



# A-level Fashion and Textiles AQA

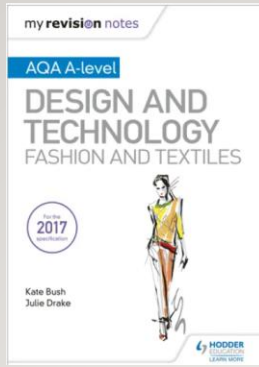


Part 3: Technical Principles p36 -44

Purpose: Methods of joining and use of components

## Key Terms:

Zips:	
Poppers and press studs:	
Clips:	
Buckles:	
Clasps:	
Velcro:	
D Rings	
Hooks and Eyes:	
Fabric and Ribbon Ties:	
Braids:	
Beads:	
Piping:	
Edging:	
Bindings:	
Fringing:	
Lace:	
Diamante:	



## Interfacing, underlining, lining and interlinings:

Type of product:	Characteristics:	Uses
<b>Interfacing:</b> 		
<b>Underlinings:</b> 		
<b>Linings:</b> 		
<b>Interlinings:</b> 		

Part 1: Technical principles

Trim	Characteristics	Uses
Lace	Lace is usually made from cotton, polyester, rayon or silk. It can be sewn onto edges to hide hems or applied onto surfaces to accentuate areas of the body such as necklines. It has delicate, weblike patterns that snag easily and need careful aftercare.	Used on special occasion wear, wedding dresses, lingerie, table linen and trimming on children's socks.
Beads	Beads add lustre and texture. In trim form they can be machined or hand sewn onto fabrics. Strong fabrics or inter-faced weaker fabrics are needed to support the weight of the beads. Fabrics trimmed with beads are usually dry clean only.	Used to emphasise style lines in garments. Used to create patterns on products.
Diamanté	Diamanté or rhinestone gems mimic diamonds. They need to be glued onto fabric or they come with a pre-glued base that is activated by heat. Detergents damage the glue so careful laundering is needed.	Used on special occasion wear, belts, shoes and children's clothing.

**Components and their appropriateness for a range of products**

Textile components are pre-manufactured items (bought ready made) that help finish a textile product. They include thread, fastenings, trim and e-components. Components should be chosen with care, as they need to be:

- suitable for the style and function of the textile product
- compatible with the fibre content, structure, weight and aftercare of the fabric used
- safe and efficient when meeting the needs of the end user
- within budget and readily obtainable
- suitable for use with existing manufacturing equipment and machinery.

**e-components**

Electronic components such as lights and tracking devices are integrated into textile products to add decorative and functional features. To work, the e-components must be part of a circuit and have a power source. Conductive sewing thread is used to connect the e-components to a low-voltage power source such as coin cell battery.

Examples of e-components include:

- wearable sensors that monitor temperature, moisture and medical devices
- integrated communication systems
- sound effects.

**Interfacings, underlinings, linings and interlinings**

Extra layers of fabric are found in most garments as they can make an important difference to the finished product.

Figure 1.3.7 Wearable electronics

Table 1.3.5 Interfacings, underlinings, linings and interlinings

Type of product	Characteristics	Uses
Interfacings	Interfacing (shown in red) is an extra layer of fabric used under or between the outer layer(s) of fabric. It comes in different weights and colours, and is sew-in or iron-on. It is important to choose an interfacing closest to the properties of the outer fabric. It is applied before garment construction begins.	Interfacing helps to: <ul style="list-style-type: none"> <li>● give a crisp shape</li> <li>● strengthen fabric to support fastenings</li> <li>● stop fabric from stretching</li> <li>● stabilise fabric for embroidery.</li> </ul>
Underlinings	Underlining (shown in orange) is cut to the same shape and size as the outer fabric. It is sewn to the wrong side of the outer fabric and is then treated as one layer as the garment is made. The fabric should be lightweight and have the same aftercare requirements as the outer fabric. Possible fabrics are cotton, muslin, satin and organza. Underlined garments can also be lined.	Underlining helps: <ul style="list-style-type: none"> <li>● maintain the shape of a garment with fabrics that stretch</li> <li>● provide opacity</li> <li>● see-through.</li> </ul>
Linings	Lining (shown in blue) is constructed separately and attached to the product at facing or hem areas. Garments can be fully or partially lined. Lining fabrics are usually made from polyester, acetate or silk, and can be woven or knitted. The lining fabric should ideally have the same care requirements as the main fabric. An anti-static finish can be applied to stop static cling.	Lining helps to: <ul style="list-style-type: none"> <li>● make a good attractive an pockets</li> <li>● cover and protect garment's interior</li> <li>● make garments comfortable on and take</li> <li>● maintain the shape of a garment</li> <li>● protect the lining from perfume and body oils</li> <li>● make garments more comfortable</li> <li>● add body to a garment to improve its drape.</li> </ul>
Interlinings	Interlining (shown in green) is a fabric layer added to a garment. The interlining fabric should be soft and lightweight. Suitable fabrics include polyester wadding or fleece and brushed cotton fabric. The easiest way to add interlining is to sew it as one with the lining. Interlined garments can also be underlined.	

