

FASHION FUNDAMENTALS AND TECHNICAL VOCABULARY



Sandra Liliana Arenas Reyes
Olga Lucía Zipa Patiño
Swen Ramírez Rasmussen

A **FUNDACIÓN UNIVERSITARIA
DEL ÁREA ANDINA**
Personería Jurídica Res. 22215 Mineducación Dic. 9-83
Para personas con proyección



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Author's Artwork



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construction of a flat fashion
drawings plane.***

PROLOGUE

Long before the sense of modesty or beauty, clothing was born as a protective element against inclement weather; sun, cold, wind, rain. It supplements our natural body covering as a “second skin”.

Along thousands of years clothing has experienced huge transformations, both in its materials and colors, as well as in the technology of its manufacturing. Each period and society has put their own cultural and a temporary seal on it until meeting the fashion.

Clothing and fashion manufacturing is such old, that archaeological studies place the first needle more than thirty thousand years ago, as an old prologue of the industrial age.

Materials, equipment, accessories, and of course designers are part of the fashion world which, like other scenarios of postmodern life, has created and therefore requires its own language which is in permanent evolution, exhorting and in the best of cases forcing its professionals to stay at the cutting edge in a truly global world.

We live in a world increasingly competitive and demanding, so that any additional tool to our career is a point in favor for those who take the advantage of the moment.

That is why with great joy we celebrate the birth of Fashion Fundamentals and Technical Vocabulary, as an update resource, a reference and learning tool that serves as complement not only for the students of fashion, but also for every professional involved in any of the areas of the accelerated fashion industry.

A vocabulary almost universal, like fashion itself "What I wear here can be worn there," by sending a single message “the present time”.

Fashion Fundamentals and Technical Vocabulary gives us a full range of topics ranging from the history of fashion and its evolution, passing by their raw material, the pattern making as structure, the manufacturing which is attached to the machinery that makes possible the garments production.

We urge everyone in the fascinating world of fashion, design and manufacturing to adopt this book as an everyday tool of study and work.

¡Congratulations!

ANNY ABATE

ESCUELA ALTOS DE CHAVÓN

REPÚBLICA DOMINICANA

UNIT 1



Fashion Terminology

**Review of basic fashion terminology.*

**Investigate careers related with fashion using a variety of resources: interviews, internet, libraries.*

Learning Objectives N°1. Describe Fashion as an evolutionary process that is affected by social, economic and political influences.

Topics And Activities:

Each new style is an adaptation or an extension of a previous style. For this reason, clothing is studied from a historical point of view. Use a Time Line of Costume History to present the social, economic and political influences that have had an effect on the fashion worn by men and women over the following historic periods.

**Ancient times*

**Byzantine and Dark Ages*

**Middle Ages*

**Renaissance*

**Seventeenth Century (17th)*

**Eighteenth Century*

**Nineteenth Century*

**twentieth Century – by decade*

**First Nations*

**Write and illustrate your report through original drawings, as well as copies of photographs. Build a Time Line of Costume History and highlight the important events that have occurred since 1947.*

**Choose a period of history. Conduct an exhaustive investigation and write a report describing how people dressed during the chosen time period. Include illustrations. Oral report. Watch a movie which describes a different time period; analyzing the costumes worn by the actors. Describe or illustrate the costumes and then examine how the garments reflect the attitudes and values of the time.*

Learning Objectives N°2: Identify the basic styles of a garment.

Topics And Activities:

- *Dress**
- *Skirt**
- *Shirt**
- *Coat and jacket**
- *Pant**

Develop an essay on the different styles of garments, involved in a fashion show.

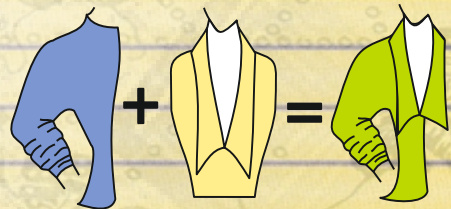
Learning Objectives N°3: Verify the details in clothing that allow to recognize, understand and interpret the silhouette and fashion cycles.

Topics and Activities:

Parts of basic garments:

- *Neckline styles**
- *Collar styles**
- *Sleeve styles**
- *Pocket styles**

****Choose three different sleeve styles and collar styles; creatively combine the styles selected in six totally different shirt designs and attach fabric samples.***



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****Create a portafolio. Find pictures of the latest catwalks and describe the styles of the garments presented.***

FUNDAMENTALS OF FASHION

Haute Couture

- *French for "Fine Tailoring"**
- *Design that predominated until the 1950's.**
- *Made for the individual customer, look and fit take priority over the cost of materials and the time it takes to make.**



**Christian Dior
2010/ John Galliano
Reference Haute Couture.**

Designer Label

- *A cross between couture and mass market.**
- *Not made for individual customers, but great care is taken in the choice and cut of the fabric.**
- *These clothes are made with high quality materials and mass produced only in small quantities to guarantee exclusivity. They are costly.**
- *Examples: Gucci, Chanel, Elie Assab.**



**Versace
Reference. Designer Label**

Mass Market

- *Clothes to cater to a wide range of customers, producing ready-to-wear clothes in large quantities and standard sizes.**
- *Less costly materials and construction techniques, creatively used, produce affordable high street fashion.**
- *Other names for mass market: ready-to-wear, off-the rack. Examples: Old Navy, Gap, H&M, Zara, Mango.**



**Mango
Reference. Mass Market**

Specializing

A designer may choose to specialize in a certain area of design:

*Women's wear : Day wear, evening wear, lingerie, sports wear, knitwear

*Men's Wear : Day wear, evening wear, sports wear, knit wear

*Children's wear : Boy's wear, girl's wear.

A fashion year

Two main seasons

–Spring/Summer

–Autumn/Winter

Both require a different fashion look and a new range

of colors and fabric designs for the time of year.

–Lightweight fabrics in summer

The plan...

Designers work a year in advance

A. In the spring, the studio works for the spring/summer of the following year.

B. Once a collection is finished, on to the next!

Research

C. Each collection is researched so that all the items in it complement each other, will be in style, and have the particular look for which

Predicting Trends

A designers most difficult task is forecasting what will be in style for the coming years. To do this, they know the past trends and look at repeats. They also purchase HIGH priced trend magazines. Additionally they observe what succeeded with customers in the past.

The Collection

Theme

A. A designer selects a theme that represents their collection. It can be a period in history, a foreign place, a range of colors, a type of fabric...

Designing

B. After the groundwork is completed for the nature of the collection, the designer must decide how many and what types of garments should be included in the collection.

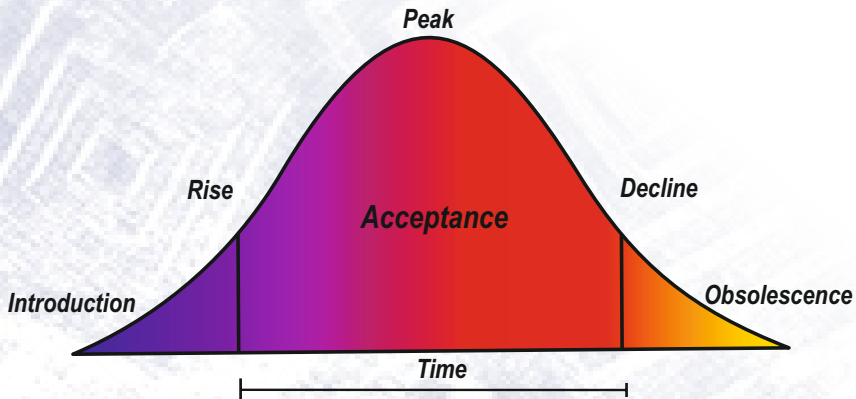
C. Usually, they have a three month period to design, produce and publicize the collection in time for their fashion show.

D. Press and buyers get their first look of at the collection at the show.



Author's Artwork

FASHION CYCLE



Introduction

Designs shown at "Fashion Weeks"
(6 months ahead of season)

- **Limited number of people accept them**
- **Fashion Leaders wear the styles**
- **Usually high prices, low quantity.**

Peak

- **The fashion is at its most popular**
- **It is mass produced and distributed**
- **Prices vary at this stage-due to many versions**
- **It can survive longer if it becomes a classic**
- **Slight changes can help it stay at the peak longer.**

Rise

- **Manufacturers will copy designer clothes, with less details**
- **More people accept the style**
- **As it climbs, more copies are made and prices go down.**

Decline

- ***People get tired of the style**
- ***The fashion goes on sale**
- ***Items become "oversaturated"**

Obsolescence

- **The end of the fashion cycle**
- **Consumers are not interested in the style any more**
A new cycle will begin.

Fashion Leaders

- **Trendsetters or individuals who are the first to wear new styles, after which the fashion is adopted by the general public.**
- **May be high profile people who get media attention.**

Ex: The Academy Awards: Celebrities wore the last high couture collections.



Source. moda.elpais.com

Fashion Trends

- **The direction of the movement of fashion that is accepted in the marketplace.**
- **Trends can come from:**
 - **Movies / TV**
 - **Politics**
 - **Musician**



Source. mtv.com

The Design

Steps

- A. Designers work differently to put the design ideas together: some sketch, drape fabric on a dress stand, or use patterns from previous seasons.**
- B. Create a paper pattern.**
- C. Make a muslin sample.**
- D. Try it on (a dress stand or live model) adjustments are made.**
- E. When fit is right, a professional pattern cutter makes an accurate pattern.**
- F. A sample item is made in the fashion fabric, then produced in various colors.**
- G. Fashion show: reveals the finished designs in their most attractive state.**



Source: grazia.es

Steps in the Design Process:

- 1. Basic Decisions:** Considerations can include fabric choice, design ideas, number of items to be made and sold, promotion.
- 2. Design Concept and Samples:** Sketches or diagrams are done, then samples or patterns are made.
- 3. Sales Research Analysis:** Sales records are consulted to see what has sold in the past.
- 4. Design Presentation:** Can be shown during fashion week or in a designer's showroom.
- 5. Purchase Orders:** Retail buyers begin to place orders for designs. Some styles may be eliminated at this point.
- 6. Production:** Final samples and fittings are done. Manufacturers produce garments.



Reference Design Concept. Source.converseallstar.com

CLOTHES AND FASHION TERMS



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***Accessories:** Articles added to complete or enhance your outfits. Ex: belts, gloves, jewelry, shoes, hats, etc.

***Apparel:** Any or all men's women's and children's clothing.



Reference. Apparel

***Avant-garde:** Clothes that are the most daring and wild designs.

***Bodice:** The area of a garment above the waist.

***Classic:** A clothing item that continues to be popular even though fashions change.

***Composite:** Garments made by combining tailored and draped methods.



*Reference. Avant-garde
Sandra Buckland. Fashion Designer.*

***Classic:** An item of clothing that continues to be popular even though fashions change. It is always acceptable.

***Collection:** is a group name which refers to a manufacturer's or designer's line of designs or creations for a specific season.

***Couture:** (French) Custom-made designer segment of the fashion industry for the highest priced "class" market.

***Couturier:** Designer who creates original, individually designed high fashions and usually owns the fashion house.

***Craze:** Like a fad, because it is a passing fashion. Stores have a hard time keeping the item in stock, due to it's popularity.

***Darts:** Short, tapered, stitched areas that enable the garment to fit the figure.

***Draped:** Garments that are wrapped or hung on the human body.

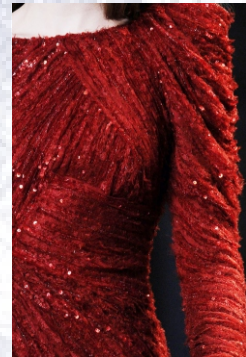
***Fad:** A temporary, passing fashion. It is an item that has great appeal to many people for a short period of time.

***Fashion:** The prevailing type of clothing that is favored by a large segment of the public at any given time.

***Fashion Cycle:** the periodic return of specific styles or general shapes. It is a rotation of particular styles. They become popular, then disappear, and later reappear. The fashion cycle is a regular round of different styles that are fashionable over time and then eventually repeat themselves.



Reference Couturier. Source. modavestido.es



Reference. Draped
Elie Saab. Fashion Desingner



Reference. Fashion Desingner
Carolina Herrera

Fashion Trend: The direction in which fashion is moving.

***Fitted Garment:** Shaped to follow the lines of the body.

***Fit:** the fit of a garment refers to how tight or loose it fits on the person who is wearing it. A good fit means that the garment is the right size and does not pull tightly or sag loosely when worn.

***Garment:** Any article of apparel, such as a dress, suit, coat, evening gown, or sweater.

***Haute Couture:** (French) “finest dress making”. Refers to a group of “fashion houses”, each with a designer who creates original, individually designed fashions.

***High Fashion:** The very latest and newest fashions. Usually of top quality and fine workmanship.

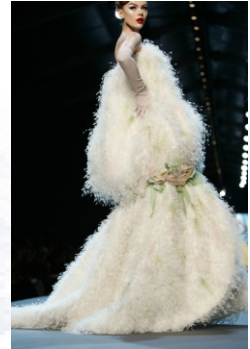
***Prototype:** is the first full-scale trial garment of a new design.

***Seams:** Lines of stitches that join two garment pieces together.

***Silhouette:** The shape of a clothing style. (If you squint your eyes and look at a clothing item, it is the shape you see-or outline).

***Style:** A particular design, shape, or type of apparel item. The style of the garment is determined by the distinct features that create its overall appearance.

***Tailored:** Made by first cutting garment pieces and then sewing them together to fit the shape of the body.



Reference. High Fashion.
Fashion Desing. Christian Dior's.



Reference. Seams Jeans



Reference. Silhouette
Paula Tapia.
Fashion Desingner

CAREERS IN FASHION TERMS

DESCRIPTION	TERM/PHRASE	CLASSIFICATION
<i>Accessory Editor</i>	<i>is a commercial pattern company employee.</i>	<i>Who obtains the latest accessories to be used in creating finished ensembles for illustration and photography.</i>
<i>Account Executive</i>	<i>is an advertising agency employee</i>	<i>Who is responsible for handling specific client's accounts.</i>
<i>Art Director</i>	<i>is an advertising agency employee</i>	<i>Who conceptualizes ads for various media and designs collateral materials.</i>
<i>Fashion Designer</i>	<i>is a person</i>	<i>Who creates new ideas for garments & accessories.</i>
<i>Fashion Illustrator</i>	<i>is a promotion artist</i>	<i>Who makes drawings of garments that have been designed and produced by others.</i>
<i>Fashion Photographer</i>	<i>is a person who takes pictures</i>	<i>Which show fashionable apparel and accessories looking their best.</i>
<i>Research Scientist</i>	<i>is a technical employee, usually with an</i>	<i>Who works in laboratories to discover, develop & improve products.</i>
<i>Sketcher</i>	<i>is a fashion house employee</i>	<i>Who makes illustration quality drawings of the ideas that a designer has draped in fabric onto a dressmaker's form.</i>
<i>Sketching Assistant</i>	<i>is an employee of an apparel manufacturing firm or pattern company</i>	<i>Who records a season's line of designs in precise technical illustrations for the company's records .</i>
<i>Textile Colorist</i>	<i>is a textile industry employee</i>	<i>Who decides which color combinations in textile designs are most likely to appeal to customers.</i>
<i>Textile Designer</i>	<i>is a textile industry employee</i>	<i>Who creates new patterns & designs, or redesigns existing ones, to be used in the making of fabrics.</i>
<i>Textile Stylist</i>	<i>is a textile industry employee</i>	<i>Who is responsible for a fabric line from its beginning stages to completion, including long-range fashion planning of fabric colors, weight, & texture.</i>
<i>Wardrobe Helper</i>	<i>is a theatrical worker</i>	<i>Who helps to obtain, make, and organize costumes, and accessories by character and scene and to help the actors dress for the production .</i>
<i>Wardrobe Consultant</i>	<i>is a person</i>	<i>Who shows consumers how to combine fashion items to enhance personal or professional images and helps them plan and manage their wardrobes and purchases .</i>



APPAREL INDUSTRY TERMS

Fashion Products and Research

***CAD: Computer Aided Design.** Used to combine and visualize design ideas and to make patterns and prepare them for cutting.

