GCSE
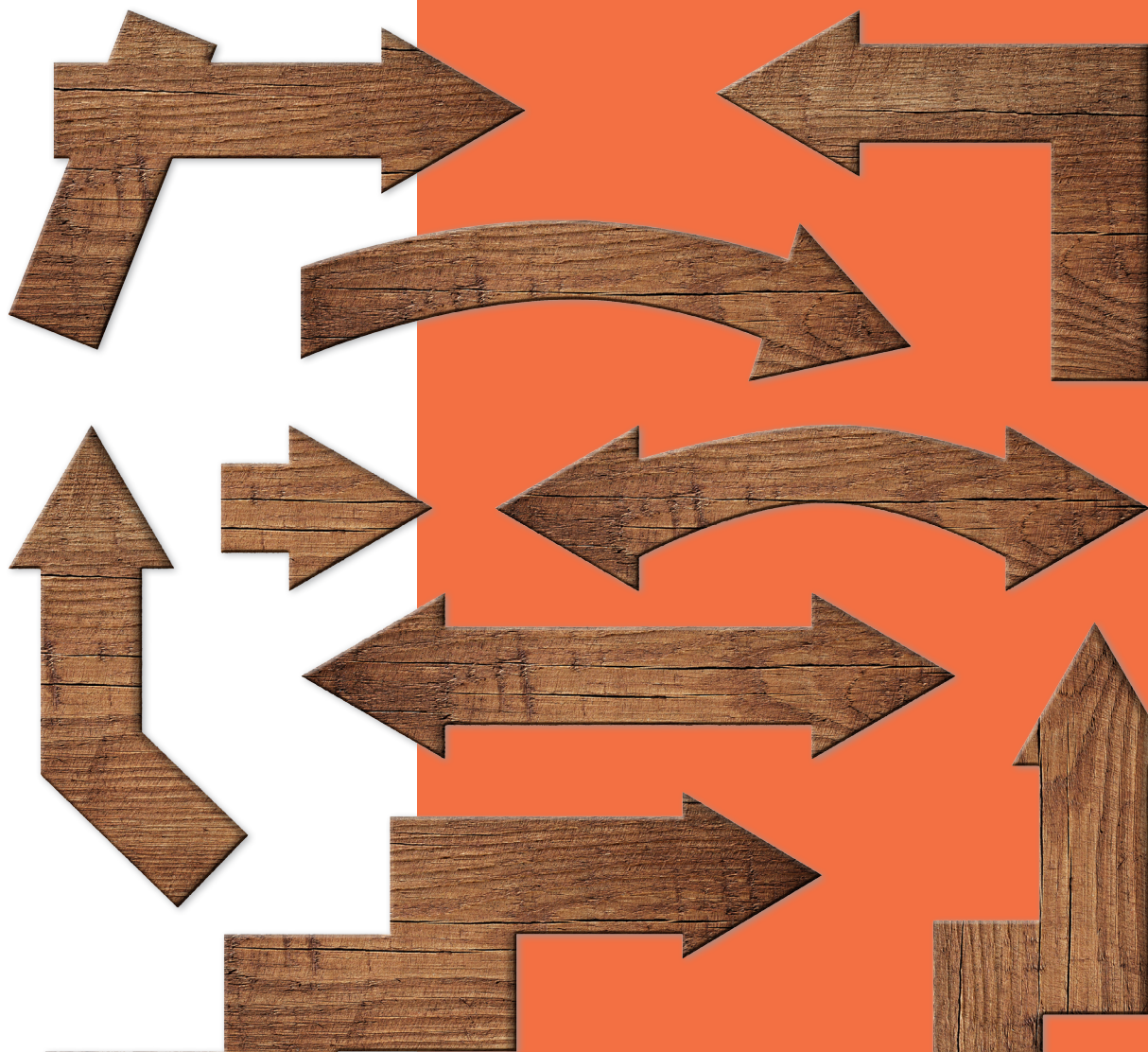# DESIGN AND TECHNOLOGY
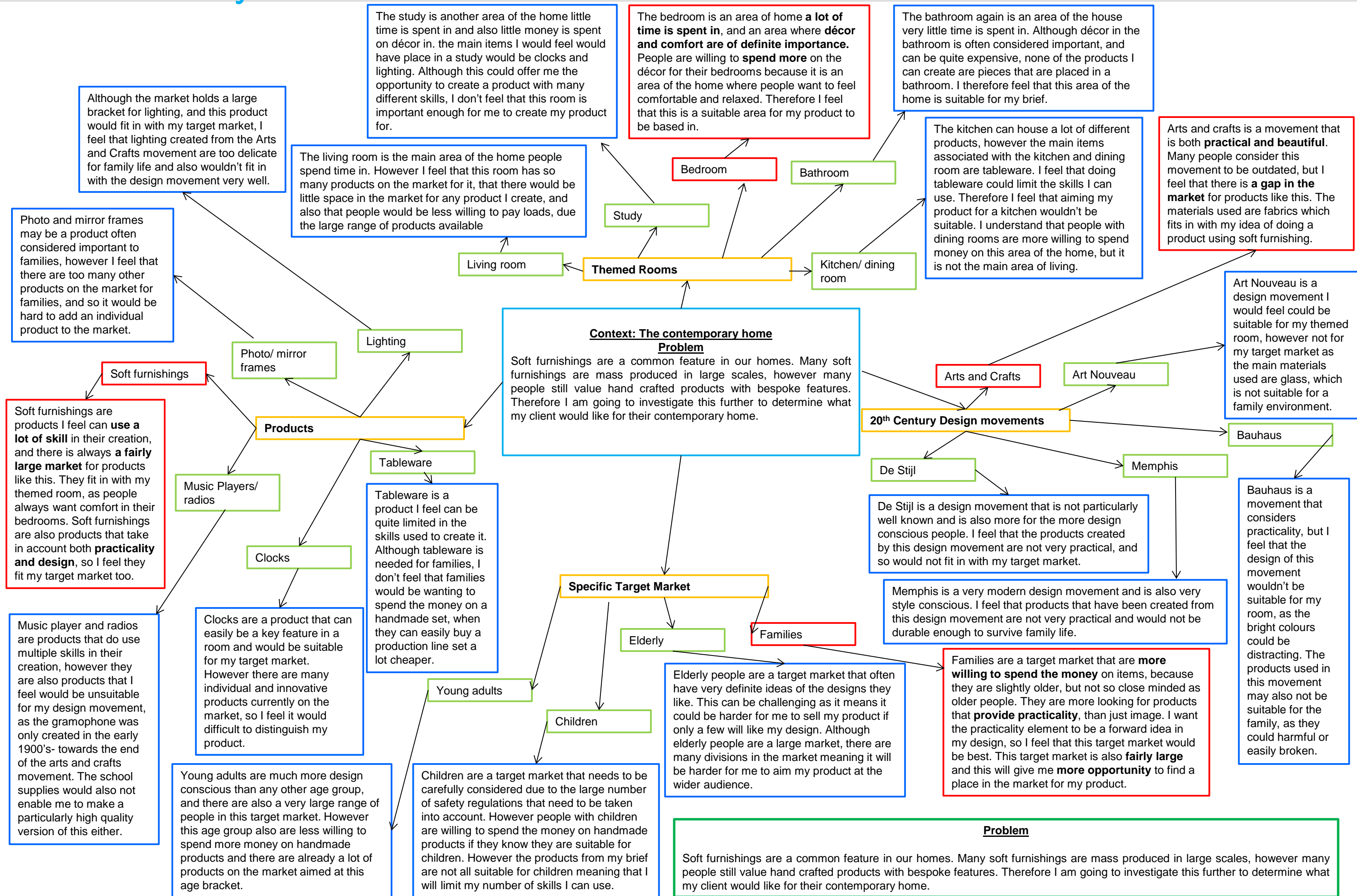## (8552)

NEA Example response 3 with commentary
Contemporary Home

NEA EXAMPLE RESPONSE

Context: The contemporary home
Problem
Soft furnishings are a common feature in our homes. Many soft furnishings are mass produced in large scales, however many people still value hand crafted products with bespoke features. Therefore I am going to investigate this further to determine what my client would like for their contemporary home.

Themed Rooms

- Living room
- Study
- Bedroom
- Bathroom
- Kitchen/ dining room

The study is another area of the home little time is spent in and also little money is spent on décor in. the main items I would feel would have place in a study would be clocks and lighting. Although this could offer me the opportunity to create a product with many different skills, I don't feel that this room is important enough for me to create my product for.

The bedroom is an area of home **a lot of time is spent in**, and an area where **décor and comfort are of definite importance.** People are willing to **spend more** on the décor for their bedrooms because it is an area of the home where people want to feel comfortable and relaxed. Therefore I feel that this is a suitable area for my product to be based in.

The bathroom again is an area of the house very little time is spent in. Although décor in the bathroom is often considered important, and can be quite expensive, none of the products I can create are pieces that are placed in a bathroom. I therefore feel that this area of the home is suitable for my brief.

The living room is the main area of the home people spend time in. However I feel that this room has so many products on the market for it, that there would be little space in the market for any product I create, and also that people would be less willing to pay loads, due the large range of products available

The kitchen can house a lot of different products, however the main items associated with the kitchen and dining room are tableware. I feel that doing tableware could limit the skills I can use. Therefore I feel that aiming my product for a kitchen wouldn't be suitable. I understand that people with dining rooms are more willing to spend money on this area of the home, but it is not the main area of living.

Products

- Photo/ mirror frames
- Lighting
- Soft furnishings
- Music Players/ radios
- Tableware
- Clocks

Although the market holds a large bracket for lighting, and this product would fit in with my target market, I feel that lighting created from the Arts and Crafts movement are too delicate for family life and also wouldn't fit in with the design movement very well.

Photo and mirror frames may be a product often considered important to families, however I feel that there are too many other products on the market for families, and so it would be hard to add an individual product to the market.

Soft furnishings are products I feel can **use a lot of skill** in their creation, and there is always **a fairly large market** for products like this. They fit in with my themed room, as people always want comfort in their bedrooms. Soft furnishings are also products that take in account both **practicality and design**, so I feel they fit my target market too.

Music player and radios are products that do use multiple skills in their creation, however they are also products that I feel would be unsuitable for my design movement, as the gramophone was only created in the early 1900's- towards the end of the arts and crafts movement. The school supplies would also not enable me to make a particularly high quality version of this either.

Tableware is a product I feel can be quite limited in the skills used to create it. Although tableware is needed for families, I don't feel that families would be wanting to spend the money on a handmade set, when they can easily buy a production line set a lot cheaper.

Clocks are a product that can easily be a key feature in a room and would be suitable for my target market. However there are many individual and innovative products currently on the market, so I feel it would difficult to distinguish my product.

20th Century Design movements

- Arts and Crafts
- Art Nouveau
- De Stijl
- Memphis
- Bauhaus

Arts and crafts is a movement that is both **practical and beautiful**. Many people consider this movement to be outdated, but I feel that there is **a gap in the market** for products like this. The materials used are fabrics which fits in with my idea of doing a product using soft furnishing.

Art Nouveau is a design movement I would feel could be suitable for my themed room, however not for my target market as the main materials used are glass, which is not suitable for a family environment.

De Stijl is a design movement that is not particularly well known and is also more for the more design conscious people. I feel that the products created by this design movement are not very practical, and so would not fit in with my target market.

Memphis is a very modern design movement and is also very style conscious. I feel that products that have been created from this design movement are not very practical and would not be durable enough to survive family life.

Bauhaus is a movement that considers practicality, but I feel that the design of this movement wouldn't be suitable for my room, as the bright colours could be distracting. The products used in this movement may also not be suitable for the family, as they could harmful or easily broken.

Specific Target Market

- Elderly
- Families
- Young adults
- Children

Elderly people are a target market that often have very definite ideas of the designs they like. This can be challenging as it means it could be harder for me to sell my product if only a few will like my design. Although elderly people are a large market, there are many divisions in the market meaning it will be harder for me to aim my product at the wider audience.

Families are a target market that are **more willing to spend the money** on items, because they are slightly older, but not so close minded as older people. They are more looking for products that **provide practicality**, than just image. I want the practicality element to be a forward idea in my design, so I feel that this target market would be best. This target market is also **fairly large** and this will give me **more opportunity** to find a place in the market for my product.

Young adults are much more design conscious than any other age group, and there are also a very large range of people in this target market. However this age group also are less willing to spend more money on handmade products and there are already a lot of products on the market aimed at this age bracket.

Children are a target market that needs to be carefully considered due to the large number of safety regulations that need to be taken into account. However people with children are willing to spend the money on handmade products if they know they are suitable for children. However the products from my brief are not all suitable for children meaning that I will limit my number of skills I can use.

Problem

Soft furnishings are a common feature in our homes. Many soft furnishings are mass produced in large scales, however many people still value hand crafted products with bespoke features. Therefore I am going to investigate this further to determine what my client would like for their contemporary home.

I need to research into the **requirements of my target market**, as this will play an important role in the **design** of my product.

Name: Angela ▮▮▮▮▮▮▮

Gender: Female

Age: 45

Family: Husband, Robert, 3 children (19, 17, 15)

Occupation: Nurse, works long hours

Hobbies: Gardening, country walks, has lots of animals

Needs: A product that will be able to withstand family life, but also has an aspect of style consciousness. The product would need to be noticeable (from the style conscious aspect), but not stand out too much, as it would best fit in her bedroom, and after long hours at work she needs her bedroom to be both relaxing and comfortable, an easy place to fall asleep in. The product would need to be of good quality, in order to withstand her family orientated lifestyle, but would also need to not be too expensive, because a majority of her income is spent on providing for her family. The product would need to be practical and to be able to be used in different situations as well as being a bed throw, such as a picnic blanket or to be thrown over the sofa. She is fond of older movements, as she feels that more modern ones are too childish, and her whole family is a bit older now.

