

**CAMBRIDGE INTERNATIONAL EXAMINATIONS**  
GCE Ordinary Level

**MARK SCHEME for the October/November 2013 series**

**6050 FASHION AND FABRICS**

**6050/01**

Paper 1 (Written), maximum raw mark 80

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

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## Section A

## 1 (a) Refer to the Insert.

(i) Name the style features using at least two words in each case.

[9]

A – yoke front

F – side/concealed zipper

B – soft pleats

G – lace trim/decoration at hem edge

C – ribbon/decorative trim

H – sash/hip tie/belt

D – lace trim

I – balloon/bubble/puffball style skirt/hem

E – skirt/waist gathers

1 mark for each correct point

(ii) The pattern suggests using Gingham or Baby Cord (Needlecord) fabrics, to make the skirt, View G.

Complete the following details:

**Fabric:** Gingham

[5]

**Fibre content:** cotton**Structure:** plain weave/woven**Appearance:** checked pattern (small squares) often two colours e.g. blue and white**Feel/handle:** soft floppy**Weight:** lightweight

1 mark for each point

**Fabric:** Baby Cord (Needlecord)

[5]

**Fibre content:** cotton**Structure:** plain weave/woven with pile effect incorporated**Appearance:** very fine vertical lines/ribs parallel with selvedge. WS and RS different if explained/bumpy**Feel/handle:** soft, slightly ridged on right side**Weight:** lightweight/medium

1 mark for each point

(iii) State two reasons why the Gingham fabric described in (ii) is suitable for the skirt, View G.

[2]

fabric can be gathered easily;

fabric is thin enough for this style/lightweight;

skirt is a summer style and fabric is suitable for summer wear; cool to wear

any other appropriate point

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(b) The fabric layout for the skirt, View G, is given below.

(i) Label the selvages on the layout.

Top edges and lower edges only.

1 mark for each label

(ii) Explain why there is no fold on the layout.

[2]

Fabric is a single layer; the skirt pieces are very large and it is more economical to place the pattern pieces on the fabric next to each other; the grain will be correct on both lower skirt pieces if there is a one-way design or pile;

the smaller yoke pieces are cut on the cross and the pattern pieces can be used twice for each shape;

No pieces need to be cut on the fold; must be specific

1 mark for each point and explanation

(iii) Name the pattern pieces shown in the layout above.

[3]

1 yoke front

2 yoke back

3 front and back skirt/skirts

1 mark for each point

(iv) List two pieces of equipment which would be needed when preparing the fabric for cutting out.

[2]

tape measure;

pins;

An iron to press fabric to remove creases

Shears/scissors to snip selvages. Scissors/shears not accepted without this reason.

1 mark for each correct point

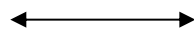
(v) Draw and label four pattern markings which would be found on the pattern piece below.

[4]

[do not accept 'cutting line' as this is already drawn in]

notches

straight grain line

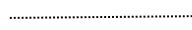


stitching line/seam allowance/fitting lines .....

balance mark



line for ribbon



1 mark for each correct point

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(vi) Complete the list of requirements needed for the skirt, View G, in size 8.

**Fabric:** **Length:** 2.90 m (or 3 1/4 yd) **Width:** 115 cm (or 45")  
or 2.40 m (or 2 5/8 yd) 150 cm (or 60")

**Thread:** **Fibre content:** cotton **Amount:** 100 m (1 reel)

**Ribbon:** **Fibre content:** nylon/cotton/polyester/silk/rayon  
**Length:** 3.30 m (or 3 5/8 yd) **Width:** 1 cm (or 3/8 inch)

**Interfacing:**

**Type:** fusible non-woven (or suitable alternative)/Iron on/Vilene/thermocollant.

**Length:** 0.80 m (or 7/8 yd) **Width:** 55 cm–64 cm, (or 22–25 inches)

**Zip fastener:** **Length:** 18 cm (or 7 inch)

(vii) The pattern states that the fabric can be 'with or without nap'. Explain what this means. [2]

Fabric may have a one-way design or surface texture/pile which needs to be the same on all pieces of the skirt. This may apply to babycord (needlecord) or a printed design. When laying out the pattern pieces, they must all have the top facing the same way.  
1 mark for each well explained point.

