

# DYNAMICS OF CLOTHING II

**UNIT V:**            **CONSTRUCTION**

**TOPIC B:**           **INTERMEDIATE CONSTRUCTION TECHNIQUES**

**OBJECTIVE:**        Students will complete a number of sewing projects and/or samples incorporating intermediate level sewing skills.

**CONCEPT:**        It is important for the students to have an opportunity to apply and practice the sewing techniques learned and skills developed. The application gives purpose for the learning.

**COMPETENCIES:**

1. Incorporate and complete the following suggested intermediate level construction techniques in various projects:
  - a. seams and seam finishes
  - b. darts, tucks, and pleats
  - c. interfacing
  - d. binding (bias and bias treatments)
  - e. zippers
  - f. pockets
  - g. sleeves, plackets, and cuffs
  - h. collars and necklines
  - i. lining/underlining
  - j. facings
  - k. waistbands and belts
  - l. hem treatments and finishes
  - m. speed tailoring
  - n. ruffles and trims
  - o. bound buttonholes
  - p. working with specialty fabrics
2. Follow pattern information, marking guides, and sewing guidelines.
3. Utilize appropriate pressing methods throughout construction.
4. Demonstrate mastery of intermediate level construction techniques on samples and/or sewing projects.
5. Utilize time-management skills to complete projects.



**ACTIVITIES/OPTIONS**

**SUPPLIES NEEDED**

- |     |   |   |
|-----|---|---|
| 1.  | Intermediate Construction Techniques and Projects | <u>Management Strategies and Construction Techniques</u> binder with <u>A Guide to Fashion Sewing</u> |
| 2.  | Bias Binding and/or Treatments                    | Fabric to cut bias strips<br>Supplies for demonstration   |
| 3.  | Collars and Necklines                             | Fabric and supplies for demonstration<br>Copies of patterns and instructions for students             |
| 4.  | Different Types of Darts and Tucks                | Fabric and supplies for demonstration<br>Copies of patterns and instructions for students             |
| 5.  | One-Piece Facings                                 | Student project for demonstration   |
| 6.  | <u>Hemming Stitches</u> Video                     | Video and video player<br>Copies of student activity guide (II-V-34)                                  |
| 7.  | Interfacings                                      | Samples of interfacing fabrics displayed and labeled<br>Copies of student activity guide              |
| 8.  | <u>How to Alter a Pattern</u> Video               | Video and video player<br>Copies of student activity guide (II-V-35)                                  |
| 9.  | <u>How to Do Pockets</u> Video                    | Video and video player<br>Copies of student activity guide (II-V-36)                                  |
| 10. | Pockets Demonstration(s)                          | Fabric and supplies for demonstration(s)<br>Copies of patterns and instructions for students          |
| 11. | Sleeves   | Student project for demonstration   |
| 12. | Plackets  | Fabric and supplies for demonstration(s)<br>Copies of patterns and instructions for students          |



## ACTIVITIES/OPTIONS

## SUPPLIES NEEDED

- |  |  |
|--|--|
| 13. Lingerie Techniques<br><u>Luxurious Lingerie</u> Video   | Video and video player<br>OR<br>Materials for sewing lingerie<br>Fabric and supplies for demonstration<br>Copies of patterns and instructions for students   |
| 14. Outdoor Gear/Wear  | Copies of book, <u>Sew and Repair Your Outdoor Gear</u><br>Fabric and supplies for demonstration(s)<br>Copies of patterns and instructions for students  |
| 15. More Plaids<br><u>All About Plaids</u> Video<br><br><u>Sewing With Stripes and Plaids</u><br>Filmstrip | Video and video player<br>OR<br>Copies of pamphlet from McCalls<br>OR<br>Filmstrip and projector<br><br>Several pieces of plaid fabric<br>Pattern pieces and pins<br>Copies of student activity guide<br>(II-V-38 and II-V-39) |
| 16. Speed Tailoring Techniques<br>a. Tailor's Tacks<br>b. Shoulder Pads<br>c. Bound Buttonholes            | Fabric and supplies for demonstration(s)<br>Copies of patterns and instructions for students   |
| 17. Waistbands/Cuffs   | Fabric and supplies for demonstration(s)<br>OR<br>Student projects<br>Copies of patterns and instructions for students   |
| 18. Other Waist Seams  | Fabric and supplies for demonstration<br>Instructions for students   |
| 19. Zippers  | Fabric and supplies for demonstration(s)<br>Instructions for students  |
| 20. Construction Confetti<br>Crossword Puzzle  | Copies of student activity guide<br>(II-V-42 and II-V-43)  |



