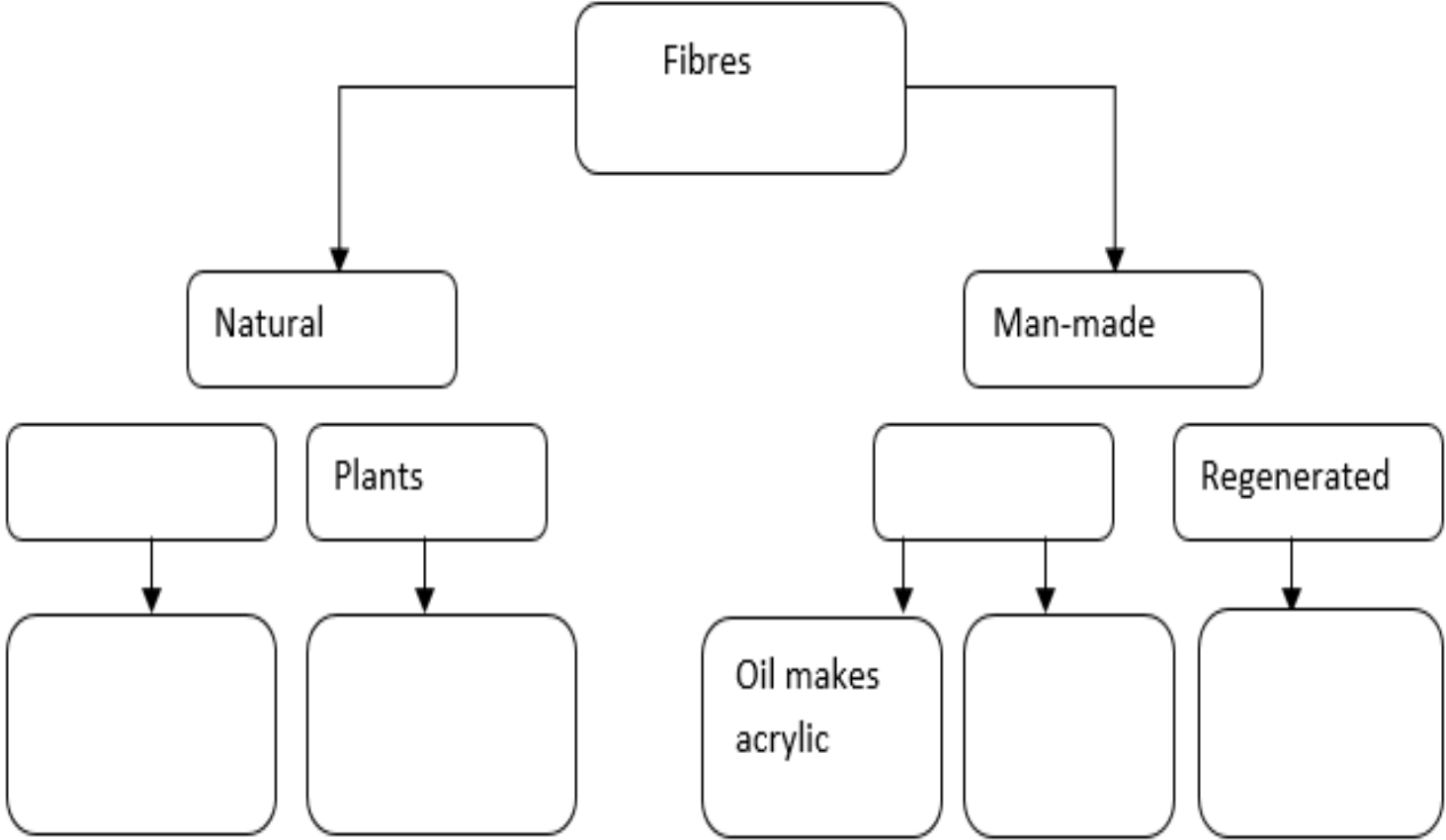
3 - Continue down through  
the guides and thread the  
needle. Front to back

4 - Put the spool in anti-  
clockwise



# 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. Read and learn for the test.

Key technical terms

Word	Meaning	Use
Seam	Join two pieces of fabric together	Any textile product when joining materials
Overlocker	Sews two pieces of fabric together whilst trimming, sewing and neatening	Any textile product when joining materials, however a faster, neater process.
Seam allowance	A <b>seam allowance</b> is the area between the edge of your fabric and the line of stitching being <b>used</b> to join two or more pieces of material together. The amount of <b>seam allowances</b> can range 2 mm wide to as much as several centimeters	The <b>seam allowance</b> is an <b>important</b> part of a <b>seam</b> and is usually unseen, inside the garment. Make sure that the raw edges line up evenly to create equal <b>seam allowances</b> on all of the pieces being joined.