Specification points from this:

- Strong stitching- to withstand family life and the different things it may be used for
- Machine washable- family life could cause the product to get dirty easily
- Made with quality in mind- family will need a product that can withstand their lifestyle and will not break immediately after being put to a more functional use rather than just for display.
- Practicality as well as appearance- the product needs to be able to be used for many different things rather than just for show; however it needs to look good, as its main function is to be used in a bedroom.
- Comfortable- mainly used in the bedroom, so comfort and relaxing and two key aspects I need to consider when designing the product
- Costs need to be kept down as much as possible, while still bearing in mind quality- most of her income is spent on her family
- Arts and Crafts movement- her family is older than what I feel more modern movements are intended for, and as she prefers older movements the product is better to be aimed at her.
- Arts and crafts movement- the movement uses lots of nature themes in its design, such as flowers and fauna. She enjoys the outdoors so I feel this would be suitable.
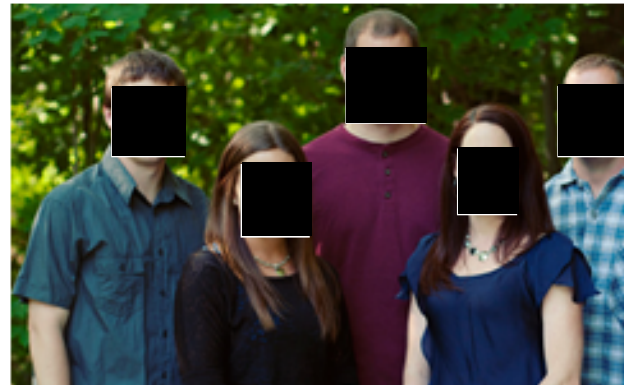
My Target Market

My target market is for **adults/ families**, who need products that provide both **practicality and look attractive**. The age bracket is around **30-50**, as I feel that this generation **appreciate older movements**, such as Arts and Crafts, **which I prefer.** I am **not aiming my product at children**, however the product needs to **be able to be in a young child home.**

Client Profile Questions and Answers

1. What is the maximum price you would pay for a soft furnishing?
   £300, for something of really good quality that was designed to last for some time
2. Requirements of the product?
   Good quality, uniqueness, bespoke, comfortable, correct size for my bedroom.
3. Would you want it to be the main feature of the bedroom?
   A strong feature, but not necessarily the main feature
4. Is practicality or design more important?
   Both are important in a product for me
5. Does the product need to be long lasting?
   I would like it to last 5-10 years. I wouldn't necessarily keep it forever, as after time I might want to redecorate
6. Many different designs on the product or one main one?
   I prefer eclectic designs
7. Best colours for the bedroom?
   Blue, cream, light pink and light green
8. Do you like the Arts and Crafts movement, or do you prefer more modern movements?
   I like the arts and crafts movement, and generally prefer older movements to the more modern ones like Memphis

Specification points from Client profile

- Maximum cost can be **£300**, but only for something of **really good quality**
- **Unique** product
- **Comfortable**
- **Measured to fit** bedroom
- A **strong feature**
- Needs to be both **practical and tasteful**
- Last **5-10 years**, so long lasting, but not necessarily a product that it passed through generations
- **Eclectic designs**
- Preferred colours include **blue, cream, light pink and light green**
- Prefer older movements like the **arts and crafts** movement

Summary
My products main requirements so far are needing to be **durable, practical and tasteful, comfortable** and that although **cost need to be kept down**, **more will be paid for a high quality item**. My client profile also asks for a **unique** product with **eclectic designs**, and although this isn't necessarily required by my target market, I feel that this will **make my product stand out.** I want my product to be both **attractive and useful**, as my target market is for people who have **generally busy lives.** The product will be **strongly influenced** by my target market and the **specification points** I can gain from these, however I will also need to **consider the requirements of my brief** and how **practical my clients ideas**

I am going to look into what sort of **soft furnishing there are currently available** in the market, who they are **aimed at**, their **prices**, where they are **intended to be placed** etc.
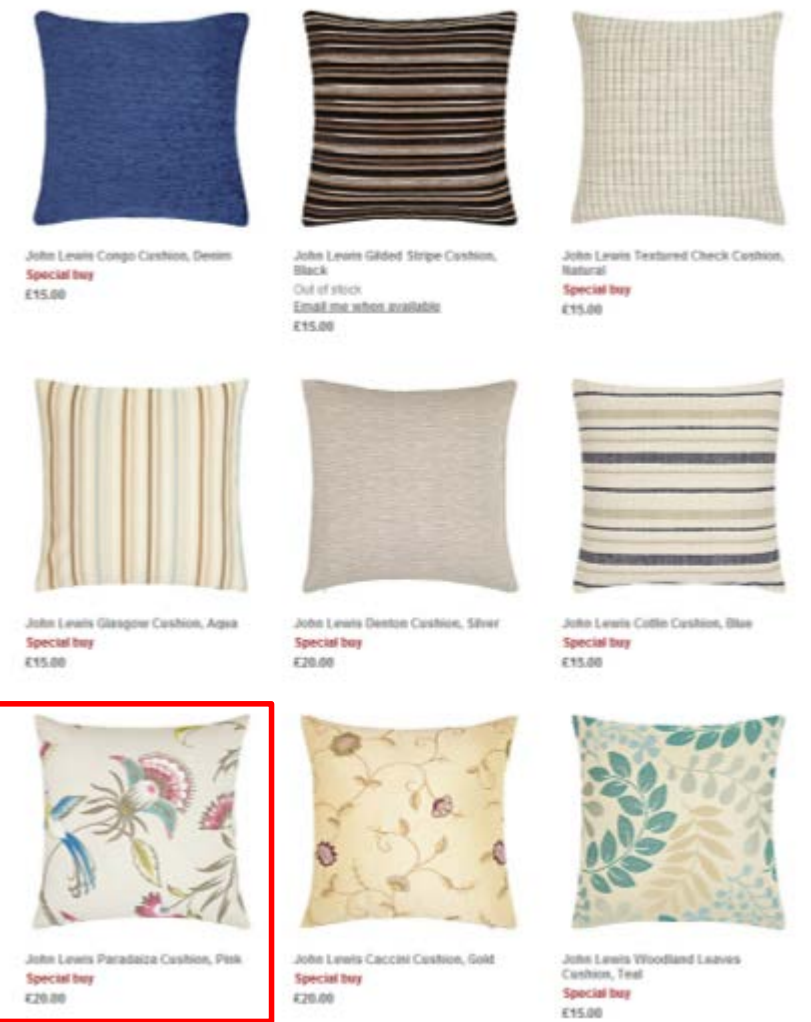
Soft furnishing there are currently available

On the John Lewis website the main soft furnishings that were currently available were **pillows**. However these were mainly intended to be **decorative, rather than for practicality** too. However I liked how they used **multiple colours** in their designs, and how they used **colour to reflect their target market**. I feel that all these pillows are aimed at **25- 60 year olds** in my opinion, as they are all slightly more expensive than average pillows, meaning they are aimed at people who are going to be able to afford them, which won't be young adults. However only one of these products was intended for the bedroom (highlighted red) , with all the others being aimed at the living room or conservatories. I think that this is because of the **materials** they are made with, as most of them are made with **cotton and another material**, whereas the one intended for the bedroom are pri

Soft furnishing there are currently available

On the House of Fraser website the most popular soft furnishing was '**bedspreads, throws and blankets**'. They had an **obvious intended room**, as it says in the name where they are intended for. I liked this product because it is both **attractive and practical**. They also have many different uses. I feel that these products are aimed again at **families and adults**, due to the pricing of them. These products aim from **£35-£150**, so even the cheaper products are more of an **investment product than a one off use product**. Again they mainly use **cotton as their main material**, however some of the products are **more decorative**, and therefore use other materials in their manufacture, such as **ornamentation** . I like the products that have the additional ornamentation, as I feel it makes them look more **sophisticated and luxurious.**

Soft furnishing that are currently in my home

In my home we currently have multiple soft furnishings, both **large and small.** The majority of our soft furnishings are pillows and blankets, although we have some sofas in our living room used as a primary feature. Some of our soft furnishings have an **obvious intended room** (e.g. sofas), however some of our pillows do not. We have lots of blankets around our home, that are used in **many different ways**, from covering the sofa, so it doesn't get messy, to being a decorative feature on my bed. We also have rugs that cover the floor, that are both **practical and decorative**, which is one of the main requirements from my target market. I like our rugs, however they are mainly plain and although some have motifs, there is no obvious pattern to them. I don't feel like some of our soft furnishings have a very small target market, as (especially with the rugs) they are **plain and therefore do not draw in a specific gender, age group etc**. I have shown some soft furnishings from my home on the next slide along with an analysis

Rug

This is a rug that is in the **office** of my house. I really like the **border with a central pattern** design and also **the colours** it uses (**gold, blue and burgundy**). I also like the design **of flowers and swirls** and feel that this is quite typical of the era I have chosen. This rug is used to be **attractive, however it is also good at keep the heat in and reducing the amount we have to vacuum**

Final Design Brief
I am going to a create a **soft furnishing** for my **target market of families**, using a **range of skills**. The product needs to be both **practical and attractive**, as I feel this is what people of my target market require and will fit in with my **themed room of a bedroom**. My design movement of **Arts and Crafts** will allow me bring **lots of materials** into my product, which I can research into. The **costs will need to be suitable** for my target market, but a **high quality** will be required at all times.

Specification Point	Justification
The product must be s**trong and durable** (last 5-10 years)	So that it can **withstand family life** (target market) and will be able to have **multiple uses**. The product needs to be **functional**, and so being **durable** is an important trait, so that it **will not break immediately after being put to use.**
The Maximum cost must be no more than £300 (only for a product of really good quality)	While most costs may be spent on family, products of **excellent quality** that **will last longer are worth the investment**. From researching into current products I now know what prices people are actually buying products for, and that yet again, **quality and durability influences price.**
It must be Practical and **tasteful**	The products needs to be able to be **used for different things rather than just for show**; however it **needs to look good** as it will be appearing in the bedroom.
The Preferred colours for my product are: **blue, cream, light pink, light green, lilac, purple**	**My client prefers these colours** and through my research I realised it was **best to use cooler colours in the bedroom**, as they create a more calming atmosphere and encourage rest and relaxation. From my design movement research I learnt that **Earth tones** were often used, and **colours were mainly taken from nature.**
The Stitching must be **strong**	The product needs to be able to **withstand family life** and I also learnt that products with **stronger and better quality stitching** are often **more expensive** to sell and also **produce better finishes**.
It must be **Machine Washable**	Family life will cause the product to **get dirty easily**, so it will need to be able to be **washed frequently**.
It must be a **Comfortable** product	Mainly used for the bedroom, so **comfort and relaxing** are two key aspects. **My client also requires the product to be comfortable**.
Flora and fauna must be used as an influence	**My client profile enjoys the outdoors**, so I feel that this would be suitable. My movement also has a lot of **flora and fauna motifs** in its works, so I feel that this would be a good way of bringing the movement into my product. From looking at techniques I discovered that the **most popular items to applique were flora and fauna motifs,** so this would be a good way of using as many skills as possible, by exploring the different ways I can bring this into my product.
It needs to Look **luxurious and expensive**	This is very typical of the design era, as only the **rich could afford arts and crafts products**. So in order to mirror my design movement I feel that this is something I could attempt. This will also make the product look to be of **higher quality,** something my client required.
It must include **Simple forms**	This was an important aspect of the arts and crafts era, with **no extravagant or superfluous design** and **little ornamentation**
The **techniques** used need to be **traditional**	Such as **block printing and embroidery**. These are techniques **very typical of my design era** and from my techniques research I learnt that these techniques are **very good at making a product look luxurious**. Most of these techniques are also **done by hand-** another key aspect of my design era
I have decided to create a **Bed Throw**	I have decided to create a **bed throw**, as I feel that it would **fit my design brief well**, especially as the scale would **not be too large**. I feel that a bed throw is a product that can **greatly influence the theme** of a room, and an item that can be a **main item** in a room. I also feel that this product would be **suitable for my target market**, as it a very **functional piece**, as well as **appealing to the design conscious** of my target market. It is a product that doesn't necessarily have a set age bracket, meaning it can be **used by all ages**, making it **ideal for a family situation**. I feel I will have **a lot of design options** with this product, as it is **functional and decorative.**
Make sure both sides of the bed throw use the **same colour scheme**	This is done in order to create **continuity** in my product, which will make it more **attractive** and will also make the product more **practical** as it can be **used in different places** depending upon the pattern
It must have **multiple patterns** on	My client said the they want **eclectic** designs for the product and through my research I found that other people found this to be good too. **I liked the multiple patterns** myself and this will also deal with the part of my brief, where I have to use **multiple techniques.**
Use **cotton** in my design	During my research I found that **cotton** is a **very soft material** often used for **bedroom furnishings**. I feel that this would be good for my product as it is intended for the **bedroom** and **my target market,** as families can often have **young children,** meaning soft materials would be better