## 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 2 through 20. Suggestions for additional mini-lessons are:

- Collars
- Attaching waistbands and/or cuffs
- Zippers (more than one)
- Pockets (more than one)
- Gathering and easing
- Shoulder pads
- Bound buttonholes
- Lingerie
- Knit construction methods
- Outdoor gear/wear
- More plaids

If you need to review some of the basics to incorporate the principles of line and design, refer to the materials in the Dynamics of Clothing I curriculum for the following:

- Color (See Unit II Topic B)
- Line and design (See Unit II Topic A)













**ACTIVITIES/OPTIONS**

Demonstrate various lingerie sewing techniques and have the students do samples and/or apply the techniques to projects. The basic techniques to cover are:

- Sewing seams
- Applying lace
- Applying elastic
- Working with tricot fabric
- Using correct size needle
- Using correct type of thread, lace, elastic

**Option 14: Outdoor Gear/Wear**

Introduce the students to sewing and repairing their outdoor gear and wear. There is a basic booklet published by The Mountaineers, Sew and Repair Your Outdoor Gear, written by Louise Lindgren Sumner. It includes tips and techniques for working with today's materials, directions for alterations and repairs, and patterns and instructions for sewing clothing and equipment. You will need to purchase several copies for multiple use in the classroom.

(Teachers who have introduced this unit in their schools have had a marked increase in the male enrollment in their classes. Lots of learning besides sewing takes place around those sewing machines, and as a result, many of the students enroll in additional classes within the department. Be brave and branch out.)

**Option 15: More Plaids**

Show the video, All About Plaids, from Simplicity, or the filmstrip, Sewing With Stripes and Plaids, from McCalls. Simplicity also has a pamphlet by the same title. A student activity guide for this pamphlet is provided in the resource section of this unit. If the pamphlets are used, this activity can be individualized and/or put into packet format for self-learning.

Be sure to emphasize the difference between printed and woven plaids and the complications that can come from plaids that have been printed off-grain. A sample piece of fabric that is printed off-grain helps to illustrate this point. Encourage students to always purchase woven plaids for quality products.

The teacher may wish to have the students practice laying out a pattern on plaid fabric(s) so they can actually apply the principles of working with plaids. The teacher will need to have several pieces of plaid fabric on hand to identify various types of plaids and the problems presented by each type.

**Option 16: Speed Tailoring Techniques**

Consult the speed tailoring book for tips and techniques. There are several on the market—one by Singer, another by Palmer and Pletsch, as well as others. Some techniques to be included are:

- Tailor's tacks
- Linings
- Shoulder pads
- Bound buttonholes

**ACTIVITIES/OPTIONS**

How far the teacher wants to go with this topic depends upon the skill levels of the students involved and class time available. This will vary significantly throughout the state. However, it is an exciting concept that challenges students to new heights and brings much pride to a young sewer. If your students are involved in the Make-It-With-Wool contests, this unit will be a must.

**Option 17: Waistbands/Cuffs**

Explain that applying cuffs and waistbands in the same process, just applied in different areas. Therefore, students can have the same learning process whether they are applying a cuff or a waistband.

Demonstrate the application of a traditional pant/skirt waistband or a cuff. Both of these are illustrated step by step in [A Guide to Fashion Sewing](#) published by Fairchild Books and Visuals. Review the basics of sewing with the students, e.g., directional stitching, pressing as you go, correct terms, etc. It is helpful if the samples demonstrated by the teacher are placed on display for the students to use as reference. Have the students make a sample cuff and apply either cuffs or a waistband on a project.

