Fashion and Textile Technology

Textile Construction Techniques

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Fashion and Textile Technology — Textile Construction Techniques

Throughout the Fashion and Textile Technology courses, candidates will develop the skills required to carry out a range of textile construction techniques. This document is for the use of candidates and teachers, and lists a range of textile construction techniques that candidates may use in the items they make. The range of techniques included in this document is for guidance only and is not definitive. Candidates may choose to use any other suitable construction technique(s) to make their item.

Using this document

The construction techniques are grouped into sections according to the function they carry out in the item, eg pockets. Some construction techniques may have more than one function, but to avoid duplication of information, each technique is only listed once, eg in the hand sewing and embellishment sections, some of the hand sewing stitches may also be used as decorative techniques.

For each construction technique listed, the following information is provided:

Construction techniques

The name of each construction technique is given. Some commercial publications may use different names for what appears to be the same technique, but for the purposes of this document the most commonly used names have been used.

Definition

An explanation of each construction technique is provided. This is a definitive description of the technique named, and may give a range of variations where appropriate. Some definitions include a description of some of the stages of construction, but where these are incorporated, they are to help clarify the technique and are not intended as instructions for executing the process. Many have illustrations of the finished technique for additional guidance.

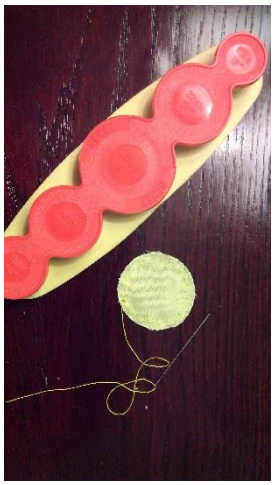
Features

This lists the main points of quality that would be important in the completion of each construction technique. A description of the features specific to each technique are included. To avoid repetition, points of quality that would be expected in most techniques, are:

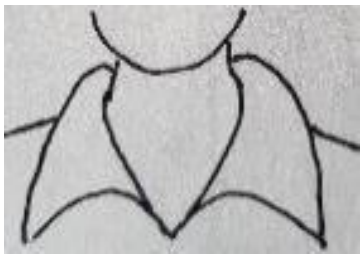
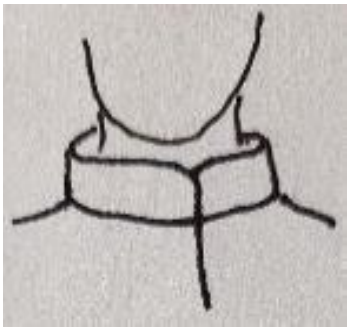
- fitness for purpose of the chosen technique
- all threads trimmed neatly
- pressing for finish — where applicable

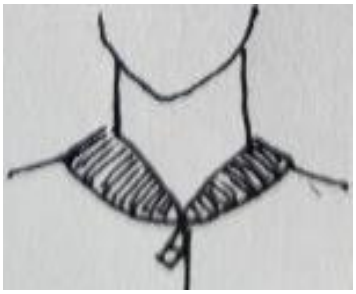
Textile Construction Techniques

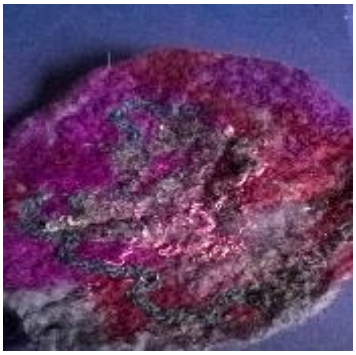
Construction technique	Definition	Features
Buttons and buttonholes		
Basic button	May be either a two-hole or four-hole flat button, or button with a pre-manufactured shank.  Thread used can be contrasting or matching.	♦ Securely stitched into place. ♦ Evenly spaced if more than one. ♦ Neatly finished with no loose threads.
Button with stitched shank	Basic button, may be either a two or four-hole button with a stitched shank, created with a spacer so that the button stands away from the fabric.  Should be used where extra depth is required, ie on thicker fabrics.	♦ Securely stitched into place. ♦ Evenly spaced if more than one. ♦ Neatly finished with no loose threads. ♦ On appropriate fabric, with a suitable length of shank.
Reinforced un-stitched buttonhole	The buttonhole is reinforced with fusible interfacing or stay-stitched backing. A stiffening fabric is placed on the right side of the fabric, stitching round the buttonhole shape, slitting the opening and then turning the stiffened fabric through to the wrong side of the item.	♦ Reinforcing fabric is appropriate for the fabric of the item and attached securely with no loose edges. ♦ Buttonholes are the correct size for buttons. ♦ Slit is cut on the straight grain. ♦ Evenly spaced if more than one. ♦ Neatly finished with no loose threads.
Bound buttonhole	Two folded strips of fabric are placed on the right side of the fabric and stitched in place. The opening is then slashed envelope-style and the binding pieces turned through to the wrong side of the item and pressed. 	♦ Slit is cut on the straight grain. ♦ Buttonholes are the correct size for buttons. ♦ Bound edges are equal in width. ♦ Evenly spaced if more than one. ♦ Neatly finished with no loose threads.

Construction technique	Definition	Features
Buttons and buttonholes		
Machined buttonhole	Worked on a sewing machine. A buttonhole foot is required. Can be made using an automatic buttonhole setting, or be a four-step process, depending on the machine type. These should be cut once worked to give correct sizing for the buttons used. Buttonholes should be: ♦ horizontal on stressed areas such as collars and waists ♦ vertical on non-stressed areas such as shirt fronts	♦ Slit is cut on the straight grain. ♦ Buttonholes are the correct size for buttons. ♦ Vertical or horizontal as appropriate. ♦ Slit or keyhole style is used as appropriate. ♦ Accurately cut. ♦ Evenly spaced if more than one. ♦ Neatly finished with no loose threads.
Hand-stitched buttonhole	Made by hand using buttonhole stitch, usually on fabric either unsuitable for machine buttonhole due to being too lightweight or sheer, or on tailored jackets. Buttonholes should be: ♦ horizontal on stressed areas such as collars and waists ♦ vertical on non-stressed areas such as shirt fronts	♦ Slit is cut on the straight grain. ♦ Buttonholes are the correct size for buttons. ♦ Vertical or horizontal as appropriate. ♦ Even-sized buttonhole stitch used. ♦ Accurately cut. ♦ Evenly spaced if more than one. ♦ Neatly finished with no loose threads.
Fabric-covered button	Buttons to be covered can be made of metal or plastic. Buttons may be covered using a specialist covering tool or by hand.  Button covering tool	♦ Smooth finish — no puckers or pleats either on top or edge of button. ♦ All edges of covering fabric secured. ♦ Any motifs or patterns well centred. ♦ Back securely attached. ♦ Button is securely attached to the item.  The photo shows a well finished example on the left, and a poorly finished example on the right.

Construction technique	Definition	Features
Buttons and buttonholes		
Multiple Rouleau loops	Rouleau loops are made from fabric cut on the bias, and can be either: ♦ stitched along the length and then turned right-side out and pressed flat ♦ made by folding both edges to the middle of the strip on the wrong side, bringing the folded edges together and edge stitched closed  Rouleau loops  Fine Rouleau loops	♦ Fabric should be cut on the bias. ♦ Rouleau should be smooth and flat without kinks or puckers. ♦ Rouleau should be correct size to slide over the button without pulling, and keep the button secure once fastened. ♦ Each end of the Rouleau should be well secured. ♦ Multiple loops should be evenly spaced.
Collars		
Applied ready-made collar	 This is an example of a ready-made collar. It would be attached to the garment after the neckline has been finished appropriately. It could be attached completely with hand stitching, or made removable with the addition of hand stitched loops and buttons.	♦ Whatever the method of attachment, the collar is applied securely. ♦ Collar shape matches or compliments neckline shape. ♦ Collar should lie smoothly against the neck edge. For a fixed collar ♦ small stitches are used and do not show on the collar For a removable collar ♦ buttons/loops should be positioned so that the collar lies in the correct position ♦ loops should hold the buttons securely

Construction technique	Definition	Features
Collars		
Single piece collar	Collar, with only one piece, which would be attached to the neck edge, standing upright, then falling over to lie flat. 	♦ Collar is attached securely. ♦ The outer edge of the collar is completed with an appropriate edge finish. ♦ Well-turned corners. ♦ Both sides of the collar are symmetrical. ♦ No pleats or puckers in neck seam line. ♦ Collar lies flat against the garment.
Peter Pan collar	A collar with two pieces, which can be shaped into a curved edge or a point. It is attached to the neck seam line, and lies flat against the right side of the garment. 	♦ Collar accurately assembled. ♦ Collar is attached securely. ♦ Both sides of the collar are symmetrical. ♦ No pleats or puckers in neck seam line. ♦ Centre front points meet accurately with no gap or overlap. ♦ Collar lies flat against the garment.
Mandarin collar	An upright collar, which is attached to the neckline, and doesn't fold over. Can meet at the front opening, or may slightly overlap. The top edge of the collar can either be rounded or angled. 	♦ Collar accurately assembled. ♦ Collar is attached securely. ♦ Front edges of collar are symmetrical. ♦ Collar an even depth throughout. ♦ No pleats or puckers in neck seam line. ♦ Centre front points meet/overlap accurately. ♦ Collar stands upright from the neck seam.