**Typical mistake**

Confusion some linings and interlinings and into each type of fabric is used in

**Theory: Do NOT panic!! We do it in stages so you can work in your TSS sessions**

**THEORY!**

**Every two weeks you will be set a section of the revision guide to make notes on. These will help you understand the background of Fashion and the knowledge you will need to apply to your projects and exam questions. We as a class will discuss the section and you will have sample questions to confirm your learning.**

- Q3.**
- Give **two** reasons for the choice of *overlocking* as a method to prevent the seams of a shirt from fraying.
- \_\_\_\_\_
  - \_\_\_\_\_
- (Total 2 marks)
- Q4.**
- Special effect metallic threads can be added to fabrics at different stages of production. Give **two different** ways metallic threads can be added to fabrics.
- \_\_\_\_\_
  - \_\_\_\_\_
- (Total 2 marks)



## BLANKET JACKET PROJECT



**WORKING WITH DIFFICULT FABRICS**

SCALES OF MANUFACTURE  
PROJECT



# 20TH CENTURY FASHION SUMMER LEARNING

FASHION HISTORY TIMELINE

ABOUT ▾

TIME PERIOD ▾

ESSAYS ▾

<https://fashionhistory.fitnyc.edu/category/20th-century/>

## CATEGORY: 20TH CENTURY

### DECADE OVERVIEWS



1900-1909



1910-1919



1920-1929



1930-1939



SEARCH ...

Search

### RECENT ESSAYS



fez

in 19th century, asia, f, term definition



1883 – Charles Frederick Worth, red silk satin and velvet dinner dress

in 1880-1889, 19th century, garment analysis



15th century – Late Byzantine Silk Damask Dress and Taffeta Tunic

in 15th century, byzantine,

# 20<sup>TH</sup> CENTURY TIMELINE



You are to produce a fashion timeline for the decades of the 20<sup>th</sup> Century.

Alongside the key fashion trends, I would like you to include key points of social history and their effects on women's fashion at the time.

You may present it anyway you like – but it must be **SMALLER** than an A2 piece of paper.

You could try  
to concertina  
the paper...



1950's

20<sup>TH</sup> CENTURY TIMELINE  
EXAMPLE!

In 1947, Christian Dior presented a collection of wasp-waisted and hip-padded designs. The American press immediately dubbed it the "New Look." The collection was a repudiation of the styles of the 1920s and 1930s, and it was also clearly indebted to the styles and body-shapers of the late nineteenth century. "The Bar Suit" was considered the most iconic model in the collection, manifesting all the attributes of Dior's dramatic atavism.



Copied for this year's Met Gala

Social History: The 1947 collection was released just after the end of the WW2. Britain still had rationing, and fabric was in short supply. King George VI requested that she not wear it.

The style went on to inspire the classic 1950s look.



# ALEXANDER MCQUEEN



Mc Queen 1969-2010



Alexander McQueen was a British fashion designer who completed his apprenticeship at a Saville Row tailors and went on to be awarded both British and international Designer of the Year awards. He wowed crowds with his shocking and unconventional designs. In 1996 he became head designer at Givenchy but felt he was being creatively constrained. Gucci joined with McQueen in 2001 and helped him to expand his own brand.