**Option 18: Other Waist Seams**

Demonstrate the following types of waist seams:

- Outside casing
- Elastic enclosed in waistline seam

Have students make samples of these waist seams. Identify other places where they could be used in sewing construction.

**Option 19: Zippers**

Demonstrate the following types of zippers:

- Mock fly-front lapped application
- Invisible application

Refer to pages 158-161 and 167-169 of [A Guide to Fashion Sewing](#) for step-by-step directions. Upon completion, have students practice applying these two types of zippers.

**Option 20: Construction Confetti Crossword Puzzle**

Have students complete the crossword puzzle as a review of construction-related terms and definitions.

**RESOURCES****Videos**

How to Alter a Pattern, Meridian Education Corporation, Dept. H-92, 236 E. Front Street, Bloomington, IL 61701. 1-800-727-5507. Catalog No. 2118.

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.

Measuring and Fitting, Meridian Education Corporation, Dept. H-92, 236 E. Front Street, Bloomington, IL 61701. 1-800-727-5507. Catalog No. 2107.

Luxurious Lingerie, Nancy's Notions, P. O. Box 683, Beaver Dam, WI 53916-0683, also has booklet by the same name with good information in condensed version. Catalog No. TR-600. 1-800-833-0690. Video is one hour.

All About Plaids, Simplicity Educational Division, 200 Madison Ave, New York, NY 10016.

**Books**

A Guide to Fashion Sewing, Fairchild Books and Visuals, 7 West 34th Street, New York, NY 10001-8191. 1-800-247-6622. Catalog No. 748-0.

Tailoring, Singer Sewing Co., 135 Raritan Center Pkwy, Edison, NJ 08818, 908-287-0707.

Speed Tailoring, Palmer/Pletsch, P.O. Box 12046, Portland, OR 97212, 503-274-0687.

Sew and Repair Your Mountain Gear, by Louise Lindgren Sumner, The Mountaineers, 306 Second Ave. West, Seattle, WA 98119, 1-800-553-4453.

Couture. The Art of Fine Sewing, by Roberta Carr, Nancy's Notions, P.O. Box 683, Beaver Dam, WI 53916-0683. 1-800-0690. Catalog No. CAF-100.

Couture Sewing Techniques, by Claire Shaeffer, Nancy's Notions, P.O. Box 683, Beaver Dam, WI 53916-0683. 1-800-0690. Catalog No. CST-4.

Clothing, by Jeannette Weber, Glencoe/McGraw-Hill, P.O. Box 543, Blacklick, OH 43004. 1-800-334-7344.

**Pamphlets**

All About Plaids, Simplicity Educational Division, 200 Madison Avenue, New York, NY 10016.

**Filmstrip**

Sewing with Stripes and Plaids, McCall Pattern Company, 230 Park Avenue, New York, NY 10163.



**EVALUATION/TEST QUESTIONS**

**BIAS STRIPS AND BINDING**

1. Bias strips should be cut on a \_\_\_\_\_ angle.
  - A. 30 degrees
  - B.\* 45 degrees
  - C. 55 degrees
  - D. 90 degrees
  
2. Name three (3) places where bias strips can be used.
  - On curved edges
  - For binding
  - Necklines
  - Plackets
  
3. To sew two pieces of bias strip together, the ends must be placed at:
  - A.\* Right angles
  - B. Left angles
  - C. Straight
  
4. Yokes, pockets, and cuffs are sometimes cut on the bias for special effects.
  - A.\* True
  - B. False
  
5. The main reason for cutting fabric on the bias is:
  - A. For decoration
  - B. To increase the difficulty of the pattern
  - C.\* For the give provided by the bias