Construction technique	Definition	Features
Collars		
Applied pre-ribbed collar	Ribbed knitted fabric collar, joined at neck edge, either with overlocked edge, or finished seam edge. Often found on sportswear, or casual garments. 	♦ Collar is attached securely. ♦ Collar is an even depth throughout. ♦ Front edges of the collar are symmetrical. ♦ No pleats or puckers in neck seam line. ♦ Collar ribbing is not stretched/ compressed. ♦ Appropriate edge finish is used where attached to the garment.
Multiple piece collar	These include a notched collar, a flat collar with a facing attached, a shawl collar, or a shirt collar with a stand.  This image indicates shirt collar with a stand.	♦ Collar accurately assembled. ♦ Stand is an appropriate and even depth throughout. ♦ Front edges of the collar are symmetrical. ♦ Collar is attached securely. ♦ Collar fall meets centrally when fastened with no gap/overlap.
Craft Skills		
Fabric painting	Colour is applied either using fabric pens, or fabric paint and brushes. ♦ Can be applied free hand or may use stencils. ♦ Many media need to be set with the heat of an iron.	♦ Colour should be applied accurately and according to the design. ♦ There should be no paint out with the design area. ♦ Edges of colour should be well defined. ♦ Paint should be applied evenly.

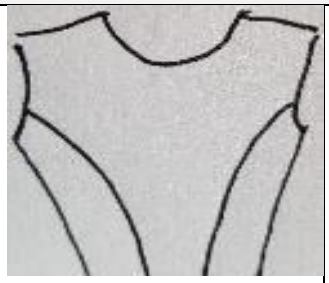
Construction technique	Definition	Features
Craft Skills		
Wet felting	Wet felting is constructed and then cut to the shape required or shaped by hand. It may include one or more colour and other fibres may be incorporated for texture. 	♦ Fibres should be securely bonded. ♦ Fabric made should be an even thickness throughout. ♦ Shape should be accurate, according to the design.
Flat needle felting	Flat needle felting makes a two-dimensional design on an item, for example a heart shape attached to a garment. 	♦ Fibres should be securely bonded. ♦ Fabric made should be an even thickness throughout. ♦ Pattern or shape is clear and accurate.
Needle felted moulded shapes	Needle felting is made into a 3-dimensional shape such as a flower, snowflake or Scottie dog, using a mould or cutter for shaping. Details may be added in another colour.	♦ Fibres should be securely bonded. ♦ Pattern or shape is clear and accurate. ♦ Additional details are appropriate to the design and securely attached.

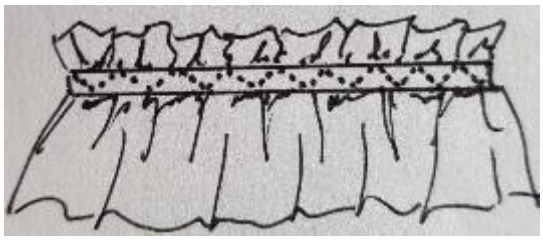
Construction technique	Definition	Features
Craft Skills		
Free hand needle felting	The felted fabric is shaped freehand into, eg flowers or animals. Can be two or three dimensional. Other details such as beads may be used to add texture or decoration. 	♦ Fibres should be securely bonded. ♦ Accurate shaping so pattern/design is clear. ♦ Additional details are appropriate to the design and securely attached.
Single stitch knitting/ crocheting	Any item, or part item, eg a knitted band for a bag, or a crochet overlay for a pocket. Made using only one type of stitch with knitting needles or crochet hook. Items, or part items that do not include shaping, eg a knitted scarf, or a square of crochet. May be one colour or multiple colours to form horizontal stripes.	♦ Appropriate method of casting on and casting off, carried out correctly. ♦ Correctly executed technique. ♦ Even tension. ♦ Ends finished neatly with no loose yarn.
Two stitch knitting/ crocheting	Any item, or part item may be made using two or more types of stitches with knitting needles or crochet hook and yarn. ♦ Simple shaping, eg decreasing/increasing stitches in knitting or crochet. ♦ Simple shapes in crochet, eg hearts. ♦ Colour changing is used to introduce a pattern.	♦ Appropriate method of casting on and casting off, carried out correctly. ♦ Appropriate choice of stitches which should be complementary. ♦ Correctly executed techniques. ♦ Even tension. ♦ Ends finished neatly with no loose yarn.

Construction technique	Definition	Features
Craft Skills		
Multiple stitch knitting/ crocheting	Any item, or part item made using two or more types of stitches or with a complex pattern to be followed, eg cable knit with knitting needles or crochet. The piece will include a degree of shaping, eg baby booties with a strap, or a 3-dimensional toy. Multiple colours may be used to form a pattern or picture.	♦ Appropriate method of casting on and casting off, carried out correctly. ♦ Appropriate choice of stitches which should be complementary/ reflect the pattern/picture. ♦ Correctly executed techniques. ♦ Pattern followed correctly. ♦ Shaping accurately achieved, and symmetrical where required. ♦ Even tension. ♦ Ends finished neatly with no loose yarn.
Simple tie dyeing	Made using a single colour and a simple tying technique to form circles or stripes.	♦ Clear lines of pattern. ♦ Design is clear, without seepage of dye into other areas.
Detailed tie dying	Design includes multiple colours and/or patterns. Complex folding/tying techniques form more complex shapes, eg diamonds. The design may include more than one technique. A wax resist may be used to create complex patterns.	♦ Clear definition of patterns. ♦ Design is clear, without seepage of dye into other areas. ♦ Wax removed completely, if used.
Simple machine quilting	Wadding or batting is inserted between two layers of fabric and held in place with simple lines of stitching. Stitching may be: ♦ patterns such as lines, squares or diamonds ♦ ditch stitched between patchwork pieces 	♦ Appropriate stitch length to avoid puckering. ♦ Pattern evenly spaced. ♦ Stitching securely started and finished. ♦ Neatly finished with no loose threads.

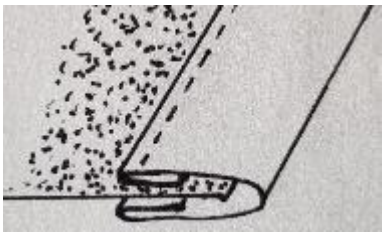
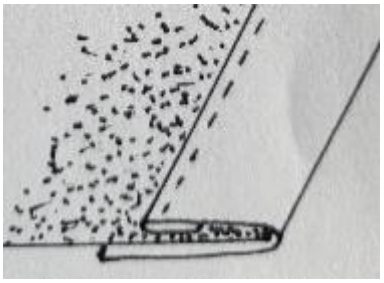
Construction technique	Definition	Features
Craft Skills		
Detailed quilting	Wadding or batting is inserted between two layers of fabric and held in place with lines of stitching. Stitching may: ♦ create complex patterns ♦ enhance a design More layers of wadding may be added to specific areas/motifs to add texture or further highlights.	♦ Appropriate stitch length to avoid puckering. ♦ Correctly adjusted tension for thicker fabric, especially if extra wadding used. ♦ Pattern evenly spaced, or appropriate to pattern on fabric, eg around flowers or animals printed on a fabric. ♦ Stitching securely started and finished. ♦ Neatly finished with no loose threads.
Simple patchwork	Basic shapes of fabric such as squares or rectangles are cut and stitched together. 	♦ Pieces evenly sized. ♦ Pieces matched correctly at seams. ♦ No tucks or pleats in seams. ♦ Seams pressed open or to one side as appropriate. ♦ Stitching securely started and finished. ♦ Neatly finished with no loose threads. ♦ Completed patchwork panel lies flat.
Complex patchwork	Complex shapes of fabric are cut and stitched together, eg pentagons, hexagons, or may be mixed complementary shapes. The shapes may be joined by hand or machine stitching. ♦ The patchwork may be paper-pieced hand stitched. ♦ Machine stitched patchwork may use blocks featuring curves, eg example drunken path, single/double wedding ring.	♦ Pieces are accurately cut. ♦ Pieces matched correctly at seams. ♦ No tucks or pleats in seams. ♦ Seams pressed open or to one side, and notched/snipped as appropriate. ♦ Stitching securely started and finished. ♦ Neatly finished with no loose threads. ♦ Completed patchwork panel lies flat.