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

Test

Word	Meaning	Use
Seam		
Overlocker		
Seam allowance		



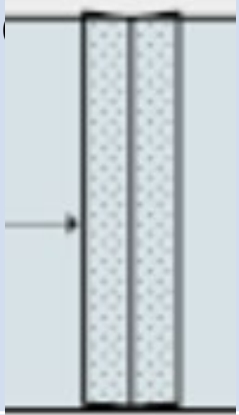

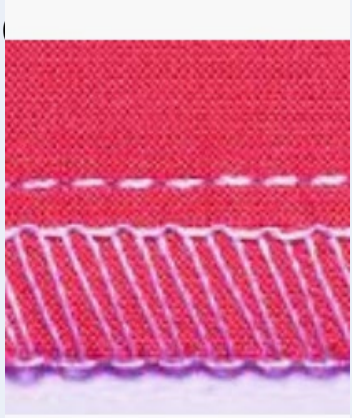

# Homework 2 – Seam types

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. **Learn for the test**

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

# Homework 2 - Test



# Seam Types

Seam	Which seam is this? Where is it used?	Seam	Which seam is this?
			
			

# Homework 3 recap knowledge – Colour application

Research & complete the missing sections



Total	/12marks
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	Name : 1 mark each	Method & equipment 4 marks each marks
		
		
Screen		
Block printing		

# Homework 3 recap knowledge – Colour application

Research & complete the missing sections

Total	/12marks
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	Name : 1 mark each	Method & equipment 4 marks each marks
		
		
Screen		
Block printing		

# Homework 3 – Colour application Research the method and fill in below

## – Screen printing

### **Screen printing: One off**

Describe the method & list the equipment (diagrams may help)

/5marks

### **Screen printing: Mass manufacture**

Describe the method & list the equipment (diagrams may help)

/ 5 marks

# Homework 3 – Colour application

## **Screen printing: One off**

Describe the method & list the equipment (diagrams may help)

/5marks

# Test Fill in below – Screen printing

## **Screen printing: Mass manufacture**

Describe the method & list the equipment (diagrams may help)

/ 5 marks

# Homework 4 – Artists and repeat printing

- Research Mondrian, Gustav Klimt, Charles Renee Mackintosh & William & Morris produce a small mood board, detail the background on the artist.

Mondrian	Gustav Klimt
Charles Renee Mackintosh	William Morris

# Homework 4 – Artists and repeat printing

Research and draw the repeat prints below

Mirror repeat

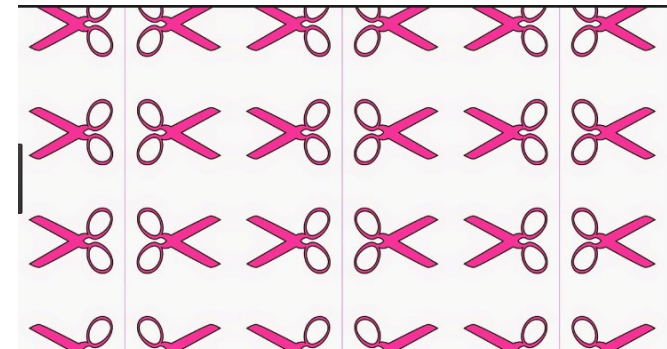
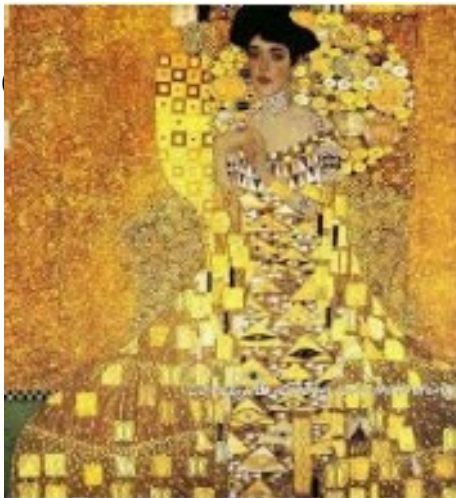
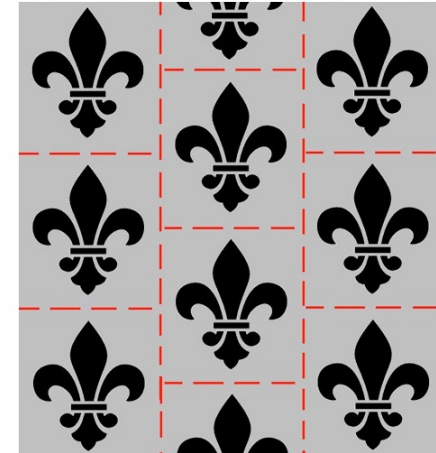
Half drop repeat