Client feedback
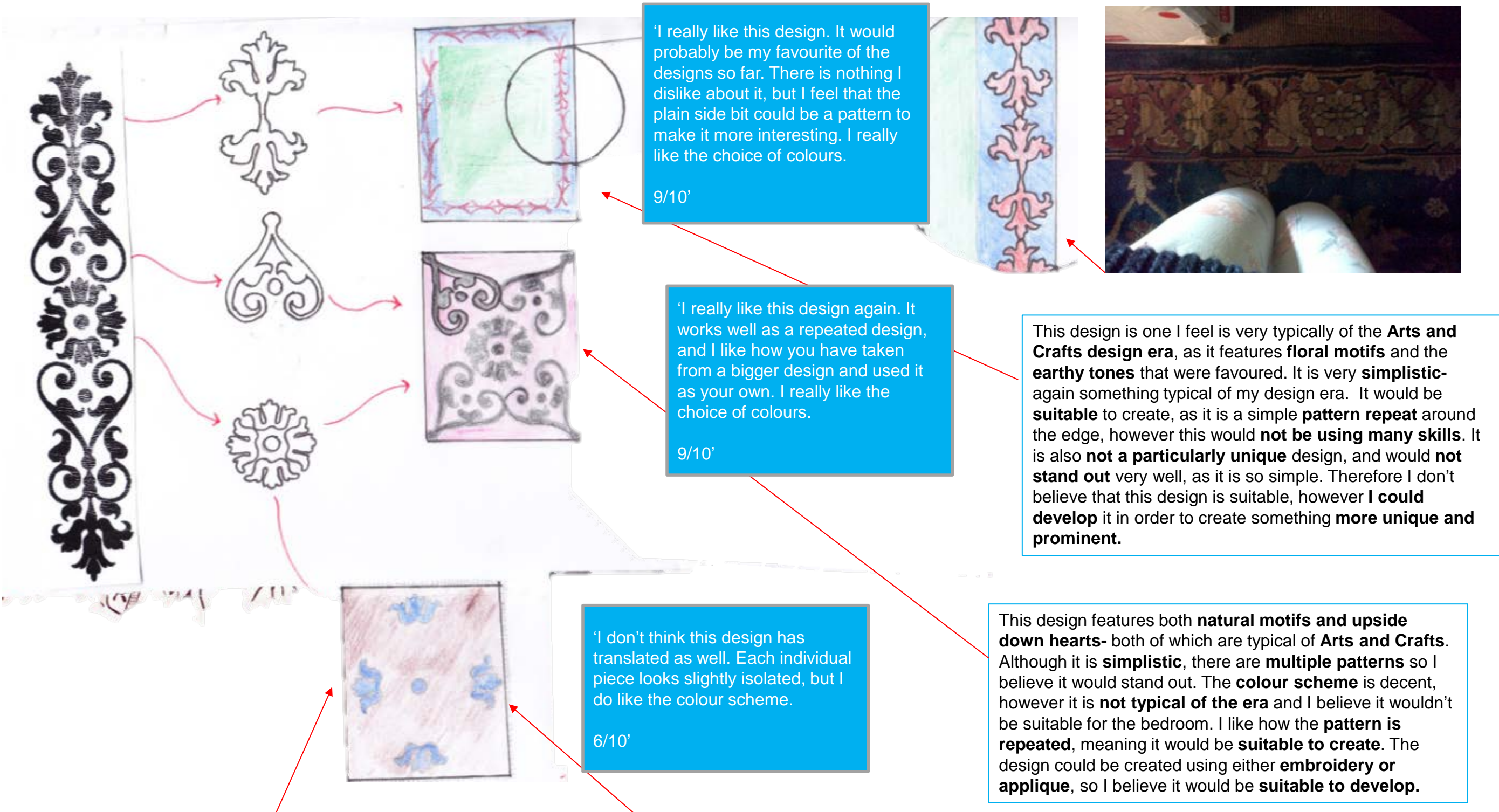
'I really like this design. It would probably be my favourite of the designs so far. There is nothing I dislike about it, but I feel that the plain side bit could be a pattern to make it more interesting. I really like the choice of colours.

9/10'

'I really like this design again. It works well as a repeated design, and I like how you have taken from a bigger design and used it as your own. I really like the choice of colours.

9/10'

This design is one I feel is very typically of the **Arts and Crafts design era**, as it features **floral motifs** and the **earthy tones** that were favoured. It is very **simplistic**- again something typical of my design era. It would be **suitable** to create, as it is a simple **pattern repeat** around the edge, however this would **not be using many skills**. It is also **not a particularly unique** design, and would **not stand out** very well, as it is so simple. Therefore I don't believe that this design is suitable, however **I could develop** it in order to create something **more unique and prominent.**

This design features both **natural motifs and upside down hearts-** both of which are typical of **Arts and Crafts**. Although it is **simplistic**, there are **multiple patterns** so I believe it would stand out. The **colour scheme** is decent, however it is **not typical of the era** and I believe it wouldn't be suitable for the bedroom. I like how the **pattern is repeated**, meaning it would be **suitable to create**. The design could be created using either **embroidery or applique**, so I believe it would be **suitable to develop.**

'I don't think this design has translated as well. Each individual piece looks slightly isolated, but I do like the colour scheme.

6/10'

This design features the **earthy tones** very typical of the era and they **work well together**. It is **simplistic** and features the **natural motif** of a flower. However I have **rearranged** it, in order to make the design more **unique and original**, but I feel that this makes the design **too plain**, due to the large gaps between the flower parts. I like the **tassels** around the edge and this would allow me to add **more skill** to my design, however **I don't feel that it would be suitable to create**, as it is too plain and **wouldn't stand out** enough. My client also required the design to **eclectic** and don't feel that this design would fit that brief.

Summary
From this slide I have decided to take on **two of my design ideas**, as I feel that they **fit best with my brief.** However I will also take in account **what my client says** about my ideas, but I will also need to **be realistic** about what I can achieve.

Client feedback

'I find this design rather fussy. It may be interesting to develop, but at the moment it is too intricate for me. Colours are good though. I prefer the design individually rather than when put together.

5/10'

John Lewis Paradaiza Cushion, Pink
Special buy
£20.00

'I like this. I could be interesting to be used throughout the design, like a signature. I also like the fact it comes from a William Morris piece, making it seem familiar. '

7/10'
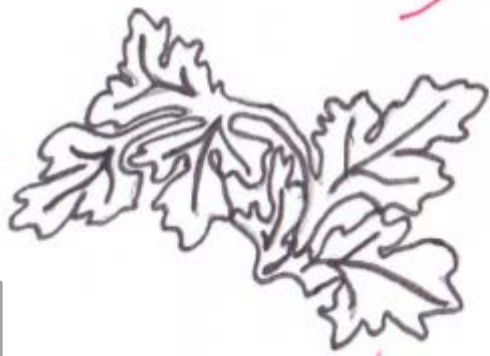
I like this design, as **continuous motifs** are again something typical of the era, and as the design is influenced by a **William Morris design** I know that it would be typical of **Arts and Crafts**. I like the **colour scheme** of this work, as it features **colour typical of the era** that would also **work in the bedroom**. I think that this design would also **stand out** well, and although it is **not a particularly eclectic design**, it could be developed so that it was. I think the design **could be difficult to create** though, as I **wouldn't be able to screen print** it, as the design is **too complicated** and it would be **too time consuming** to embroider it. I could use **applique** though, although it could be quite **fiddly**. I think **I will not develop** this idea, as it **is too complicated** for any of my techniques.

The bird design is drawn directly from a **William Morris** piece, but I have made it **more simplistic** by just using the outlines. I think this design could be **repeated** in order to make it **unique** and **stand out**, but I could also be a **main motif** on a product. I prefer it with just the outline and feel that this would be easier to **screen print or applique**. I do want to **develop this idea**, as I feel that it could be a very big part of a final product.

Summary
I have decided to develop **one of these ideas**, as they are designs that **are too complicated** for the technique I wish to carry forward. Although they are both **very typical** of my era, I believe that I can make my own designs that will also be typical. I prefer the bird designs as it is much **more simple** and could be a **main motif**.

PATCHWORK CUSHION COVER

Was £16.00 Now £12.00

25% OFF
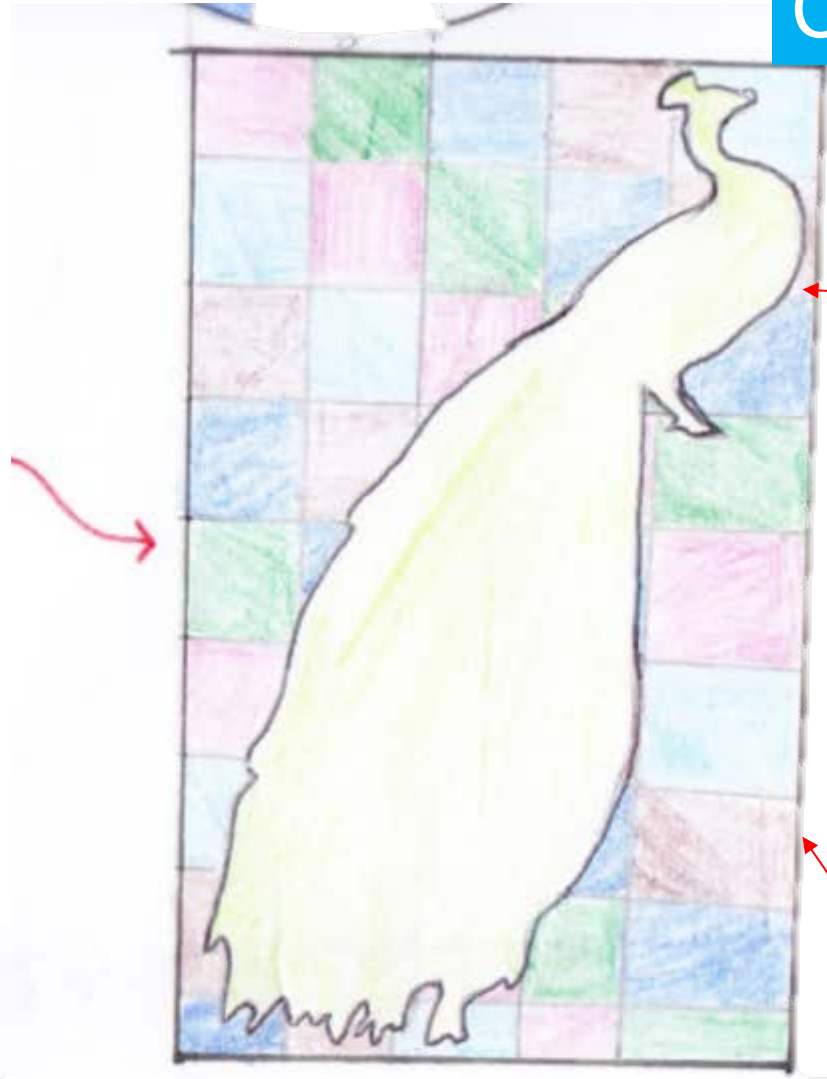
'I don't like this. I'm not sure about the use of colour. I'm confused about this piece. It like the design, but the colours don't work.

4/10'

This design uses the **patchwork design** that I really liked from my research. I decided that in order to make it **more unique and interesting** that the shape could be a **natural motif.** This would a **very easy design** to make, as it could be **sewn together by machine** and then **cut into the shape** I want it to be. My design is **eclectic** and would **stand out** in a room. I like the use of **multiple colours**, however when developing I would have to make sure they are **more earthy tones** in order to work with the design era. The problem with this design might be, that would be **less practical**, as it **wouldn't cover an entire bed** and could be **awkward to use as a blanket or sofa cover,** due to its shape. However **I do want to develop** this idea.

'I like this one. I like the use of colours. It is a strong outline that it is instantly recognizable, but it may not be as practical.

6/10'

the **patchwork** design I was so fond of. eacock has been used as a **main motif** with s a background, meaning the design is plistic, while still using **enough skills** be f. I really like the peacock as a motif, as I ll with the era and with the **specifications market**. This design would definitely be te, however I would want to **change the lour scheme** in order for it to work better oduct would be **easy to use in different** could **easily be folded**, however this could ire design being seen, which could ch **it stands out.**

Summary
I have decided to **develop both** y use the **patchwork** that I really liked from my research. They also use as a main feature and therefore I feel that they would **stand out** well. They also work very well with the **specifications from my client**, as they are both **eclectic and unique designs.**

Client feedback

This rabbit design is probably **one of my favorites** because I feel that it is a very **unique** design that still works very well with the **specifications from my era**. I would be easy to either **applique or screen print**, and is also a pattern that could be **very easily repeated**. I **don't feel that the colour scheme I have used is suitable**, so in developing I would change this. This design is **simplistic**, however I feel that this design is **complicated enough** to use **multiple skills** and could be **repeated** using different methods. I think that the **rotation** of this pattern is clever, as it means that the **natural motif** is turned into a pattern and also means you look at it longer, as it is **interesting** and not necessarily obvious what it is at first glance. I think it work very well as a **main motif** and would **stand out** well. I am going to **develop this idea.**

'I like this. It is a very fun concept. A very interesting design, that could be easily repeated. However I'm not sure about the colours.

8/10'
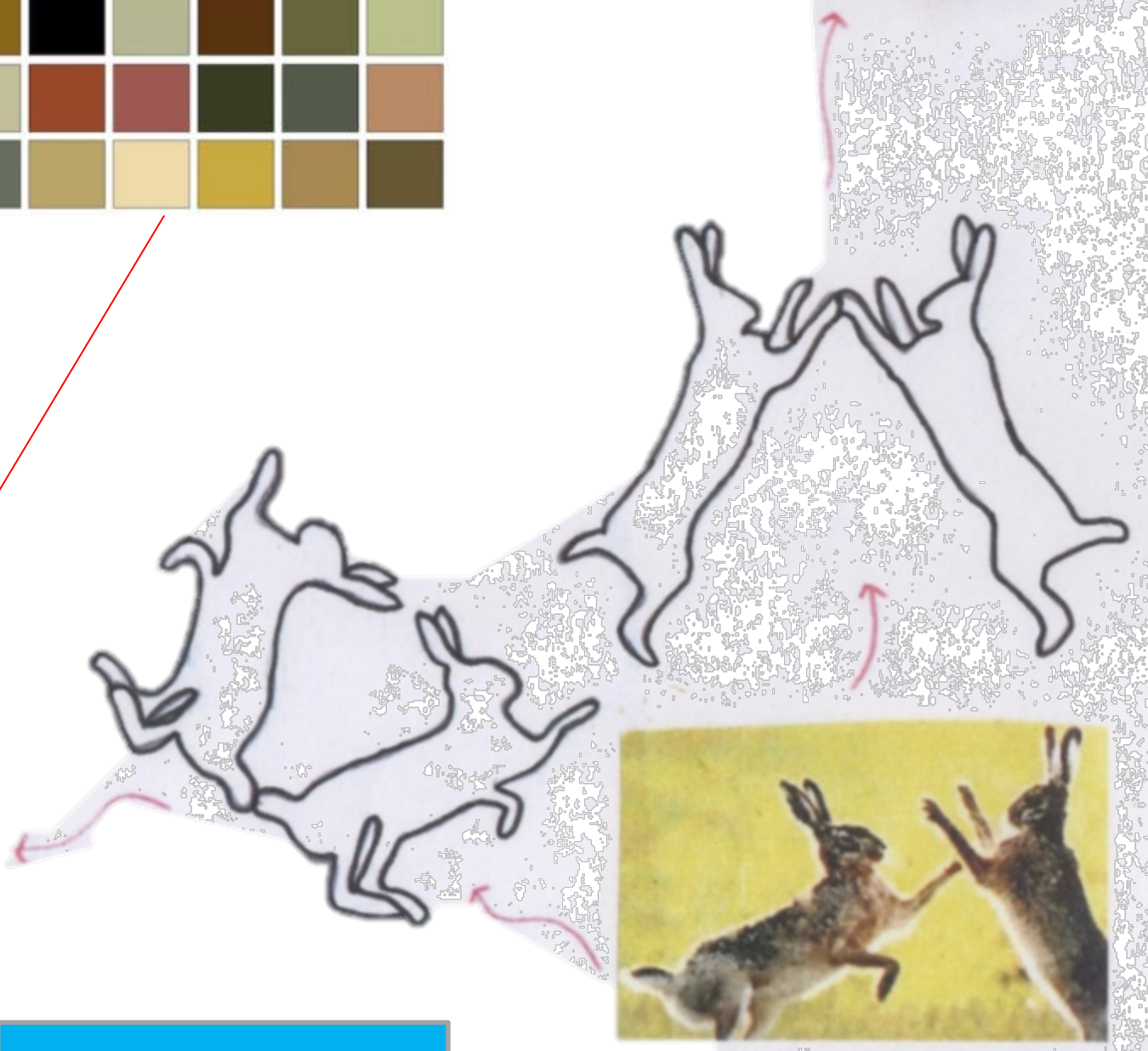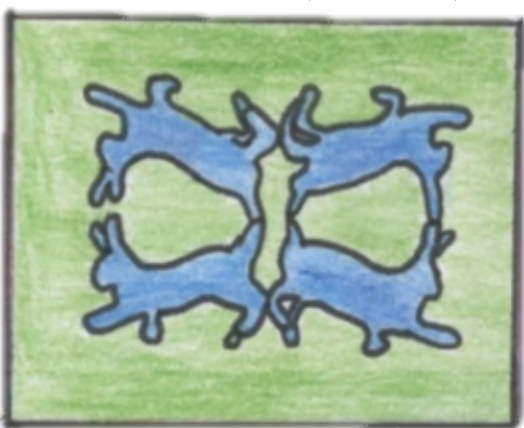
I also like this rabbit design, however I don't feel that it is **as unique as the other.** I really like the **colours scheme** for this design and also how **well the design works when repeated**. It is typical of the design era because it features both **natural motifs** and **earthy tones**. This design would be **easy to make**, as the design could be **appliqued, embroidered or screen printed**. I could also **cross stitch** it. It would work well as either a **main motif or a background one**, as it is more obvious what it is, however it is still an **interesting design** to look at. I am going to **develop this idea**, as it works well with most of my brief and specifications.