Construction technique	Definition	Features
Disposal of fullness		
Straight darts	Dart should be stitched in a straight line with narrow/concave point at the end. Darts on either side of a garment should be identical, providing symmetry on both sides of item.	♦ Dart should be positioned in the correct place on the item. ♦ Evenly sized, with clear end-point. ♦ Dart end-points should taper off with no bump on the right side of the item. ♦ Visible ends of stitching securely finished off. ♦ Darts should be pressed towards the centre of the item. ♦ If multiple darts are used, these should be of even length and/or spacing.
Shaped/ double pointed darts	Double-ended darts may be used to create shape such as waist shaping, so for example on a shift dress; the dart would have the points at bust and hip level, and the widest part at the waist. Darts may be: ♦ curved to create princess seam effect ♦ curved to create rounded shaping, eg at the bottom of a bag ♦ completed with an insert, eg piping	♦ Dart should be positioned in the correct place on the item. ♦ Evenly sized, with clear end-points. ♦ Dart end-points should taper off with no bump on the right side of the item. ♦ Visible ends of stitching securely finished off. ♦ Darts should be pressed towards the centre of garment. ♦ Dart should be snipped if necessary, to allow the dart to lie flat against the fabric of the item. ♦ Curved darts should taper smoothly. ♦ Any piping should be even in width and securely inserted.

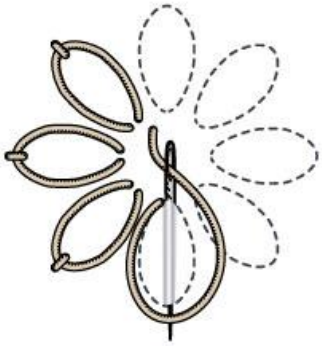
Construction technique	Definition	Features
Disposal of fullness		
Princess seams	Curved seam where one side has a different degree of curve to the other in order to create shape, eg from waist to armhole, over bust point.  This type of seam could also be used where different shaped pieces are fitted together, eg a circle stitched to a straight edge to form a barrel bag or cushion.	♦ Both fabric pieces fit together accurately, with the ends of the seams matching. ♦ No puckers, pleats or visual gathering along the seam line. ♦ Seam allowance should be snipped/notched if necessary, to allow the seam allowance to lie flat against the fabric of the item. ♦ Seam pressed open or to one side as appropriate.
Un-pressed pleats/tucks	Simple folds in fabric in order to fit a larger piece of fabric to a smaller one at a join, eg a skirt to a bodice.	♦ Folds of even size. ♦ Folds evenly spaced. ♦ No puckers, pleats or gathers at the seam line. ♦ Fabric left to hang naturally, not pressed into folds.
Pressed pleats	More formal folds in fabric, such as a pleated skirt attached to a waistband. Can be top stitched along a short length of the pleat.	♦ Pleats of an even width. ♦ Pleats evenly spaced. ♦ No puckers, pleats or gathers at the seam line. ♦ Pleats accurately pressed into place along the full length of the pleat. ♦ Any topstitching should be an even distance from the edge of each pleat, and the ends of each line of topstitching should be level.

Construction technique	Definition	Features
Disposal of fullness		
Pin tucks	Narrow stitched pleats, often in multiples. These are usually only pressed on the stitched area, then left loose below the stitching. Can be stitched down the whole length of tuck, to provide a decorative element, eg on the front of a shirt or a cushion. Can be stitched across the tucks once completed to form decorative effects. Narrow pin tucks can be created using a twin needle.	♦ Tucks an even width and evenly spaced. ♦ Tucks an even length throughout. ♦ All pin tucks pressed in the same direction.
Gathers	Disposal of fullness created by stitching a piece of fabric and drawing up the stitches to make the fabric fit a smaller space. Can be created with a single line or double line of gathering stitches, or by zig-zagging over a drawstring. Can be used, eg on a skirt waistband, or the top of sleeves. 	♦ Gathered fabric evenly distributed. ♦ Stitched in place without catching in excess fabric. ♦ No gathering threads should be visible from the right side of the item.
Elastic with three step zig zag	Elastic held taut while being stitched in place using a 3-step zig zag. 	♦ Elastic should return to desired size when released. ♦ Appropriate stitch width and length to fit size of elastic. ♦ Even gathering effect. ♦ Ends firmly secured.

Construction technique	Definition	Features
Disposal of fullness		
Elastic in a casing	A casing can be made by: ♦ creating a turning with a lay ♦ creating a turning with a finished edge such as overlocking ♦ creating a casing by stitching on a ribbon or bias binding Can be used as a waistband, cuff, or at the top of a pocket, eg in a handbag. 	♦ The casing should be of sufficient size to allow the elastic to pass through comfortably without rolling. ♦ The casing should be an appropriate width for elastic used. ♦ The elastic should be an appropriate size to be comfortable for the wearer, and return to the correct size when released. ♦ The elastic should not be twisted. ♦ The ends of the elastic should be firmly secured.
Shirring elastic	Applied by hand-winding onto the machine bobbin, then machine stitching where the elastic is required. Usually forms multiple parallel lines of shirring.	♦ Appropriate stitch length to allow the required gathered effect. ♦ Even stretch maintained on elastic throughout ♦ Lines of shirring are parallel. ♦ The ends of the elastic should be firmly secured.
Edge finishes		
Pinking	Using pinking shears to create a zig-zag finish on the fabric which will help prevent seam allowances from fraying.	♦ Even, smooth cutting. ♦ Appropriate seam allowance left after pinking.
Overlock/zig zag	Using an overlocking machine or an overlock/zig-zag function on a conventional sewing machine to overcast the edges of fabric and prevent fraying.	♦ Appropriate tension so the fabric does not bunch. ♦ Appropriate stitch length and width for fabric used. ♦ Edge of fabric neatly overcast with no loose threads showing. ♦ Appropriate seam allowance left.

Construction technique	Definition	Features
Edge finishes		
Bias binding	A strip of fabric, cut on the cross grain and stitched in place to enclose an edge of fabric. The binding: ♦ can be applied to a straight fabric edge, or a curved fabric edge, eg armhole or neck edge ♦ can be machine finished or hand finished ♦ may be completed using a bias binding sewing machine attachment ♦ may be a matching or contrasting colour, or made in the same fabric as the item 	On a straight edge ♦ appropriate width of binding ♦ binding is even width on both sides of the edge ♦ edges of binding secured along the length ♦ stitching close to binding edge ♦ no puckering ♦ binding lies flat and is not twisted On a curved edge As above, plus: ♦ binding is eased/stretched to accommodate the curve
Hong Kong finish	A method of binding a seam similar to bias binding, but with the underside of the binding left unfolded between the seam allowance and the garment, to reduce bulk. The binding: ♦ may be a matching or contrasting colour, or made in the same fabric as the item 	♦ Appropriate width of binding. ♦ Edges of binding secured along the length. ♦ Stitching close to binding edge. ♦ No puckering. ♦ Binding lies flat and is not twisted.
Machine rolled hem	A very narrow machine stitched hem. ♦ This may be created by hand-rolling then machining or by using a sewing machine blind hem foot. ♦ Normally a straight stitch, but may also be completed with a narrow zig-zag.	♦ Even hem width, usually less than 3mm. ♦ Appropriate stitch length. ♦ Fabric lies flat and is not stretched out of shape.