# ALEXANDER MCQUEEN



Alexander McQueen was seen as the 'enfant terrible' of fashion. His fashion shows were full of creative ways to promote his brand



Alexander McQueen was extremely good at 'grabbing headlines'. His fashion shows were a 'show' and models wore various accessories to extenuate the theme. They were uncomfortable – but they ensured notoriety.



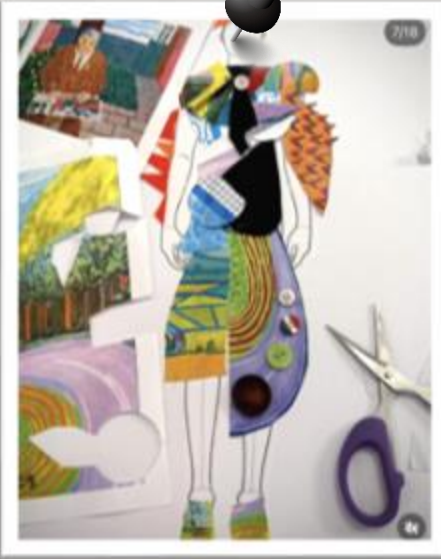
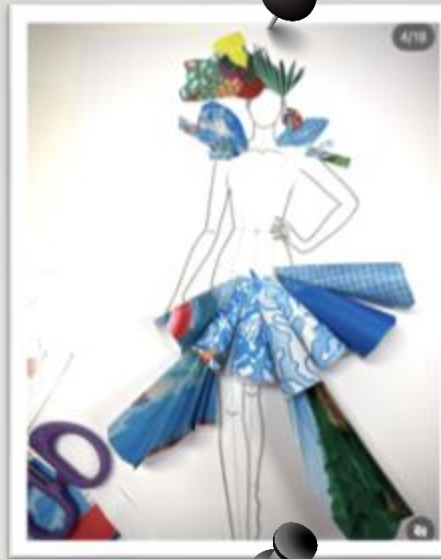
Alexander McQueen worked with Aimee Mullins a double amputee and Paralympian. She appeared in his catwalk show wearing carved wooden prosthetics



ALEXANDER MCQUEEN



**TASK:**

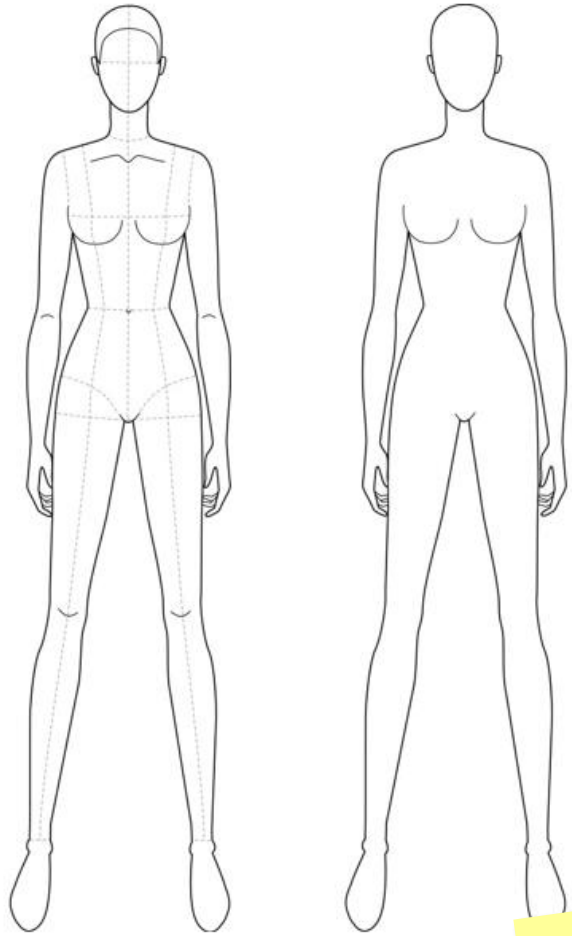


Your task is to design an Alexander McQueen dress.  
You will have a variety of images and a silhouette shape to help you!



Inspiration:  
Alexander McQueen  
Plato's Atlantis 2010

# HOW TO APPROACH IT...



Alexander McQUEEN  
Inspired by Plato's Atlantis



Choose your patterns



Inspiration:  
Find the line of symmetry in the patterns and fold along it.  
Cut out shapes and then experiment!