**EVALUATION/TEST QUESTIONS****COLLARS AND NECKLINES**

1. Collars with a separate stand are usually found on:
  - A.\* Shirts
  - B. Blouses
  - C. Jackets
  
2. There are several methods for applying collars to garments.
  - A.\* True
  - B. False
  
3. Collars are used to enhance:
  - A. The waistline of the garment
  - B. The sleeve of the garment
  - C.\* The neckline of the garment
  
4. It is not necessary to use interfacing on collars.
  - A. True
  - B.\* False
  
5. The undercollar should be understitched to both seam allowances, with the stitching as close to the edge as possible.
  - A.\* True
  - B. False
  
6. Before turning a collar right side out, it should be:
  - A. Trimmed, clipped, and topstitched
  - B.\* Trimmed, clipped, and pressed
  - C. Topstitched and pressed
  
7. The collar corners can be pulled out with a:
  - A. Pin
  - B. Point turner
  - C. Pencil point covered with plastic
  - D.\* All of the above
  
8. The stand is sewn between:
  - A. The cuff and the sleeve
  - B. The yoke and the collar
  - C.\* The collar and the bodice back
  
9. The stand is sewn to the \_\_\_\_\_ first.  
- collar



**EVALUATION/TEST QUESTIONS**

**DARTS, TUCKS, AND PLEATS**

1. What purpose does the center line in a dart serve?  
- it is the folding line
2. Why is it necessary to have darts in our clothing?  
- to introduce shape into a flat piece of fabric
3. Three common areas where a dart is usually found in garments are:  
- bustline  
- hipline  
- shoulders
4. Which type of darts can be combined to form a contour dart?  
- straight dart
5. Why are French darts found only in the front of a garment?  
- they start at the sideseam and go to the bustline
6. A horizontal dart should be pressed:  
- downward
7. A vertical dart should be pressed:  
- toward the center
8. When should you slash a dart?  
- contour darts must be slashed to lay flat
9. Why would a person use a cut-away dart?  
- to make it lay flatter







**EVALUATION/TEST QUESTIONS**

**HEMS AND HEM FINISHES**

1. The lower edge of a garment should have a smooth, clean finish, and measure evenly from the floor.  
A.\* True  
B. False
2. It is best to mark the hemline by measuring from the waistband.  
A. True  
B.\* False
3. The width of the hem should be:  
A. Uneven around the garment  
B.\* Even around the garment  
C. It doesn't matter
4. The edge of the hem should be \_\_\_\_\_ so it doesn't ravel.  
- finished
5. Hems should be pressed from the:  
A.\* Wrong side of the garment  
B. Right side of the garment  
C. It doesn't matter
6. Hems which are almost invisible are done so they catch only \_\_\_\_\_ thread(s) of the front fabric at a time.  
A. Four  
B. Three  
C. Two  
D.\* One
7. Three different kinds of hand hemming stitches are:  
- pickstitch  
- catchstitch  
- slipstitch/blindstitch
8. A corner hem is automatically turned up into position as part of the facing.  
A.\* True  
B. False



**EVALUATION/TEST QUESTIONS**

**INTERFACINGS**

1. Interfacing should be attached to:
  - A. The right side of the facing
  - B.\* The wrong side of the facing
  - C. It doesn't matter
  
2. Interfacing is a layer of fabric cut in the same shape as the facing piece and placed between the garment and the facing pieces.
  - A.\* True
  - B. False
  
3. Interfacing is used to give support and body to garment parts such as: (Name 5)
  - collars
  - cuffs
  - lapels
  - pockets
  - necklines
  - yokes
  - waistbands
  - front openings
  
4. The two major methods of applying interfacing are:
  - machine basting
  - pressing (iron on)
  
5. The edge of the interfacing should be finished to keep it from raveling.
  - A. True
  - B.\* False
  
6. Two major things to consider when selecting interfacing are:
  - the weight of the fabric
  - the care of the garment
  
7. Interfacings don't have to be cut on the grainline like the fabric.
  - A. True
  - B.\* False

**EVALUATION/TEST QUESTIONS****PATTERN ALTERATIONS**

1. Alterations for better garment fit should be made:
  - A. After the garment is cut out
  - B.\* Before the garment is cut out
  - C. Either time is fine
  