(c) (i) Using notes and labelled diagrams, describe one way of transferring pattern markings for the ribbon trim from the paper pattern to the fabric. [4]

Tailor tacking is the usual method: have double tacking thread in hand sewing needle (e.g. sharps). Stitch through all layers of pattern and fabric; make large tacking stitches along the line of the ribbon position; do not have a knot in the thread; when the stitching has been completed, cut the thread between the stitches; remove pattern carefully and separate the fabric layers; cut the thread between the layers;  
Tracing wheel and carbon paper.  
Mark for naming method.  
1 mark for each well described point.

(ii) Suggest one suitable machine stitch to attach the ribbon to the yoke. [3]

**Name of stitch:** straight stitch (or zig-zag, or any suitable decorative stitch)

**Stitch length:** 2

**Stitch width:** 0 for straight stitch (or 2 – 5 for zig-zag)

1 mark for each point.

(iii) The skirt, View G is gathered. Explain how the sewing machine settings need to be altered before stitching the gathers. [2]

Loosen top tension on machine; lengthen stitch to the longest (4 or 5)

1 mark for each point

(iv) Give one reason for this alteration. [1]

Stitch needs to be loose so that the top one can be pulled easily for gathering.

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- (d) Complete the instructions for making and attaching the yoke on skirt, View some of the words from the following list:
- (i) Attach interfacing to the yoke front and back. Pin and tack the yoke front to yoke back. Machine stitch yoke front to yoke back at right side seam. [1]
  - (ii) With right sides together, pin and tack the skirt to the yoke matching centre balance mark and right side seams. [3]
  - (iii) Pull up gathering stitches to fit. Pin, tack and machine stitch the seam along the 1.5 cm line. [2]
  - (iv) Layer the seam to reduce bulk. Press the seam towards the yoke. [2]
  - (v) With right sides together, pin yoke facing to yoke, matching centres and right seams. Pin and tack the upper edges. [1]
  - (vi) Machine stitch together and remove tacking. Trim seam and clip curve. [1]
  - (vii) Understitch the facing to stop facing showing on the right side of the garment. [1]
  - (viii) Turn facing to inside, fold under seam allowance and secure with hemming stitch. [1]

1 mark for each point

- (e) (i) Explain how layering in (d)(iv) above, will improve the appearance of the yoke. [2]

There are several layers of fabric so the seam allowances need to be cut off with different amounts, so that excess fabric is reduced; the fabric can also be notched, or 'v' shapes removed, because the yoke is slightly curved, therefore shape improved. Makes seam flat.

- (ii) Using labelled sketches, draw four symbols which would be found on the care label of one fabric described in (a)(ii). [4]

**Name of chosen fabric:** gingham or baby cord/needlecord

wash code: [washtub symbol] Only one mark for wash. Hand-washing not accepted for gingham.

dry clean symbol: [circle symbol]

iron symbol: [iron logo] appropriate temperature

drying symbol: [square symbol]

bleaching symbol: [triangle symbol crossed through]

tumbledry symbol

1 mark for any 4 correct (sketch and label for each must be correct)

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- (iii) Explain the correct way to press gathers on the completed skirt made from the fabric chosen in (e)(ii).

Gathers must be even; iron must be correct temperature for fabric; toe of iron glides between gathers and does not make any folds/creases/pleats in the fabric; iron glides from lower skirt towards yoke;  
1 mark for each correct point.

[Total: 78]

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## Section B

## 2 (a) State the origin of wool fibres.

wool is an animal fibre, from sheep  
1 mark

(b) Describe six properties of wool fibres.