***CAM: Computer Aided Manufacturing.** Utilizes electronics for the production of apparel.

***CIM: Computer Integrated Manufacturing.** Combines CAD, CAM, robotics, and company information systems to approach “hands off” production.

***Contractor: Manufacturer** who does any or all the cutting, sewing, and finishing work for other apparel producers under contractual arrangements.

***Costing: Procedure** done to figure the expenses of producing something.

***Experimental method :** a research method where by a researcher observes the results of changing one or more marketing variables while keeping other variables constant.

***Focus group :** a panel of six to ten consumers who discuss opinions about a topic under the guidance of a moderator.

***Ford:** Style or design that is produced at the same time by many different manufacturers at many different times.

***Joint Venture:** Partnership of a domestic firm and a foreign producer for production and sales overseas.

***Laser cutting:** the cutting out of garment parts with an intense, powerful beam of light that quickly vaporizes the fabric.

***Logo:** is a symbol which represents a person, firm or organization.

***Pret A Porter (pret-ah-por-tay):** is a French term which refers to the French ready-to-wear apparel industry.

***Marker:** Long piece of paper that has a drawing of the layout of the pattern pieces of fabric cutting.

***Market research:** the systematic gathering, recording, analyzing, and presentation of information related to marketing goods and services.

***Market segmentation :**is a way of dividing the total market into smaller groups and analyzing



Reference. Laser cutting.
Source. blendconcepts.com



Reference. Marker
source.anbapparel.com

***Merchandising:** The process through which products are designed, developed, and promoted to the point of sale.

***Observation method:** A research method that involves watching people and recording consumer behavior by cameras or individuals.

***Offshore Production:** Manufacturing that is done overseas.

***Piecework system:** Manufacturing procedure in which one specific task is done by each person along an assembly line.

***Product mix :** The total selection of goods and services that a company makes or sells.

***Product assortment:** The range of items or merchandise within categories that a company sells.

***Quick response:** Business strategy that ties together all parts of the US textile-apparel-retail pipeline as one unified industry rather than as individual segments.



Reference. Observation method. Source.Stylehive.com

***Sampling:** *Small quantities of garments placed in retail stores to get indications of consumer reactions to them.*

***Stylist:** *Person who redesigns existing garments rather than creating new fashion designs. Also, one who advises about styles in apparel or other categories of goods.*

***Survey method:** *a research method that involves gathering information from people through surveys or questionnaires.*

***Tailor System:** *Manufacturing system in which all sewing tasks for garment are done by a single operator.*

***Target-Market Research:** *Ongoing process used to gather and analyze information that relates to specific groups of customers or target market.*

***Unit Production System:** *Computerized piecework apparel manufacturing system in which the cut pieces of a garment are hung (loaded) together on an overhead product carrier that moves them through the line.*



Reference. Stylist.Edited photographs.



DESIGN DETAILS

Clothing styles change every season. Designers use not every fashion detail every season. A certain type of collar may appear on many garments on year but look out-of-date the next year. Garment parts are continually being put together in new ways. Often, new names are given to styles that have been worn in years past.

For example: mid-calf pants have been known as, Capri's, toreadors, pedal pushers, clam diggers, gaucho pants, and cutoffs.

A dress (also known as a frock or a gown) is a garment consisting of a skirt with an attached bodice (or a matching bodice giving the effect of a one-piece garment). In Western culture, dresses are usually considered to be items of women's and girls' apparel.

Dresses

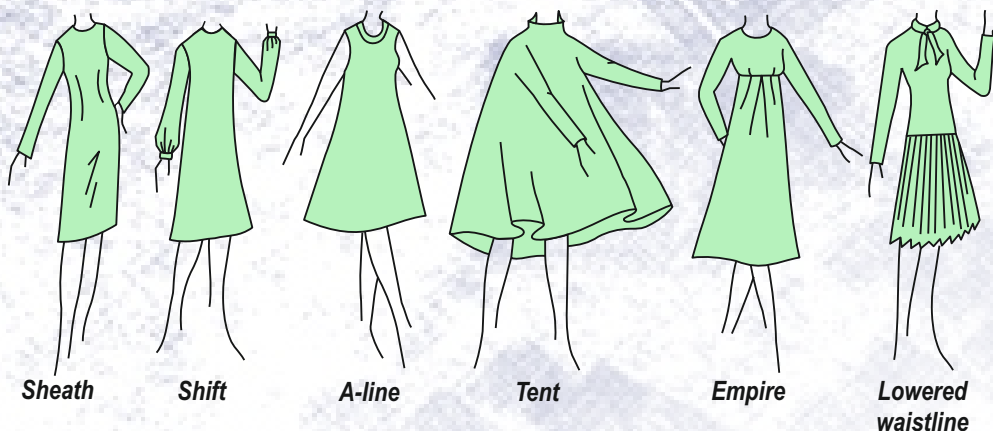
Basic dress styles:

***Sheath:** Have no waistline seam. They hang from the shoulders and have inward shaping at the waist.

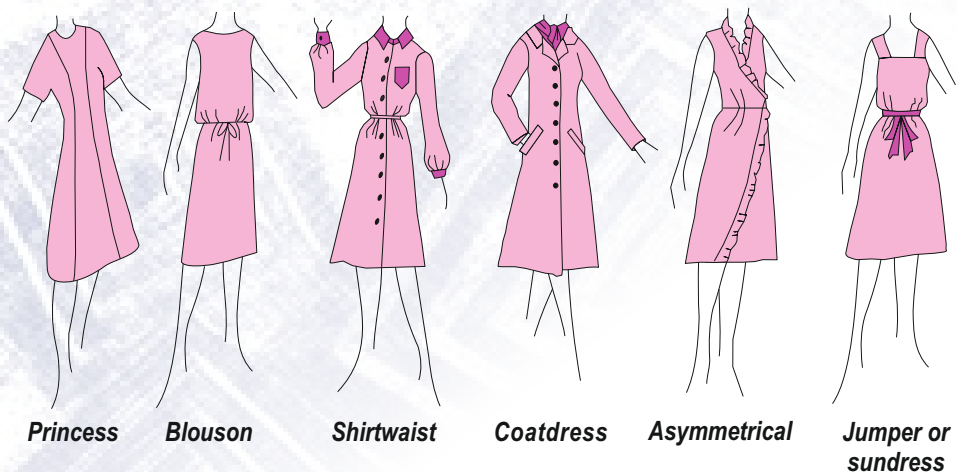
***Princess:** Has seamlines going up and down the entire length and no horizontal waistline seam.

***Empire:** Has a high-waistline.

***Shirtwaist:** Is like a long, semifitted, tailored shirt. Has a belt or sash at the waist.



Author's Artwork



Necklines

The neckline is the top edge of a garment that surrounds the neck.

Some basic neckline styles are:

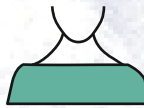
- *Scoop: lowered and round
- *V: 2 diagonal lines from the shoulder that meet at the chest
- *Sweetheart: Has a curved bottom edge that is concave down and usually doubly scalloped to resemble the top half of a heart.
- *Decollete: French term for low neckline.



Empire



Jewel
(round)



Boat
(bateau)



Scoop



Horseshoe



Cowl



Built-up
(raised)



Square



"V"



Off the
shoulder



Sweetheart



keyhole

Collars

Collar (clothing), the part of a garment that fastens around or frames the neck. A collar is differentiated from other necklines such as revers and lapels, by being made from a separate piece of fabric, rather than a folded or cut part of the same piece of fabric used for the main body of the garment.

Some basic collar styles are:

- **Shirt:** A traditional collar found on most men's dress shirts.
- **Button-down:** Has points that button to the shirt.
- **Turtleneck:** A high collar that usually folds over and covers the neck.
- **Crewneck:** A thin band around the base of the neck, as in a traditional t-shirt.

Collars



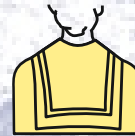
Shirt



Button - down



Middy (sailor)



Convertible



Chelsea



Peter pan



Bertha



Mandarin



Band



Crewneck



Turtleneck



Shawl



Bow tie



Stock



Jabot

Sleeves

Sleeve is the part of a garment that covers the arm, or through which the arm passes or slips. The pattern of the sleeve is one of the characteristics of fashion in dress, varying in every country and period.

The 3 basic types of sleeves are:

- *Set-in: Stitched to the garment around the regular armhole.*
- *Kimono: Continuous extensions our from the armhole area with no seamlines connecting them to the garment bodice.*
- *Raglan: Have a shaped seam in the garment originating from the underarm. It does not continue up to the outer shoulder at the top of the arm.*

Basic Sleeves



Set-in



Kimono

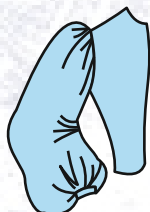


Reglan

• Set-in sleeve styles



Bishop



Peasant



Bell (funnel)



Lantern



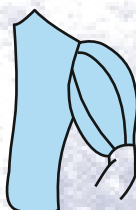
Cape (circle)



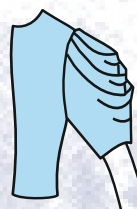
Shirt



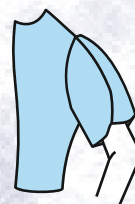
Puff



Melon



Cowl



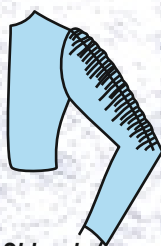
Petal



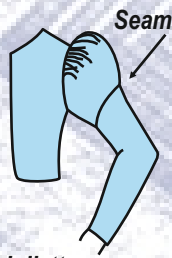
Roll-up



Leg-o'-mutton



Shirred



Juliette

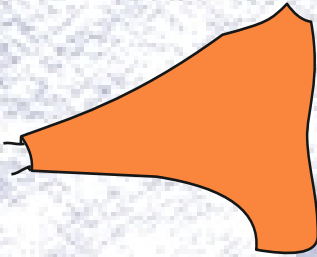


Two-piece
tailored

- **Kimono sleeve styles**



With gusset

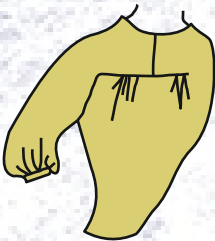


Batwing

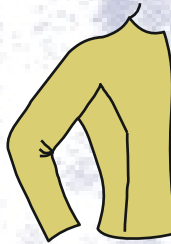


Dolman

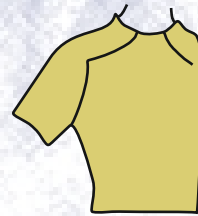
- **Raglan Sleeve Styles**



Raglan to center front



Raglan- princess



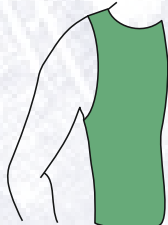
Saddle sleeve design

- **Sleeveless styles**

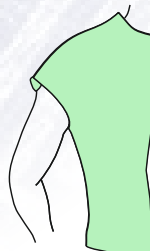
Sleeveless garments do not have sleeves. The armhole is sometimes designed with varying shapes.



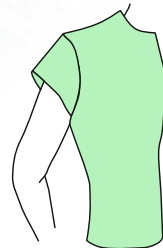
Basic



Cut-in



Basic cap or French sleeve

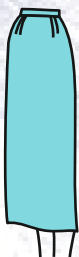


Set-in cap sleeve

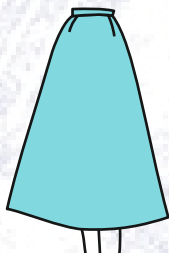
Skirts

A skirt is a tube- or cone-shaped garment that hangs from the waist and covers all or part of the legs. Some basic skirt styles are:

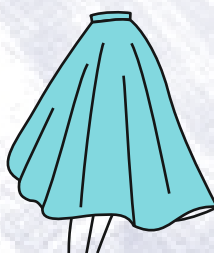
- **Pleated:** Have structured folds of cloth.
- **Gathered:** Have the fullness of the fabric pulled together at the waist without structured folds.
- **A-line:** have extra width at the hem on each side.
- **Wrap:** Wrap around the body and overlap at the side-back or side-front.



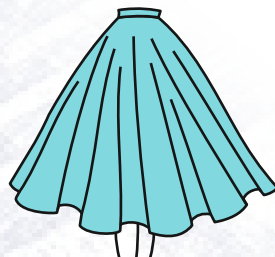
Straight (fitted)



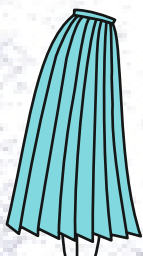
A-line



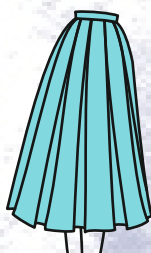
Flared



Circular



Knife pleated



Stitched box pleats

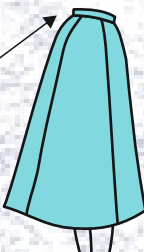


Gathered



Dirndl

Waistband



Gored

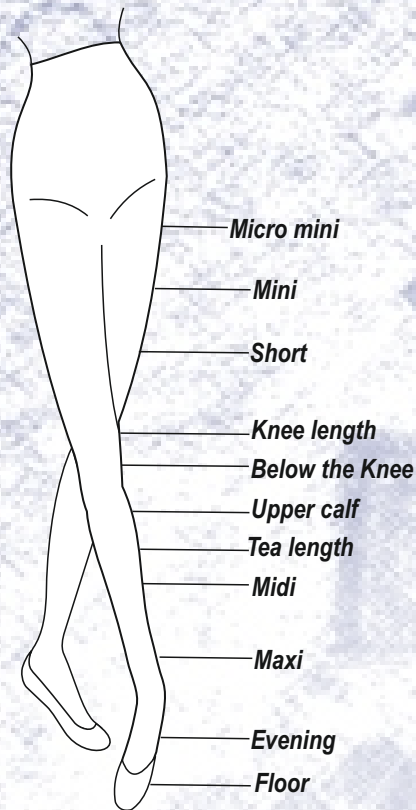


Umbrella



Wrap

Skirt lengths



Pants

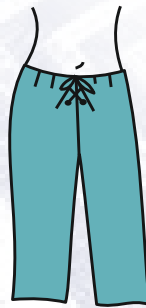
Pants are also called slacks or trousers.