2. One way to check the fit is to pin the pattern pieces together at the seamlines and try on the pattern.
  - A.\* True
  - B. False
  
3. Another way to check the fit is to check the body measurements against the pattern envelope.
  - A. True
  - B.\* False
  
4. Describe how to lengthen or shorten a pattern, using diagrams.
  
5. Describe how to take in (narrow) or let out (widen) a pattern, using diagrams.
  
6. Describe how to move a dart for better fit, using diagrams.

**POCKETS**

1. Front hip pockets usually start at the \_\_\_\_\_ and end at the \_\_\_\_\_.
  - A. Front; back
  - B. Side seam; waist
  - C.\* Waist; side seam
  - D. Back; front
  
2. They are used in these two (2) types of garments:
  - pants
  - skirts
  
3. The opening of the front hip pocket is:
  - A.\* Visible
  - B. Invisible
  - C. Can be either way
  
4. Pocket flaps are used to cover the top of a patch or bound pocket on simple garments.
  - A.\* True
  - B. False

## EVALUATION/TEST QUESTIONS

## SEAMS

1. Cutting the seam allowance by using a slanting angle with the scissors while holding the scissors horizontally, flat, and close to the fabric is called:
  - A. Notching
  - B. Clipping
  - C.\* Layering
  - D. Trimming
  
2. Layering a seam allowance means the:
  - A. Layers of fabric are trimmed and clipped to the stitch line
  - B.\* Layers of fabric are cut to different widths, with the wider seam on the outside edge
  - C. Seam allowance is trimmed even to reduce bulk
  
3. To layer the seam of a heavy fabric, you should:
  - A. Trim both sides the same amount
  - B. Avoid trimming seams more than 1/16 of an inch
  - C.\* Trim the facing edge closer than the outer garment edge
  
4. If a seam is not serged, it is best to finish the edges before sewing the seam.
  - A.\* True
  - B. False
  
5. Seam allowances are the same on all patterns.
  - A. True
  - B.\* False

**EVALUATION/TEST QUESTIONS****SLEEVES, PLACKETS, AND CUFFS**

1. The most common type of sleeve is the:
  - A. Raglan
  - B.\* Set-in
  - C. Kimono
  - D. All of the above
  
2. A set-in sleeve can be sewn in either before or after the side seam.
  - A.\* True
  - B. False
  
3. Describe how a continuous sleeve placket is made.
  - an extra piece of fabric is sewn along the slash
  
4. Describe how a rolled hem sleeve placket is made.
  - a small piece of seam allowance is rolled up and hemmed in place
  
5. What is the main advantage of a continuous sleeve placket over a rolled hem sleeve placket?
  - gives more room
  - allows wearer to roll up sleeve more easily
  
6. A shirt sleeve placket is the same as a continuous sleeve placket.
  - A. True
  - B.\* False
  
7. A slash placket is made by:
  - A. Cutting a slash and turning it under
  - B. Cutting a slash and finishing the edge
  - C.\* Sewing a facing piece to the fabric before cutting
  
