DYNAMICS OF CLOTHING I

UNIT IV: ***CONSTRUCTION PROJECTS***

TOPIC A: **CONSTRUCTION**

OBJECTIVE: The students will be able to perform numerous construction techniques and complete one or more sewing projects.

CONCEPT: Sewing is a wonderful skill to have and is useful in many aspects of life. The ability to sew is not only practical and often economical but a medium for creativity and artistic expression.

COMPETENCIES:

1. Incorporate and complete the following suggested construction techniques in various projects:
   a. seams and seam finishes
   b. darts, tucks, and pleats
   c. zippers
   d. pockets
   e. sleeves
   f. facings
   g. collars
   h. waistbands and/or cuffs
   i. hems and hem finishes
   j. closures
   k. finishing touches
      (topstitching, gathering, understitching, casings)
   l. sewing on knit fabrics

2. Follow pattern information, marking guides, and sewing guidelines.

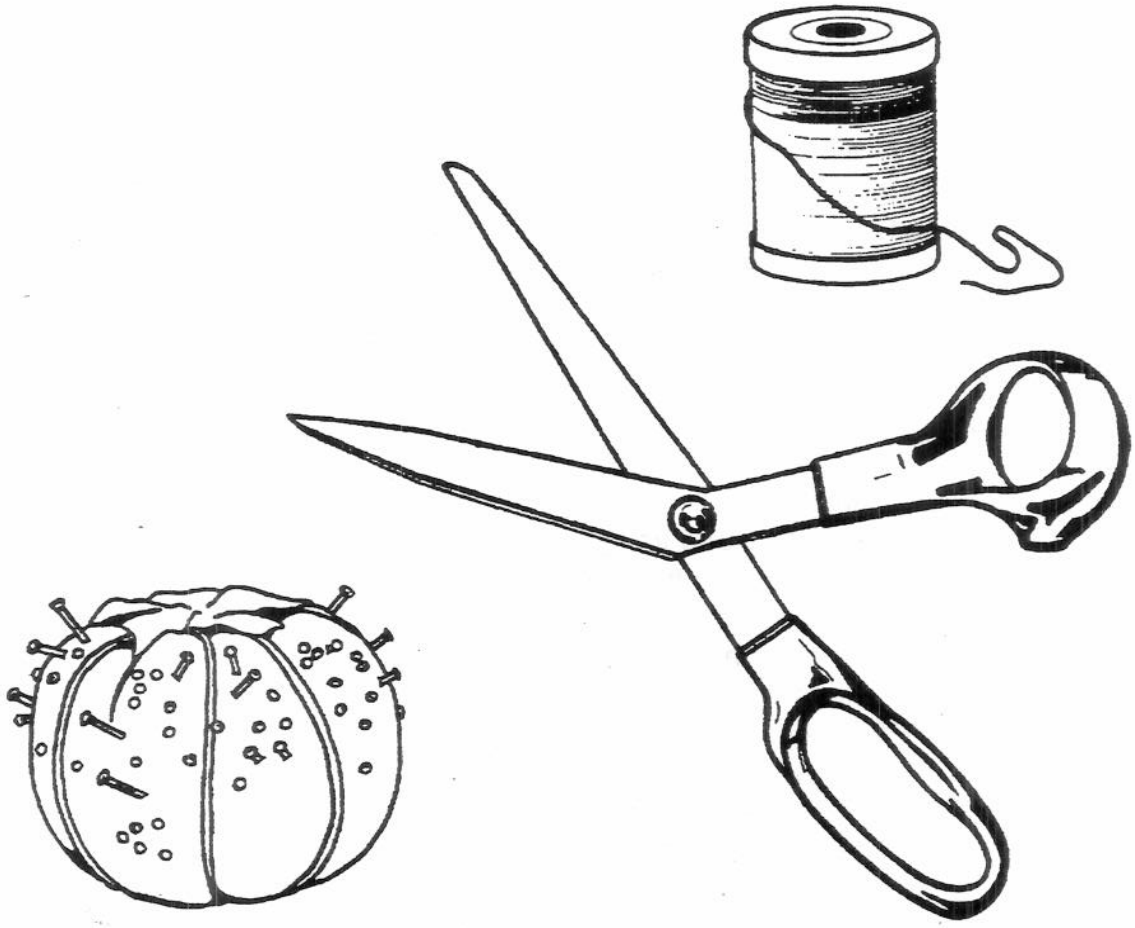
3. Utilize appropriate pressing methods throughout construction.