Pants can be almost any length, depending on the dictates of fashion

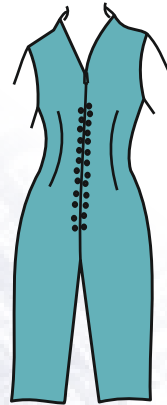
Basic pant styles are:

- ***Gauchos: End below the knee and are like wide tubes.***
- ***Hip huggers: The top is lower than the regular waistline.***
- ***Jumpsuit: Has a bodice, or top, attached to pants.***
- ***Bermudas: Pants (shorts) that fall just above the knee.***

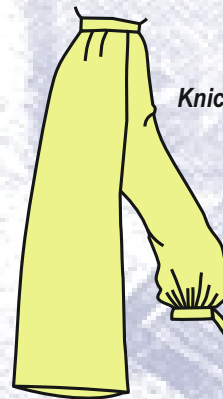
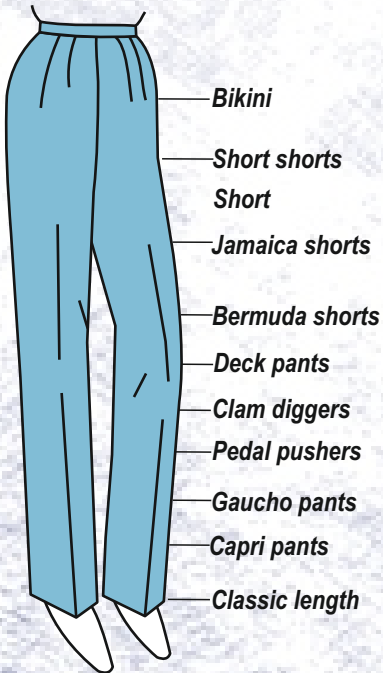
Pants



Hip-huggers

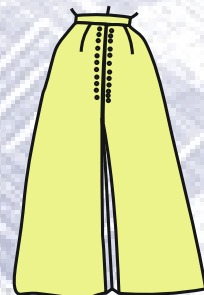


Jumpsuit desings



Knickers

Gauchos



Culottes

Jackets

Jackets are short coats.

- *Some basic jackets are:*
- *Chanel: A cardigan style jacket, usually made of a tweed fabric with trim around the edges.*
- *Pea: pea coat (or pea jacket, pilot jacket) is an outer coat, generally of a navy-colored heavy wool,[1] originally worn by sailors of European navies.[2] Pea coats are characterized by broad lapels, double-breasted fronts, often large wooden buttons, and vertical or slash pockets. (Wikipedia.com).*
- *Bolero: A short jacket that covers the chest, shoulders and/or arms.*
- *Safari: A safari jacket is commonly a lightweight cotton drill or poplin jacket, traditionally khaki in color, with a self-belt and often with epaulettes, with four or more expandable bellows pockets.*

Jacket Styles



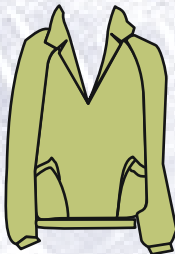
Chanel



Bolero



Pea



Windbreaker



Norfolk



Box



Safari

Coats

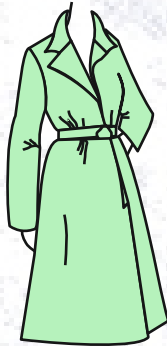
Coats are warm or weatherproof garments that are worn over a person's regular clothing.

- **Basic styles of coats are:**
- **Trench:** trenchcoat is a raincoat made of waterproof heavy-duty cotton drill or poplin, wool gabardine, or in some cases leather: it generally has a removable insulated lining; and it is usually knee-length or longer. (Wikipedia.com).
- **Cape:** Coatlike outer garments that hang from the neck and shoulders over the back, front and arms. They have no sleeves.
- **Wrap:** Usually has no buttons and has a tie belt to hold it closed.

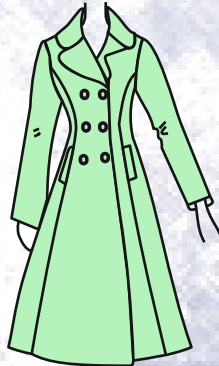
Coat Styles



Trench



Wrap



Coachman

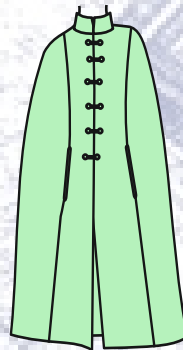
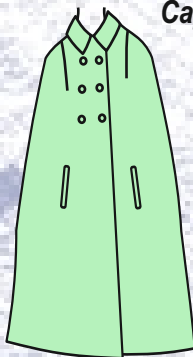


Polo



Chesterfield

Capes



**Author's Artwork and
students who prepared
the plan drawings.**



Author's Artwork

IN FASHION OR BEHIND THE TIMES

Why People Wear Clothes

1. Protection (physical Need)

- *From Weather***
- *From Environmental Dangers***
- *From Occupational Hazards***
- *From Enemies***

2. Adornment (psychological Need)

- *Beauty.***
- *Creates a positive emotional reaction in the viewer.***
- *Most psychologists believe beauty is essential to human life.***
- *Decorative clothing makes us more attractive.***
- *Decorative adornment can be found in various cultures throughout history.***
- *Beauty varies from culture to culture and person to person.***

3. Identification (psychological need)

- *The process of establishing who someone is or what something does.**
- *A way of identifying roles**
- *Can also be done using badges, emblems, patches, etc**
- *Ceremonial garments can identify roles (ex: cap and gown for graduates, white gown for a bride)**
- *Indicate a position of authority**
- *Decreases racial, religious, and other barriers**
- *Dress codes: businesses and schools have them.**

4. Modesty (social need)

- *Covering of a person's body according to the code of decency of that person's society.**
- *Dictates the proper way to cover the body for social acceptance.**
- *Standards of decency are molded by our culture and social system.**
- *The event you are attending influences your amount of modesty.**

5. Status (social need)

- *Position or rank in comparison to others.**
- "Good" or "High" status is usually associated with recognition, prestige, and social acceptance.**
- *Clothing is sometimes used to gain a higher rank**
- *Many people are willing to pay extra for garments with the most desired labels or logos (Utah buys more brand names per capita than anywhere else in US).**
- *Some items have important social meaning, like a letter on a letterman jacket or a badge on a uniform.**



Author's Artwork

6. Personality:

****Total characteristics that distinguish an individual, especially his or her behavioral tendencies***

****Certain ways of dressing give clues about personality traits (ex: people who wear very decorative things are usually very sociable).***

****Studies show that certain ways of dressing give clues about specific personality traits.***

****People who wear very colorful clothing tend to be sociable***

****People who gain comfort from their clothes tend to have self-control and confidence.***

****People who prefer economy in their clothes choices tend to be alert, proficient, and precise.***



Author's Artwork



FASHION

A Little history:

- **The apparel industries center around textiles, garment manufacturing, and retailing. Fashion promotion is also an important aspect of the industries.**
- **The apparel industries have been developing for many centuries.**
- **Fashions as we know it, developed in Europe during the renaissance period in the 1500's. Textiles and clothing changed slowly until the industrial revolution, which began in England in the 1700's**
- **The industrial revolution caused a switch from handmade garments to mass-produced ready-to-wear clothes. Three factors contributed to this change:**
 - **Mechanized textile mills were able to make fabrics of better quality in less time.**
 - **Sewing machines were invented**
 - **Techniques in mass distribution, advertising, and retail selling were developed and refined.**



Reference Industrial Revolution.

Source. florenciaschierse.blogspot.com

The influence of the fashion industry pervades every other industry.

**The “Trade”. The garment industry is called the “Rag Trade”*

In the United States the rag trade started as small tailoring shops in New York City. Immigrants settled there as skilled tailors and assistants before the turn of the century. Now, New York is still the fashion leader in the EE.UU.

**High fashion couture clothes are very fashionable and expensive. Couture design firms serve the small but influential high-priced market.*

**High Fashions began in Paris France. Paris has been the international cultural center for hundreds of years. Early designers from over the world went to Paris for their designs.*

**World War II stopped European exports to the United States, and that helped the U.S. Designers. After WWII America became recognized as a fashion center.*

**Hollywood became a vehicle for spreading fashion ideas throughout the country and world.*

**Today, Paris, New York, Tokyo, and London are fashion centers.*

**Successful couture designers and fashion houses create collections which are all of their designs for a specific season. Designers and fashion houses will show their collections twice a year at two major showings. One in July for fall+winter fashions. One in January for spring+summer fashions.*



Reference Hollywood. Edited photographs.

****Fashion Piracy is a threat to designers. Clients who are allowed into shows are carefully screened. Commercial buyers have to pay large cash deposits. This deposit shows that the commercial buyers will actually buy some of the designs.***

****Some couturiers create their own lining with their logos or names woven into the designs.***

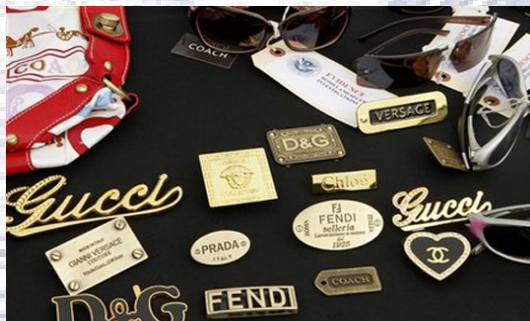
****Designer patterns can be seen in designer catalogs at fabric stores where the patterns are sold.***

****Couturiers create small shops at or near the fashion house, or in fashionable areas of other cities. They feature accessories designed by the couturier, or a member of the staff. It bears the designers label.***

****Franchises are arrangements in which the firm such as a couturier, provides retailers with a famous name and merchandise. In return, the couturier receives a certain amount of money.***

****Licensing: an arrangement whereby manufacturers are given exclusive rights to produce and market goods that bear a famous name as a stamp of approval.***

****The Ready to wear industry has become more important than couture. The ready-to-wear show in New York twice a year in April and October attract large crowds, and is very glamorous.***



Reference Logo.Source.socialitedreams.com

- *In Paris the ready to wear industry is called “prêt a porter”, which are mass produced designer fashions.*
- *Unknown designers work under the big name designers of the fashion houses to create the ready-to-wear lines.*
- *Retailers are interested in purchasing ready-to-wear lines because they can offer the lines in their stores.*
- *As a result of the industrial revolution, the scope of the apparel industries has:*

**Switched from individual, custom made garments to huge quantities of mass-produced ready-to-wear clothing*

**America's fashion industry started with:*

Small tailoring establishments in New York City

**Women's Wear Daily:*

Reports fashion news, is a trade publication, and reports business and financial news.

**Couture clothes are:*

Very fashionable and expensive

The Council of Fashion Designers of America

Is a trade association of US fashion designers.



Reference. Lifestyle. Edited photographs.

CHOOSING THE “RIGHT” CLOTHES FOR YOU



Reference. Lifestyle.
Source. Fashion and style for all.

- *Lifestyle**
- *Activities you do and places you go**
- Clothes should fit your lifestyle**
- *Wear clothing appropriate for the occasion.**
- *Need different clothes for different climates.**

THE BEST CLOTHES FOR YOU

Projecting an image:

- *What people remember about you.**
- *Dress is a big part of your image.**
- *Improving your image**
- *Good grooming.**
- *Good posture (facial expressions)**
- *Hair style that suits you.**
- *Clothes fit properly**

BENEFITS OF CHOOSING THE “RIGHT” CLOTHES FOR YOU

- *You can project your best self-image: You will look and feel your best.**
- *You can save money: You save money by not making clothing mistakes.**
- *You can gain flexibility: Planning and having mix-and-match garments will allow you to combine them in different ways to create many outfits.**

WARDROBE PLANNING

***Basic Apparel:** Garments that are worn most often and are the core of a person's wardrobe.

***Investment Dressing:** Having several good quality garments that will last a long time and not go out of style (Classics)

***Extenders:** Less expensive garments and accessories that can be mixed and matched with the basic apparel of a wardrobe to multiply the number of outfits. Also called multipliers.

***Wardrobe Plan:** A "blueprint" of action to be taken to update or complete a person's wardrobe in the best way.



Reference. Wardrobe Plan.
Source homeideasmag.com

ACCESSORIES

Accessories are the items you wear with your garments to create complete outfits. Some are functional as well as decorative.

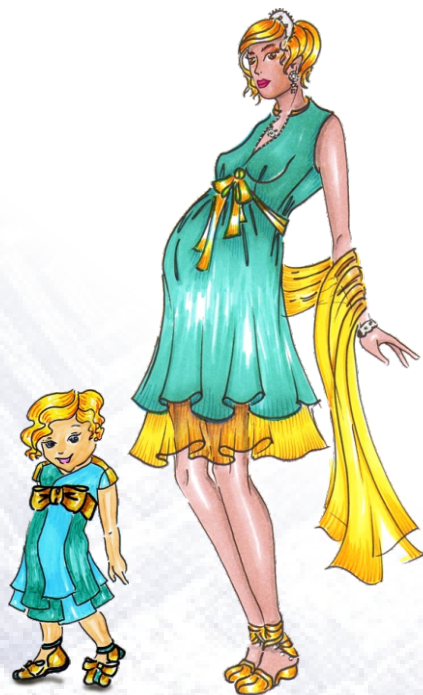
Examples of accessories are:

- *Footwear**
- *Handbags**
- *Headwear**
- *Belts**
- *Scarves**
- *Neckties**
- *Handkerchiefs**
- *Jewelry**
- *Eyewear**
- *Hosiery**



Reference. Moodboard. Source
stitchandscribble.wordpress.com

SIZES FOR CHILDREN AND **CLASSIFICATIONS FOR WOMEN** **AND MEN**



Author's Artwork

INFANT SIZES

Manufacturers base their infant apparel sizes on average heights and weights of infants. Sizes for infants are:

3 Months / 6 Months / 12 Months / 18 Months
24 Months / 38 Months / 48 Months

TODDLER SIZES

Toddlers are children who are actively moving or walking. They are usually between the ages of 1 and 2 ½ years. Toddler sizes are: 1T 2T 3T 4T

YOUNG CHILDREN SIZES

These sizes are for preschoolers and are related to age. It is best to go by the child's height when determining size, not just age. Sizes are:

2 / 3 / 4 / 5 / 6 / 6X

WOMEN'S WEAR CLASSIFICATIONS

- ☒ *The women's wear category represents the largest share of the apparel industry. Classifications are done based on the type of merchandise. These classifications include: Sportswear separates (tops, bottoms, sports attire for tennis, golf, etc).*

Dresses

- *Evening and Bridal, Maternity. Outerwear (coats, rainwear).*
 - *Suits (indoor jackets with pants or skirts)*
- Active wear (dancewear, jogging suits). Swimwear/beachwear*
- *Intimate apparel (foundations, lingerie, sleepwear, loungewear)*
 - *Accessories (scarves, gloves, handbags, belts, hosiery, hats, jewelry, umbrellas). Footwear.*



Author's Artwork

WOMEN'S SIZE RANGES

- *Misses (regular sizes in even numbers from sizes 2-14)*
- *Women's (includes plus sizes for larger women)*
- *Petite (designed for women under 5 feet 4 inches tall)*
- *Juniors (designed for younger figures with odd-numbered sizes from 1-13)*

MEN'S WEAR CLASSIFICATIONS

Men's wear producers specialize in categories, as do women's apparel makers.