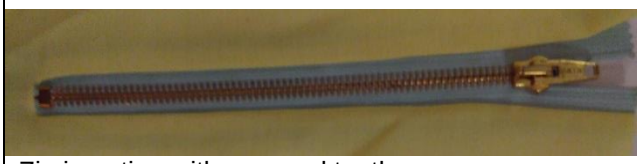
Construction technique	Definition	Features
Edge finishes		
Hand rolled edges	A very narrow hem, rolled by hand and then hand-stitched in place.	♦ Even hem width, usually less than 3mm. ♦ Evenly spaced stitching, not visible from right side. ♦ Fabric is not distorted.
Embellishments		
Basic applique	Applique is the application of blocks of coloured fabric to form a design, or the base for a design. ♦ Simple cut shapes applied using Bondaweb. ♦ Simple cut shapes applied with Bondaweb and then satin-stitched edges. ♦ Simple shapes stitched in place, trimmed, and then satin-stitched over the raw edges. 	♦ Applique shape is cut accurately and forms a clear shape. ♦ Edge stitching is accurate and even around the shape. ♦ Satin stitch (close zig-zag) is used to cover all raw edges.
Complex applique with embellishment	Complex applique incorporates: ♦ multiple, complex shapes ♦ layering ♦ the addition of further embellishments, eg embroidery, beads or sequins	♦ Applique shapes are cut accurately and form a clear shape and/or patterns. ♦ Edge stitching is accurate and even around the shapes or layers. ♦ Embellishments are added correctly and are securely attached.
Single beads/ sequins	Single beads or sequins, sewn on individually, eg eyes on a toy.	♦ Each bead or sequin is placed appropriately. ♦ Each bead or sequin is sewn on securely. ♦ Neatly finished with no loose threads.

Construction technique	Definition	Features
Embellishments		
Multiple beads/ sequins forming a pattern	Numerous beads, sequins or combinations of these stitched together to create complex patterns. This may include: ♦ couched lines of beads or sequins ♦ different types of beads using different methods of attachment ♦ beads layered with sequins to form complex patterns 	♦ Beaded area is appropriately backed to support the design. ♦ Beads/sequins are sewn on to form a clear shape/pattern. ♦ Combinations of beads/sequins are appropriate to the design. ♦ Stitches/method used to attach the beads/sequins is appropriate to the bead/sequin and the design. ♦ All beads/sequins sewn on securely. ♦ Neatly finished with no loose threads.
Simple embroidery	Design includes stitches such as chain stitch, stem stitch or lazy daisy stitch. 	♦ Appropriate stitches chosen. ♦ Technique is correctly executed. ♦ Accurate stitching, even sized throughout if appropriate to the design. ♦ Straightforward pattern created. ♦ Neatly finished with no loose threads.
Complex embroidery	Design includes a range of stitches, including complex stitches such as herringbone, leaf stitch or French knots.	♦ Appropriate stitches chosen. ♦ Technique is correctly executed. ♦ Neat stitching, sizing appropriate to design. ♦ Accurate pattern created. ♦ Neatly finished with no loose threads.

Construction technique	Definition	Features
Facings		
Simple facing	Simple facing such as the inside of an armhole or waist. The main and facing fabrics are stitched together and then the facing turned to the inside of the item. The facing may be pressed or under-stitched in place. 	♦ The facing matches the shape of the edge to be finished. ♦ Facing should have an appropriate outer edge finish. ♦ When turned to the inside, the facing lies flat. ♦ Curved edges are notched if required to allow the fabric to lie flat. ♦ The outer fabric should not be distorted. ♦ Pressed accurately, so that the facing does not appear on the right side of the item. ♦ Any under stitching should be close to the seam attaching the facing.
Shaped facing	Facings which give a finished edge to shapes such as v-neck, square, scalloped or sweetheart necklines. The main and facing fabrics are stitched together and then the complete facing is turned to the inside. Facing may be pressed or under-stitched in place.  Inside of garment  Inside of garment	♦ The facing should be constructed correctly. ♦ The facing fabric matches the shape of the edge to be finished. ♦ Facing should have an appropriate outer edge finish. ♦ The facing is notched or snipped appropriately to allow it to lie flat when turned to the inside. ♦ The outer fabric should not be distorted, or be pulled at corners. ♦ Pressed accurately, so that the facing does not appear on the right side of the item. ♦ Any under stitching should be close to the seam attaching the facing.

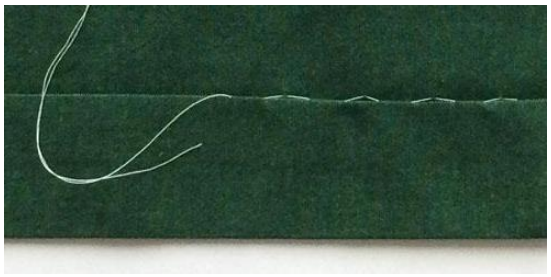
Construction technique	Definition	Features
Facings		
Combination facing	A facing which may give a finished edge to more than one area, eg neck and armholes.  The facing may also incorporate a zip. Under-stitching may be used as appropriate. Curved edges may need to be notched. The facing may also face the front of a coat or jacket and then extend to form lapel.	♦ The facing should be constructed correctly. ♦ The facing fabric matches the shape of the edges to be finished. ♦ Facing should have an appropriate outer edge finish. ♦ The facing is notched or snipped appropriately to allow it to lie flat when turned to the inside. ♦ The outer fabric should not be distorted, or be pulled at corners. ♦ Pressed accurately, so that the facing does not appear on the right side of the item. ♦ Any under stitching should be close to the seam attaching the facing.
Fastenings		
Ties	These may be made from ribbon, tape, cord, or self-fabric.	♦ Ties appropriately positioned to hold the opening closed correctly. ♦ Ties securely attached. ♦ Ties appropriate length. ♦ Ends of ties appropriately finished (eg ribbon cut on bias). ♦ Even spacing of multiple ties.

Construction technique	Definition	Features
Fastenings		
Press studs	Hand stitched or hammer-on snaps. 	♦ Accurate positioning of both parts of stud. ♦ Attached using an appropriate stitch. ♦ Securely attached. ♦ Even spacing of multiple studs.
Hooks and eyes	Small hooks and eyes or larger trouser hooks. Eye may be the metal one supplied or a hand worked bar or loop. 	♦ Accurate positioning of both parts. ♦ Attached using an appropriate stitch. ♦ Securely attached. ♦ Even spacing of multiple hooks and eyes. ♦ Hand-worked loop or bar finished with buttonhole stitch is neat with no loose threads.
Eyelets	Varying sizes of eyelet may be applied using hammer-on kits or specialist pliers. Eyelets may also be hand or machine worked.	♦ Accurate positioning of eyelets. ♦ Metal eyelets applied correctly. ♦ Stitched eyelets completed with an appropriate stitch, with all raw edges enclosed. ♦ Even spacing of multiple eyelets.
Buckle and strap	Buckle and strap, eg kilt buckle or a bag fastening. D-ring fastenings with strap may also be appropriate. This could be a ready-made set, or the straps could be made using the same or contrasting fabric.	♦ Accurate positioning of both parts of the fastening. ♦ Buckle and strap attached securely and reinforced if necessary, using an appropriate stitching method. ♦ Appropriate size holes, evenly spaced and finished using an appropriate method to enclose all raw edges.

Construction technique	Definition	Features
Fastenings		
Popper tape	Pre-made tape incorporating plastic or metal poppers. May be used to fasten garments or soft furnishings, eg cushions.	♦ Poppers on both sides of the tape match up accurately. ♦ Stitching is close to the edges of the tape throughout. ♦ All raw edges of the fabric are enclosed. ♦ Ends of the tape are turned under neatly and secured, or enclosed in further techniques.
Decorative zip	This type of zip is used where the teeth of the zip are intended to be seen. This requires an aperture which has turned under edges, exposing the teeth of the zip.  Zip insertion with exposed teeth This method also includes zips with pre-attached decorative tapes which are sewn on the right side of the item.  Zip with decorative tapes	♦ Accurate stitching, close to the teeth of the zip throughout. ♦ Edges at the top of the zip are even. ♦ There is no bump/pleating at the bottom of the zip. ♦ Zip runs smoothly and is not impeded by stitching, but stitching is close enough to secure the tape and keep the zip stable.