4. Demonstrate mastery of construction techniques on samples and/or sewing projects.

5. Utilize time-management skills to complete project(s).

1.	Construction Techniques and Projects	Teacher resources: • Background materials • Activity guides • Videos and video player • Classroom copies of A GUIDE TO FASHION SEWING • Classroom copies of SUCCESSFUL SEWING
2.	Seam Finishes	Copies of student activity guide (I-IV-28 and I-IV-29) Materials for samples
3.	Pressing a Plain Seam	Overhead transparency or large poster (I-IV-32) Basic pressing equipment
4.	At the Heart of a Dart	Copies of student activity guide (I-IV-33 and I-IV-34) Overhead transparency (I-IV-33) Materials for demonstration and samples
5.	Zip In A Zipper! (How to Put in a Zipper)	Copies of guidelines for students Mock zippers for students Materials for demonstration and samples Video and video player Copies of student activity guide (I-IV-35)
6.	Patch Pocket with Mitred Corners	Copies of student activity guide (I-IV-37 and I-IV-38) Fabric for samples
7.	Facings, Interfacing, and Understitching	Copies of student activity guide (I-IV-39 and I-IV-40) Fabric for samples
8.	Button, Button— What Kind of Button?	Copies of student reading (I-IV-41 and I-IV-42) Copies of student activity guide (I-IV-43) Six articles of clothing without buttons Box of numbered button cards
9.	Better Buttonhole Bureau	Copies of student activity guide (I-IV-46) Materials for samples

ACTIVITIES/OPTIONS	SUPPLIES NEEDED
10. Fabric Fasteners	Copies of student guidelines developed by teacher Materials for samples
11. Keeping You In Stitches	Overhead transparency (I-IV-47) Copies of student activity guide (I-IV-48 through I-IV-50) Materials for samples
12. Stitch 'Em Up!	Copies of student activity guide (I-IV-54)
13. Pressing Matters	Copies of student activity guide (I-IV-58) Pressing equipment and samples



TEACHER BACKGROUND INFORMATION

Note #1: About the Teacher Resources

Included in the binder, MANAGEMENT STRATEGIES AND CONSTRUCTION TECHNIQUES, is a copy of the textbook, A GUIDE TO FASHION SEWING, from Fairchild Books and Visuals. Index tabs have been integrated throughout this resource to facilitate use. This is an excellent resource that outlines most sewing techniques in a step-by-step manner with clear illustrations. Additional resources for particular techniques have been added at the end of the corresponding sections.

It is important to note that the materials in this textbook are copyrighted and the teacher does not have the right to make copies for classroom distribution. It has been provided as a teacher reference, and each teacher will need to purchase some copies of the textbook for classroom use. (Purchasing information is included in the RESOURCE section of this topic.)

However, the teacher is free to copy any resources developed by the Utah State Office of Education included in this curriculum.

Note #2: About Mini-Lessons

Mini-lessons for some of the construction techniques and terms are included in this topic. These are particularly useful for "lesson days" or can be adapted for individualized instruction packets.

There are a lot of mini-lessons that can be developed utilizing the information provided in this curriculum. Some mini-lessons have been included in Options 3 through 14. Some suggestions for additional mini-lessons are:

- Hems
- Measuring and fitting
- Zippers (more than one)
- Pockets (more than one)
- Gathering and easing
- Collars
- Sleeves
- Casings
- Knit construction methods
- Attaching waistbands and/or cuffs
- Color (See Unit II Topic B)
- Line and design (See Unit II Topic A)
- Matching plaids (See Unit III Topic C)

ACTIVITIES/OPTIONS

Option 1: Construction Techniques and Projects

As the instructor assists the students in planning their projects, it is suggested that as many of the following construction techniques as possible be included during the course of the class. The instructor can refer to the resource, A GUIDE TO FASHION SEWING, which is included as an integral part of this curriculum in the MANAGEMENT STRATEGIES AND CONSTRUCTION TECHNIQUES binder, for technique steps and illustrations. The page numbers listed refer to the pages covering that/those technique(s) in the text.

CONSTRUCTION TECHNIQUES	REFERENCE PAGES
a. Seams and seam finishes	
Plain seams with self-finish	71-73
Plain seams with clean-edge finish	74-75
Plain seams using basting stitch	76-78
Right-angle seam and corner turns	99-101
Curved seams	96-97
Serged seams	n/a
See Successful Sewing	365-369
	279-283 and
	187-191
Also Seams and Darts, a video from Meridian Education Corporation Options 2 and 3	
b. Darts, tucks, and pleats	
Straight tapered dart	107-109
Double tapered dart	117-118
Tucks	119-121
Also Successful Sewing Option 4	275-278
c. Zippers	
Centered application	149-153
Lapped application	154-157
Sports zipper	169A-169B
Separating application	169C-169D
Also Successful Sewing	293-299
Also How To Put In A Zipper, a video from Meridian Education Corporation Option 5	