Classifications include:

**Tailored apparel (suits, overcoats, sport coats, dress trousers).*

**Furnishings (dress shirts, neckwear, underwear, hats, socks, sleepwear, robes).*

**Sportswear (sports shirts, knit shirts, sweaters, shorts, slacks, exercise wear, swim trunks).*

**Heavy outerwear (Parkas, ski pants, jackets).*

**Work clothing. Footwear.*

**Miscellaneous apparel (rainwear, uniforms, caps).*



Author's Artwork



Reference. Men's wear. Jhon Varvatos. Fashion Designer.



Author's Artwork

FASHION CAPITALS AND DESIGNERS



Author's Artwork



UNIT 2

CAPITALS AND DESIGNERS



- *Examine the implications of fashion in society.*
- *Write an article for a period of time or designer/capital.*
- *Determine the value of a fashion designer.*

Learning Objectives N°1: *Identify the international fashion designers and their influence in the fashion industry.*

Topics And Activities:

Development of international fashion:

- *Identify the five fashion capitals and their importance in the fashion world.*
- *Write a report.*
- *A designer or a historical period of fashion.*
- *From Alexander's McQueen reading (Fashion Label To Live On). Develop the workshop presented.*
- *On the basis of the concepts developed by a chosen.*
- *Fashion designer create a collection taking in to account.*
- *Trends and elements such as: textiles, palette of color and silhouette.*

Learning Objectives N°2: *Analyze the development of Haute Couture.*

Topics And Activities:

French fashion industry

Reference.Fashion Designers. Edited photographs.

PARIS, FRANCE



Reference.Paris Francia. Source.absolutfrancia.com

PARIS, FRANCE

French fashion is chic and stylish. Paris is the home of famous couture houses such as Dior and Chanel. The houses stage exclusive fashion shows in their own salons. Many other famous French designers show their work at the designer collections, which are held twice a year and command international attention. One of the best-known French designers and a pioneer of ready to wear is Yves Saint Laurent. He has consistently turned out stylish, quality garments over the many years.

Thierry Mugler is well known for his figure hugging styles and Karl Lagerfeld although a German designer, has a French approach. One of the innovators of French fashion is Jean Paul Cauliter. He designs unusual witty clothes, which stand apart from the main thrust of French style. (He is the designer for Madonna, enough said.)

Parisian style is sophisticated, skillfully cut, and accessories are understated and smart.



TOP DESIGNERS



Christian Lacroix



Jean-Paul Gaultier

Coco Chanel
Yves Saint Laurent
Christian Lacroix
Guy Larouche
Christian Dior
Madeleine Vionnet
Paco Rabanne
Jean-Paul Gaultier
Jer my Chatelain
Claude Montana
Thierry Mugler
Nina Ricci
Ren  Lacoste
Emanuel Ungaro
Hubert de Givenchy





LONDON, ENGLAND



Reference Lodres inglaterra. Source absolutinglaterra.co

LONDON, ENGLAND

The British fashion scene is known for unorthodox clothes, with a young market and popular appeal. Recently, London has attracted a lot of international attention with its designer collections, which are held at a hall called Olympia.

Vivienne Westwood is one of the pioneers of the street style; the name of daring youthful looks which London is known for. Following Westwood and turning out fresh ideas consistently are designers such as John Galiano, Richmond Cornejo and a design group called the English Eccentrics.

Other well, known names include Zandra Rhodes, Katherine Hamnett (known for slogan t-shirts) and Bruce Oldfield who designs glamorous evening wear.



LONDON, ENGLAND

TOP DESIGNERS



Vivienne Westwood

*Bodymap
Joe Casely-Hayford
Caroline Charles
Nick Coleman
Paul Costelloe
Ghost
Pam Hogg*



Alexander McQueen



*Betty Jackson
Bruce Oldfield
Ednia Ronay
Vivienne Westwood
Workers For Freedom*

NEW YORK, U.S.A.



Referencia New York. Source.vayamundos.viajeblogs.com

NEW YORK, U.S.A.

American fashion design is dominated by a clean-cut casual style reflecting the sporty, health conscious life styles of many Americans. The fashion industry in New York is based around Seventh Avenue.

A designer who helped to set the trend in America for sport-influenced daywear throughout the 1940s and 50's was Clair McCardell. Many of her styles have been revived in the 1980's. More recent influences on the American look have been Calvin Klein, with classic coats and separates and jeans.

Ralph Lauren designs casually elegant clothes in natural fabrics and Donna Karan works with practical, sophisticated women's wear.



TOP DESIGNERS



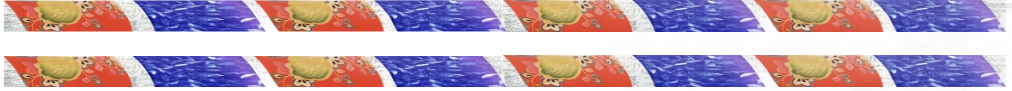
Donna Karan



Ralph Lauren

Geoffrey Beene
Bill Blass
Oscar De La Renta
Halston
Carolina Herrera
Norma Kamali
Calvin Klein
Scaasi
Mary Ann Restiv
Pauline Triguer
Jhon Varvatos





MILAN, ITALY



Reference Milan Italia. Source absolut-milan.com

MILAN, ITALY

These fashions have a reputation for casual elegance and luxurious fabrics. Many Italian couturiers, such as Valentino, are based in Rome. However, Milan is seen as the fashion capital of Italy because many well-known designers are based there and it is the venue for the Italian designer collections, which take place at an exhibition center called the Diera di Milano or the Milan Fair.

MILAN, ITALY

MILAN, ITALY



Giorgio Armani



Dolce y Gabbana

MILAN, ITALY

These fashions have a reputation for casual elegance and luxurious fabrics. Many Italian couturiers, such as Valentino, are based in Rome. However, Milan is seen as the fashion capital of Italy because many well-known designers are based there and it is the venue for the Italian designer collections, which take place at an exhibition center called the Diera di Milano or the Milan Fair.

Giorgio Armani
Alma Couture
Filippo Alpi Femme
Maria Grazia Amoretti
Roberta Badio
Capucine
Gianna Cassoli
Emillio Cavallini
Ernestina Cerini
Complice
Circolare
Raniero Gattinoni
Genny
Daniela Gerini
Gherardini
Baila
Maurizio Baldassari
Renato Balestra
Federico Bano
Basile
Bensussan
Laura Biagiotti
Blumarine
Chiara Boni
Mariella Burani

Anna e Cristina Costi
Raffaella Curiel
Dadoscorza by Edward
De Carlis
Roberta De Castello
Dolce e Gabbana
Elicolaj
Ematite
Erreuno
Fendi
Salvatore Ferragamo
Gianfranco Ferre
Alberta Ferretti
Fiore
Floranna
Gialunca Gabrielli
Istante
Juditte
Bill Kaiserman
Krizia

Istante
Juditte
Bill Kaiserman
Krizia
Andre Laug
Paola Marzotto
Max Mara
Anna Mucci
Gioia Nordi
Tita Rossi
Tivioli
Mario Valentin
Gianni Versace
Dolce y Gabbana



TOKYO, JAPAN



Reference Tokyo Japan.Sourceabsolutjapon.com

TOKYO, JAPAN

The look is loose and apparently unstructured. This is often the result of complicated cutting techniques. Colors are often subtle, and somber. Fabrics are rich and textured.

Many of the famous names in Japanese fashion now work in Europe or the USA, but the Tokyo designer collections are still a major international fashion event. Famous names in Japanese fashion include Kenzo, known for layered looks and highly original knitwear.

Miyake, considered a master of draping and cutting, and Rei Kawakubo who developed a completely new way of cutting. His work has been compared with the bias innovation of Vionnet in the 1930's.



TOP DESIGNERS



Rei Kawakubo



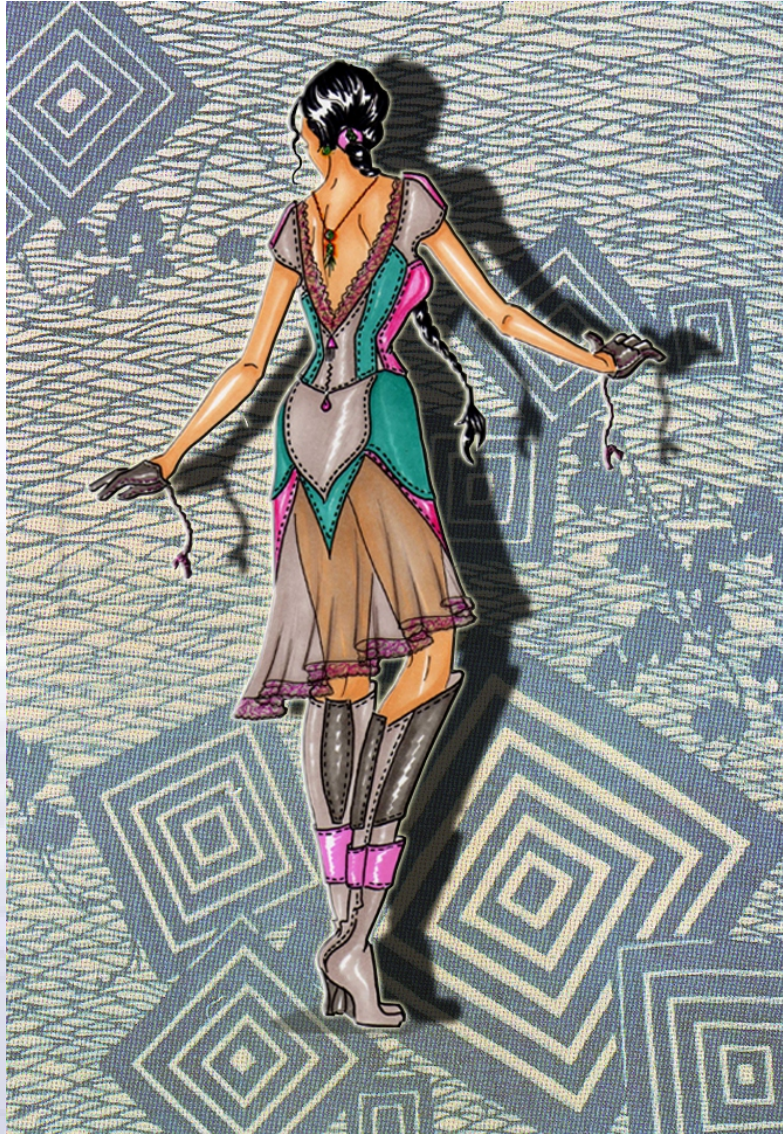
Issey Miyake



*Jin Abe
Barbara Bui
Hiroko Koshino
Junko Koshino
Yohji Yamamoto
Hanae Mori
Yuki Torii
International
Kansai Yamamoto*



INTRODUCTION TO THE ELEMENTS OF DESIGN



Author's Artwork



UNIT 3

INTRODUCTION TO THE ELEMENTS OF DESIGN

The student can understand and appreciate the elements and principles of design and its application in the design and elaboration of garments.

Learning Objectives N°1: *Identify the principles and elements of design and accessories consistent with the different somatotypes.*

Topics And Activities:

Basic Principles and elements of design.

Define the elements and principles of design:

- *Line**
- *Colour**
- *Texture**
- *Pattern**
- *Shape/form**

Learning Objectives N°2: *Explain the dimensions of the line and the effects generated by its manipulation.*

Topics And Activities:

Types of lines and dimensions.

- *Analyze the effects that lines transmit according to:**
 - *direction - horizontal, vertical, curved, diagonal and zigzagged**
 - *width**
 - *length**

Collect pictures of different types of clothing, point out the dominant lines and its effects.

Learning Objectives N°3: *Evaluate the implementation of lines in a design proposal.*

Topics And Activities:

Basic shapes: structural and decorative.

***Evaluate the role of structural and decorative lines in a design proposal.**

From articles of clothing and textiles select images which allow to observe the use and the effect of structural and decorative lines.

Learning Objectives N°4: Describe the optical effects generated by the lines.

Topics And Activities:

Optical illusions.

****Explain how from silhouettes or basic forms of lines or their combinations, optical illusions can be created to highlight, minimize or disguise a body shape.***

****Explain how the proper use of the lines in the design process can improve the appearance of the shape of the body.***

****Develop five examples of lines that are used to create optical illusions from the following list:***

arrow

Y line

T line

straight line

width of the panel

Learning Objectives N°5: Set the color properties.

Topics And Activities:

Color.

****Explain the meaning of each term.***

****Hue, value, intensity, chroma, tint, shade.***

****Using different types of illustrations, identify changes in hues and intensities in a design.***



Learning Objectives N°6: Analyze different types of harmony of color.

Topics And Activities: Primary, secondary and intermediate colors.

****Define the origin of the different colors***

List several color's names presented in design today.

Explain the different harmonies or color schemes:

- *Neutral***
- *Accented neutral***
- *Monochromatic***
- *Analogous***
- *Complementary***
- *Double complementary***
- *Triadic***
- *Consider how to use color and their different harmonies in the planning of a wardrobe.***

Using illustrations or pictures of fashion collections or clothing, analyze the used color schemes.

- *Supported in images of different fashion designs explain how illusions with color are generated***

Learning Objectives N°7: Identify the colors according to each person.

Topics And Activities:

Color Applications

From a palette of color explain the characteristics that must be taken into account when selecting a wardrobe (cultural aspects and physical traits such as: hair, eyes, and a person's skin tones).

Learning Objectives N°8: Identify the types of silhouette and its effects on fashion design.

Topics And Activities:

Basic silhouettes.

- *Write and essay and explain how the silhouettes vary according to the styles and fashion trends.***
- *From videos or Internet discuss current trends in fashion.***

Learning Objectives N°9:

Evaluate the textures and its application in fashion.

Topics And Activities:

****Textures***

****Define in your own words texture.***

****Explain the difference between Visual and tactile textures.***

****Discuss the possible illusions created by the combination of textures in clothing.***

Learning Objectives N°10: Identify patterns of prints and their applications in the fashion and textile design.

Topics And Activities:

Types of print

****Naturalistic***

****Geometric***

****Stripes***

****Plaids***

****Floral***

****Abstract***

****Design a print from natural or geometric shapes.***

Learning Objectives N°11: Analyze the concept of space and its applications in the fashion and textile design.