Client Summary
From client response is interesting, because they **like some of the same things** as me, but **disagree on other things**. I am going to **take into account what they said** about my designs, but I am also going to **explore some more possibilities** with ideas they didn't like as much.

'I don't think the repetition in the design works as well as the other. The colours are good, but I'm not sure about the overall appeal of the design.

6/10'

Summary
I am going to **develop both** of these ideas, as they feature **natural motifs**, as their main feature in them meaning they **work well**. I think that when developing they could become more **innovative and interesting**, as at the moment they could be **a bit compl**icated and **difficult to look at.**

In order to **fit both my client's specifications and the brief** I was given, I have decided to **merge most of my initial ideas** together, and create a **patchwork bedspread** with **squares of the designs** from my initial ideas. I feel that this will **fit my brief best** as, I will be able to **fulfil a majority of the specifications** using this method, as when I was exploring the **single designs**, it was going to be **difficult to fulfil a large number** of them. My client also made some specifications, such as wanting the design to **be eclectic and unique.** I feel that patchwork is the best way to do this, and in order to make it unique to that person I could **incorporate a personalisation element** to my final design. To begin my developing ideas I looked into what **designs would work well together** in order to decide which designs I could bring forward for my final idea.
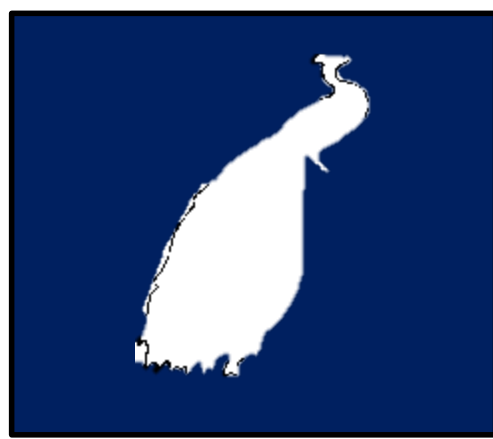
I really like this design, as it is very **regal and echoes the era** very well. I **looks good next to all the other designs,** and would work well with **multiple techniques**. My **client liked** this design too, although I decide to change it slightly so that it would work better with my patchwork idea.
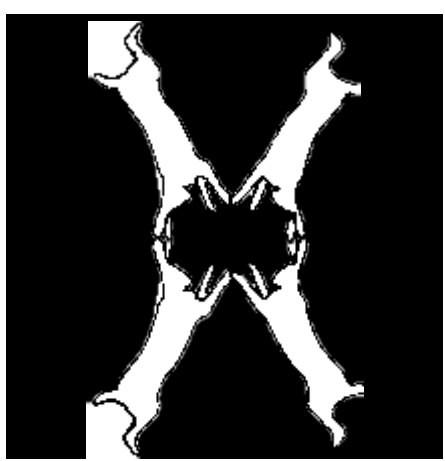
I always liked this design, and feel it would work well **with multiple techniques** . Even though my **client wasn't as fond** of it, it would **work well among other designs** and fits in well with **other aspects of my brief.**

This was a design **both my client and I really liked.** I worked well as a **repetition** and was a bit of a **twist on the era**, making it seem slightly **more current**, meaning it would fit my specification of **lasting a longer time**. It also works well with **my other designs**

Although **both my client and I liked this idea,** I now feel that I **wouldn't work as well** as I had hoped. Although I thought that screen printing would work, I now feel that this design is **too plain and looks slightly isolated** in its square. It may be **typical of the era,** but it doesn't seem **to work as well as the other designs** and also **doesn't fit with the other designs** as well.
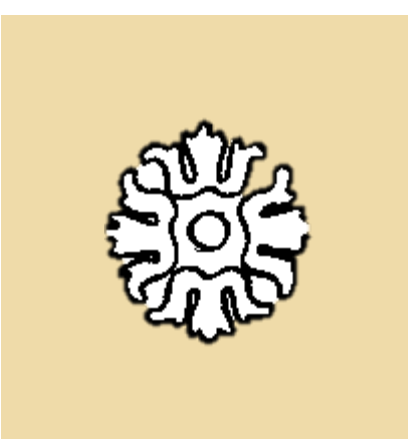
As **I liked this initial design**, but felt that the **spacing didn't work**, I decided to **re-jig it** in order to create a better design. I am really happy with this one, as it would work well with **many techniques** and also would work well as **a part of other designs**

This was one of my **clients favourite designs**, and although I thought it was a **bit fussy**, I do have to take into account what my client wants. It would use **skill in its creation** and also works well with **my specifications**. It is **typical of the era** and **works well with my other designs.**

I decided to **plan out the size of my throw** in order to work out how big my **border** and **squares** needed to be. My throw is **220cmx220cm** (I decided this from my **focussed research**), as I knew that creating a **square shaped** throw would be easier than a rectangular one, and also believe that this would **be more aesthetically pleasing**.
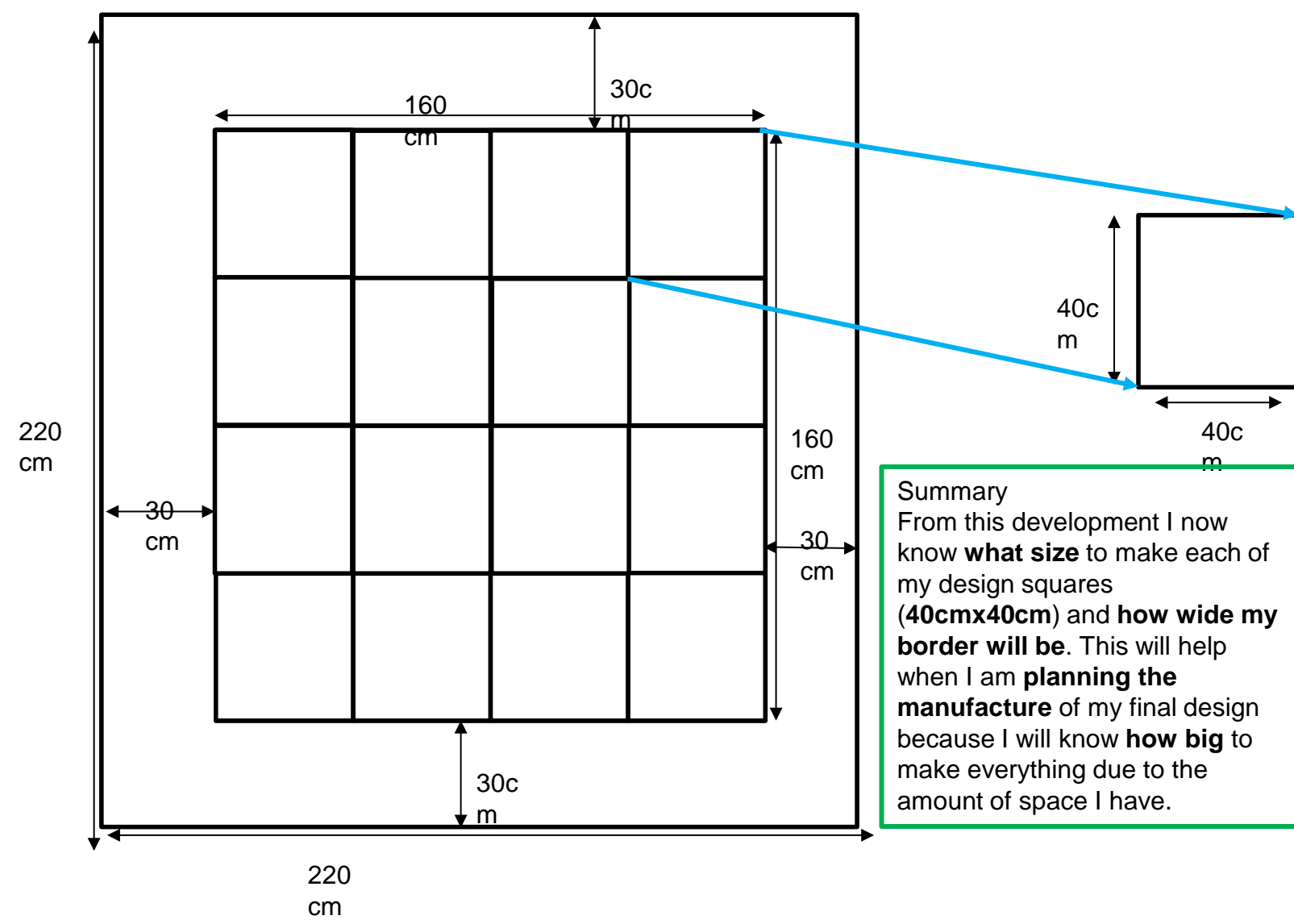
Summary
From this development I now know **what size** to make each of my design squares (**40cmx40cm**) and **how wide my border will be**. This will help when I am **planning the manufacture** of my final design because I will know **how big** to make everything due to the amount of space I have.

Summary
From this slide I now know **which designs** I want to begin testing to see which **technique** would work bets with them. I have decided to **scrap my William Morris bird design**, as it wouldn't work with the other designs and looked too isolated on the square. I really like the designs I have picked and they are all designs **my client liked too**.

I decided that I wanted to test screen printing with my **peacock design** and my **rabbit design**. Screen printing, however, would be a technique I would use with more of my designs if it is **successful for my final design**.

To start with I decided that I wanted to test my peacock design with screen print. I then put my peacock design into **2D Design** in order to turn it into a design that would be suitable for laser cutting.

When I put my design onto the **craft robo cutter** program, I discovered that my **peacock was massive** and therefore had to shrink it down. I now know that when I do my final design using screen printing, I will have to make sure **I know exactly how big** it needs to be, otherwise it may not fit on the program.

I cut the vinyl with the robo cutter with no problems. I discovered that the maximum size the robo cutter can cut is and **A4 sheet size, 21cmx29.7cm**

After I had cut my design on the vinyl cutter, I had to prepare it for screen printing. I had already decided that I wanted the inside of the peacock shape to be filled with paint, so I peeled out the inside of this. Initially this was **quite tricky** due to **small, fiddly bits** staying on the design backing. To make this process easier I used a pair of **tweezers** in order to keep the parts of the design I wanted on the backing.

I then put the **transfer tape** onto my vinyl, so that I could put it onto the screen. This was again fairly tricky, so I used to **tweezers** again in order to help. The transfer was **easier** to do with my **peacock design**, as it was much more of a simple design, however it is **manageable with my rabbit design.**

However when I came to my screen printing I had to **repeat it three times**, due to issues with the **paint running**. I eventually realised I had to do three things in order to minimise the amount the paint ran.

1) I had to **use a wooden block** underneath my printing screen, as this made **it easier to press the vinyl** onto the screen without it coming off when I took off the transfer tape

2) I had to use a **thicker paint** and **combine it with textile medium** that allowed it to **be machine washed**, otherwise the mixture was **too runny** and the paint ran. Each test was done with a different constancy of paint: 1 with runny acrylic, one with runny acrylic and the mixture and 1 with thicker acrylic and the mixture. The third test worked best.

3) I had to **angle the squidgy towards the design** to ensure all the paint went onto the design, otherwise I found that **some patches didn't get as much** paint as others, meaning the **design wasn't consistent**.

I also realised that I needed to **keep the fabric very taught**, in order to make sure the design **didn't smudge** or have **areas that had less/more ink.**

Summary
From researching into screen printing I now know:
- That I will need to plan out exactly how big my screen printing design needs to be, but it must fit in an **A4 sheet (21cmx29.7cm)**
- That removing vinyl is easier to do when **using tweezers**
- That I need to **use a wooden block** in order to aid when I press the vinyl onto the screen and remove the transfer tape.
- That I need to make sure my mixture is of the **correct consistency** otherwise my design will run. The best mixture is to use the **thicker paint with textile medium**
- That I need to **angle the squidgy** when screen printing my design, in order to make sure there is an **equal amount of paint** spread out over the whole design and that **no paint is wasted**.
- Use **textile medium**, as this will allow the product to be **machine washed**
- Keep the **fabric taught**, which can be done by **taping down the fabric** and **stretching it around the wooden block**

I wanted to test the **different types of stiches** that I could use, so that I would know how to **join all my designs squares together**, as well as how to finish my design. I decided the best way to do this would be to **test several stiches** and see which one was the **strongest, neatest and most appropriate** for the task.