Construction technique	Definition	Features
Fastenings		
Semi-concealed zip	For a semi-concealed zip, the zip is stitched in place beneath the seam, with stitching showing on top, but the zip is concealed behind the fabric flaps.  Semi-concealed zip Similar to a 'semi-concealed zip' is a 'lapped zip', where the zip is offset to one side of the seam, with one flap covering the teeth.  Lapped zip	♦ Accurate stitching, an even distance from the teeth of the zip on all sides. ♦ Teeth of the zip are placed directly behind the folds of the seam allowance. ♦ Edges at the top of the zip are even. ♦ There is no bump/pleating at the bottom of the zip. ♦ Zip runs smoothly and is not impeded by stitching, but stitching is close enough to the teeth of the zip to secure the tape and keep the zip stable.
Concealed zip	May also be referred to as an 'invisible zip'. Zip stitched to seam allowances from the wrong side, leaving no stitching showing on the right side of the item.  Concealed/invisible zip	♦ Only the tab of the zip is visible from the right side of the item. ♦ Edges at the top of the zip are even. ♦ Base of zip smoothly incorporated into seam, with no distortion. ♦ Zip runs smoothly.

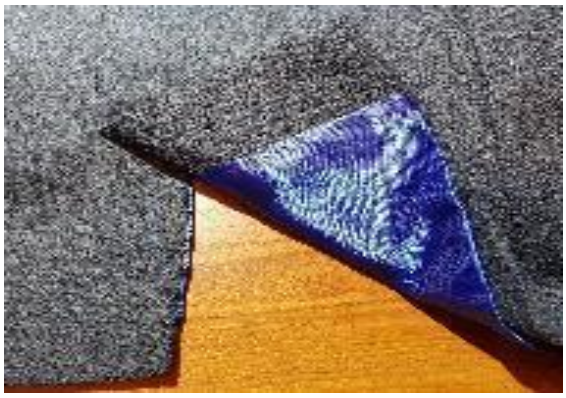
Construction technique	Definition	Features
Fastenings		
Fly front zip	A style of zip commonly used on trousers, where the zip is completely covered by a flap of fabric, usually topstitched in place. This forms the characteristic fly front shaping. A facing is incorporated behind the zip. 	♦ Accurate stitching, an appropriate distance from the teeth of the zip. ♦ Zip runs smoothly and is not impeded by stitching, but stitching is close enough to the teeth of the zip to secure the tape and keep the zip stable. ♦ Facing correctly placed to lie flat behind zip. ♦ Edges at the top of the zip are even. ♦ Accurate topstitching.
Hand sewing		
Running stitch	Simple in-and-out stitch forming a line.	♦ Equal sized stitches and spaces. ♦ Appropriate size of stitch for the fabric used/function of the stitching. ♦ Neatly finished with no loose threads.
Hemming	Hem stitch holding a turning in place. 	♦ Appropriate and even sized stitches. ♦ Stitches do not/barely show on the right side. ♦ Neatly finished with no loose threads.

Construction technique	Definition	Features
Hand sewing		
Chain stitch	A decorative stitch, based on back-stitch but with the thread looped around the needle for each stitch 	♦ Appropriate and even sized stitches. ♦ Good 'chain' appearance. ♦ Neatly finished with no loose threads.
Slip stitch	An almost invisible stitch used for holding hems in place. The needle is slipped along inside the hem turning, and then a single thread is picked up from the right side of the fabric. 	♦ Appropriate size of stitch for the fabric used/function of the stitching. ♦ Even sized stitches. ♦ Virtually invisible on the right side of the fabric. ♦ Neatly finished with no loose threads.
Herringbone	Often used for hemming where there is no concern that stitches might show on a right side, so used for stitching a hem to a lining or similar. 	♦ Appropriate size of stitch for the fabric used/function of the stitching. ♦ Even sized stitches. ♦ Virtually invisible on the right side of the fabric. ♦ Neatly finished with no loose threads.

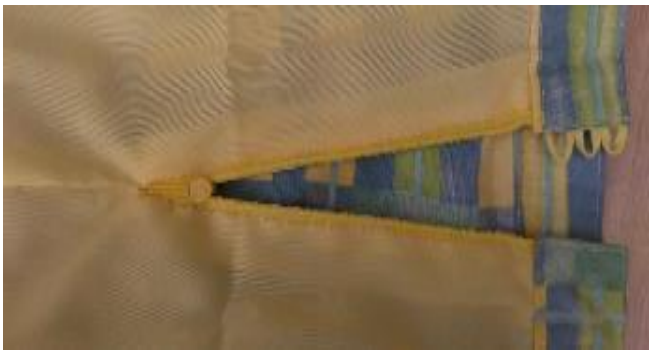
Construction technique	Definition	Features
Hems		
Machined hem	Hems completed by using the sewing machine. A hem with a lay has the raw edges turned to the inside, essentially forming a double fold in the fabric.  A hem with a finished edge has the raw edge finished with overlocking, pinking or zig-zag, then a single fold is made and machined in place. 	Hem with lay ♦ Appropriate depth for the item and fabric used. ♦ Even hem depth throughout. ♦ Accurate stitching, close to fold of lay. ♦ Hem lies flat throughout, not twisted. Hem with finished edge ♦ Appropriate finish on raw edge. ♦ Appropriate depth for the item and fabric used. ♦ Even hem depth throughout. ♦ Stitching consistently close to finished edge. ♦ Hem lies flat throughout, not stretched or twisted.
Hand stitched hem	As above, but carried out by hand stitching, using either hem stitch, slip stitch or herringbone. See section on hand stitches above for illustrations.	♦ Appropriate stitch used. ♦ Appropriate depth of hem for the item and fabric used. ♦ Even hem depth throughout. ♦ Appropriate size of stitch for the fabric used. ♦ Even sized stitches. ♦ Stitching is not visible on the right side of fabric.

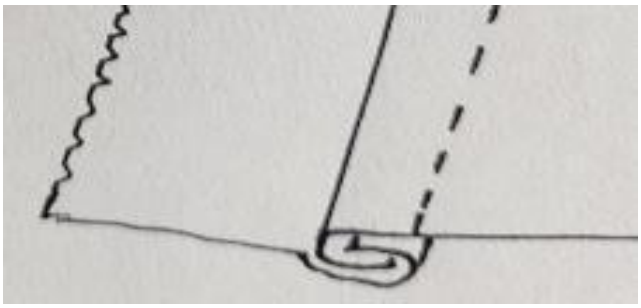
Construction technique	Definition	Features
Hems		
Machine stitched blind hem	Hem created using sewing machine blind hem stitch. This can be done with or without a blind hemming attachment for the sewing machine. 	♦ Appropriate stitch length/width used. ♦ Appropriate depth of hem for the item and fabric used. ♦ Even hem depth throughout. ♦ Accurate stitching, so that stitches barely visible on the right side of the fabric.
Bound hem	A strip of fabric, usually bias cut, stitched in place to enclose the raw edge. This can either be machine or hand finished. 	♦ Appropriate width of binding used. ♦ Binding is even width on both sides of the edge. ♦ Edges of the hem are enclosed throughout. ♦ Stitching close to binding edge. ♦ No puckering. ♦ Binding lies flat, not twisted.
Insertions and openings		
Slit with hemmed edges	A simple slit, usually at one end of a seam, where the seam is fastened off and then left open. Turnings may be hemmed by hand or machine. 	♦ Seam is fastened off appropriately. ♦ Narrow, even turnings. ♦ Neat, accurate machine or hand stitching. ♦ Top ends of opening even.

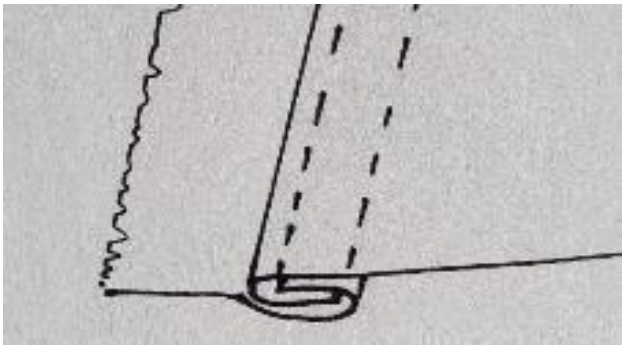
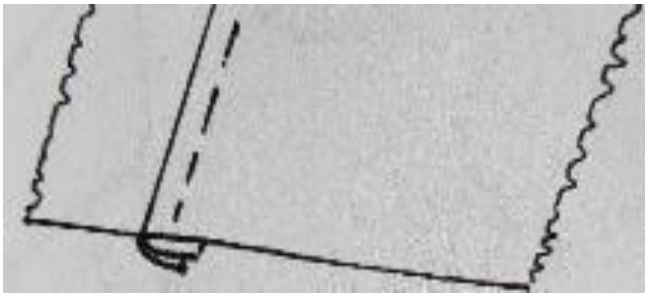
Construction technique	Definition	Features
Insertions and openings		
Faced slit	A slit usually not within a seam. A piece of fabric is laid over the area of the slit, right sides together, and a long, narrow triangle is stitched, then cut up the centre to form the slit. The facing fabric is then turned to the inside and pressed or stitched in place. 	♦ Appropriate size and location of slit to ensure a functional opening. ♦ Facing accurately placed, so that the slit is in the centre of the facing. ♦ Slit should be cut on the straight grain. ♦ Edges of facing finished appropriately. ♦ Accurate stitching, forming a sharp point at the end of the slit. ♦ Slit accurately cut, with no puckering at the top. ♦ Facing pressed so that it does not show on the right side of the item. ♦ Facing secured in place so that it is stable.
Backed pleats	Pleats which have a contrasting fabric stitched behind them, so that the fabric shows as the pleats move. 	♦ Backing applied and stitched into place directly behind pleat so that the pleat is not distorted. ♦ Pleats accurately pressed into place along the full length of the pleat. ♦ Hemmed to allow fabric to sit correctly.