# Homework 4 – Test : Artists & repeat print

/ 6marks

- Which is which artist? Mondrian, Gustav Klimt, Charles Rennie Mackintosh & William Morris
- Which repeat? Mirror repeat, Half drop repeat



# 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 – Test: 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: Disposal of fullness

Find an image, write & learn the construction method of the following techniques completed as a practical in class.

- Pin Tucks
- Pleats – box pleat, inverted pleat
- Dart

# Homework 7: Test: Disposal of fullness

Total /12marks

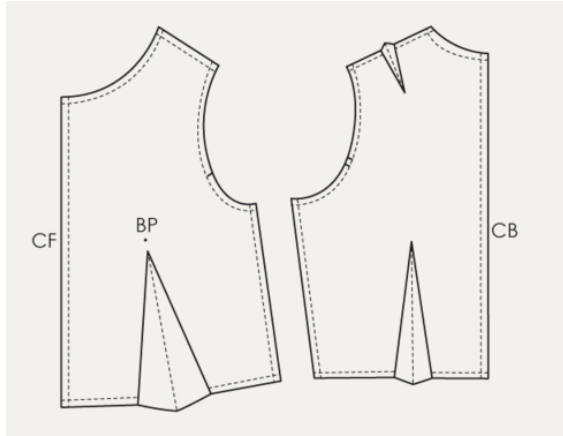
Which is which technique?

Draw a line

Pin Tuck

Pleat

Dart



Write the sequence for making a dart:

# Homework 8: Test: Disposal of fullness

Find an image and learn the construction method of the following techniques completed as a practical in class.

- Gathering
- Shirring
- Patch pocket





# Homework 8: Test Disposal of fullness

Which is which technique?

Draw a line:

Gathering

Shirring

Patch pocket






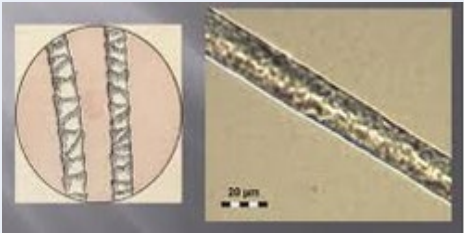





Write the sequence for gathering:

/ 6 marks

/ 6 marks






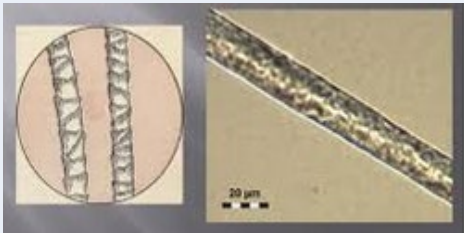



# Homework 9: Fibres (natural, manmade, regenerated)

Fibre type			Microscopic view	Properties – List 3
Cotton				1 2 3
Cellulose				
Staple fibre				
Silk				1 2 3
Protein				
Continuous filament				
Wool				1 2 3
Protein				
Staple fibre				

Properties help: Absorbency? Strength? Thermal?