[6]

warm due to scales on surface which trap air;  
absorbent – will take up to 30% of its own weight in moisture;  
elastic – due to crimps in the fibres; resilient, does not crease easily  
washable – although care needed due to crimps on surface which may felt up and fabric may shrink;  
fabric can be felted – made thicker due to crimps on surface;  
moderately strong fibre – will wear in places but usually long lasting;  
can be eaten by moths so needs to be stored clean;  
slightly water repellent  
any other correct point  
1 mark for each point (needs to be described)

(c) State three reasons why wool is often blended with other fibres such as acrylic.

[3]

wool can be an irritant – itchy on the skin, and acrylic is non-irritant, so wool/acrylic blend is more pleasant on the skin;  
acrylic can imitate wool fibres and they blend easily together;  
cost of wool/acrylic (or any other fibre) fabric can be less than 100% wool fabric because acrylic is manufactured in bulk and wool can be expensive to produce;  
to improve the wash qualities of wool  
To make wool more hardwearing/last longer  
Makes fabric stronger than just wool  
Improvements in acrylic properties such as absorbency, warmth  
1 mark for each point (needs to be explained)

(d) Name and describe two fabrics which can be made from wool/acrylic fibres.

[4]

wool/acrylic gabardine: twill weave fabric, same on both sides, often dyed one colour, medium weight, soft to touch;  
acrylic/wool tweed: medium to heavyweight, plain weave, yarns often coloured before weaving, rough surface.  
flannel, but not flannelette, jersey and knits, tartan, felt  
Any other suitable fabric, needs to include construction method in the answer;  
1 mark for each named fabric (maximum 2) + 1 mark for each well described point or two brief points for each fabric.

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**(e) Explain the correct way to care for a wool/acrylic blend skirt.**

wash regularly, by hand or on a reduced wash if by machine; remove individual stains by washing whole item;  
 use mild soap or washing liquid; rinse in cool water; (could be dry-cleaned;) dry flat if possible; press using a cool iron.  
 do not wash in hot water  
 1 mark for each well-explained point.

**[Total: 18]**

**3 (a) Draw and label the following sleeve styles:**

**[6]**

**(i) Short Raglan sleeve**

sketch to show sleeve seam from underarm to neckline; right side and wrong side will have the seam in the same position; labelled seam.  
 1 mark for correct seam/label and 1 mark for quality of sketch

**(ii) Long Magyar sleeve**

sketch to show Magyar sleeve which has no seam and the bodice and sleeve are cut in one; there may be a little gathering under the arm for movement; back and front views will look the same; sleeve is loose fitting.  
 1 mark for correct seam/label and 1 mark for quality of sketch

**(iii) Short plain set-in sleeve with a straight-band cuff.**

loose fitting sleeve with seam at armhole level; cuff will not have a button and buttonhole fastening; back view same as front view  
 1 mark for correct seam/label and 1 mark for quality of sketch

**(b) Using notes and labelled diagrams, explain how to:**

**(i) prepare the straight-band cuff, on a short sleeve, using interfacing**

**[5]**

tack/iron-on interfacing onto wrong side of cuff; trim away 1 cm of interfacing (this needs to be done before ironing, if using iron-on interfacing); with right sides together, pin, tack and machine-stitch the two short ends of cuff together on seam allowance of 1.5 cm;  
 include labelling on sketches;  
 1 mark for each correct point

**(ii) attach the cuff to the lower edge of the sleeve**

**[5]**

pin, tack and stitch one side of cuff to right side of sleeve; trim seam allowances; press carefully, especially if there are gathers; fold in seam allowance on remaining edge of cuff, then pin and tack; hand stitch (or machine stitch) to secure;  
 include labelling on sketches;  
 1 mark for each correct point