Topics And Activities:

Space.

****From some illustrations of clothing identify the use of spaces in the various details such as: pockets, buttons.***



What is clothing made up of?

The principles that make up appealing art apply to good fashion design as well.

Good fashion has a combination of the elements and principles of design.

Elements of Design

Line
Shape
Color
Texture
Pattern

WHAT LINES APPEAR IN THIS DRESS?



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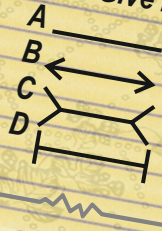
Line

***Refers to an elongated mark that connects two or more points.**

***Line encloses and divides space, creating shapes and forms.**

***Seam lines divide and enclose space on a garment.**

Effects of line
Can create optical illusions.
Can Give messages.



STRAIGHT LINES

Message

- Forceful, Rigid, Strong, Hard, Formal, Masculine, Crisp, Stiff, Severe

Illusion

- Increases, emphasizes, reinforces body lines and angles, counters curved lines and rounded body areas

Placements

- Closures, Necklines, Collars, Lapels, Seamlines, Darts, Tucks, Pleats, Folds, Stripes, Shapes, Silhouettes.

CURVED LINES

Message

- Gentle, Romantic, Fragile, Soft, Casual, Feminine, Graceful, Sensual.

Illusion

- Holds attention longer, increases, emphasizes, reinforces rounded soft-body curves, counter straight lines and angular body areas.

Placements

- Fabric pattern, necklines, collars, yokelines, seamlines, bows, lapels, sleeves, ruffles, skirts, gathers, trims, buttons.

ESTRUCTURAL VS. DECORATIVE



Structural – lines required to maintain the structure of the garment; for example, seams

Decorative – lines created by the designer purely for decoration; for example, a printed on design.

LINE DIRECTION

The direction that the line falls affects the design, message and illusion drastically.

VERTICAL

Message

– Formal, strong, dignified, stiff, business-like, stately, conservative, grandious, majestic, efficient

Illusion

– Increases, emphasizes, reinforces length, height, narrowness, thinness– slimming, counters horizontal lines

Placement

– Deep v-necklines, pointed collars, narrow lapels, narrow panels or gores, fabric insets, lengthwise grainline, vertical stripes, darts, tucks, pleats, folds, crease, zippers, row of buttons, pockets, ties, neckties, long sleeves, high heels.

HORIZONTAL

Message

– Restful, stable, calm, relaxed, casual, quiet, serene, in repose, lethargic

Illusion

– Increases, emphasizes, reinforces width, bulk, shortness, counters vertical lines, when placed high appears taller, when placed low appears shorter

Placement

– Necklines, flat collars, bow ties, yoke lines, horizontal stripes, belts, cuffs, waistline, sashes, patch/flap pockets, wide-set doublebreasted closure, strap shoes, platform shoes, wide-brimmed hat.

DIAGONAL

Message

– Active, movement, instability, excitement, interesting, dramatic, restless, sophisticated, in motion, vitality

Illusion.

– Increases, emphasizes, reinforces the direction of the dominant angle, counters vertical and horizontal lines

Placement

– V-shaped neckline, open collar, lapels, raglan sleeve seamlines, French darts, closures, surplice closure, row of buttons, fabric inset, diagonal stripes, gores, herringbone pattern, zigzag pattern.

A-line skirt, flared skirt or pants, shoe laces crisscross straps.

COLOR IN FASHION



Author's Artwork

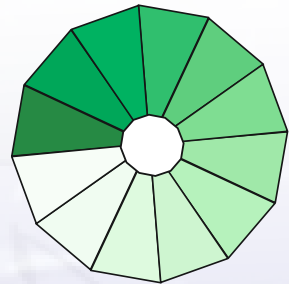
MONOCHROMATIC

Mono means one and refers to the tints, tones, and shades of one color.

The possible color combinations are limitless!

– Mint green and forest green

It is generally calming; however, it depends on the hue.

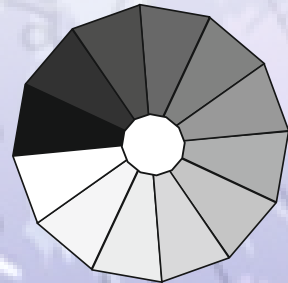


NEUTRAL

One, two, or three achromatic neutrals which may or may not vary in the degree of warmth or coolness, lightness or darkness, brightness or dullness.

Possible colors: black and white, a combination of browns.

Effect: varies in mood depending on the degree of light and dark value contrast – Is most effective if the degree of lightness or darkness in the hair and/or skin coloring is repeated in the lightness or darkness of the clothing.



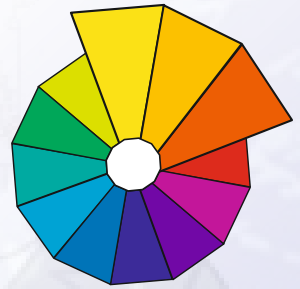
Author's Artwork

ANALOGOUS

Often referred to as adjacent. Two, three, or four hues that lie next to one another on the color wheel. All hues have one hue in common.

Possible colors (Can include tints, tones & shades)

- Yellow-green, yellow, yellow-orange, orange*
The feeling created can be calming or exciting depending on whether it comes from the cool or warm side of the color wheel.
- This color scheme is most effective if one of the hues repeats some aspect of your personal coloring... eyes, hair...*



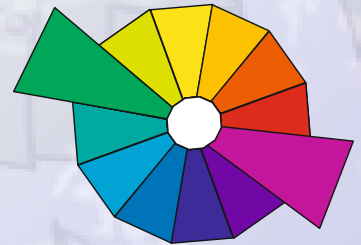
COMPLEMENTARY

Combining two colors from the opposite side of the color wheel.

Possible colors: red & green, blue & orange

The feeling associated is stimulating due to opposite visual characteristics. By dulling the intensity or value, a calming effect may be achieved.

- Can be very flattering to personal coloring, and is Versatile*

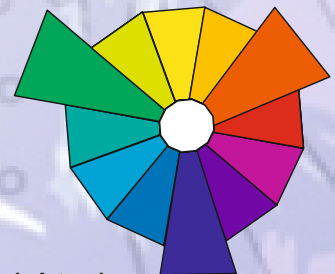


TRIAD

Three colors equally spaced on the color wheel

Possible colors: tints, tones and shades of primary or secondary colors

Very exciting and stimulating if used in full strength.



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SEASONAL COLOR ANALYSIS



Reference Season color

Seasonal color analysis categorizes people into one of four categories: Winter, Summer, Autumn and Spring. The categories are named after the seasons and the colors found together in nature to help you remember the range of colors they include. Your seasonal color range will complement the coloring of your skin, hair and eyes.

SEASON COLOR ANALYSIS WINTER

Hair Shade

Black
Dark Chestnut
Ash Chestnut
Salt & Pepper
White

Skin Tone

Cold Brown
Olive
Neutral Beige
Sallow Beige
Pink Beige

Eye Color

Brown Black
Chestnut
Hazel
Gray
Blue



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Are cool, clear and dark to light intensity. Think of the winter landscape colors. In the low light of winter colors appear darker, but on a bright day with the sun reflecting off snow colors appear pale and icy.

SEASON COLOR ANALYSIS SUMMER

Hair Shade

Dark chestnut

Mousy Brown

Skin Tone

Pink Beige

Ivory

Eye Color

Hazel

Gray

Blue



Are also cool, but muted and medium-light to medium-dark intensity. Think of seeing the landscape through a summer heat haze. The colors are muted, paler versions of Winter's. The light colors are creamy pastel rather than icy.

SEASON COLOR ANALYSIS AUTUMN

Hair Shade

Brown
Dark Brown
Chestnut
Red
Copper

Skin Tone

Dark Brown
Olive

Eye Color

Dark Brown



Are warm, muted and medium-light to medium-dark intensity. Think of fall New England landscape colors of rich burnt oranges, reds, golden yellows and sludgy greens.

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SEASON COLOR ANALYSIS SPRING

Hair Shade

Dark Brown

Chestnut

Light

Chestnut

Red Blonde Golden

Blonde

Skin Tone

Golden Beige

Pink Beige

Peach Ivory

Porcelain

Eye Color

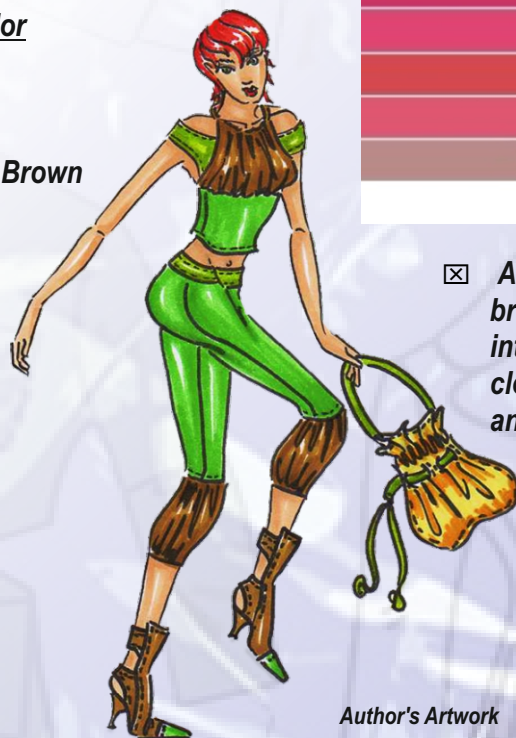
Blue

Green

Aqua

Golden Brown

Amber



☒ Are also warm, but clear and bright with medium to light intensity. Think of the bright clear colors of spring flowers and the new season's clear,

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EXTENDING SEASONAL COLOR ANALYSIS **FOR MORE COLOR CHOICES**

Understanding a few characteristics of color will help you understand your own coloring and help you make more informed color choices when you buy clothes. Attributes of color include it's...

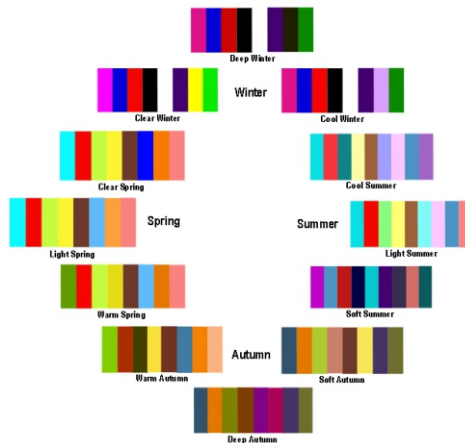
**Hue --this is the name of the color*

**Temperature --a color can be perceived as cool, warm or neutral. Yellow based colors are perceived as warm, while blue based colors are perceived as cool. Pure colors are neutral—that is neither cool nor warm*

**Value --a color can be described as light, medium-light, medium, medium-dark, dark*

**Intensity —whether the color appears clear or muted*

Your main seasonal color has these attributes and so do clothing colors. When you know your flow season, to determine if an item of clothing is the correct color for you look for colors with attributes that most closely match your seasonal colors' attributes.



Reference. Color analysis. Source. [pinterest.com](https://www.pinterest.com)

This diagram shows the 12 flow categories and their relationships to the seasonal categories. Flow names reflect the 'look' of the flow...

- *Cool—Winter or Summer with cool skin, hair and eyes*
- *Warm—Autumn or Spring with warm skin, hair and eyes*
- *Clear—Winter or Spring with stunning eyes. Many celebrities are Clears*
- *Deep—Winter or Autumn with dark hair and eyes and warm skin*
- *Light—Summer or Spring. Light skin, hair and eyes*
- *Soft—Summer or Autumn. Either velvety/chocolaty looking, 'heavy' neutral looking or light neutral looking*

How to Find Your Flow Season

**The process involves looking at your overall facial 'look' and the coloring of your skin, hair and eyes to determine your flow season. Then using color drapes to establish your main season.*



Reference. Color moodboard. Source. stitchandscribble.files.wordpress.com



TEXTURE IN FASHION

TEXTURE

What words describe texture?

- Loopy, fuzzy, furry, soft, shiny, dull, bulky, rough, crisp, smooth, sheer...

How is texture created?

- By the fiber type, weaving or knitting process, or by the fabric finishes.

TEXTURE

There are two types of texture:

– TACTILE

Texture that can be felt by touch. (rough, prickly)

– VISUAL

Texture that can be seen. (shiny, dull, matte).

TEXTURE

Where is texture found?

- In the thickness and appearance of fabric.

What is it?

- The one element that you can see and feel

What are the different textures we have here in class?

TEXTURE

Why is texture important in fashion?

- It can increase or decrease the appearance of body size.
- It can draw added attention to a design.

INCREASING SIZE

Which do you think would increase the appearance of body size?

- Shiny or glossy (reflect more light)
- Thick
- Bulky, shaggy, fuzzy, wrinkled.

DECREASING SIZE

Which textures would decrease the appearance of body size?

- Dull (because they absorb light)
- Thin or mid-weight
- Smooth, flat surfaces.



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USING TEXTURE

<i>Light Textures</i>	<i>Fabric Names</i>	<i>Effect</i>
<i>Soft, drapery</i>	<i>Wool jersey, challis, tissue, faille</i>	<i>Drapes over your curves, slims if a loose style</i>
<i>Soft, clingy</i>	<i>Silk jersey, charmeuse, chine</i>	<i>Closely follows curves of body</i>
<i>Soft, floaty</i>	<i>Voile, organza, batiste</i>	<i>Stands away from the body, emphasizes movement</i>
<i>Smoth, medium firmness</i>	<i>Lightweight gabardine, broadcloth, silk twill</i>	<i>Flatters the figure</i>
<i>Matte, soft</i>	<i>Challis, flannel.</i>	<i>Figure appears smaller because fabric absorbs light</i>
<i>Medium Textures</i>	<i>Fabric Names</i>	<i>Effect</i>
<i>Shiny</i>	<i>Charmeuse, satin, taffeta.</i>	<i>Emphasizes and enlarges the body by reflecting light</i>
<i>Rough, crisp</i>	<i>Linen, poplin, gabardine, pique, denim.</i>	<i>Doesn't cling, may conceal flaws.</i>
<i>Heavy Textures</i>	<i>Fabric Names</i>	<i>Effect</i>
<i>Bulky</i>	<i>Mohair, coatings, bulky knits, boucles, fur.</i>	<i>Enlarges silhouette, will conceal flaws, should be used carefully by smaller figures</i>
<i>Napped</i>	<i>Velour, corduroy.</i>	<i>Enlarges silhouette, will conceal flaws, should be used carefully by larger figures</i>
<i>Coarse</i>	<i>Tweeds, nubbed wools</i>	<i>Enlarges silhouette, may conceal flaws</i>

TYPES OF SILHOUETTE

Garments are three-dimensional and although you may think all the contour line and the shape of the garment as a silhouette, it changes when you see the piece in its 360 degrees - moving, bending and revealing volume.