Running Stitch

The running stitch gave a **neat finish** and was **easy to do** using the machine. It was the **quickest method** of all the stitches I used, and therefore would be **suitable for an industrial scale**, however my work is a **unique and bespoke** piece that would be one off. The stitch was **reasonable strong**, but the other stitches were a lot stronger than it. Running stitch **did join the two pieces of fabric together** and faired well when pulled. However I realised that this stitch would **be best to do with a machine,** as this **guaranteed consistency** and was easier to do in a **straight line**.

The disadvantages of this stitch were that it **frayed very easily** from where I started and finished sewing- however I solved this problem, by **using back stitch** to secure both ends of the stitch. Another issue I encountered was that the **appearance of the stitch** was much better on **one side than the other**, so I would have to make sure this was used only in places where one side was seen, in order to make sure my piece looks good.

This stitch was **not the strongest** of the stitches and this could **impact the quality** of my work- a specification that was very important. Therefore I think I would only use this stitch to **support satin stitch** or when **outlining** something for decorative pur

Back Stitch

I found back stitch to be a **good strong stitch**, but only when used over the top of another stitch- like running stitch. It **prevented the ends of the stitch from fraying**, and also gave a **better appearance** in my opinion. It **worked well when joining** pieces of fabric together and also looked **neat and appropriate** for my work. It was **quick**, however the sewing machine would only allow me to use back stitch at the slowest speed setting, which could impact me time wise. It would be best to use a **machine** with back stitch, as this **ensured regularit**y with the stitch sizes and **consistency** overall.

The disadvantages of this stitch were that unless it was **overlaying another stitch it wasn't particularly strong**, and although it held when pulled, I don't believe it would fair well being used **constantly** and **going through the washing machine** several times. Again the **appearance** of this stitch was much **better on one side than the other**, so I would have to make sure it was only used in places where one side was visible.

I found this stitch **useful for preventing fraying**, however I feel that this is the only thing I would use it for, as it is **not particularly**
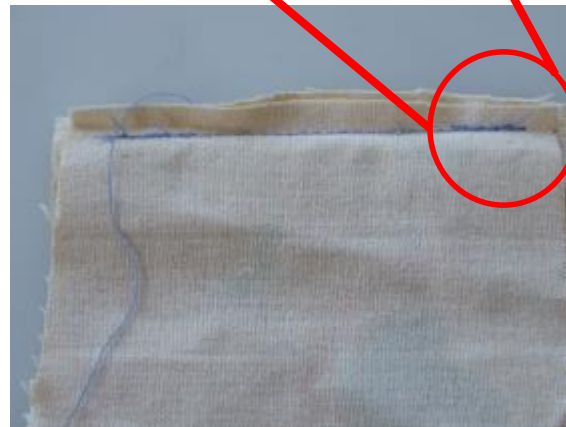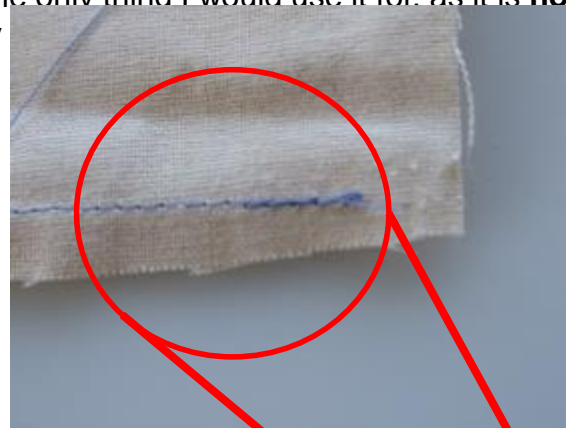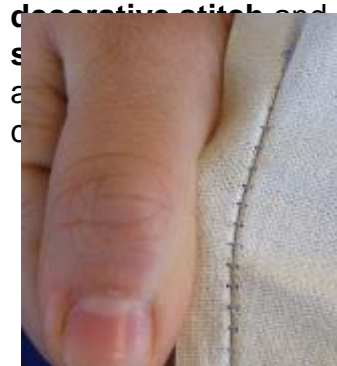
Zig-Zag Stitch

Zig- zag stitch was **strong** and also **looked good** as a finishing stitch. It was **easy to do with the machine**, and the **width and length** of the stitch could easily be changed meaning I wold be able to **use it in many circumstances**. The stitch **wasn't as quick** as running stitch, however it was still **quick to do by machine**. Unlike back and running stitch, it **looked good on both** sides of the fabric It created a good seam, and when pulled it **didn't fray very much**, and also would fair well in a **family circumstance**, due to its **strength-** which I believe would mean it would **withstand the washing machine** as well. I decided that this stitch would also be best done by **machine** as this would **guarantee consistency** and make sure the **zig-zag width was the same** throughout.

The problems with the stitch was that it **did fray a little** when pulled, however this could be **fixed by finishing with back stitch**. The other issue was that zig-zag stitch **caused the fabric to become slightly raised** in between wither side of the stitch. In order the fix this problem I would have to make sure the **fabric was pulled taught**, as this could **impact the appearance** and **quality** of my work.

I found this stitch **very versatile-** it worked well as both a **decorative stitch** and as one for **seaming**. It was **one of the s**...ted, which would mean my work would be a...**ity-** an important specification from my
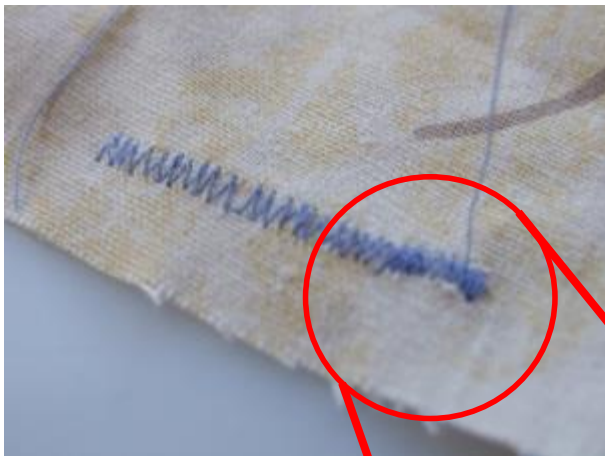
I wanted to test the different types of stiches that I could use, so that I would know how to join all my designs squares together, as well as how to finish my design. I decided the best way to do this would be to test several stiches and see which one was the strongest, neatest and most appropriate for the task.

Satin Stitch

This was the **strongest** of the stitches I tested. It looked very **professional** and **neat**, and would most likely **withstand a washing machine and family life**. Unlike the zig-zag stitch it **didn't cause the fabric to become raised in the middle**, which gave a looked **a lot neater.** On the machine I could also **vary the width** of the satin stitch- meaning I would be able to use it for something like applique, rather than just for decorative purposes. This was a stitch that could be done by either hand or machine, but I felt it would be easier to do with **machine**, as this was **a lot faster and easier to execute.**

The disadvantages of this stitch was that it was **more difficult to control**, meaning that unfortunately it **didn't stay in a straight line**, however I would be able to **use markers** in order to make sure I followed a line. It also could **get a little bumpy** if the stitch length was **too short**, so I would have to make sure the **stitch was longer** in order to **give the best finish possible**.

This stitch was the **strongest**, and also **looked good**. It was **versatile** and I think it would **fit well with my other design criteria**. I think it would be good for **decorative purposes**.
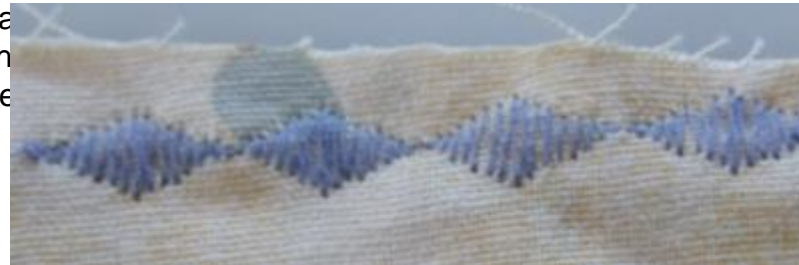
Decorative Stitches

I tested two decorative stitches from the machine, both of which I though gave **very good appearances**.

The first one was **strong** and also **looked very good**. It had an **attractive** appearance on both sides of the fabric. It was **flat to the fabric** and was **easy to control on the machine**. It could also be used to attach my squares together or used in applique. The problem with this stitch was that it was **quite slow to execute** using the machine and also **frayed at the ends** a bit. However its main intention was appearance, so this is not as important.

The second one was **very attractive** on both sides of the fabric and was also **interesting and fairly unique**. It was **quite strong** and **didn't fray very much**. It also **laid flat to the fabric**. The problem with this stitch was that it **didn't really fit in with my era**, as it used **geometric** shapes in its design- making it more simila... ...mach... it fulfille...

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Conclusion

From researching into stitching, I now know:

- That **running stitch** was **not very strong**, however it was very **quick and easy** to do. Therefore I believe I will use this stitch for the **more simple or decorative** parts of my design, or to **accompany satin stitch**

- **Back stitch** was very good when used with another stitch to **prevent fraying**, however it was **slower** than the other stitches to execute, and **wouldn't work on its own**. However I think I will use it, as it **prevents fraying so well**, which could be a limiting factor of my design.

- **Zig-zag stitch** was **very versatile**, and worked very well as both a **decorative** stitch and as a stitch for **seaming**. It was **very strong**, however it did **fray a little** at the ends (but not as much as the others). I will use this stitch for **joining together the separate squares**, as it was one of the **strongest** stitches I tested.

- **Satin stitch** was the **strongest** stitch I tested, however it was very **time consuming**. However it was very **neat** and **looked appropriate** for my design. It was **versatile**, like the zig-zag, however due to the amount of time it takes, I think I would use this stitch for **decorative purposes** over joining together the squares

- The two decorative stitches tested were very good for their purposes; to have a **nice appearance**. They **frayed too much to be used for other purposes,** however I preferred the first one, as I felt it fit in with my design era better. Both were quite **time consuming**, but I feel that the appearance given by using them will outweigh this.

Attaching using zig-zag stitch

Zig- zag stitch was **strong** and also **looked good** as a finishing stitch. It was **easy to do with the machine,** and the width and length of the stitch could easily be changed meaning I wold be able to use it in many circumstances. The stitch **wasn't as quick as running stitch**, however it was still quick to do by machine. Unlike running stitch, it **looked good on both sides** of the fabric It created a **good attachment**, and when pulled it **didn't fray very much**, and also would fair well in a family circumstance, due to its **strength-** which I believe would mean it would **withstand the washing machine** as well. I decided that this stitch would also be **best done by machine** as this would guarantee **consistency** and make sure the zig-zag width was the same throughout.

For use of applique this stitch was very good. It **attached to the fabric well** and made sure none of it became raised around the edges. It **looked good** and I liked how **professional** it looked. The stitch was **always visible** however, but there is **no way I could get around this problem** without impacting the **quality of my design**.

I found this stitch **very versatile-** it worked well as both a **decorative** stitch and as one for **applique**. It was one of the **strongest stitches** I tested, which would mean my work would be able to be of **good quality-** an important **specification from my client**.
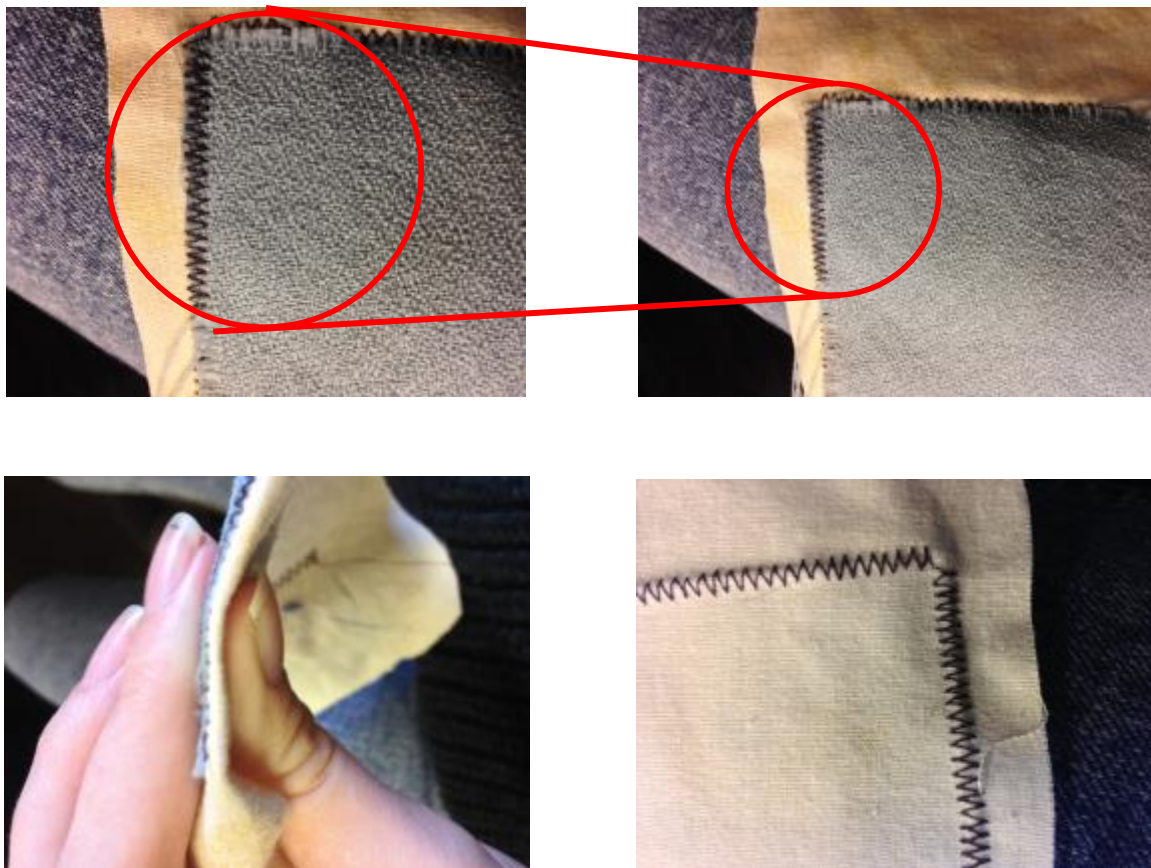
Attaching using running stitch

The running stitch gave a **neat** finish and was **easy to do using the machine**. It was the **quickest method** of all the stitches I used, and therefore would be **suitable for an industrial scale,** however my work is a unique and bespoke piece that would be one off. The stitch was **reasonable strong**, but the **other stitches were a lot stronger** than it. Running stitch did **join the two pieces of fabric together** and **faired well when pulled**. However I realised that this stitch would be **best to do with a machine**, as this guaranteed **consistency** and was **easier to do** in a straight line.