ACTIVITIES/OPTIONS

Option 1 - Continued

d. Pockets

Patch pockets	173-176
Also Successful Sewing	283-285
Front hip pockets	189-192
In-seam pockets	193-195
Pockets with flaps	196-200
Also How To Do Pockets, a video from Meridian Education Corporation See Option 6	

e. Sleeves

Set-in sleeves	227-229
Raglan sleeves	233-234
Also Successful Sewing	319-329

f. Facings

Neckline or armhole	324-327
Understitching	375
Also Successful Sewing See Option 7	305-307

g. Collars

Flat or roll collars	262-265
Collars with front and back facings	271-273
Collars with partial facing	274-276
Collars without facing	277-279
Also Successful Sewing	311-313

h. Waistbands and/or cuffs

Barrel cuffs	253-256
Waistbands (general)	334-336
Traditional pant/skirt waistband	337-339
Elastic waistline	340-341
Casings	n/a
Also Successful Sewing	339-345

i. Hems and hem finishes

Marking and turning hems	350-352
Hand hemming stitches	353-354
Machine hemming stitches	355
Also Successful Sewing	347-350
Also Hemming Stitches, a video from Meridian Education Corporation	
Machine blind hem	355A
Serged hems	355B

ACTIVITIES/OPTIONS

Option 1 - Continued

j. Closures

Buttons and buttonholes	358-362
Velcro closures	363
Hooks and eyes	364
Also Successful Sewing	351-353
See Options 8, 9, and 10	

k. Finishing touches

Topstitching	369
Gathering fabric	370-371
Also Successful Sewing	199, 205, and 223
See Options 11 and 12	

l. Sewing on knit fabrics

Seams	102-104
Reinforcing shoulder	n/a
See Successful Sewing	280
Hems	356A-356B

Option 2: Seam Finishes

Using the student activity guide, SEAM FINISHES, go through the three main seam finishes used, their purposes, how they are done, etc., with the students. Then have the students do samples of each of the three seam finishes.

Option 3: Pressing a Plain Seam

Make an overhead transparency or a large poster of PRESSING A PLAIN SEAM and explain the importance of the steps of pressing the seams as you sew. Demonstrate the steps and review the basic pressing equipment. The advantage of a large poster would be that it could be hung in the room near the pressing area for reference throughout the course.

Option 4: At the Heart of a Dart

Demonstrate how to make basic darts, identifying the guidelines for making same. Or, an overhead transparency of page IV-A-34 can be used as a discussion guide. Give each student a copy of the student activity guide, AT THE HEART OF A DART, and follow the directions for completing some sample darts.

Option 5: Zip In A Zipper!

Have students do a sample of several kinds of zipper applications. It is always good if the teacher has step-by-step examples which the students can refer to. Students generally need some type of step-by-step instructions.

ACTIVITIES/OPTIONS

Meridian Education Corporation has a video, HOW TO PUT IN A ZIPPER, that demonstrates the process of placing and stitching in a lapped zipper and a centered zipper along with other zipper information. A student activity guide that corresponds to the video is included in the resources for this option.

Note: Because it is costly to have the students buy zippers for samples, the teacher can prepare "mock" zippers that the students can practice with for very little expense. The "mock" zippers are made by cutting fabrics strips 3 inches wide. Turn one edge in 1 inch and press; turn the other edge over the first edge and press again. The strip is now 1 inch wide. Zigzag down the middle of the strip, using a wide, relatively short zigzag. Cut into 7- or 8-inch pieces and you have "mock zippers." Or, the teacher can have the students make their own.

Option 6: Patch Pocket with Mitred Corners

Following the directions on the student activity guide, PATCH POCKET WITH MITRED CORNERS, demonstrate the procedures. Then have each student follow the instructions and complete a sample pocket.

Note: The patch pocket sample could be incorporated into some other simple project with other techniques to learn, such as locker organizers, a throw pillow with a pocket, or some other creative idea.

Option 7: Facings, Interfacing, and Understitching

Following the directions on the student activity guide, FACINGS, INTERFACING, AND UNDERSTITCHING, demonstrate the procedures for applying a facing and interfacing, and understitiching. Then have each student follow the instructions and complete a sample facing. Again, this technique could be incorporated with a sampler project of some type that is more fun than just a sample.

Option 8: Button, Button—What Kind of Button?

The teacher will need to have six different articles of clothing without any buttons, and a box with a large variety of button cards. Be sure there are appropriate and inappropriate button choices in the box. Number the button cards for the students to identify their choices.

Have the students read the information provided on the resource, BUTTON, BUTTON—WHAT KIND OF BUTTON? When they have finished reading, give each student a copy of the corresponding student activity guide and have them choose appropriate buttons for the articles of clothing displayed. Go over the choices with the students as a class for further discussion.