The silhouette is almost always the first impression of a garment, seen from a distance and they perceive the details. Denotes width, length, height, smooth contours, hard, sharp, round and whether everything that involves the outside of the form or in this case the article view.



Reference. Types of Silhouette

PATTERNS TEXTURES

Geometric Textil Module



The fabric is an area that houses images, colors and textures provide insight into the stories, thoughts and ideas of those who created. The print an image on a fabric, a printed and again becomes a module whose repetition forms an embossed pattern. A lot tissue and many printing methods, from traditional to which using the latest advances in tecnology.



Stripes Textil Module



*Reference. Patterns texture.
Source. [Designers catwalk.fashionblogmexico.com](http://Designerscatwalk.fashionblogmexico.com)*



Naturalistic Textil Module



Repeated texture pattern for design



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INTRODUCTION TO THE PRINCIPLES OF DESIGN

UNIT 4

INTRODUCTION TO THE PRINCIPLES OF DESIGN

Students will be able to understand and relate the principles and elements of design.

Learning Objectives N°1: Apply the principles of design and its effect in a design proposal.

Topics And Activities:

Principles of design

****Balance***

****Proportion***

****Rhythm***

****Emphasis***

****Unity***

****Develop a portfolio with designs that demonstrate the principles of design.***

***The Principles of Design
Fashion Strategies.***



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- Outline
- Proportion (Scale)
- Balance
- Emphasis
- Rhythm
- Harmony

Proportion.

Proportion is the relationship between objects, or parts, of a whole.

Proportion

Elements seem to be an appropriate size for the space they fill.

Proportion

**The ratio of one part to the whole.
Things just look right.**

Formal Balance

One side is a mirror image of the other side.

Informal Balance

**Objects on each side of the central dividing line are different.
More exciting and dramatic.**

Emphasis

**Emphasis creates a center of interest
Also referred to as a Focal Point.**



*Reference. Proportion. Vasin Asghar.
Fashion Designer. Source. Perú. com*

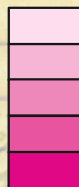
Rhythm- Opposition

**When lines meet to form
a right angle
Checks and plaids
Square necklines
Square pockets.**

Rhythm- Repetition

**When a design element is
repeated.**

Rhythm- Gradation



Light to Dark

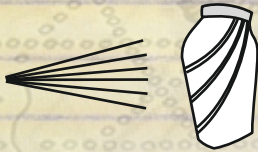


Thin to Thick

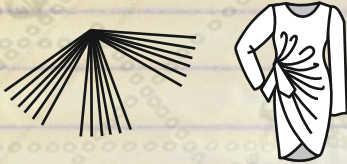


Small to Large

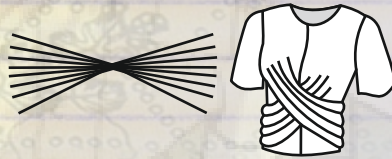
Rhythm- Radiation
Lines flow out from a single point.



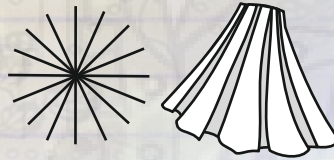
Similar directions



Harmony
Harmony is achieved when
Unity and Variety are effectively
combined.



Opposing directions



Rhythm- Transition
Curved lines carry the eye.



Harmony- Variety
Variety can relieve monotony by
giving
the eye a number of different details
to look at.

Harmony- Unity
The design is seen as “whole”.
Unity can be achieved through
matching and Coordinating.

*Reference. Proportion. Max Azria.
 Fashion Designer. Source. Heraldo. com*



TEXTILES



UNIT 5

TEXTILES

Students will understand and use the proper terminology used in fashion and textile design and its evolution until reaching the consumer.

Learning Objectives N°1. *Identify terminology. Analyze the properties of the different textile fibers and fabrics used in the manufacture of clothing.*

Topics And Activities:

Fibers and textiles.

Natural fibers. Manufactured fibers

Yarns. Monofilament, multifilament.

Spun. Twist

Textured. Novelty

Simple yarn. Ply

Cord. Complex yarn

Nub. Bouclé

Gimp. Chenille

Slub. Weftorfilling yarns

Warpyarns. Fabric

Combination yarns. Blends.

****Develop a portfolio of samples of different types of fibers and fabrics.***

****Write an essay using the proper terminology used in the textile design.***

Learning Objectives N°2. *Identify sources, processes, properties and uses of plant and animal fibers.*

Topics And Activities:

Plant and animal fibers:

Plant sources:

****Cotton***

****Linen***

****Ramie***

***Hemp**

***Jute**

Animal sources:

***Wool**

***Silk**

***Angora**

***Camel'shair**

***Mohair**

***Alpaca**

***Vicuna**

Make a parallel between the advantages and disadvantages of plant fibers and animal fibers.

Learning Objectives N°3. Analyze the properties of the fibers.

Topics And Activities:

Properties of the fibers.

***Tensile strength**

***Resilience**

***Absorbency**

***Abrasion resistance including pilling**

***Wrinkleresistance**

***Shaperetention**

***Moisturewicking**

***Washability – including general, farm chemical, oil field, soiled.**

***Staticelectricity.**

***Analyze a variety of fabric types that present the properties mentioned above.**

Learning Objectives N°4. Describe the different spinning processes used to obtain fabrics.

Topics And Activities:

Spinning processes.

***Weaving**

***Knitting**

***Felting**

***Netting**



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Introduce fabric characteristics:

- *Type of construction**
- *Texture**
- *Hand**
- *Weight**

Make a flow chart on the spinning processes used for the production of fabrics.

Learning Objectives N°5. Explain the difference between the types of warp and weft weaves.

Topics And Activities:

Types of weaves

***Weftor filling knits:**

Single knit

Jersey orplainknit

Purlknit

Ribknit

Doubleknit

***Warpknits:**

Tricot

Raschelknit

***Develop a textile taking into account the type of weave (weft and warp), with non-conventional materials.**

TEXTILES

NATURAL AND SYNTHETIC FIBERS

NATURAL FIBERS

Cotton

Flax (Linen)

Wool

Silk

Ramie

Leather

NATURAL FIBERS

Come from plants and animals.

General Characteristics:

Hydrophilic (Absorb Water)

Most wrinkle easily

CLOTHING/FASHION USES

Blouses

Dresses

Skirts

Underwear

Shirts

Jeans

Sportswear

COTTON ADVANTAGES

Strong, durable

Soft

Absorbs moisture

Breathes well

Washes easily.

COTTON DISADVANTAGES

Mildews.

Does not spring back into shape.

Wrinkles easily.

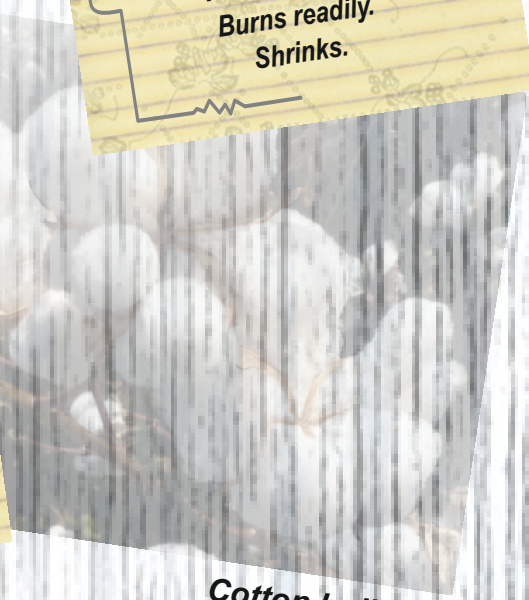
Burns readily.

Shrinks.

CARE OF COTTON

Wash in washer and dry

Iron at high temperature



Cotton bolls

FLAX (LINEN) ADVANTAGES

Strong
Absorbs moisture
Comfortable in warm weather
Washes easily

CLOTHING/FASHION USES

Blouses
Dresses
Skirts
Suits.



CARE OF LINEN

Wash or Dry Clean

CHECK LABEL

Iron at HIGH temperature.



LINEN DISADVANTAGES

Mildews
Wrinkles
Burns easily.

CLOTHING/FASHION USES

Knit garments, sweaters
Gloves, Skirts, Coats
Sportswear, Socks
Suits, Slacks

LINEN DISADVANTAGES

Mildews
Wrinkles
Burns easily.

WOOL DISADVANTAGES

*Requires special care
Shrinks sometimes if washed,
or dried in dryer.
Absorbs odors.
Requires protection against
insects.*



CLOTHING/FASHION USES

*Skirts
Blouses
Dresses
Neckties
Scarves
Lingerie
sweaters*

SILK ADVANTAGES

*Smooth, Lustrous,
Strong, Dries quickly.*

CARE OF SILK

*Dry clean or hand wash,
check label.
Iron at low temperature.*



SILK DISADVANTAGES

*Shows water spots
Iron at low temperature.*

CARE OF WOOL

*Dry Clean or Hand Wash and Dry flat
Iron at low temperature.*

SYNTHETIC FIBERS

Acetate, Acrylic, Nylon
Polyester, Rayon
Spandex (Lycra)
Aramid (Kevlar, Nomex)
Olefin, Triacetate
Modacrylic.

SYNTHETIC FIBER

Made from petrochemicals
Characteristics
Hydrophobic (water resistant)
Promote static cling
Heat Sensitive
Many pill
Most are wrinkle resistant.

CLOTHING/FASHION USES

Skirts
Blouses
Dresses
Scarves
Linings

ACETATE ADVANTAGES

Soft
Drapeable
Dries quickly
Resistant to shrinking.

ACETATE DISADVANTAGES

Can wrinkle
Low abrasion resistance
Heat sensitive
Damaged by acetone.

ACRYLIC ADVANTAGES

Soft
Warm
Wool-like
Light weight
Wrinkle resistant
Resistant to moths and
sunlight.

ACRYLIC DISADVANTAGES

Pills

Static electricity

Heat sensitive.

CARE OF ACRYLIC

Dry Cleaned or laundered

Iron at low temperature.

NYLON ADVANTAGES

Very Strong, resilient.

Lustrous, dries quickly.

NYLON DISADVANTAGES

May yellow or gray

Heat Sensitive

Low moisture absorbency.

CLOTHING/FASHION USES

Sweaters

Knit garments

Faux fur

Coats

Pants

Skirts

Shoe soles.

CLOTHING/FASHION USES

Sportswear

Jackets

Raincoats

Backpacks

Purses

CARE OF NYLON
Easily laundered
Iron at low temperature.

POLYESTER DISADVANTAGES

*Absorbs oily stains
Low absorbency of moisture.*

CARE OF POLYESTER

*Easily laundered
Needs little or no pressing.*



CLOTHING/FASHION USES

*Pants, shirts.
Suits, sportswear, skirts.
Dresses, skirts.
Lingerie, blouses.*

POLYESTER ADVANTAGES

*Excellent wrinkle resistance.
Resistant to abrasion.
Dries quickly.
Blends well with other fibers.
Retains heat-set pleats and creases.*



RAYON ADVANTAGES

*Soft and comfortable
High moisture absorbency
Drapeable.*

CLOTHING/FASHION USES

Pants
Shirts
Jeans
Sportswear
Underwear
Socks
Bras
Tights.

RAYON DISADVANTAGES
May wrinkle or shrink unless treated.
May mildew.

CARE OF RAYON
Usually dry cleaned,
sometimes washable.
Iron at low temperature.



SPANDEX ADVANTAGES
Excellent elasticity and recovery.
Stronger and more durable than rubber.
Light weight.
Resistant to body oils.

CLOTHING/FASHION USES
Kevlar:
Bullet Proof Vests
Cut/Heat and Chemical resistant
Gloves
Nomex:
Fireman Uniforms
Racing Apparel

FABRICS AND THREADS

Fabrics are usually constructed from yarns. Fabrics vary as much as the fiber(s) yarns and construction processes used to make them.

In addition to the many types and varieties of yarns, the yarns may be made into fabric by several processes. The appearance, design, texture, hand and serviceability can be affected by fabric construction. Woven fabrics are made by interlacing two or more sets of yarn at right angles to each other.

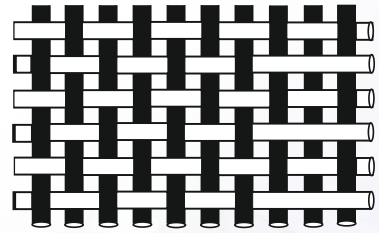
The set of yarns running lengthwise is called warp; the crosswise yarns are called filling.

Woven fabrics have grain and the yarns may be raveled in the lengthwise and crosswise direction. The interlacing pattern gives interest to the fabric. The following are three basic weaves and several variations of these weaves:

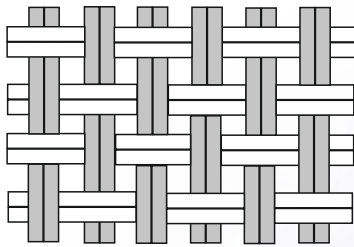


Reference Fabric and Threads. Source.rafaelcatala.com

Plain weave is the simplest of weaves. the filling yarn and under the next, alternating across the fabric. Broadcloth, poplin and taffeta are made by a plain weave using heavier yarns in one direction. Bengaline and faille are ribbed fabrics made by using a plain weave and heavy filling yarns.



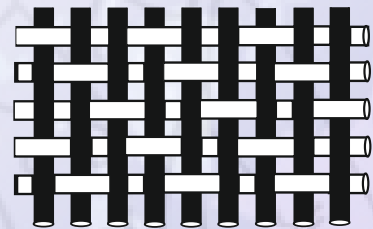
Plain Weave



Basket weave

The basket weave is a plain weave treating groups of yarns as one yarn. Oxford cloth and monk's cloth are basket weave. The more compact the yarns, the more durable the fabric. when the size and number of yarns in the crosswise direction is almost the same as the size and number of yarn in the lengthwise direction, the fabric is usually stronger and more durable than when they're unbalanced.

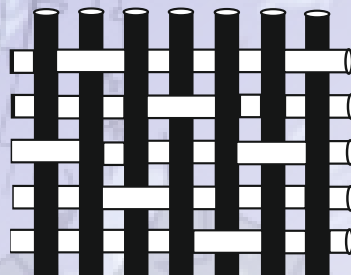
Twill weave is identified by diagonal ridges on the face of fabric. In the simplest twill weave, the filling yarn is carried over one and under two warp yarn. Each yarn progresses one yarn to the right or left to create the diagonal pattern. Twill weaves are usually tightly woven. They don't soil as quickly as plain woven fabrics, but are more difficult to clean. They're durable, so they're used often for clothes that get heavy wear. Surah, drill, denim, khaki and gabardine area all made with a twill weave. Herringbone fabric reverses the twill at regular intervals and creates a design that resembles the backbone of a fish.



Twill weave

Author's Artwork

Satin weave is created by passing a yarn over four or more yarns before going under one yarn. Some satin weaves may cross over as many as seven yarns. The result is long floats that create a luster on the fabric fasce. The floats may be warp or filing yarns. The long floats are easily picked and pulled. The fabric is easily abraded.