I felt that this stitch was **not suitable for applique** because it left a **flap of fabric around the edge,** due to the fact it was not wide enough to hold down the fabric and secure it firmly. However the stitch was **less visible** than zig-zag, although I feel that I am **not willing to compromise on quality,** as both stitch give good appearances.

This stitch was **not the strongest** of the stitches and this could **impact the quality of my work**- a specification that was very important. Therefore I think I would only use this stitch to **support satin stitch** or when **outlining something for decorative purposes.**
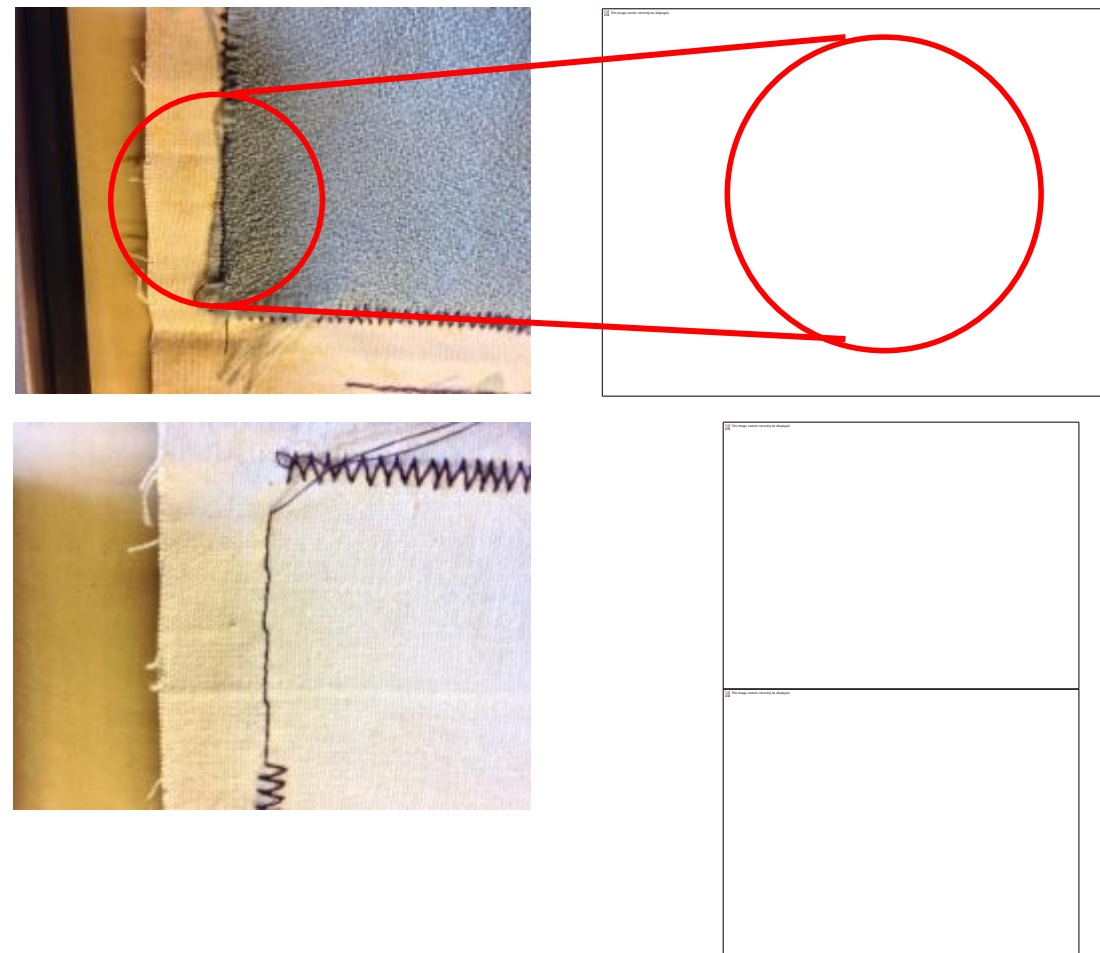
Summary
From researching into applique I now know:
- I will need to use the **laser cutter** to cut out, as this method was **much quicker** than scissors and was a lot **more accurate**
- The laser cutter also allows **more complicated designs** to made, hence why I am using this method
- I had to **stick the fabric to a block**, to **stretch it** as much as possible and **increase accuracy**. However I am also going to **stabiliser** to limit the amount it rises off the wooden block
- I am going to use **zig-zag stitch** for attaching my applique, as this was the **strong method** I tested. I could also alter the width, allowing me to **alter the appearance of the work.**
- I will do all my **sewing by machine**, as this was a **lot quicker** and would also **guarantee consistency** in my product.

I decided to test **embroidery**, as it was a **very typical method of the era,** however I was unsure about **time constraints**. I knew that this technique would be **too time consuming** to do by hand, however I also knew I was able to do it **using the sewing machine**.

To begin with I decided to get a feel for the special embroidery foot that the sewing machine uses, and so did a bit of practise on some scrap pieces of fabric.

I practised both **shading and writing**, although I would only use shading in my final design. I found **writing difficult** to begin with, but in the end, I wrote on the fabric using **pencil** what I wanted to embroider and this made the whole process a lot easier. I also realised that you had to go **backwards and forwards** quite a few times, in order to make the word you were writing visible. However this meant that you could **easily make the word as bold as you liked.**

Shading was quite simple in essence. You just had to try and keep it as **neat** as possible, which was **quite difficult**! I also found it quite **hard to see the shape** I had drawn with pencil on the fabric, so I quite **often went off course**. I also tried to do some tracing of patterns printed onto the fabric, but this was again **difficult** as it was so hard to see. However it was an awful **lot quicker than doing it by hand** and there was also a lot more **consistency with the stitches**, as I could easily alter the length and speed of the running stitch.

After I had got a feel for the embroider pedal, I decided to try testing out with the final design I would actually use.

From the testing out I knew that the easiest way was to **draw the design** you wanted to embroider with **pencil** first before going over with the sewing machine. I created by design on 2D Design, and then printed this off. I found some scrap fabric and started to trace it on. I found this difficult, so I then tried **tracing it using the light box**, which was much easier. I also had to make sure the fabric was **pulled very taught**, so as to keep my design as smooth as possible.

I then put this into the sewing machine. I decided first of all to trace around the edge of some my design, and although this started of successfully, I soon **went off course**. Due to the **intricateness of my design**, and the **difficultly of being unable to properly see** the design this was **very difficult**. I decided in stead to try **shading the design in**, however this was also **unsuccessful**. Although I managed to keep the sewing going in straight lines, I was unable to keep it within the lines, and the final shape was **very different to the one I wanted**. I then tried one more time at shading in the central circle, as I believed this would be the easiest part. I did manage on one side to completely fill the circle in, however this was not carried through to the other side. Although it was **visible to be a circle**, it was **not of the quality** I wanted, **nor did it reflect the quality of the work at the time of the Arts and Crafts movement.** I considered **adapting my design,** in order to make it **less intricate with more sweeping curves** and therefore **more suitable for embroidery.** However **I decided not to do this,** as both **my client and I agreed we liked this design** as it was, and therefore **I did not want to change it.**

I decided to **not carry on with** [...] al de[...] were **too complicated to succ**[...] I fou[...] **too tricky to manoeuvre** in or[...]ty of final design.

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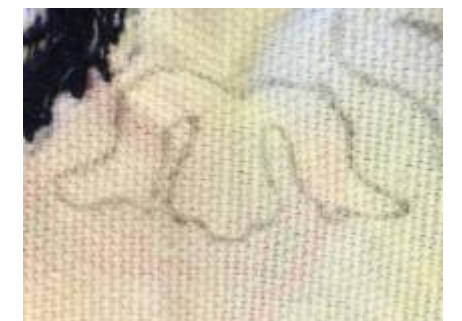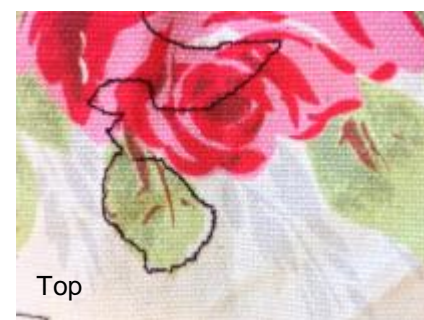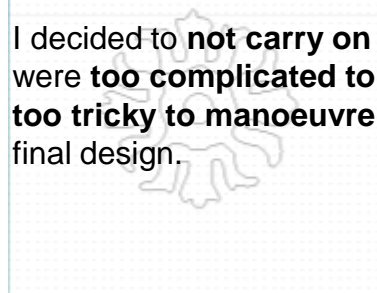
I tested **cross stitch** as it was a **very common method** used in the **era**, however I knew that the process could be quite **time consuming**. I knew that this method **had to be done by hand**, so I knew that I would have **to justify using it** in my final design.

To begin with I decided to get a **feel for cross stitch**, and so did a bit of **practise** on some scrap pieces of cross stitch canvas.

To begin with I practised in just making a **line of cross stitches**, which I then added to create a **solid area-** which is what I would **use in my final design**. This method was very **easy** to do, and I had **no difficulty in executing this method**. I realised that you had to be **consistent in where you put the needle through**, otherwise thread was wasted or you would simply pull the thread you had just put in would come back out.

However my main concern was the **time constraints**, so I decided to **time how many squares I could do in a set period of time**. I managed to stitch **24 squares in 4 minutes**, which I felt was quite **good**. Therefore I feel that cross stitch would still be **appropriate** for my final design, as the method is so **easy to execute**, while still giving a **really good and professional finish**.
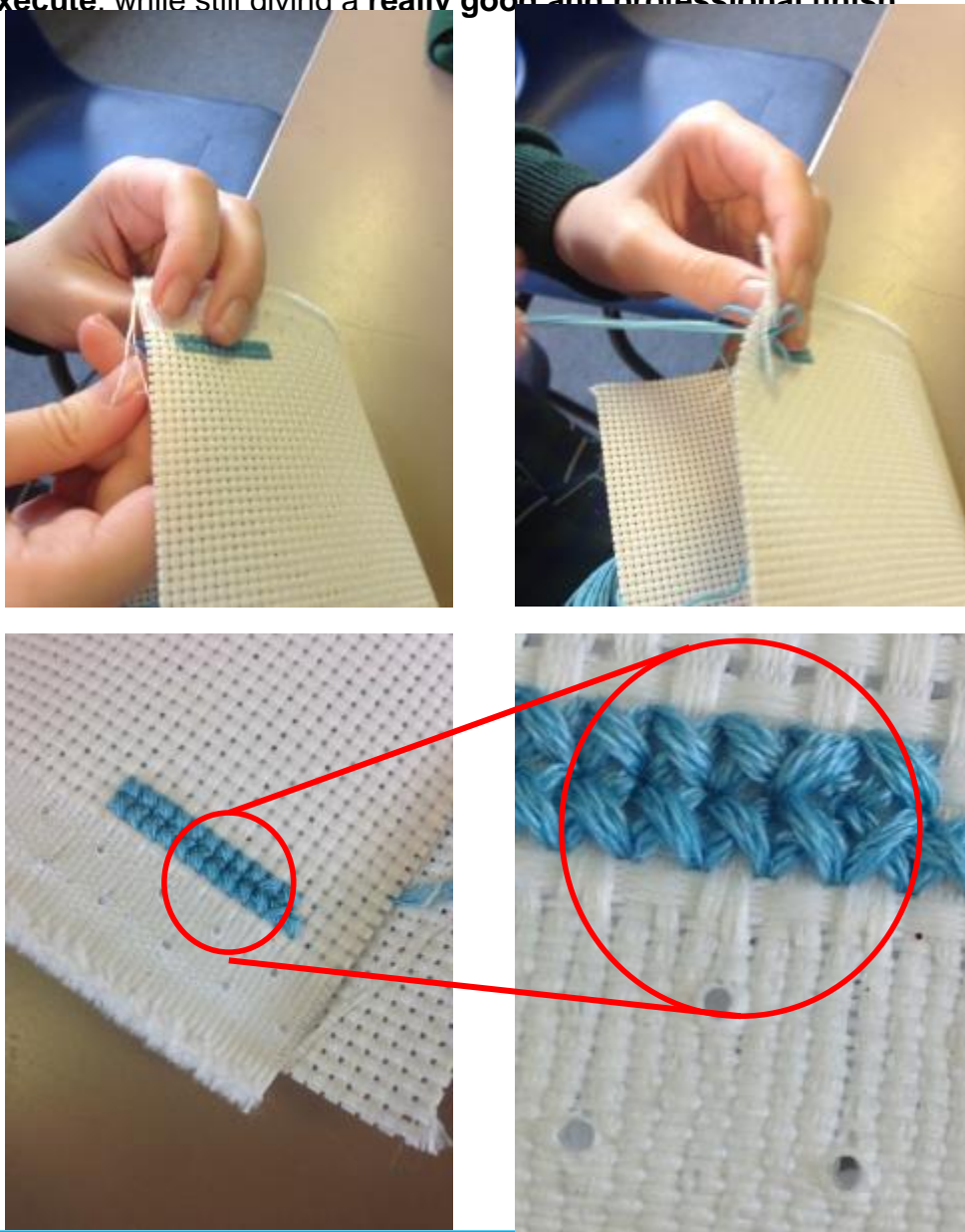
After I had got the feel for cross stitch, I decided to try testing out with a possible part of the final design I would use.