# Homework 9: Fibres Test (natural, manmade, regenerated)

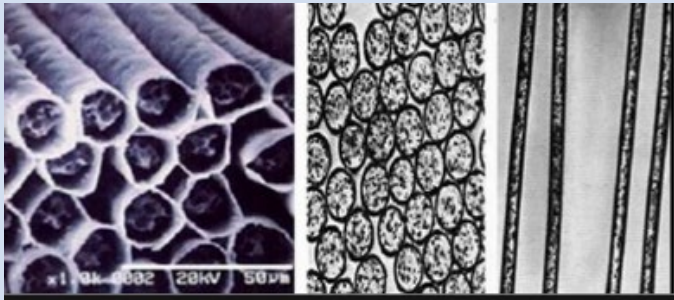
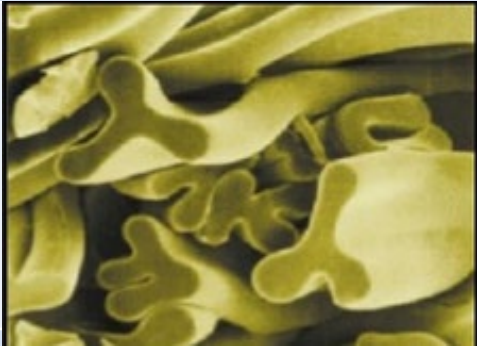
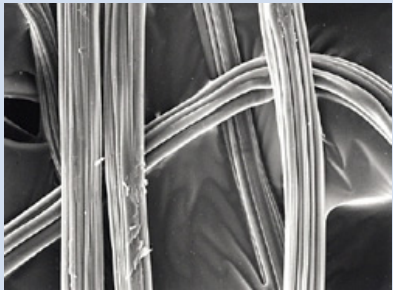
- Fill in the gaps

Fibre type			Microscopic view	Properties – List 3
				1. Absorbent 2 3
Silk Protein Continuous filament				1 2 Strong 3
				1 2 3 Warm



# Homework 10: Fibres (natural, manmade, regenerated)

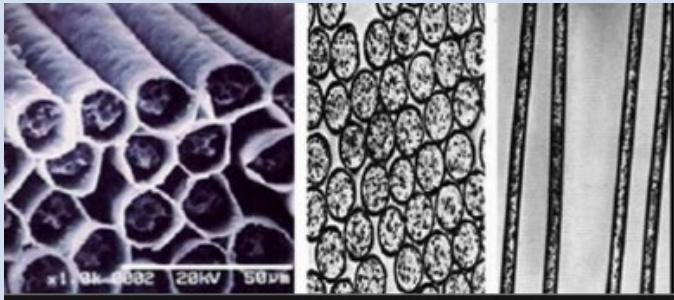
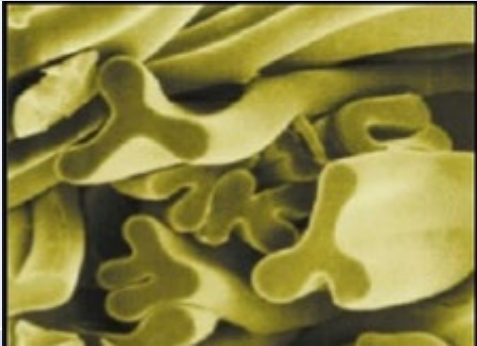
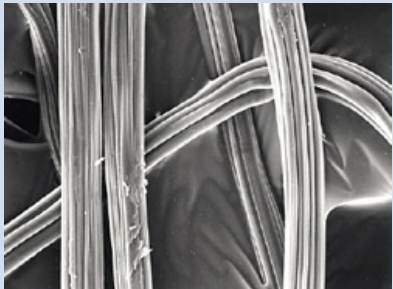
- Research three properties, fill in the gaps, learn the completed chart

Fibre type	Microscopic view	Properties – List 3
Polyester Synthetic Continuous filament Oil/coal/chemicals		1 2 3
Nylon Synthetic Oil/Coal/Chemicals Continuous filament		1 2 3
Viscose Regenerated Wood pulp/chemicals Continuous filament		1 2 3

Properties help to research: absorbency? strength? Thermal?

# Homework 10: Fibres Test (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

# Homework 11 – End of module test.

How to revise - strategies:

- Mind maps
- Q & A Cards
- Practice and repeat past questions

End of module test - separate booklet.