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(iii) **press the cuff.**

use iron temperature which is correct for the fabric (e.g. warm); press on wrong side of fabric; use a sleeve board if available; if there are gathers, these need to be pressed carefully with the toe of the iron pressing into the gathers, without making folds or pleats; include labelling on sketches;  
1 mark for each correct point

[Total: 18]

**4 Compare the following terms used in garment-making:**

**(a) Ironing and pressing**

[3]

ironing fabric is when creases are removed, usually after washing/laundrying; pressing is when processes such as pleats or pockets are flattened, to set the stitches in the fabric during garment construction. The iron needs to be the correct temperature for the fabric in either case of ironing or pressing; a pressing cloth can also be used for pressing to avoid shiny marks on the fabric.  
include labelling on sketches;  
1 mark for each correct point

**(b) 'Hooks and eyes' and 'hooks and bars'**

[3]

hooks normally made from metal, can be silver coloured or black; eye also made from metal; both are secured by hand stitching: fasten the hook or eye in position with one or two stitches, then use blanket stitch, or buttonhole stitch or even very neat over-sewing. Each stitch should be close to the next so that the whole circle of metal is covered; the hook and eye is normally worked at the top of a zip fastening or a row of them can be used as a fastening in its own right;  
hooks and bars: hooks are metal, but the bar can be metal or self-worked, made from matching thread; the base stitches are worked first, a group of 6 would be strong enough; then buttonhole stitch or blanket stitches are worked over the top of the base stitches to secure them and form the 'bar'. Use is similar to the hook and eye.  
Examples of uses that illustrate differences; e.g. hooks and bars used on waistband closure.  
include labelling on sketches;  
1 mark for each correct point

**(c) Loop stitch (blanket stitch) and buttonhole stitch**

[4]

loop stitches are also known as blanket stitches; this is done by hand with a sharp or crewel (embroidery) needle; embroidery thread often used because this stitch is usually decorative; needle follows the edge of the fabric and thread passes under the needle; needle is then pulled downwards to form the stitch;  
buttonhole stitch is worked by hand or machine; it is similar to blanket stitch but when the needle is in the fabric, the thread nearest to the eye of the needle is twisted around the point of the needle in a figure-of-eight pattern; the needle is then pulled upwards and the thread forms a knot along the edge of the fabric;  
include labelling on sketches;  
1 mark for each correct point

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**(d) Top-stitching and under-stitching**

top-stitching is usually straight machine stitching which is stitched along the right side of a garment; the stitch is usually made longer e.g. stitch length 3 or 4, and the thread used may be slightly thicker than usual, if the needle will take it; as the stitch is decorative, it can even be a different colour so that it stands out;

under-stitching is usually carried out on a facing of a garment; for example a neck facing on a dress: the facing is stitched as normal and then before the final stitching is done to secure the facing in place, machine stitching is done very close to the edge (e.g. 3 mm) but on the inside of the facing so that the stitching does not show on the right side when the garment is worn; the stitching is usually done through all layers except the outside layer;

include labelling on sketches;

1 mark for each correct point

**(e) Shirring and smocking.**

**[4]**

Shirring is a way of disposing of fullness (i.e. controlling some of the fabric) along the lower edge of a sleeve or neckline, for example; shirring often uses shirring elastic, that is elastic like a thread, which can be wound onto a bobbin, and machine-stitched as gathering lines; the top thread on the machine is normal machine thread; the stitch length needs to be on the longest setting e.g. 5, so that the fabric gathers up with the elastic as the machine stitches;

smocking is carried out by hand; the fabric is tacked in position into very small pleats; this can be using dot transfers or checked fabric e.g. cotton gingham; when the fabric has been pulled up into small pleats, the right side surface is decorated with hand embroidery stitches e.g. cable stitch or stem stitch; a design is built up on the right side; after that, all the tacking stitches which hold the pleats are removed and the final smocking is 'elastic' as the embroidery stitches are flexible;

include labelling on sketches;