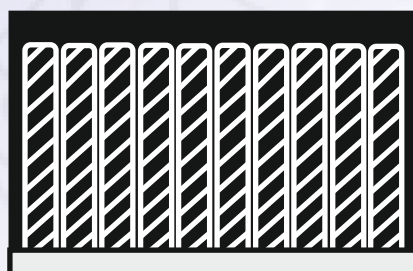
Satin weave

Because of their smoothness, satin weave fabrics make good linings. Satin, sateen, and crepe back satin are satin weave fabrics. satin is considered a dressy fabric. But, some satin weaves are used ffor fabrics suitable for pants, jackets ans upholstery.

Pile weave -Some fabrics are made using a base fabric plus plus an extra set of yarns. The loops of yarn extend above the base fabric.



Uncut Pile



Cut Pile

Author's Artwork

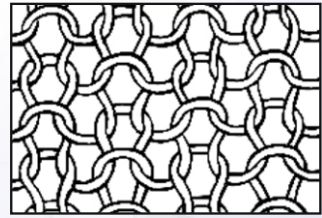
Terrycloth is an uncutpile fabric. It's used in towels, robes and swim coverups. Corduroy, velvet and velveteen are cutpile fabrics. The loops have been cut giving a plush surface that reflects light. Cut pile fabrics show crush and abrasion. The ribs of corduroy make this wear less visible.

Knit fabrics are made by interconnecting loops of yarns. They are classified by the direction in which the loops are connected. Knits are known for being pliable, stretchy and wrinkle resistant. The open spaces trap and hold air, acting as insulation.

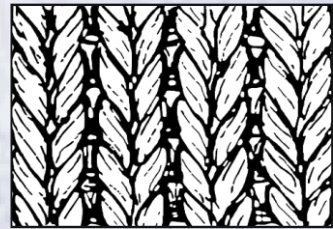
Filing (west). Knits are interlooped, working in a crosswise direction. They're characterized by horizontal stretch. Filling Knits can be made by hand or machine, either circular or flat.

Warp Knits are inter-looped, working in a lengthwise direction. They're made on flat machines. Single Knits, often called jersey, are filling knits.

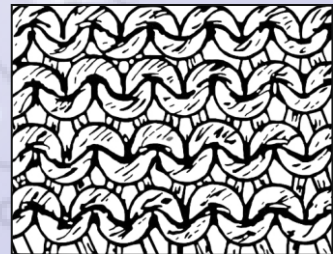
They have a definite fabric face. Lengthwise wales show on the face and courses are visible on the under side. Single knits have a soft hand and drape well. Tshirts are single knits. Many sweaters are single knits.



Single Knit



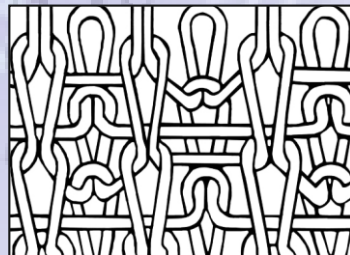
Face (wales)



Back (courses)

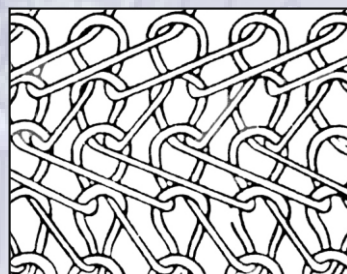
Author's Artwork

Double Knits are also filling knits and look the same on the face and back sides, unless the surface is textured or patterned. Because of the double thickness, they are heavier, have a firmer drape, hold shape better and are warmer than single knits. Double knits are used in outer apparel for men, women and children.



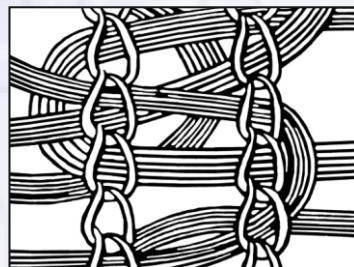
Double Knits

Tricot knits are warp knits. They have fine vertical wales on the face and crosswise ribs on the back. They're run-resistant, non-raveling and have good stability and elasticity. Tricots are usually fine and lightweight. Summer jersey, lingerie fabrics, swimsuit linings and the backing on laminated fabric are usually tricot.



Tricot Knits

Raschel knits are warp knits with lacy open-work and surface patterns. The yarns are usually textured, giving additional interest. Raschel knits are used for laces, thermal underwear and women's outer apparel.



Raschel Knits

Author's Artwork

Felt is a mat or web of wool or part wool fibers held together by interlocking of the scales on wool fibers. Heat, soap and agitation are used to mat the fibers and to shrink the cloth. Felt is used for some clothing.

It's widely used for hats, house shoes, clothing decorations and pennants. It doesn't fray, so it requires no finish on cut edges.



Reference Felt hat.Source.taringa.net

Lace is an open work fabric, usually creating figures like flowers, made by knotting, interlacing, interlooping and twisting thread. Lace may vary in width from a fraction of an inch to more than 100 inches.

Today lace is machine-made. Generally lace is less durable than most fabric. It has varied uses, like trim on garments, lingerie and as fabric for dresses, blouses and tablecloths.



Reference. Lace.Source. Freepik.es

FABRIC FINISHES

Finishes are applied to fabrics to improve their appearance and to make them more serviceable. With today's technology, fabrics can be finished to meet many demands made by consumers. These finishes play an important role in the consumer's satisfaction with fabrics or clothing they buy.

Read labels and hangtags to find out if a garment has a special finish and what this finish will do for the garment. Many finishes are on garments today. Here are some common ones with a few trade names:

Controlled shrinkage

Treatment used to reduce shrinkage. Some are more effective than others. Improper care may still cause fabric to shrink.

Bancora

Dylanized

Sanfor Set

Sanforized

Sanforknit

Zeset

Mercerization

Process increases strength, luster and dyeing quality of cotton fabrics.

Word "mercerized" on the label.

Glazed

Shiny, slick, somewhat stiff surface achieved with resins, glue, shellac or starch. May not be permanent. Chintz is most common example.

Vita-glaze

Napped

Fuzzy surface produced by brushing fabric.

Adds warmth by making surface soft and fuzzy. May pill with wear. Examples are flannel, brushed blankets and fashion fabrics.

Antibacterial ,Antiseptic, Bacteriostatic

Chemical treatment applied to a fabric to slow or prevent bacterial growth. Prevents odors and prolongs life of the fabric. Desirable for shoe linings, coat linings, lingerie, undergarments, socks, luggage, carpets and rugs.

Cyna-finish

Hygenized

Permicide

Sani-Age

Sanigard

Vancide

Vita-Fresh

Antistatic

Chemical treatment applied to fibers or fabric to prevent the buildup of static electricity.

Some are temporary and others permanent.

Desirable for undergarments, socks, various garments, carpeting.

Aston

Negastat

Permastat

Staticide

Crush-resistant

Resin treatment applied to pile fabrics to prevent crushing.

Flame-resistant

Flame-retardant

Chemical treatment on a fabric that enables it to resist the action of a flame. Does not make fabric fireproof. Most finishes will remain durable even though they may be laundered as many as 50 times, while some are semi-durable or non-durable.

Banfire

Durette

Firegard

FireStop

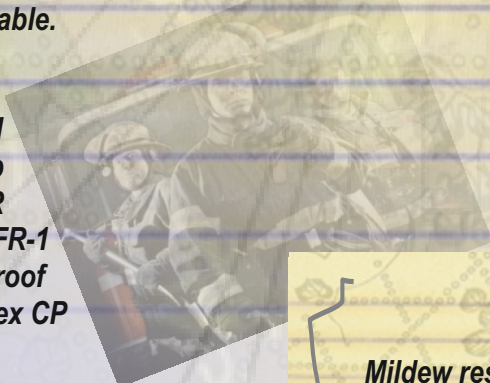
FWWMR

Lynrus FR-1

Permaproof

Pyrovatex CP

Roxell



Mildew resistant

Chemical finish applied to a fabric to slow the growth of mildew and mold. May be used with other finishes such as water repellents.

Fresh-Tex

Mel-Tron 80

Moth resistant

Chemical treatment of wool to make it resistant to moth attack. There are durable and non-durable finishes. Some non-durable formulas can be used for moth-proofing by consumers or dry cleaners.

Mitin

Moth Snub

Mothspray

Woolgard

Permanent Press

Durable press

Garments maintain sharp creases, pleats, flat seams and smooth appearance. Ironing is eliminated when garments are tumble-dried with cool-down cycle and are promptly removed from dryer. Garment alterations (lengthening and enlarging) cannot be done satisfactorily.

Semeriset

Coneprest

Dan-Pres

Kara Set

Koratron

Never-Press

Onyx Set

Pak-Nit RX

Penn-Press

Perma-Prest

Ranedare Press

Sharpe/Shape

Sta-Prest

Super-Crease

Tanapress

Soil release

Chemical finish applied on permanent press fabrics to provide greater ease in removing soil. Fabrics tend to resist oil-borne stains.

Come Clean

Cran-Set SR

Danclean

Dual Action

Miraclean

Rhoplex SR-488

Scotchguard

Soil-Out

Soilex

Visa

Wash Ease

Stain and spot resistant

Treatment that imparts soil resistance as well as water and oil repellence. Laundering and abrasion during wear tend to reduce stain resistance; pressing after laundering helps restore stain resistance.

Aerotex

Aquaguard

Drilene

Hydro-Pruf

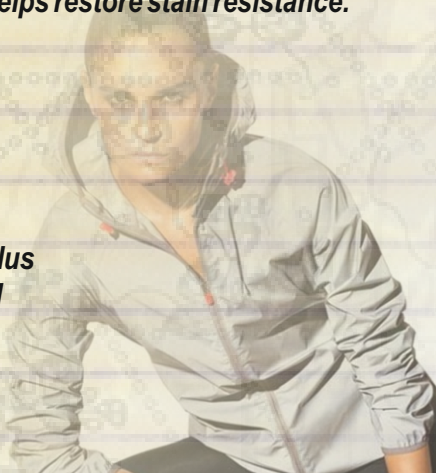
Norance

Permal

Ramedane Plus

Scotchguard

Syl-Mer



Wash and Wear

Drip-Dry

Garments will dry smooth and need little or no ironing after washing. Similar to wrinkleresistant finishes, but garment will not retain creases or pleats. Read and follow care labels carefully.

SanCare

Relfast

Coneset

Everglaze

Minicare

Perma-Pressed

Waterproof

Fabric completely sealed with rubber, lacquer, linseed oil compounds or a synthetic resin. Treated fabric will not absorb water.

Does not allow passage of air or evaporation of perspiration.

K-Kote

Koroseal

Reevair

Water repellent

Resists penetration of water into the fabric, but it is not waterproof. Fabric is porous and permits the passage of air, water vapor and perspiration. Finishes are often non-durable to dry cleaning.

Cravenette

Hydro-Pruf

Impregnole

Wrinkle-resistant

Crease-resistant

Fabrics are resistant to wrinkles and creases and have improved wrinkle-recovery properties.

Heat will not set sharp creases or pleats on treated fabrics.

Ayana

Banguard

Cransheen

Fresh-Tex

Permelt Plus

Winset

Water-resistant

Resists penetration of water for a limited time. Not to be confused with water repellent finishes.

General Criteria for Garment Selection

As a review of what you've learned, use this checklist when choosing a garment.

Color

Is there a color that will be cooler or warmer than the others for the specified wear and use?

Fabric

Is the fabric of good quality?

Is the fabric free from flaws?

Is the fabric a good one for the style of the garment?

Is the fabric a good one for the way the garment will be used?

When the garment is washed or dry-cleaned, will it feel and look almost the same as when new?

Will the fabric shrink?

Will the fabric stretch out of shape?

Will the fabric "pill"?

Will the fabric pick, pull or abrade with normal use?

Will the fabric look fresh while the garment is worn?

Fiber Content

How does the fiber content relate to moisture absorbency and thermal comfort (coolness, warmth)?

How does the fiber content relate to durability?

Finishes

Is there a special finish on the fabric that would make it a better choice for the person and the intended use? (Wrinkle resistant, permanent press, water resistant, waterproof, bacterial resistant)

Care

What does the fiber content and care label indicate about:

! drying time?

! ironing required?

! wrinkle resistance?

! special care?

Are there any extra costs involved with garment care?

Is there any extra caution needed to care for the garment?

Inner Fabrics

And Materials

Is the pocket fabric durable and firmly woven?

Is the elastic of a good quality?

Is the elastic appropriate for the garment?

Is the waistband backing of good quality?

Will the waistband maintain shape?

Is the lining a good quality?

Can the lining be washed, ironed or cleaned the same way as the garment?

Do interfacings (fabric that shapes collars and lapels and supports buttons and buttonholes) have the same hand as the outer fabric, not making these areas stiff but helping them hold their shape?

Are zippers, snaps, hooks and other notions the correct weight or type for the garment?

Trim

Will the trim wear as long as the garment?

Can the trim be given the same care as the garment?

Will the ribbing maintain its shape?

Style Features

Are there any style features that make one garment more useful or fashionable than another?

Closures Is there an advantage to one type of sleeve or leg opening over another?

(Cuffs, bands, elastic or no closures)

Is there an advantage for one type of closure over another for wear or ease in putting on or taking off? (Buttons and buttonholes, zipper, nylon loop fastener, hook and eyes, snaps, grippers or plackets)

Will the garment stay closed in wear?

Waist

Is there an advantage to one type of waist treatment over another? (Elastic, drawstring, fitted shape waistband)

Is the number, style, size and placement of belt loops adequate?

Sleeves Is one sleeve style more fashionable than another?

Does one sleeve style provide more wearing comfort than another?

Necklines

Is there a preferred neckline style or treatment for comfort?

Is one neckline better than another for the way the garment will be used?

If two or more necklines are the same, is one better than another?

Pockets Are pockets needed for the intended use?

Is one style of pocket better than another?

Is a pocket closure desirable?

Is one type of pocket closure better than another?

Are pockets placed so they can be used?

Construction

Are the garment pieces cut on the grain of woven fabric or with the rib of knit fabric?

Do plaids or stripes match?

Is the fabric design matched, centered or balanced?

Is fabric nap or one-way design all in the same direction?

Does the hem lie flat and smooth, and is the width even?

Is the hem visible from the right side?

Is the top edge of the hem finished to prevent raveling?

Are seams smooth and free from puckers?

Are darts smooth, tapered and secured at the point?

Are darts evenly spaced?

Are the sleeves smooth, without puckers; are gathers even?

Are pockets flat, smooth and evenly spaced?

Is the type of seam used the best for the garment type and the wear it will be given?

Are seams straight and even in width?

Are seams flat and smooth?

Are seam edges finished so they won't ravel?

Price

How does the price relate to the amount of money available for the purchase?

How does the price relate to the overall quality of the garment?

How does the price relate to the amount of wear that will be expected from the garment?

Special Need

Does the garment have a particular feature that will make it especially suitable for the intended use? (Styling, fabric, finish, color, etc.)