ACTIVITIES/OPTIONS

Option 9: Better Buttonhole Bureau

Demonstrate some of the guidelines about buttonholes provided in the teacher background information. Explain how to mark, space off, etc., for accurate placement. Give each student a copy of the student activity guide, BETTER BUTTONHOLE BUREAU, and have them make a sample set. The teacher will need to review the specific procedures and settings for the sewing machines in the classroom.

Option 10: Fabric Fasteners

Introduce the various types of fasteners used on clothing. Give each of the students a copy of some guidelines from the resources identified. Have the students complete samples of a variety of fasteners.

Note: NASCO has a kit of enlarged fasteners for demonstrations called FASTENER FUN. They could also be used for a bulletin board to support this activity.

Option 11: Keeping You In Stitches

Introduce this lesson by using an overhead transparency of WHAT IS A STITCH? Explain that there are many types of stitches, and although it is confusing at first, they will all quickly come to make sense.

Give each student a copy of the student activity guide, KEEPING YOU IN STITCHES, and introduce all of the "stitch words." Have the students do samples of some of the stitches upon completion.

Note: If desired, this lesson could be broken into two parts by introducing the machine stitches one day and the hand stitches another day. Also, the teacher may want to add a place for machine settings on the student activity guide.

Option 12: Stitch 'Em Up!

This is a crossword puzzle of all of the "stitch words." It can be used as a review, for extra credit, as an introduction, or as a quiz.

Alternate Strategy: The "stitch words" could easily be made into a game like Old Maid with the students matching a definition and drawing to a term. The "old maid" could be the "Stilted Stitcher."

Option 13: Pressing Matters

Begin by having the students complete the true/false questionnaire, PRESSING MATTERS. When the students have completed the questionnaires, go over each statement and explain the reasons for the correct answers. The teacher should have a variety of pressing equipment ready for demonstration throughout the discussion.

ACTIVITIES/OPTIONS

Demonstrate in small groups how to **iron** a shirt and pants, and how to **press** sewing projects. Assign students to bring a long sleeve, collared shirt to iron in class for a grade in the next few days.

RESOURCES

Books

Crawford, Connie-Amaden, A GUIDE TO FASHION SEWING, Fairchild Publications, 7 West 34th Street, New York, NY 10001, 1-800-247-6622. ISBN: 0-87005-748-0; Catalog No. 784-0.

Westfall, Mary G., SUCCESSFUL SEWING, Goodheart-Willcox Publishing, 123 West Taft Drive, South Holland, IL 60474, 1-800-323-0440. ISBN: 0-87006-809-1; Catalog No. 1-56637-010-8. Instructor's Guide: Catalog No. 1-55637-011-6.

Weber, Jeanette, CLOTHING, Glencoe Publishing, P. O. Box 543, Blacklick, OH 43004, 1-800-334-7344. ISBN and Catalog No.: 0-02-640161-4; Teacher's Resource Binder: 0-02-6410163-0.

Taylor, June, THE JUNE TAYLOR METHOD OF CUSTOM DETAIL PRESSING, available in Nancy's Notions catalog.

McCalls Pattern Co., FOCUS ON PRESSING.

Singer Sewing reference library, SEWING ESSENTIALS and TAILORING.

Vanderhoff, CLOTHING CONCEPTS AND CONSTRUCTION, Prentice Hall Ind.

Videos

HOW TO PUT IN A ZIPPER, Meridian Education Corporation, Dept. H-92, 236 E. Front Street, Bloomington, IL 61701, 1-800-727-5507. Catalog No. 2113.

SEAMS AND DARTS, Meridian Education Corporation, Dept. H-92, 236 E. Front Street, Bloomington, IL 61701, 1-800-727-5507. Catalog No. 2109.

HOW TO DO POCKETS, Meridian Education Corporation, Dept. H-92, 236 E. Front Street, Bloomington, IL 61701, 1-800-727-5507. Catalog No. 2115.

HEMMING STITCHES, Meridian Education Corporation, Dept. H-92, 236 E. Front Street, Bloomington, IL 61701, 1-800-727-5507. Catalog No. 2108.

Teaching Aids

FASTENER FUN, Nasco, 901 Janesville Ave., Fort Atkinson, WI 53538-0901, 1-800-558-9595. Catalog No. W09393H.

ASSESSMENT/EVALUATION QUESTIONS

1. Incorporate and complete the following suggested construction techniques in various projects:

a. Seams and seam finishes

Note: The teacher will need to supply samples for the first three questions.