1 mark for each correct point

**[Total: 18]**

**5 (a) Draw a labelled sketch of a pair of shorts with an elastic casing for a child.**

**[2]**

sketch should show front and back views for full marks; shorts could show: waist line, pockets, length of shorts, design features such as top stitching, crotch seam, turn-up on lower edge of shorts; decorative feature e.g. applique or embroidery; sketch should be accurately sketched and labelled for full marks;

1 mark for each correct point

**(b) Using notes and diagrams, explain how to:**

**(i) prepare the elastic casing**

**[4]**

fold over the required amount of fabric e.g. 1.5 cm, pin then tack upper fold in position (remove pins after tacking), then lower fold, and remember to fold in the raw edge before tacking; leave a space of 3 cm to allow for the elastic to be inserted later; machine the top and bottom of the casing; remove the tacking and make sure the machine ends are secure; accurate labelled sketch to show correct position.

NB no credit for cutting out a separate casing.

1 mark for each correct point

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**(ii) calculate how much elastic is needed**

measure the waist line and add 2cm for ease and a further 3cm for sewing overlapping the elastic; cut the required length of elastic;

include labelling on sketches;

1 mark for each correct point

**(iii) insert the elastic and fasten it securely.**

**[4]**

use a safety pin securely fastened to the elastic or a bodkin, thread the elastic through the casing using the opening; overlap the elastic at the ends and hand sew with over-sewing stitch, or carefully machine stitch with zig-zag stitch or straight stitch; stitch up the opening to make sure the elastic is enclosed; make the sure the elastic is not twisted inside the casing;

include labelling on sketches;

1 mark for each correct point

**(c) Discuss three important points to consider when choosing ready-made clothing for children.**

**[6]**

**answer could include:**

how old the child is (if young age, child may grow more quickly and choice of ready-made could include option for letting down the hem)

whether the fabric the garment is made from is washable and hardwearing

colour of the fabric – is it a pattern which the child will like; will the colour show the dirt easily; will other items in the child's wardrobe go with the new item, etc.

the style of the garment and whether it is suitable for the age of the child e.g. are fastenings suitable, does the garment have pockets so that the child can put items inside, are the style features easy to look after e.g. are there a lot of gathers which need to be ironed regularly after laundering?

any other relevant points

Up to 2 marks for each well discussed relevant point

**[Total: 18]**

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**6 (a) State two reasons for using fastenings on garments.**

Functional use i.e. for allowing the garment to be put on the body and closed together, buttons and buttonholes, or zip fastening, or hooks and eyes, etc.

1 mark

Decorative use, when the fastening is a different colour for contrast, or is only there to give interest to the garment e.g. buttons on the front of the garment which do not have a buttonhole to fasten with so the buttons are only for decorative purposes

include labelling on sketches;

1 mark

**(b) Using labelled diagrams, explain how to work the following on a top made from cotton poplin fabric:**

**(i) Stitch a four-holed button by hand**

**[5]**

mark position of the button (tailor's tack or chalk or other suitable alternative method); use double thread and thread a sharp needle; make a knot in the end of the thread; fasten the thread into double fabric, where marked with a tailor tack or chalk; take the needle through the first hole in the button, over through the opposite hole and then down through the fabric; repeat this in the other two holes; repeat this sequence four times or until the button is secure; a shank can be worked by inserting two pins under the button and working the sequence as above; when the button is secure, the pins will be removed; the thread is then fastened securely on the wrong side of the fabric.

include labelling on sketches;

1 mark for each correct point

**(ii) Attach a press-stud by hand**

**[3]**

thread a sharp needle and make a knot in the end; fasten the thread onto the fabric in the position where the press-stud is to be stitched; stitch four oversewing stitches or buttonhole stitches or blanket stitches through each of the holes on the press-stud; fasten the thread on the back of the fabric;

include labelling on sketches;