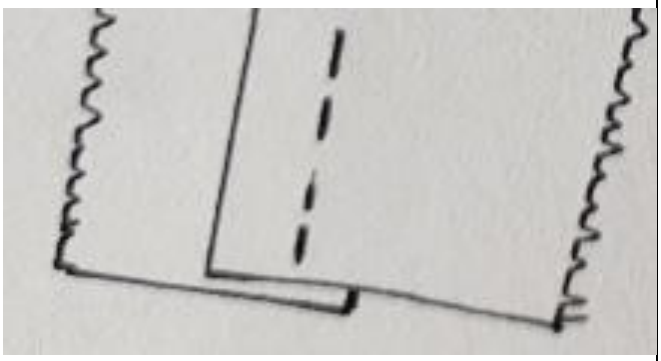
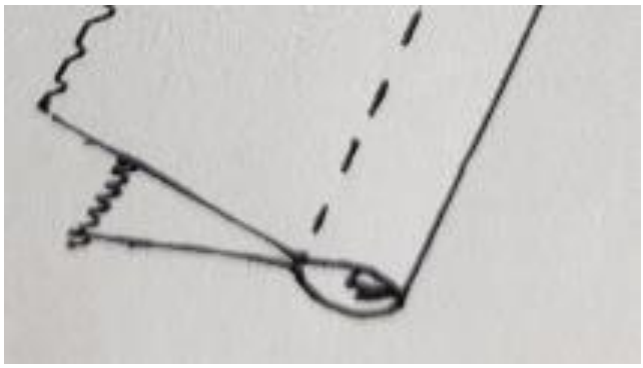
Construction technique	Definition	Features
Insertions and openings		
Vent	This is a cross between a slit and a pleat: an opening where one piece of fabric overlaps another, leaving the slit semi-concealed when the wearer is not moving. It is most often used at the hems of skirts, jackets, trousers and sleeves. 	♦ Appropriate length of vent to allow a functional opening. ♦ Location of slit appropriate to allow for ease of movement. ♦ Overlap is uniform along the length of the vent. ♦ Sufficient overlap to allow the vent to hang closed when the wearer is not moving. ♦ Appropriate securing/reinforcing of seam end. ♦ Appropriate finish at hem.
Placket	A type of slit where the open end is fastened, eg the slit above the cuff of a shirt sleeve or at the neck of a polo shirt.  This could be a simple bound placket (pictured above),  or a complex multi-piece placket (pictured above).	♦ Correct positioning to ensure a functional opening. ♦ Applied to allow opening in correct direction. ♦ If more than one placket is used in an item, such as in sleeve openings, these should be the same size and should be symmetrical. ♦ Accurate topstitching. ♦ Appropriate securing/reinforcing at top of opening. ♦ No puckering at point of slash.

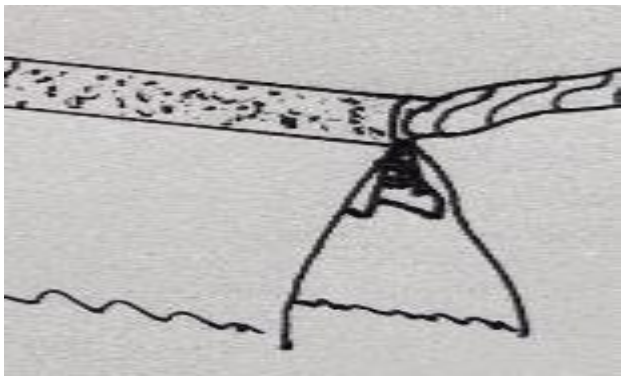
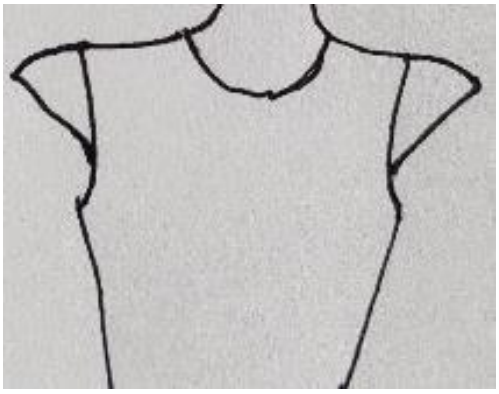
Construction technique	Definition	Features
Linings and interlinings		
Fusible interlining	A second layer of fabric is added to the main fabric of the item to add substance, support or stiffening to the main fabric. This fabric has a heat-activated glue, and is applied using an iron.	♦ Appropriate interlining used for weight/colour of fabric. ♦ Appropriate, accurate shape of interlining cut. ♦ Accurately applied. ♦ Fully adhered.
Sew-in interlining	A second layer of fabric is added to the main fabric of the item to add substance, support or stiffening to the main fabric. This can be stitched in place at the edges or held in place as the item is stitched together.	♦ Appropriate interlining used for the weight/colour of fabric. ♦ Interlining cut accurately to match the main fabric. ♦ Attached securely, but without stitching being visible on the right side of the item. ♦ Interlining should lie flat against the fabric, and should not distort the shape.
Simple, loose lining	A lining held in place in only one area, eg at the waistband of a skirt.	♦ Appropriate weight/type of fabric/colour to complement the item. ♦ Lining is cut to the correct size and shape. ♦ Any seams should be appropriately finished. ♦ Any hems should be finished appropriately. ♦ Securely held in place using an appropriate method. ♦ Lining should not be visible when the item is worn/closed. ♦ There is no distortion of the item.

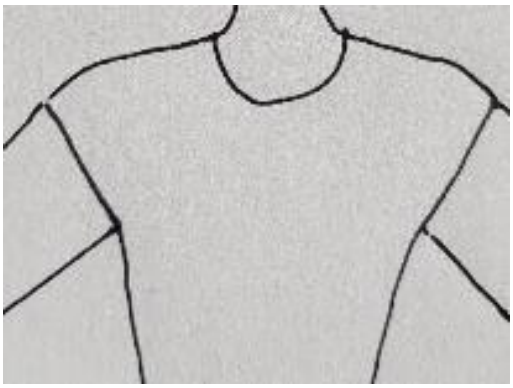
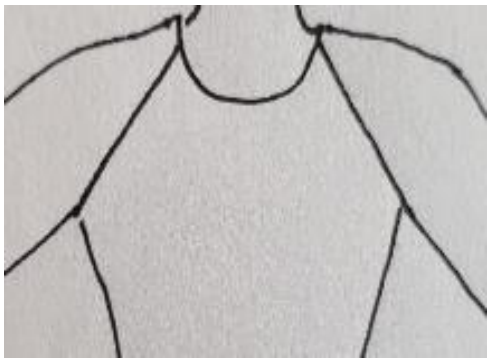
Construction technique	Definition	Features
Linings and interlinings		
Fitted lining	A lining shaped in the same way as the item, and held in several places, such as a lined jacket with sleeves, or in a fitted shift dress, or a fitted lining in a handbag which has shaping, eg darts or square edges.	♦ Appropriate weight/type of fabric/colour to complement the item. ♦ Lining should be cut/made to the correct size and shape so that it fits the item well. ♦ Any seams should be appropriately finished. ♦ Any hems should be finished appropriately. ♦ Securely held in place using an appropriate method. ♦ Lining should not be visible when the item is worn/closed. ♦ There is no distortion of the item.
Complex lining	A complex, often multi-piece lining, which also incorporates aspects such as zips, pockets, openings, and other features. 	♦ Appropriate weight/type of fabric/colour to complement the item and be suitable to support a zip, pocket or other feature. ♦ Lining should be cut/made to the correct size and shape so that it fits the item well, without distortion. ♦ Any seams should be appropriately finished. ♦ Any hems should be finished appropriately. ♦ Securely held in place using an appropriate method. ♦ Lining should not be visible when the item is worn/closed. ♦ Appropriate method of joining the lining round openings/features should be used. ♦ Lining should not impede any closure.