1. The seam finish on sample "A" is:
   A. Serged
   B.* Zigzagged
   C. Clean finished

2. The seam finish in sample "B" is:
   A. Zigzagged
   B.* Clean finished
   C. Serged

3. The seam finish in sample "C" is:
   A.* Serged
   B. Clean finished
   C. Zigzagged

4. Unless otherwise stated, the width of a seam is:
   A. 1/4 inch
   B. 3/8 inch
   C.* 5/8 inch
   D. 3/4 inch

5. Fabric grain is maintained through the machine-stitching process by:
   A. Machine basting
   B.* Stitching directionally
   C. Pin basting

6. To ensure accurate matching of even plaids before machine stitching, one should baste the seams with:
   A. Pins
   B. Machine basting
   C. Slipstitching
   D.* Any of these methods will work

7. The process of zigzagging the edges of a seam is called:
   A.* Overcasting
   B. Staystitching
   C. Understitching

ASSESSMENT/EVALUATION QUESTIONS

8. When using zigzagging for a seam finish, it should be:
   A. In the middle of the seam allowance
   B.* Over the edge of the seam
   C. Close to the stitched seam

9. The twill tape that is used to stabilize a seam is stitched to the:
   A. Right side of the garment
   B.* Wrong side of the garment
   C. Either side of the garment

10. Cutting V-shaped wedges from the seam allowance to eliminate bulk and allow the seam to lie flat is called:
   A.* Notching
   B. Clipping
   C. Grading
   D. Trimming

11. Cutting into the seam allowance to allow an outside curve to lay flat is called:
   A. Notching
   B.* Clipping
   C. Grading
   D. Trimming

12. Notches should be cut:
   A. Into the seam allowance
   B.* Away from the seam allowance
   C. Straight with the seam allowance to omit the notch

13. When pinning two already-stitched seams:
   A. The pins should be placed through the middle of the seamline
   B. The pins should be placed on each side of the seamline
   C.* The seams should be pinned together and the seam allowances pinned flat

14. Which of the following is not true about temporary or basting stitches?
   A.* Stitches are short
   B. Stitches are usually a contrasting color
   C. Stitches are easy to remove

ASSESSMENT/EVALUATION QUESTIONS

15. The most common temporary stitch used for holding layers of fabric together in preparation for further construction is:
    A. Staystitching
    B.* Even basting
    C. Understitching

16. Which of the following is not a method for removing machine stitching?
    A. Pulling and breaking thread on alternate sides of the seam
    B. Clipping threads and pulling them from the fabric
    C.* Cutting threads with a razor blade

17. To prevent a seam allowance from raveling, use:
    A. Slip stitch
    B. French tack
    C.* Serging or zigzagging

18. A row of stitching using the longest stitch available on the stitch regulator is called:
    A.* Baste or ease stitching
    B. Staystitching
    C. Stitch in the ditch

19. Staystitching:
    A.* Is a row of stitching that stabilizes curved or bias edges that may stretch
    B. Provides decoration, keeps edges flat, and prevents facing from rolling in
    C. Provides decoration, keeps edges flat, and prevents facing from rolling to the right side

20. When stitching through one thickness of fabric at ½ inch from the edge, you are:
    A. Understitching
    B.* Staystitching
    C. Clean finishing

ASSESSMENT/EVALUATION QUESTIONS

b. Darts, tucks, and pleats

1. Darts are used to:
   A. Make holes in the fabric for marking
   B.* Shape a garment to the body contour
   C. Both A and B answers are correct

2. Darts should be pressed as stitched first, then pressed toward the direction they will be sewn.
   A.* True
   B. False

3. Vertical darts should be pressed:
   A. Toward the sides
   B.* Toward the center
   C. It doesn't make any difference

4. Horizontal darts should be pressed:
   A.* Toward the bottom
   B. Toward the top
   C. It doesn't make any difference

5. Three areas where darts are commonly found are:
   - bustline - waist/hips - back neck

6. It is best to stitch a dart:
   A. From the point to the wide end
   B.* From the wide end to the point
   C. It doesn't make any difference

7. Backstitching should be done at:
   A.* The wide end of the dart
   B. The point of the dart
   C. Both ends of the dart

8. It is best to tie the threads at:
   A. The wide end of the dart
   B.* The point of the dart
   C. Both ends of the dart

ASSESSMENT/EVALUATION QUESTIONS

c. Zippers

1. To topstitch evenly when applying a zipper, you can use 1/2-inch wide cellophane or masking tape as a topstitching guide.
   A.* True
   B. False

2. The centered zipper application may be used in:
   A. Dresses
   B. Sportswear
   C. Jackets
   D.* All of the above

3. When choosing a conventional zipper, you should match the _____ to the garment.
   A. Length
   B. Weight
   C. Color
   D.* All of the above

4. When inserting a zipper, the seam allowance should be at least ___ inch wide.
   A. 1/4
   B. 3/8
   C. 1/2
   D.* 5/8

5. Preshrinking zippers before inserting them is one way of preventing a puckered zipper.
   A.* True
   B. False

6. The most commonly used methods of zipper applications are:
   A. Long, short, and medium length
   B.* Lapped, centered, sport
   C. Neckline, waistline, and front