1 mark for each correct point

**(iii) Make a rouleau loop using self-fabric binding.**

**[8]**

Prepare the fabric (self-fabric) to make a crossway strip: find the grain line by folding the warp thread and weft thread together to form a diagonal line; make a crease by ironing; decide on the width of the crossway strip e.g. 5 cm wide, making sure that the seam allowance has been included in the measurement, suggest 6 mm for the seam allowance; mark the cutting line (parallel to the ironed crease line) with tailor's chalk; mark more parallel lines until there are enough strips for the rouleau loops; cut along all the chalk lines;

join the strips together to make a continuous line of bias strip; place right sides together and stitch along the seam allowance (e.g. 6 mm); using a loop turner or safety pin, turn the loop through to the right side; press flat; cut the rouleau loop into the correct lengths for each loop e.g. 6 cm; place the loops on the front of the item, in position following the marking on the fabric; no marks for attaching the rouleau loops.

include labelling on sketches;

1 mark for each correct point

**[Total: 18]**

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7 Refer to the skirt, View D on the Insert.

- (a) Sketch and label the skirt to show how hand embroidery and lace trim could be worked on the skirt yoke, to give more interest.

Skirt should be the same one as on insert sheet;

use of hand embroidery e.g. along edge in a repeated pattern; or a one-off spot motif in a position on the front or back of yoke;

use of lace trim to co-ordinate with the hand embroidery or other use of lace trim e.g. to make it into a curved shape or motif which is stitched onto the yoke;

include labelling on sketches; front and back view to be shown for full marks.

1 mark for each correct point

- (b) Using labelled sketches, explain how:

- (i) the lace trim design in (a) would be attached by machine

[4]

answer should be similar even if lace edging is straight or shaped; machine will be threaded with matching coloured thread, and similar fibre content e.g. if lace trim is cotton, a cotton thread could be used; change straight stitch to longer e.g. length 3, or a zig-zag stitch to width 3, length 3; pin and tack the lace trim in position; remove pins; begin to stitch the lace trim, reversing at the beginning and end of machining row (or tie threads by hand at both ends of machining row); this can be long one or both edges of the lace; press finished stitching lightly through a pressing cloth with the iron on a setting which depends on the type of lace used e.g. if cotton lace, hot iron could be used and if a nylon lace, a cool iron could be used.

Answers explaining how to inset lace into a seam accepted.

include labelling on sketches;

1 mark for each correct point

- (ii) the hand embroidery would be worked using three different hand embroidery stitches. [6]

mark the design on the fabric with tailor tacking or chalk or other suitable method; use embroidery thread e.g. stranded cotton; use a hand crewel (embroidery) needle and thread needle with chosen thread; do not use a knot in the thread; make a back stitch to fasten thread at the beginning of the row of embroidery stitches; begin the stitch; choice of stitch will depend on that chosen by the candidate; this can be from the list stated in the syllabus, or alternative stitches, as long as the correct method is used; e.g. stem stitch, French knots, blanket stitch, fly stitch, herringbone stitch, etc. At the end of the row, fasten off the thread with two back stitches on the wrong side of the fabric; cut the thread;

include labelling on sketches;

1 mark for each correct point

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(c) Assess five points to consider when buying accessories for a teenager.

What the accessories (e.g. belt, bag, scarf, hat, etc.) will be **used with** e.g. a skirt, trousers;  
 what **colour** the accessories will be e.g. will they be classic black or white, or a colour to match more closely with the item of clothing e.g. pink dress may have a dark pink bag;  
 the **cost** of the accessory;  
 the **fabric/material** the accessory will be made from e.g. leather or fabric – this may be related to cost or funds available to buy the item;  
 will the accessory be **decorated** or plain e.g. embroidery or applique on the bag or hat;  
 will it be possible to **clean** the accessory if needed e.g. wipe clean or wash or dry clean;  
 any other relevant/appropriate point  
 include labelling on sketches if relevant;  
 1 mark for each well assessed point

[Total: 18]