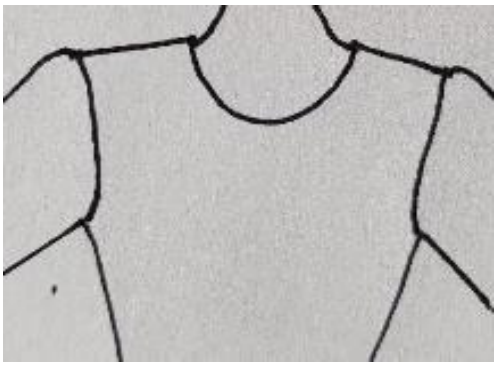
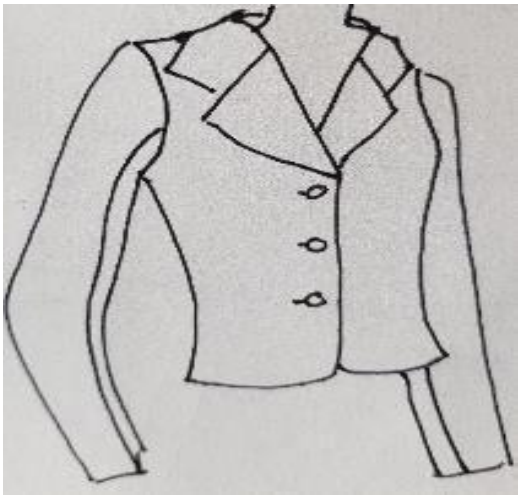
Construction technique	Definition	Features
Seams		
Plain seam	A simple seam where two pieces of fabric are placed together (usually right sides together), and stitched at an even distance from one edge. The edges of the fabric are left raw.	♦ Any balance marks are matched correctly. ♦ Correct stitch length for the fabric used. ♦ Seam allowance appropriate for the item and the fabric used, and an even width throughout. ♦ Accurate stitching throughout. ♦ Stitching secured at beginning and end.
Plain seam with finish	As above, but the edges are finished by pinking, making a small turning, binding, or overcasting the edge by overlocking or zig-zagging. 	In addition to the plain seam ♦ Seam allowance appropriate for the item and the fabric used. ♦ Accurate stitching of seam. ♦ Appropriate edge finish used for the item and the fabric used. ♦ Accurately executed finish, so that all edges are finished.
Single felled seam	Two pieces of fabric are stitched with the wrong sides together in a plain seam. One seam allowance is then trimmed down. The un-trimmed seam allowance is then folded around the trimmed side and pressed. The folded and pressed turning is then topstitched in place, enclosing all raw edges. 	♦ Correct stitch length for the fabric used. ♦ Appropriate depth of seam. ♦ Depth of seam even throughout. ♦ All raw edges are enclosed. ♦ Accurate top stitching, close to the folded edge throughout, with no gaps.

Construction technique	Definition	Features
Seams		
Fully felled seam	One edge of the seam allowance is folded under and pressed. The other edge is folded outward and pressed. The two edges are then interlocked in an S shape. Each folded edge is then topstitched in place. 	♦ Correct stitch length for the fabric used. ♦ Appropriate depth of seam. ♦ Depth of seam even throughout. ♦ Seam allowances are pressed correctly. ♦ All raw edges are enclosed. ♦ Accurate top stitching, close to the folded edges throughout, with no gaps.
Welt seam	Two pieces of fabric are stitched together in a plain seam. This is then pressed to one side, and top-stitched in place. 	♦ Correct stitch length for the fabric used. ♦ Appropriate depth of seam. ♦ Depth of seam even throughout. ♦ Seam allowances pressed correctly. ♦ Accurate top stitching, close to the folded edge, catching the seam allowances correctly throughout.
Double stitched seam	A plain seam and pressed open. Each seam allowance is then stitched down.	♦ Correct stitch length for the fabric used. ♦ Seam allowance appropriate for the item and the fabric used. ♦ Even seam allowance. ♦ Accurate stitching of seam allowance. ♦ Top stitching accurate and equidistant from the seam on each side.

Construction technique	Definition	Features
Seams		
Lapped seam	Suitable for non-fray fabrics such as felt or boiled wool. Two pieces of fabric are laid so that they overlap. The fabric is then topstitched close to each raw edge. 	♦ Appropriate to the fabric choice. ♦ Correct stitch length for the fabric used. ♦ Width of overlay is appropriate for the item and the fabric used. ♦ Depth of overlay accurate throughout. ♦ Accurate stitching throughout.
French seam	Often used on delicate/sheer fabrics. Fabrics are placed with the wrong sides together, then stitched with a very narrow seam allowance, which is then trimmed further. The seam is then pressed open and back on itself, then re-stitched with the right sides together, completely enclosing the raw edges. 	♦ Correct stitch length for the fabric used. ♦ Accurate, narrow seam allowance throughout. ♦ Accurate trimming of first seam to appropriate depth. ♦ Even depth of seam allowance from second line of stitching. ♦ All raw edges enclosed.

Construction technique	Definition	Features
Seams		
Piped seam	A piping cord is stitched into a strip of bias cut fabric. This can be made using appropriate fabric and piping cord, or a pre-made piping strip can be used. This is then stitched to one side of the seam allowance, with all raw edges together, following the stitching line of the piping. The second piece of fabric is then added, right sides together, with the piping enclosed. 	♦ Size of cord appropriate for the finish required on the item and the fabric used. ♦ Piping fabric is cut on bias. ♦ Piping cord is held tightly in the seam throughout. ♦ Piping is incorporated without the stitching showing. ♦ Ends neatly finished or joined as appropriate to the item.
Sleeves		
Cap sleeve	A small, pointed ellipse shape of fabric, stitched only to the top part of the armhole. 	♦ Sleeves should be inserted matching any balance marks so that the sleeve hangs correctly/is not twisted/are in the correct armhole. ♦ Any extra fabric in the sleeve head should be eased into place so it lies flat – no tucks or pleats. ♦ Sleeve seam should have an appropriate finish. ♦ The bottom edge of the sleeve should be finished appropriately as required by the fabric used. ♦ Both sleeves should be symmetrical.

Construction technique	Definition	Features
Sleeves		
Drop head sleeve	Shoulder extended below the normal shoulder point, giving an effect similar to a cap sleeve. The sleeve is then stitched to this armhole, giving a slightly dropped shoulder line. 	♦ Sleeves should be inserted matching any balance marks so that the sleeve hangs correctly/is not twisted/are in the correct armhole. ♦ Sleeve seam should have an appropriate finish. ♦ The bottom edge of the sleeve should be finished appropriately as required by the fabric used. ♦ Both sleeves should be symmetrical.
Raglan sleeve	Seam lines extend from the neck to the base of the armhole, with the sleeve extending from the cuff to the neckline. 	♦ Sleeves should be inserted matching any balance marks so that the sleeve hangs correctly/is not twisted/are in the correct armhole. ♦ Sleeve seam should have an appropriate finish. ♦ The bottom edge of the sleeve should be finished appropriately as required by the fabric used. ♦ Both sleeves should be symmetrical.