7. You should position the zipper foot on the side of the needle opposite the zipper teeth or coil.
   A.* True
   B. False

ASSESSMENT/EVALUATION QUESTIONS

8. Generally, when top stitching a lapped zipper, the lap should be ____ inch wide.
   A. 1/4
   B. 1/2
   C.* 5/8
   D. 3/4

9. For a flatter zipper placket and more even stitching, turn the zipper tab down during stitching procedure.
   A. True
   B.* False

10. It is best to use a zipper foot for stitching all the steps of a zipper application.
   A.* True
   B. False

11. The lapped zipper application is preferred for thick, heavy, or pile fabrics to reduce bulk.
   A. True
   B.* False

12. The zipper is stitched in place so that the seam allowance on one side of the placket covers the zipper in a:
   A. Centered zipper application
   B.* Lapped zipper application
   C. Fly front application

13. The garment has an opening the entire length of a seam in a:
   A. Centered zipper application
   B. Lapped zipper application
   C. Fly front application
   D.* Separating zipper application

14. The zipper is placed in the middle of a seam and stitched with equal amounts of fabric on both sides of the opening in a:
   A.* Centered zipper application
   B. Lapped zipper application
   C. Fly front application
   D. Separating zipper application

ASSESSMENT/EVALUATION QUESTIONS

d. Pockets

1. The three main types of pockets are:
   A. Patch pocket, welt pocket, and flap pocket
   B.* Patch pocket, side-seam pocket, and welt pocket
   C. Patch pocket, side-seam pocket, and flap pocket

2. Many pockets have a bias cut edge. The bias may stretch during wear. You can stabilize this edge by:
   A. Serge stitching the hem edge
   B. Topstitching along pocket edge
   C.* Using interfacing on the wrong side of pocket

3. You must always place pockets in the exact location indicated by the pattern:
   A. True
   B.* False

4. To reduce bulk and give a flatter look in the hips or abdominal areas:
   A.* Use lining fabrics for inseam pockets
   B. Put the pocket on one side of the garment only
   C. Eliminate the inseam pocket
   D. Use a contrasting fabric

5. Corners of pockets need to be reinforced by stitching a triangle, rectangle, or bartack.
   A.* True
   B. False

6. A patch pocket is a shaped piece of fabric sewn to the outside of a garment.
   A.* True
   B. False

7. If your pocket is a square or rectangle shape, you must ____ the corner edges or make them meet at a right angle so they will lie flat.
   A. Stitch
   B. Pleat
   C.* Miter

8. A seam pocket is sewn directly into the side or side front seam.
   A.* True
   B. False

ASSESSMENT/EVALUATION QUESTIONS

e. Sleeves

1. Stitching set-in sleeves into a garment involves a process of joining two opposing curved edges together and being sure that no gathers are visible on the right side of the garment.
   A.* True
   B. False

2. Gathering stitches for a puffed sleeve are:
   A.* 1/2 and 6/8 inch from the edge
   B. 1/4 and 1/3 inch from the edge
   C. 1/2 and 5/8 inch from the edge

3. The gathering stitches need to be adjusted so that fullness is placed evenly around the cap of the sleeve.
   A.* True
   B. False

4. Which of the following is true when setting the sleeve in the armscye?
   A. Sleeve and armscye symbols must be matched when setting the sleeve into the armscye
   B. Sleeves are not interchangeable from one armscye to the other
   C. The large dot at the sleeve top should be matched with the shoulder seam
   D.* All of the above

5. When setting the sleeve into the armscye, the double notches will always be to the back of the garment.
   A.* True
   B. False

6. When you permanently stitch the sleeve seam, you may be stitching between the two rows of gathering stitches.
   A.* True
   B. False

7. One disadvantage of sewing a raglan sleeve in using the "open method" is:
   A. It's hard to match seams
   B.* The underarm seam has to be clipped
   C. The seam is bulky

8. The most commonly used method for setting in raglan sleeves is:
   A.* Open
   B. Closed

ASSESSMENT/EVALUATION QUESTIONS

f. Facings

1. Which of the following is true about facings?
   A. Facings provide neat finishes to garment edges
   B. Facings provide shape or extra support
   C. Facings reinforce necklines, armholes, front closures, cuffs, and collars
   D.* All of the above

2. A piece of fabric that is sewn onto a garment and folded inside to finish the edge is called a:
   A.* Facing
   B. Lining
   C. Interfacing

3. Understitching:
   A. Adds life to a garment by preventing raveling
   B.* Helps edges lie flat and keeps facings from rolling to the outside of the garment
   C. Keeps seams from coming apart or stitching from coming out