8. Cuffs are basically applied the same method as:
  - A.\* Waistbands
  - B. Collars
  - C. Pockets
  
9. The front of the cuff should always overlap the back.
  - A.\* True
  - B. False
  
10. The buttonhole should be placed on the back part of the cuff.
  - A. True
  - B.\* False

## EVALUATION/TEST QUESTIONS

## SPECIALTY FABRICS

1. Tricot is sewn just like any other piece of fabric.
  - A. True
  - B.\* False
2. There is no right or wrong side to tricot; both sides are the same.
  - A. True
  - B.\* False
3. Pattern pieces do not need to be placed on the grain when using tricot.
  - A. True
  - B.\* False
4. The correct size of sewing machine needle to use for tricot is:
  - A. 60
  - B.\* 70
  - C. 90
  - D. 100
5. The best kind of thread to use when sewing outdoor gear and wear is:
  - A. Cotton
  - B. Rayon
  - C.\* Nylon
  - D. Silk
6. When sewing on heavy fabrics, the correct size of sewing machine needle is:
  - A. 60
  - B. 70
  - C. 90
  - D.\* 100
7. The two (2) main types of plaids are:  
- even (balanced) - uneven (unbalanced)
8. How can you tell if a plaid is balanced or unbalanced?  
- if the plaid repeats itself in either direction from a dominant bar, it is even or balanced  
- if the plaid does not repeat itself in either direction from a dominant bar, it is uneven or unbalanced
9. How much extra yardage should you buy for a small to average size plaid?  
- 1/4 to 1/2 yard A large plaid? - 1/2 to 1 yard
10. If a plaid is printed on the fabric, rather than being woven, you must check to be sure it is printed on grain.

## EVALUATION/TEST QUESTIONS

## SPEED TAILORING

1. This type of buttonhole has a small piece of fabric inserted on each side.  
- bound
2. Lining a garment adds more body and durability to the outer garment and provides for a more attractive inside finish.  
A.\* True  
B. False
3. A lining:  
A.\* Hangs separately from the garment  
B. Is stitched directly to each garment piece
4. An underlining:  
A. Hangs separately from the garment  
B.\* Is stitched directly to each garment piece
5. Lining fabric should be:  
A. Heavier than the garment fabric  
B.\* Lighter than the garment fabric  
C. It doesn't matter
6. Lining fabric should require the same care as the garment fabric.  
A.\* True  
B. False
7. Tailor's tacks are primarily used to:  
A. Tack a quilt on a quilt frame  
B.\* Mark construction symbols temporarily  
C. Attach the interfacing to the facing
8. A \_\_\_\_\_ thread is used when making tailor's tacks.  
A. Triple  
B. Single  
C.\* Double
9. The main reason for using bound buttonholes in a garment is to give it a professional look.  
A.\* True  
B. False



**EVALUATION/TEST QUESTIONS**

**WAISTBANDS AND WAIST SEAMS**

1. A piece of fabric sewn to the garment that is a carrier for elastic is called a:  
- casing
  
2. All waistbands are applied exactly the same.  
A. True  
B.\* False
  
3. Waistbands should be interfaced.  
A.\* True  
B. False
  
4. Casings should be interfaced.  
A. True  
B.\* False
  
5. Casings can be used on the outside or the inside.  
A.\* True  
B. False
  
6. To eliminate bulk, elastic can be enclosed in the waistline seam allowance.  
A.\* True  
B. False
  
7. The waistband extension for fasteners should be:  
A. On the outside  
B.\* On the underside
  
8. On men's clothing:  
A.\* The left side of the waistband should lap over the right  
B. The right side of the waistband should lap over the left
  
9. On women's clothing:  
A. The left side of the waistband should lap over the right  
B.\* The right side of the waistband should lap over the left



## EVALUATION/TEST QUESTIONS

## ZIPPERS

1. An extension adds strength and forms a wide lap over the zipper when it is sewn into the opening in a:
  - A. Centered zipper application
  - B. Lapped zipper application
  - C.\* Fly-front application
  - D. Separating zipper application
  
2. In a mock fly-front lapped application, the extension piece is:
  - A. Sewn on separately
  - B. Another kind of fabric
  - C.\* An integral part of the front pattern piece
  
3. Mock fly-front zippers are mostly used in:
  - A.\* Women's pants
  - B. Men's pants
  - C. Both women's and men's pants
  
4. Invisible zippers are used to retain the look of a plain seam in a garment.
  - A.\* True
  - B. False
  
5. When is the invisible zipper inserted?
  - A. After the seam is sewn together
  - B.\* Before the seam is sewn together
  - C. Can be sewn either before or after
  
6. The regular zipper foot can be used for inserting an invisible zipper.
  - A. True
  - B.\* False