I knew I wanted to **incorporate a geometric pattern** into my design and so chose to stitch a **circle** in testing, which I planned out by using the **light box and squared paper** in order to put it onto the cross stitching canvas. I then sewed in the squares, **keeping hold of the thread tails**, so that they did not get tangled up with my other stitches. I then realised that I could **sew my tail into one of my stitches**, so they it did not flap about and get in the way. This was a **much more effective method**, and made the process a lot **less time consuming**.

I then decided to try **outlining** something, to see if this was also **effective-** although I **don't think I would use this method** in my final design. I decided to trace an elongated diamond shape, and this was also a **success**.

As I was unsure, as to whether to do cross stitch, I decided to **speak to my client** to gain their input. I showed them the **cross stitch testing** I had done, and **some patterns** I had sketched for possible final designs. Although they **agreed that cross stitch is very time consuming**, they felt that the **look and feel of it, was justifiable** for this.

I really liked the way the cross stitching looked, and feel that **despite the time constraints**, that this method is **very quintessential of the era**, as well as giving a **really good finish**, plus my **client is fond of it too.**
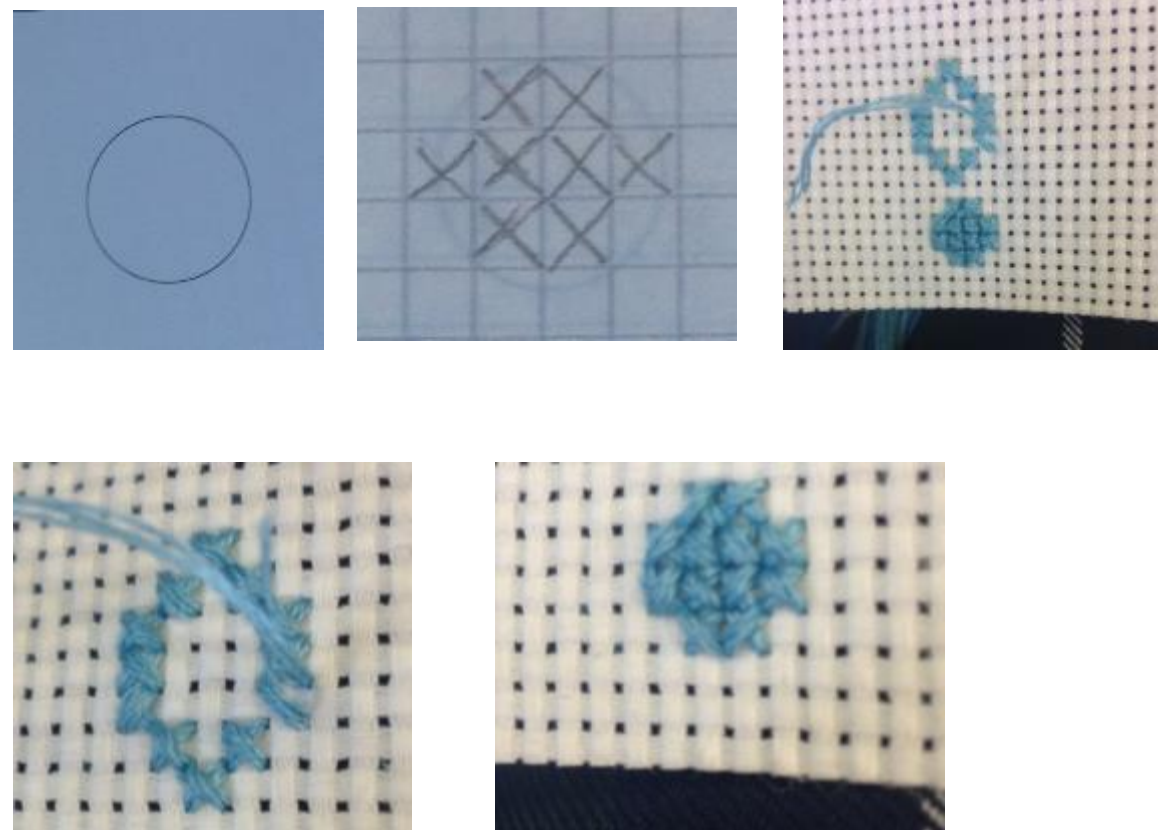
Summary
From researching into cross stitch I now know:
- I will use the **light box and squared paper** when tracing out my designs, as this was much more **accurate** and **helpful** than just stitching straight onto the canvas
- I can s**ew my thread tails into one of my stitches** in order to ensure that they **don't get tangled up** with my work
- I need to use a **blunt needle**, as otherwise **I would stab myself**, which could be a **health and safety concern**
- Ensure the **width of each stitch is the same**, as this will keep **consistency** in my work, and make the **whole thing look much nicer**.
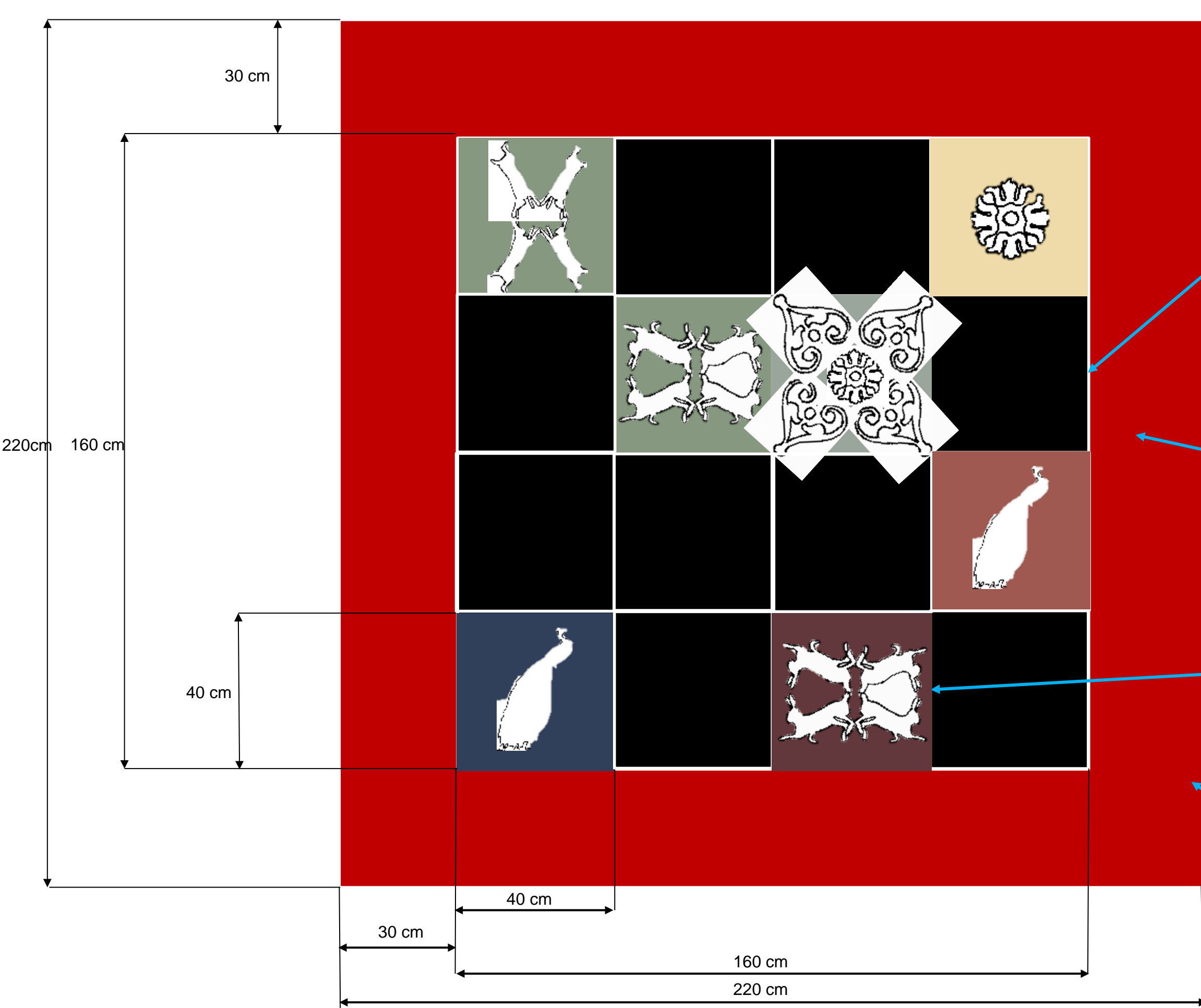
= Patterned Fabric

= Back Fabric

30 cm

220cm   160 cm

40 cm

30 cm

40 cm

160 cm

220 cm

I have decided to **join the squares** (attached to the large border) with the **zig-zag stitch** as this was the **most versatile** stitch, that was **very strong** while still giving a **really good appearance.** However during my testing I realised that my **stitch frayed at the ends slightly**, however I also discovered that **back stitch was excellent at stopping this**. So therefore I will **use zig-zag stitch, with back stitch on the ends to prevent fraying to join to squares to the back fabric.**

My **back fabric** is going to be **one patterned fabric** that will be **carried onto the back**. It will **echo both the era, and the rest of my colour scheme**. I am going to **join the front backing fabric to the back backing fabric** using **satin stitch**, as this was the **strongest stitch** and it is important to keep the back and the front sections together. The fabric will be **sewn together** while **inside out** to **minimise appearance of stitches**

My applique designs will be **attached to the fabric squares** using two of the **decorative stitches** that I tested. I want to use one of my decorative stitches (**the first one I tested**) and also want to use **satin stitch** for my other. Both these stitches **were strong and both also gave really good appearances.**

I am going to have some **wadding inside my bed throw,** in order to make it **more insulated and comfortable.** This will be **put inside before I close up** the final few stitches

Task	Tools	Time	Quality Control Checks	Health and Safety
Measure out fabric (pieces A-P)	Ruler and pencil	30 mins	Ensure each square is 400mm x 400mm	-
Cut out fabric (pieces A-P)	Scissors	60 mins	Ensure each square is 400mm x 400mm Ensure each square is the same size, to further the above point.	Keep hands clear of scissors. Don't run with scissors.
Print out vinyl stencils	Vinyl cutter Vinyl 2D Design	20 mins	Ensure the vinyl is the correct way round. Check the vinyl has been cut correctly.	Keep hands clear of vinyl cutter.
Screen print designs onto fabric (pieces A, F and L)	Printing frame Wooden block Tweezers Transfer tape Acrylic paint (dark blue, plum and mint green)	90 mins	Keep design parallel to top, bottom and both sides of the square. Ensure the ink does not bleed.	-
Cut out applique designs (pieces M and O)	Laser cutter Fabric Stabiliser tape Wooden block	20 mins	Check that the fabric has been cut all the way through Ensure the fabric is correctly stretched before cutting Check design has been cut correctly	Ensure the extractor is turned on. Keep the lid of the laser cutter shut until it has finished cutting.
Attach applique designs to fabric (piece M using decorative stitch and O using satin stitch)	Sewing machine	60 mins	Ensure design is parallel to the top, bottom and both sides of the square. Keep stitch straight and consistent.	Keep hands away from the sewing machine needle.
Cross stitch designs (pieces D and G)	Needlepoint canvas Yarn Tapestry needle	90 mins	Keep consistent tension in stitches Keep tension in canvas	Although the needle is blunt, still be careful with it
Attach cross stitch designs to backing fabric (pieces D and G) using zig-zag stitch	Sewing machine	30 mins	Ensure design is parallel to top, bottom and both sides of the square Keep stitch straight and consistent	Keep hands away from sewing machine needle
Measure out fabric (2 x piece Q)	Ruler and pencil	10 mins	Ensure each piece is 2200mm x 2200mm	-
Cut out fabric	Scissors	15 mins	Ensure each square is 2200mm x 2200mm Ensure each square is the same size, to further the above point.	Keep hands clear of scissors. Don't run with scissors.
Attach all design squares to one another using zig-zag stitch	Sewing machine	60 mins	Ensure each square remains the same size as each other Keep stitch straight and consistent	Keep hand clear of sewing machine needle
Attach all design squares to piece Q (front)	Sewing machine	30 mins	Ensure design squares are parallel to top, bottom and both sides of fabric Ensure stitch is straight and consistent	Keep hand clear of sewing machine needle
Attach front Q to back Q	Sewing machine	30 mins	Stitch is straight and consistent When finished ensure all corners are pushed out from when turned inside out	Keep hands clear of sewing machine needle

I wanted to test my product in a **variety of situations** in order to see if **it met all of my specifications**, as well as **gathering suitable photos** to **portray its best aspects**

The Final Product

Testing washing the product

Testing the product as a sofa throw

Testing the product as a duvet

Testing the product as a picnic blanket

Testing the product as a blanket

Testing the product as a bedspread

Conclusion

- I found that my product can be used in a variety of situations, portraying how versatile it is- therefore completely the requirement of it needing to be practical

- The product is strong, as it was able to be washed and be used in many different situations

- I feel that these photos do show off my product, and could be used when selling it

Client Profile Questions and Answers

1. What would you pay for this product?
   I would pay about **£150-£200** for this, as it is very big and I could see it being very versatile in my home
2. Do you feel that the product has met your original requirements (good quality, unique, bespoke, comfortable, correct size)?
   Yes, I feel that the product has **met all of these requirements**. Despite it being smaller than originally intended it still covers my bed
3. Do you feel that the feature is strong enough for your bedroom?
   It will **definitely stand out**! However it would **one of many features rather than the main one**
4. Do you feel that the design is both practical and well designed? Or is it leaning towards one more than the other
   This product has **both practicality and design**. I could use it in **many different scenarios, and it is beautiful**
5. How long do you think the product would last? Are you happy with this time?
   I would estimate this product to **last a minimum of 5 years**, but I could see it being **passed down through family** it is **so durable**!
6. Do you think the product is eclectic (a preference of yours)?
   This product definitely **incorporates the eclectic element,** I love how you have arranged all the different fabrics and patterns
7. Does the product follow your required colour scheme (blue, cream, light pink and light green)?
   Yes it **follows my colour scheme**, and despite the element of burgundy in this design I actually really like it!
8. Do you think the product echoes to the arts and crafts movement?
   It **absolutely follows the movement**, both through your techniques, fabrics and patterns.