4. This is done on the underside of the garment, through both seam allowances and facing to hold things to the underside:
   A. Staystitching
   B.* Understitching
   C. Clean finishing

5. Sewing in a seam on the outside of the garment to secure a facing, waistband, elastic, or fabric underneath is called:
   A. Baste or ease stitching
   B. Staystitching
   C.* Stitch in the ditch

6. When the edge of the fabric is folded under, then stitched close to the fold, it is:
   A. Understitched
   B. Staystitched
   C.* Clean finished

7. A row of machine stitching 1/8 inch from the seamline to join the seam allowance to the facing is called:
   A. Baste or ease stitching
   B. Staystitching
   C.* Understitching

ASSESSMENT/EVALUATION QUESTIONS

g. Collars

1. Most collars need to be:
   A. Staystitched
   B.* Understitched
   C. Stitched in the ditch
   D. All of the above

h. Waistbands and/or cuffs

1. In most instances, you need to interface the cuffs and/or waistband.
   A.* True
   B. False

2. The cuff should lap toward the front when the sleeve is positioned on the body.
   A. True
   B.* False

3. The buttonhole is placed on the front cuff edge.
   A.* True
   B. False

4. Cuffs and/or waistbands should be pressed:
   A. After each commercial on television
   B. After the construction is totally completed
   C.* After each step during construction

5. Cuffs should be constructed according to the directions on the pattern guide.
   A.* True
   B. False

6. The interfacing fabric should be lighter in weight than the cuff fabric.
   A.* True
   B. False

7. Seam allowances of cuff ends are trimmed to ___ inch or less and tapered to a point at the cuff corner.
   A. 5/8
   B. 1/2
   C. 3/8
   D.* 1/4

ASSESSMENT/EVALUATION QUESTIONS

8. The notched edge of the cuff should be matched with the _____ on the lower part of the sleeve (right sides together) before stitching.
   A. Seam allowance
   B.* Notches
   C. Trim

9. The hang of the entire garment often depends on accurate construction and fit of the waistband.
   A.* True
   B. False

10. A waistband may be any width that you consider appropriate for the garment and flattering to your figure.
   A.* True
   B. False

11. The width to cut a waistband is determined by adding the desired width plus a seam allowance of 5/8 inch and double that amount.
   A.* True
   B. False

12. The length of the waistband can be determined by adding the waist measurement plus 1 inch for ease and 3 inches for seam allowance and underlap.
   A.* True
   B. False

13. Most cuffs and/or waistbands do not require interfacing.
   A. True
   B.* False

14. Fusible interfacings are convenient and easily applied on cuffs and/or waistbands.
   A.* True
   B. False

15. Final stitching of a cuff and/or waistband to the garment can be done with:
   A. Hand stitching
   B. Machine stitching
   C.* Either hand or machine stitching
   D. Neither hand nor machine stitching

ASSESSMENT/EVALUATION QUESTIONS

16. Waistbands should NOT be cut on the ____ grain of the fabric.
    A. Crosswise
    B. Lengthwise
    C.* Bias

17. The end of the waistband that lays on the outside of the garment is called the _____:
    A.* Overlap
    B. Underlap
    C. Extension

18. The end of the waistband that lays on the inside of the garment is called the _____:
    A. Overlap
    B.* Underlap
    C. Extension

19. Any needed fitting adjustments for a cuff and/or waistband should be made before applying the cuff and/or waistband to the garment.
    A.* True
    B. False

20. Interfacing is not important in a cuff and/or waistband.
    A. True
    B.* False

21. Which of the following is true about attaching a waistband?
    A. The band should lay flat without wrinkling or buckling
    B. The corners are square and sharp
    C. The seams are graded to eliminate bulk
    D.* All of the above

ASSESSMENT/EVALUATION QUESTIONS

i. Hems and hem finishes

1. The least noticeable hemming stitch is the:
   A. Topstitch
   B.* Blind hem by hand
   C. Blind hem by machine

2. An invisible stitch hidden in the fold of a hem is:
   A. A back stitch
   B.* A slip stitch
   C. A overcast stitch

3. It is good to allow a garment to hang for 24 hours before hemming it. This allows the fabric to "give" and means a more even hem can be taken.
   A.* True
   B. False

4. The shoes that will be worn with the garment should be worn while the hemline is being marked.
   A.* True
   B. False

5. After the hemline is marked, the hem should be turned up and stitched along the edge, even if it is uneven.
   A. True
   B.* False

6. The hem width for straight, narrow, gathered, or pleated skirts should be:
   A. 4 to 5 inches
   B. 1/4 to 1/2 inch
   C.* 1 to 2 inches