Construction technique	Definition	Features
Sleeves		
Set in sleeve	Armhole follows normal body lines. Shoulder, side and sleeve seams are stitched. Ease stitches are made round the head of the sleeve, and the sleeve head eased to fit the armhole then stitched in place. 	♦ Sleeves should be inserted matching any balance marks so that the sleeve hangs correctly/is not twisted/are in the correct armhole. ♦ Any extra fabric in the sleeve head should be eased into place so it lies flat – no tucks, pleats or gathers. ♦ All gathering threads used for easing should be removed. ♦ Sleeve seam should have an appropriate finish. ♦ The bottom edge of the sleeve should be finished appropriately as required by fabric. ♦ Both sleeves should be symmetrical.
Multiple piece sleeve	Set into an armhole as for a set-in sleeve as above. However, the sleeve itself has two seams along the length, one to the front inner arm, and one to the back inner arm. Some easing at the elbow is usually required to make the two sleeve pieces fit together, and the finished sleeve has a slight curve resembling a slightly bent arm. 	All features are as for a set-in sleeve, plus the following: ♦ Sleeve pieces should be assembled matching balance marks to ensure appropriate fit. ♦ Extra fabric at the elbow should be eased into place — no tucks or pleats. ♦ Seams should have an appropriate finish.

Construction technique	Definition	Features
Pockets		
Side seam pocket	Two pocket bags are stitched with the right sides together to the side-seam seam allowances. A single line of stitching is then worked from the top of the seam, round the pocket and down the remainder of the seam. 	♦ Pocket bags accurately cut to ensure appropriate pocket size. ♦ Accurately stitched to side seam allowances. ♦ Stitching is accurate all around the pocket to give the pocket a good shape. ♦ Pocket pressed correctly to lie to the front of the garment.
Extension side seam pocket	As above, but the seam allowance is extended part way into the pocket bag piece, which could create the impression of a matching lining. The pocket bag can also be made entirely from the main garment fabric, extended from the side seam in one piece. 	In addition to side seam pocket ♦ Pocket extensions accurately cut to ensure appropriate pocket size/shape. ♦ Accurately stitched to garment fabric. ♦ Pocket pressed correctly to lie to the front of the garment.

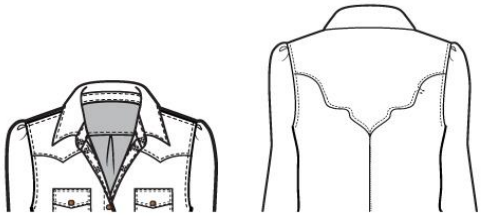
Construction technique	Definition	Features
Pockets		
Patch pocket	A plain patch pocket is a straight-edged shape. The top is hemmed. The remaining turnings are pressed under, and the pocket is topstitched in place, pivoting each corner. A shaped patch pocket may have curved edges, requiring more difficult pressing for the turnings, or may have darts to give three dimensional shaping. Either type of pocket may be lined.  Shaped patch pocket	Plain patch pocket ♦ Turnings are the appropriate depth and evenly stitched. ♦ Turnings made accurately, with sharp corners, and pressed to a good shape. ♦ Topstitching accurate and close to edge. ♦ Appropriate reinforcement at top corners. ♦ Pocket lies flat on item. Shaped patch pocket ♦ Shaping accurately carried out. ♦ Any turnings are the appropriate depth and evenly stitched. ♦ Turnings made accurately and pressed to ensure a good shape. ♦ Topstitching accurate and close to edge. ♦ Appropriate reinforcement at top corners. ♦ Pocket lies flat on item.

Construction technique	Definition	Features
Pockets		
Jetted pocket	A pocket which, on the surface, only shows two strips of binding fabric. The main fabric has a rectangular slit with cuts made into the corners. Binding strips are stitched to this and turned to the inside, and a pocket bag then added. This can be with or without a flap being added. 	♦ Binding fabric cut on the straight grain. ♦ Width of bound edges appropriate for the fabric used and the size of the pocket opening. ♦ Bound edges are equal in width. ♦ Pocket bag cut from appropriate fabric, and is appropriate size for item. ♦ Pocket bag attached correctly to binding, with side seams completed. ♦ Pocket bag seam has appropriate finish. ♦ Pocket bag should lie flat against the item.
Waistbands/cuffs		
Petersham waistband	Petersham binding is added to the edge of a waistband and turned to the inside. Petersham is then under stitched in place. 	♦ Petersham attached accurately to seam line of item. ♦ Seam allowance snipped appropriately. ♦ Petersham lies flat. ♦ Petersham does not show on the right side of item. ♦ Under stitching is accurate. ♦ Binding is finished with an appropriate fastening.

Construction technique	Definition	Features
Waistbands/cuffs		
Simple waistband/ cuff	One piece of fabric wrapped round and stitched to the cuff or waist edge in a similar way to a binding.  May be topstitched to add detail.	♦ Waistband/cuff is the appropriate depth for garment type/style. ♦ Waistband/cuff is an even depth all round. ♦ Join in waistband/cuff is in line with an appropriate seam on the garment. ♦ Waistband/cuff lies flat, with no tucks or puckers. ♦ Any top stitching uses an appropriate size of stitch for the design/fabric used, is accurate, an appropriate distance from the edge, and does not cause puckering.
Multiple piece waistband/ cuff	Consists of an inner and outer waistband pieces, sometimes notched, and usually joined at the back waist/sleeve seam. 	In addition to simple waistband/cuff ♦ Seams are stitched accurately to give an appropriate shape. ♦ Seam is pressed correctly to ensure the join is directly at the top edge of the waistband/cuff. ♦ Edges are matching at back join. ♦ Any top stitching uses an appropriate size of stitch for the design/fabric used, is accurate, an appropriate distance from the edge, and does not cause puckering.

Construction technique	Definition	Features
Waistbands/cuffs		
Topstitched waistband/ cuff	As above but with topstitching. The topstitching may be a straight or decorative stitch.	In addition to selected waistband/cuff: ♦ topstitching is even in length ♦ tension is correct for the thickness of the fabric used ♦ topstitching is an even distance from edge all the way round
Applied pre-ribbed waistband/ cuff	Knitted ribbing waistband and/or cuffs of the type often used on bomber jackets and tracksuits. 	♦ Waistband or cuff is an even width throughout. ♦ Lies flat and is not twisted. ♦ Ribbing is not stretched too far/is stretched evenly if required to reduce the width of the item. ♦ Securely attached along the length. ♦ Raw edge is finished appropriately to prevent fraying. ♦ Any excess bulk is trimmed away, so the waistband/cuff lies flat.

Construction technique	Definition	Features
Working with patterns and fabrics		
Single piece patterns, pattern markings and layouts.	A single piece pattern may be a simple pattern such as a square for a cushion. May be used repeatedly, eg back and front. More complex patterns may be self-drafted or commercial patterns, with a suggested cutting layout.	♦ Correctly placed on grain of fabric. ♦ Fabric folded on straight grain. ♦ Correct edge(s) of pattern piece(s) against fold. ♦ Pattern pieces placed according to suggested commercial pattern layout/accurately placed to give the required pieces. ♦ Correct number of fabric pieces cut according to pattern instructions. ♦ Pattern pieces placed to take account of pile fabrics or one-way designs.
Modifications to commercial patterns	Simple modifications may include lengthening or shortening. Complex modifications may include size grading and style adjustments, eg creating a fuller sleeve.	♦ Grain lines maintained. ♦ Seam lines/hem lines made continuous over adjustments.
Matching stripes and checks	Matching of checks, stripe or other designs/patterns are taken into account of at the time the pattern is laid onto the fabric.	♦ Pattern pieces are on straight grain. ♦ Accurate matching of designs once seams are stitched, without distortion of the item.
Transfer of pattern markings	This may be completed using chalk, pins, dressmaker's marking pencils, dressmaker's carbon paper or tailor's tacking.	♦ All marks accurately placed according to pattern. ♦ Marks transferred through multiple layers of fabric.

Construction technique	Definition	Features
Yokes		
Single, simple yoke	Single layer of fabric, eg a piece forming a dropped waistband on a skirt.	♦ Appropriate method of attaching the yoke to the item used. ♦ Yoke lies flat, does not affect the drape of the item. ♦ There should be no puckering on the yoke at the joining seam.
Single, shaped yoke	Single layer of fabric incorporating shaping such as the back shoulder area of a shirt. 	In addition to simple yoke: ♦ stitching should be accurate to allow for smooth shaping ♦ any repeat of shaping, eg on each side of the back shoulder area of a shirt, should be symmetrical
Composite yoke	Multiple sections of a yoke, eg a shoulder front and back yoke on a shirt, or a shaped, deep skirt yoke. 	In addition to simple shaped yoke: ♦ multiple pieces reflect the correct shaping throughout ♦ appropriate seam type used to attach the yoke
Double layered yoke	As above but double layered, forming a lining behind the yoke.	In addition to simple shaped yoke: ♦ both layers are identical ♦ both layers lie flat together, with no twists or pulling

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