Conclusion

- My client was very happy with my final product

- I have managed to complete all the initial requirements set by my client and they are happy that I have completed them to an appropriate level

I wanted to assess what I **felt I had done well** with my product, while also looking at any **improvements or problems** I encountered, and **any possible solutions** to these

What Went Well:

- I am really happy with the **overall appearance** of my product, and feel that it defiantly completes my requirement of it being **attractive**

- I feel that my product has **successfully matched the era**, both through the **fabrics** used, the **designs** I created myself and the **methods** used

- One of the elements I am really happy with is my **applique**, as despite some of the **challenges** I encountered I feel that the **overall look of the applique parts is of very high quality and luxury**

- I am also very **pleased with my cross stitch,** although I greatly **underestimated how long it would take me**, I still feel like it was worth it, as the technique itself is very **typical of the arts and crafts** era and the **patterns I created are both aesthetically pleasing and quintessential of the era.**

- I am happy that **all my modifications** made during the process (I feel) **benefitted to my final outcome**, and that when an issue arose I was **easily able to solve** it, while **sticking quite closely to the plan**

- Despite my worries that the product would not be strong enough to be washed, it faired well, so I am **happy with the strength** of the product I produced
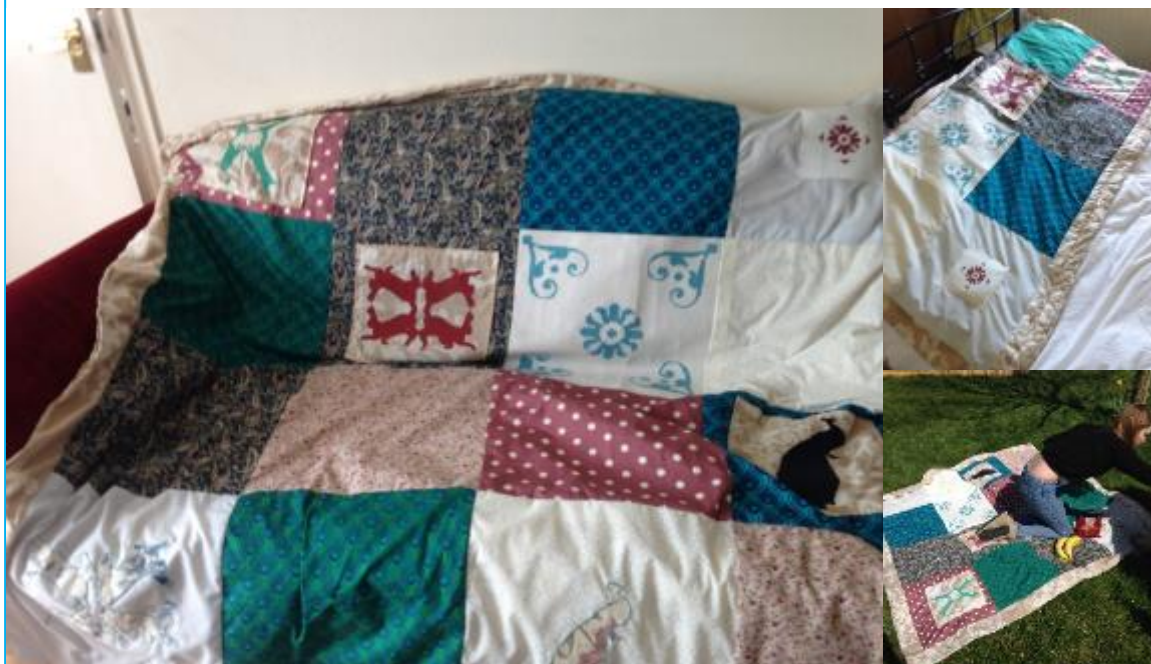
Improvements/ Problems:

- Due to the size of my stuffing being too small I had to resize my backing fabric. If I were to redo it, I would have **bought bigger stuffing** in order to **make the backing fabric the size I originally wanted it to be**

- This also meant that I had to make my border a lot smaller than I originally wanted, so again I would **make my border bigger again**

- Although I am very happy with the overall appearance of my cross stitch I originally intended for the entire thing to take 90 mins and it took at least 5 times this. Therefore I think I would want to **perhaps make the area I was cross stitching much smaller**, or perhaps **only do one square of cross stitch**.

- Another improvement could be to try and **make the individual fabric squares line up better**. Although I tried to be really precise when lining this up, it was quite hard to do this. To make this process easier I could of **made a jig** instead to help me, however I felt that throughout the course of this project it would have been **much too time consuming** to do this

- Throughout the course of my project I **originally intended to closely follow my gannt chart**, but in the end I did not. I did feel that **perhaps the time constraints on my gannt chart were slightly unrealistic**, and so to improve this I would **make this more realistic** now I know how much work there really is

Conclusion

- Overall, I am very happy with the product I have produced, although there were a few areas I wished to rectify

- I have tried to come up with solutions to all the problems I noticed

- There were limited improvements I wanted for my product, as generally I was very happy with the way things turned out

I wanted to evaluate how well I have completed my product specifications, criteria points and requirements from my client, and if these were not met I wanted to consider any improvements I could do in order to made my product more successful.

Key: Fully met 🟩   Partially met 🟨   Not met 🟥

Specification Point	Met	Evaluation
The product must be **strong and durable** (last 5-10 years)	🟩	My client said that they felt it would last a minimum of 5 years, but could last much longer. They also said that they felt it was very durable
The Maximum cost must be no more than £300 (only for a product of really good quality)	🟩	My client said that they would pay about £150-£200 for my product, so it does not exceed this maximum
It must be Practical and **tasteful**	🟩	The product can be used in a variety of different scenarios (as shown in the image son slide 18) , and I feel that it is also very aesthetically pleasing. My client also agrees with me
The Preferred colours for my product are: **blue, cream, light pink, light green, lilac, purple**	🟨	I did use nearly all these colours (absence of purple or lilac), however I did also use burgundy, as it was a colour that was so typical of the era and was used in so many other arts and crafts examples
It must be **Machine Washable**	🟩	As shown in the images on slide 18 I tested washing my product both by hand and using the washing machine, and it coped with both, despite my concerns that so stitching would come loose.
It must be a **Comfortable** product	🟩	As shown in the images on slide 18, the product provides enough comfort to be used as a blanket for sitting on, wrapping around yourself or even as a summer duvet
Flora and fauna must be used as an influence	🟩	All of my designs are greatly influenced by flora and fauna, with my main motifs featuring a geometric flower, a peacock and rabbits
It needs to be **Fashion neutral**	🟩	I believe that my product is fashion neutral and could be used by anyone of any age or gender
It needs to Look **luxurious and expensive**	🟩	My client feels that the product would be quite expensive, and personally I feel that it does look very luxurious and expensive
It must include **Simple forms**	🟩	All my patterns are very simple, and all of my animal motifs have limited detail, while my geometric pattern is also influenced by previous arts and crafts designs, therefore I know it is a simple design
The **techniques** used need to be **traditional**	🟩	When originally researching techniques, I discovered some that were very typical of the era, including quilting, screen printing, applique and cross stitch, all of which I used
Make sure both sides of the bed throw use the **same colour scheme**	🟩	Although the fabrics for the front and back were not the same, they did both incorporate the same colour scheme and pattern
It must have **multiple patterns** on	🟩	I used multiple patterns in my design, both ones that I created myself and ones that were already on my fabric

Conclusion

- A majority of my specifications were met

- Any specifications I didn't meet, or didn't fully meet I felt were fully justified and necessary for the quality of my design

- I am very happy with the overall product I have created, as well as the overall experience I have had

- I feel that I have produced my work to the best quality I can, in both this PowerPoint and with my final product

2019 candidate record form
GCSE Design and Technology
Unit 2 – Non-Exam Assessment

Please attach the form to your candidate's work and keep it at the centre or send it to the moderator as required. The declarations should be completed by the candidate and teacher as indicated.

Centre number
1111

Centre name
AQA Centre

Candidate number
1234

Candidate's full name
AQA Candidate – Example 3

Work submitted for assessment **must** be the candidate's own. If candidates copy work, allow candidates to copy from them, or cheat in any other way, they may be disqualified.

Candidate declaration
Have you received help/information from anyone **other than** subject teacher(s) to produce this work?

☒ No   ☐ Yes *(give details below or on a separate sheet if necessary).*

Please list below any books, leaflets or other materials (eg DVDs, software packages, internet information) used to complete this work **not** acknowledged in the work itself. Presenting materials copied from other sources **without acknowledgement** is regarded as deliberate deception.

Microsoft Office, Google images, Argos.co.uk, Monsoon.

From time to time, we use anonymous examples of candidates' work (in paper form and electronically) within our guidance materials to illustrate particular points. If your work appears in AQA materials in this context and you object to this, please contact us and we will remove it on reasonable notice.

I have read and understood the above. I confirm I produced the attached work without assistance other than that which is acceptable under the scheme of assessment.

AQA Candidate – Example 8   Date   01 May 2019

Teacher declaration
I confirm the candidate's work was conducted under the conditions laid out by the specification. I have authenticated the candidate's work and am satisfied (to the best of my knowledge) that the work produced is solely that of the candidate.

AQA Teacher   Date   01 May 2019

To be completed by the teacher
Marks must be awarded in accordance with the instructions and criteria in the specification.

Assessment criteria	Maximum mark	Mark awarded	Teacher/assessor's supporting statement
1 Identifying and investigating design possibilities	10	9	The Contextual Challenge (The Contemporary Home) has been identified and possible solutions have been explored through a task analysis in the form of a mind map. **Evidence slide 1** A client has been identified and investigated in the form of a client profile and questionnaire **Evidence slide 2** A product analysis has taken place to see what products are on the market. Both Primary and Secondary techniques have been used. **Evidence slide 3** Investigation work has been completed throughout in particular within the development stages to ensure the correct decisions have been made when working towards a final prototype. **Evidence all slides**
2 Producing a design brief and specification	10	7	A good design brief has been produced outlining the key points. However the points haven't always been well justified. **Evidence slide 4** A range of detailed design specification points have been created and justified. This links well with the initial research undertaken. **Evidence Slide 4**
3 Generating design ideas	20	16	A range of initial designs have been created and annotated. Excellent annotation and client feedback throughout. **Evidence slides 5-8**
4 Developing design ideas	20	17	Development has taken place taking into account investigation work and all decisions have been explained throughout through drawings and written annotation. **Evidence slides 5-9** Practical investigations have taken place through the exploration of decorative and finishing techniques. **Evidence slide 10-15** A final design has been produced and explained in detail. **Evidence slide 16** A manufacturing specification has been produced in the form of a production plan. **Evidence slides 17** A range of physical models have been produced showing the different techniques that will be used. **Evidence slide 10 -15**
5 Realising design ideas	20	20	The student has used the correct tools and equipment to produce a high level prototype. The throw has been sewn accurately to a high standard showing a high quality finish. **Evidence slides 18**

				A range of techniques have been well executed. **Evidence slides 18**
6	Analysing and evaluating	20	17	Good testing of the prototype has taken place against the design brief and specification. Each point has been clearly justified and explained. **Evidence slide 20** Users have tested the prototype and feedback has been analysed. **Evidence slide 18** Manufacture has been analysed and future modifications have been discussed. **Evidence Slides 19** A wide range of analysis throughout the portfolio including; Design brief & specifications **Evidence slide 4** Conclusions throughout **Evidence All slides** Evaluation against the specification **Slide 20**
	Total mark	100	86	

☒ Photographic evidence of the prototype **must be included** in the work submitted. This must clearly support the marks awarded. The quality and quantity of photographs provided must be sufficient to judge the quality and detail of the work undertaken. Failure to provide such evidence may result in moderators being unable to confirm the marks you have awarded. Please tick/select the box to confirm this has been included.

Details of additional assistance given
Record here details of any assistance given to this candidate who is beyond that given to the class as a whole and beyond that described in the specification (*continue on a separate sheet if necessary*).
N/A

Concluding comments

NEA Example Response 3 Commentary

Criteria	Positive Features	Further development
1 Identifying and investigating design possibilities	The student has done some analysis of the context and started to make some initial conclusions. A detailed product analysis has taken place to inform the design specification. The client has been identified. The student has used a user profile and a questionnaire to support this. The investigation work has been concluded throughout. Investigation work happens throughout the portfolio in particular within the development section where this is an excellent example of primary research.	More focused research into soft furnishings that directly link to her prototype.
2 Producing a design brief and specification	The design brief is does outline most of the key criteria. The design specification has been produced and all key points have been addressed.	More justification is required and specific details on how the brief could be achieved. The design specification is well presented but could be expanded on to hit the top marks.
3 Generating design ideas	A range of design ideas have been presented and explained to a good standard. Good annotation is evident and decisions have been explained. Some great client feedback has taken place at different stages.	Some great ideas but some lack imagination and innovation. A wider range of media would be encouraged in this section.

Criteria	Positive Features	Further development
4 Developing design ideas	The student has used a variety of techniques to develop their final prototype. Clear decisions have been made. Investigations continue to happen throughout this section in the form of decorative techniques. A manufacture specification has been produced to conclude this section. A final solution has been created.	More consideration of changes for commercial making would have helped support a higher mark.
5 Realising design ideas	A final prototype has been produced using a range of appropriate tools and processes. The student has evidenced making and clear pictures have been included.	
6 Analysing and evaluating	The final evaluation includes an analysis of the design specification. Users have tested the prototype and conclusions have been made. A prototype evaluation has taken place including: • improvements and modifications. Analysis throughout has taken place including: • brief and specification • analysis of designs • conclusions throughout.	More analysis of the specification throughout would help secure a higher mark.

Get help and support

Visit our website for information, guidance, support and resources at aqa.org.uk/8552

You can talk directly to the design and technology subject team

E: dandt@aqa.org.uk

T: 0161 957 3334

aqa.org.uk

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