7. How many strands of thread are used when sewing a hem by hand?
   A. Three
   B. Two
   C.* One

ASSESSMENT/EVALUATION QUESTIONS

j. Closures

1. When a hook and eye are used at the neckline at the top of a zipper placket, what kind of eye should be used?
   A.* Straight (or bar) eye
   B. Round eye
   C. Crewel eye

2. Hook and eye closings should be applied with the:
   A. Blanket stitch
   B. Catch stitch
   C.* Buttonhole stitch

3. The least noticeable type of eye is the:
   A. Straight (or bar) eye
   B. Round eye
   C.* Thread eye

4. Which part of the snap is usually attached to the overlap?
   A. Ball (the thinner part of the snap)
   B.* Socket (the thicker part of the snap)
   C. Ball or socket (either is all right)

5. When sewing on a snap, the stitches should not go through both thicknesses of the fabric on:
   A. Either the overlap or underlap
   B. The underlap
   C.* The overlap

6. How many strands of thread are used when sewing on a button?
   A. One
   B.* Two
   C. Three

7. A thread shank should be used for:
   A.* Flat, sew-through buttons
   B. Metal or plastic shank buttons
   C. Link buttons

8. In which of these situations would the longest thread shank be made?
   A. Cotton-dacron blend blouse
   B. Cotton knit suit
   C.* Wool tweed coat

ASSESSMENT/EVALUATION QUESTIONS

9. The purpose of making a shank when sewing on a button is to:
   A. Reinforce the button
   B.* Let the buttonhole lay smooth under the button without strain
   C. Prevent the buttons from slipping out of the buttonhole while the garment is worn

10. Which is NOT true in determining the placement of buttonholes?
   A. Smaller buttonholes can be spaced closer together
   B. The length of the buttonhole is determined by the diameter of the button
   C.* Marks should be traced on the right side of the fabric

11. Buttonholes in women's garments are placed on the:
   A.* Right side of the front
   B. Left side of the front
   C. Either side of the front

12. Buttonholes in men's garments are placed on the:
   A. Right side of the front
   B.* Left side of the front
   C. Either side of the front

13. The position for a button in a horizontal buttonhole can be marked by inserting a pin:
   A.* Near the end of the buttonhole closest to the edge of the fabric
   B. In the middle of the buttonhole
   C. At the end of the buttonhole farthest from the edge of the fabric

14. The holes of the button should placed so they are:
   A. At right angles to the slit of the buttonhole
   B.* Parallel to the slit of the buttonhole
   C. In a horizontal position regardless of buttonhole placement

15. When choosing a snap for a garment, it is best to choose:
   A.* The smallest one possible
   B. Next to the smallest one possible
   C. The largest one possible for maximum strength

ASSESSMENT/EVALUATION QUESTIONS

16. What determines the size of snap to be used at the neckline?
    A. The size of the neck
    B.* The weight of the fabric
    C. Both of the above
    D. Neither of the above

17. When sewing on a hook with a round eye:
    A. The eye is sewn on first
    B.* The hook is sewn on first
    C. Either the hook or the eye may be sewn on first

18. Where is the hook placed when a hook and straight eye are used?
    A.* 1/16 inch from the edge of the overlap
    B. 1/8 inch from the edge of the overlap
    C. 1/4 inch from the edge of the overlap

19. The least conspicuous type of eye at the neckline is the:
    A. Straight eye
    B. Round eye
    C.* Thread loop

k. Finishing touches

1. Topstitching:
    A. Keeps the seams from coming apart or the stitching from coming out
    B. Adds life to the garment by preventing raveling
    C.* Provides decoration; keeps edges flat and facing from rolling to the right side

2. When sewing with a double needle, which condition is NOT particularly important?
    A. The tension be set accurately
    B. The fabric be pressed carefully
    C.* Both colors of thread are the same.

3. When closing the open edge of a vest lining together, which of the following stitches would be most appropriate?
    A. Blanket stitch
    B.* Slip stitch
    C. Pick stitch
    D. Topstitch

ASSESSMENT/EVALUATION QUESTIONS.

4. A bar tack is a:
   A. Triangular trim used to reinforce the ends of pleats and vents
   B.* A series of stitches in place to reinforce any area of stress (Ex.=pockets)
   C. Triangular design used as an end stay for pockets and pleats

I. Sewing on knit fabrics

1. When sewing on knit fabric, you should pull or stretch the fabric to keep it tight.
   A. True
   B.* False

2. A single knit fabric will always roll to the _____ side.
   A.* Right
   B. Wrong
   C. Either

3. A _____ needle works best when sewing on knit fabric to prevent broken yarns.
   A. Sharp
   B.* Ball-point
   C. Crewel

4. To start a seam on knit fabric, it is best to begin 1/8 inch from the edge, stitch forward briefly, and then backstitch, holding the threads taut at the back of the presser foot.
   A.* True
   B. False