SEWING INTRODUCTION



Author's Artwork



UNIT 6

SEWING INTRODUCTION

Students will practice a variety of techniques used in the construction of garments.

Learning Objectives N°1: *Recognize the different symbols used in pattern making.*

Topics And Activities:

Symbols used in pattern making

**Identify the appropriate symbols for the elaboration of a specific pattern.*

**Correctly locate the letter corresponding to the symbol that appears in the pattern.*

**Explain the process that ensures that the fabric is cut correctly and which are the symbols that are used in this activity.*

**Identify and name the symbols learned in a series of patterns.*



Artwork credits authors

PATTERN MARKINGS

Pattern Road Map: Reading the Signs and Symbols

Become familiar with the marking on your patterns, and you'll find it easier to fit and sew your garment. The chart below explains what pattern symbols mean and how to use them.

FIT/ALTERATION SYMBOLS

BUST AND HIP INDICATORS



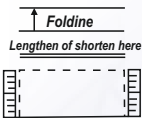
Description circle with enclosed cross

Purpose
These handy pattern notes give finished garment circumference at hip and bust.

Where Located
Bust symbol is generally located at point of bust. Hip symbol is located at hipline (about 7 in. down from waist).

Tip
Refer to bust and hip indicators to quickly determine amount of ease in pattern.

LENGTHEN/SHORTEN GUIDE



Description Double solid line running across pattern piece. Or single dashed line. Or single line with dotted rectangle above it and mini-rulers at either end.

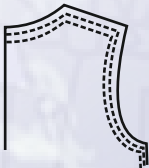
Recommended area in which to lengthen or shorten pattern piece.

Below knee on pants, below elbow on sleeve, between bust and waist on tops, below hip on skirts.

Use "petite" lines (spaced 1/2 in. apart on some patterns) to alter patterns for petite figure.

LAYOUT SYMBOLS

CUTTING LINE



Description Outermost line on pattern, often accompanied by scissor icon. Solid line on single-sized patterns. Line pattern different for each size included on multisized patterns.

Purpose
Where you cut both pattern tissue and garment fabric.

Where Located
On all pattern pieces. Cut edges of pattern will sometimes be uneven because matching points correspond to where seamlines meet.

Tip
Cut slightly outside line to ensure correct shape of pattern piece. If you cut line off, you may nick tissue and distort shape.

SEAMLINE



Description
Dashed or broken line on single-sized patterns, often accompanied by presser-foot icon.

Purpose
Where you sew garment pieces together. Corresponding seamlines (sleeve, armhole) will always have same seam allowance.

Where Located
Rarely noted on multisized patterns.

Tip
Pencil in seamlines if they aren't marked. This allows you to accurately measure and alter pattern, as well as match plaid and directional prints.

GRAINLINE



Description
Solid line with arrow point at one or both ends..

Purpose
Arrow orients pattern on fabric for cutting. Usually indicates lengthwise grainline (parallel to selvage). Arrow of bias-cut pieces should be placed on lengthwise grainline. "Foldline" replaces arrow and should be placed on lengthwise grain (see below).

Where Located
On all pattern pieces.

Tip
Extend grainline to pattern edge to help match stripes and plaids exactly. Crosswise grain is rarely used but may be used with 4-way stretch fabric, in home decorating and quilting.

ON THE FOLD



Description
Rectangular bracket with arrow tips pointing toward folded edge.

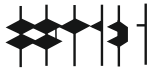
Purpose
For layout efficiency, pattern pieces are often produced as "half" pieces. On-the-fold edge is never cut. Pattern piece must be placed along folded edge of fabric (cutting out double layer) to create full piece.

Where Located
At CF and/or CB.

Tip
To save fabric and ensure straight cutting of stripes or plaids, double pattern at on-the-fold edge, and cut fabric in one layer.

ASSEMBLY SYMBOLS

NOTCHES



Description

One diamond, pair of diamonds, or triple set of diamonds, usually half inside/half outside cutting line. Some patterns use half-diamond (triangle pointed into seam allowance). Tick lines, used in European patterns, are small solid lines.

Purpose

Used for matching seamlines. One diamond often indicates garment front. Pair of diamonds usually denotes garment back. Triple set of

Where Located

On most pattern pieces, in variety of spots.

Tip

Instead of trying to cut out diamond tip, cut straight along cutting line, and clip 1/4 in. into center of diamond on a 5/8-in. seam. This is more accurate, and your clips will match better.

DOTS, SQUARES, TRIANGLES



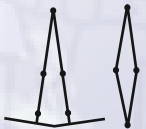
Solid circles, squares, or triangles of varying sizes; sometimes appear as unfilled shapes with different outline patterns.

To match patterns at seamlines and for details within garment.

Appear most often on collar, neck, and shoulder points.

Use paper punch or awl to cut out marks on tissue only, then easily mark through to fabric with chalk. Or you can use small sticky dot labels available at office-supply stores.

DART SYMBOLS



Darts are either open or closed. Sides can be straight or slightly curved. Little dots in various increments aid in matching dart seamlines.

Open dart is long V-shape, extending to cutting line. Closed (double-ended/fisheye) dart is elongated oval or diamond shape and generally found within pattern (not necessarily at cutting or sewing line).

Bust, waist, hip, and occasionally at shoulder and armhole.

To quickly and easily match open dart ends, make a small scissor-clip at those points.

BUTTONHOLES AND BUTTONS



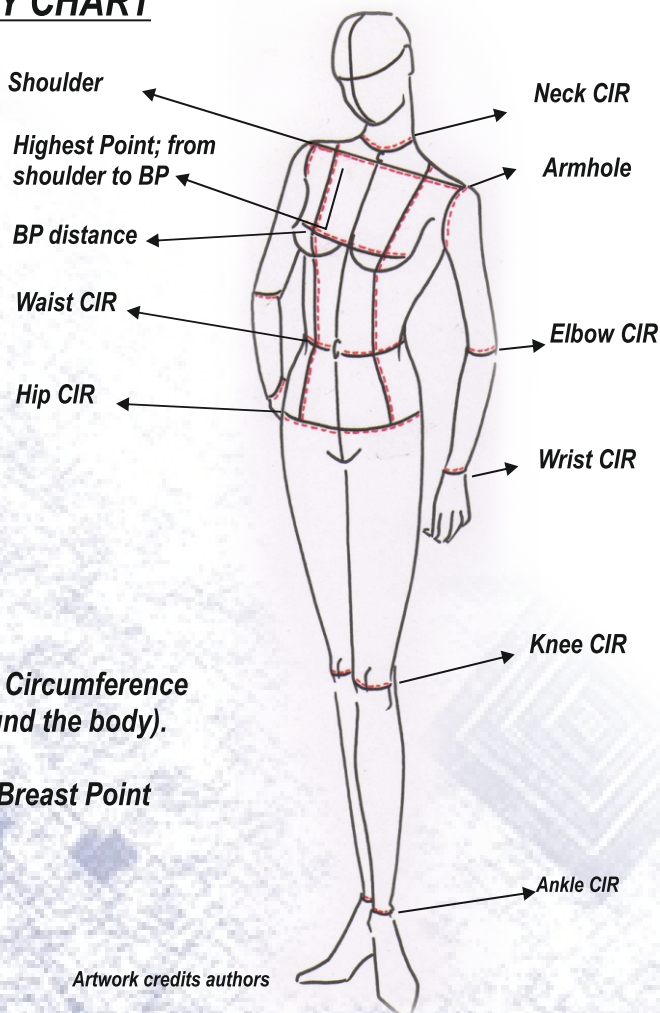
Buttonholes are marked as horizontal or vertical I-bars. Buttons are noted with an X.

Placement and spacing of buttons and buttonholes.

Either illustrated on pattern piece or provided as separate overlay

Use button placement only as guide, and adjust to size and shape of buttons you choose.

BODY CHART



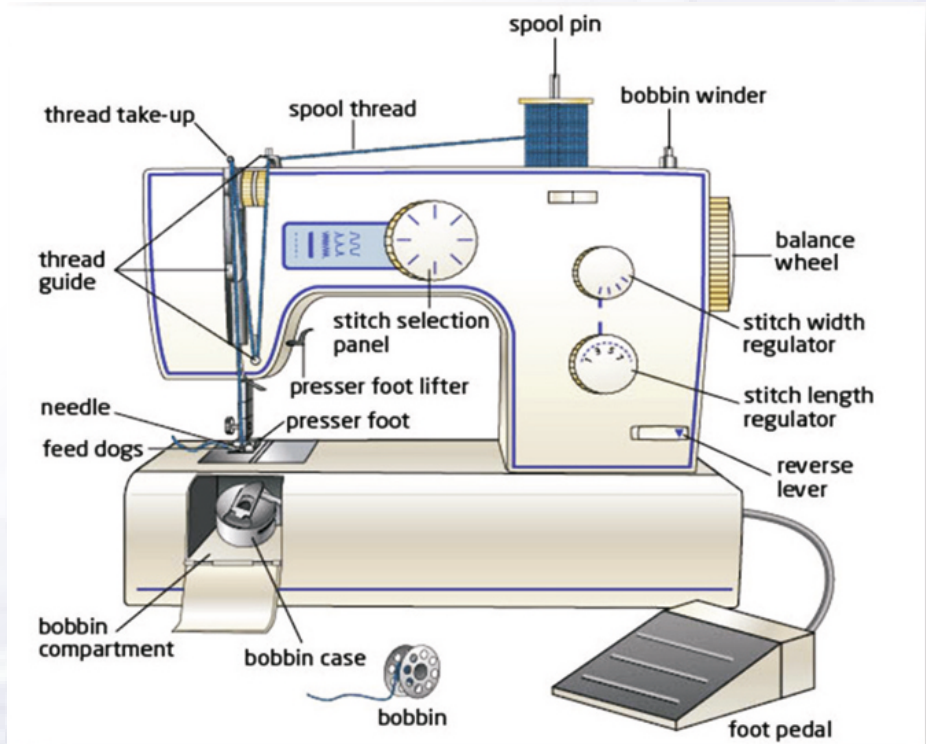
***CIR: Circumference**
(Around the body).

***BP: Breast Point**

Artwork credits authors

SEWING MACHINE

THE PARTS OF A SEWING MACHINE



Artwork credits. www.southstarsupply.com

UNIT 7

SEWING MACHINE

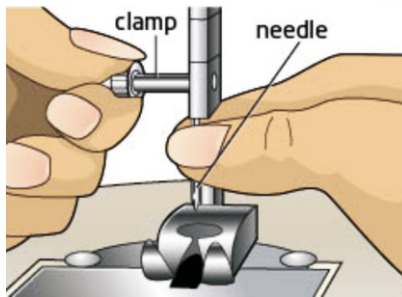
☒ The student will examine all the equipment used in the construction of clothing.

Learning Objectives N°1: Identify the parts of the sewing machine and its functions.

Topics And Activities:

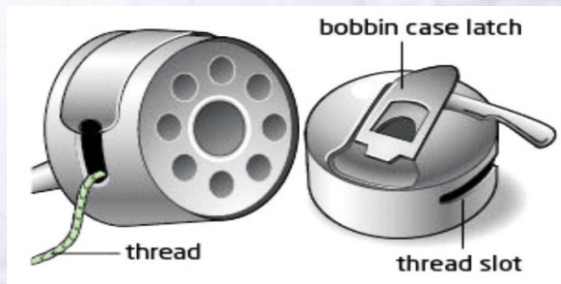
Parts Of A Sewing Machine

- ☒ ***Draw up a chart, identify and describe each of the parts of the sewing machine.***
- ☒ ***Form groups of four people.***
- ☒ ***Each participant in the group will be responsible for one of the following activities:***
 - ☒ ***Investigate the life of the Inventor Elias Howe. Search for images and information that describe their successes and failures.***
 - ☒ ***Investigate the life of the inventor Isaac Singer. Search for images and information that describes its success and failures.***
 - ☒ ***Develop a timeline on the invention of the sewing machine. Including images and dates from the first patent to the present day.***
 - ☒ ***Investigate how a sewing machine works “today”.***
 - ☒ ***Spool pin: This is a pole at the top right of the machine where the top spool of thread sits.***
 - ☒ ***Thread guides: These are loops or hooks through which the spool thread (the thread from the top spool) is routed on its way to the needle. The guides keep the spool thread running smoothly.***
 - ☒ ***Thread take-up: This is a metal lever through which the spool thread is threaded. The lever pumps up and down during the sewing process, pulling the thread from the spool and feeding it through the needle***



Artwork credits. www.southstarsupply.com

Needle: The top spool of thread is threaded through the eye of the needle. The needle cycles up and down, plunging through the fabric with each downward. To install a needle in your sewing machine, loosen the needle clamp, then insert your machine needle with its point facing down and its eye facing you. Twist the needle clamp, tightening it as much as possible .



Bobbin Mechanism and Bobbin Thread

The bobbin mechanism houses the bottom spool (also called the bobbin thread) in the sewing machine. It is located beneath the needle, inside the base of the sewing machine. When the sewing machine is in operation and the needle plunges through the fabric, the bobbin mechanism intertwines the bottom thread with the spool thread to form stitches.

Bobbin: The bobbin is a short metal spool for holding thread.

Bobbin case: The bobbin case is a hollow metal case that holds the bobbin . The bobbin is inserted into the case, and the thread is pulled through the thread slot in the side of the case. The case is then inserted into the compartment beneath the needle mechanism. Not all sewing machines use identical bobbins. See your owner's manual for more detail on inserting the bobbin into the bobbin case and the case into the machine.

Fabric-Feeding Assembly

The fabric-feeding assembly contains the parts of the sewing machine that allow you to feed your fabric smoothly under the needle:

Presser foot: The presser foot has two metal strips that hold the fabric flat during sewing. Sewing machines have a general-purpose foot that can be replaced by specialized feet designed for specific tasks, such as working on a zipper or buttonhole.

Presser foot lifter: This lever allows you to raise or lower the presser foot.

Feed dogs: These are grooved tracks beneath the needle that grip the fabric, pushing it away from you during sewing.

Throat plate: This is the metal plate beneath the presser foot and needle mechanism. The needle plunges through the throat plate to work with the bobbin. Guides etched into this plate help you avoid sewing seams too close to the edge of the fabric.

Controls

The sewing machine controls allow you to modify or control its operation:

Stitch selection panel: Sewing machines make many different stitches, such as straight, zigzag, and more decorative designs. Most machines display their stitch options on the front plate of the sewing machine, and you can select the stitch you want by turning a little dial next to or beneath the plate. Sewing patterns specify which stitch or stitches to use.

Balance wheel: This is a dial you turn to work the needle up and down manually to take stitches at a slow, controlled pace.

Stitch length regulator: This regulator controls the length of the stitches. Increments vary by machine, but on most machines the standard setting for stitch length is 2.5 on the regulator. Stitch length depends on both the setting you choose and the thickness of the fabric.

The thicker the fabric, the more slowly it will move through the machine and the smaller the stitch length will be. The stitch length that you choose also affects the thread tension, or the tension of the thread against the fabric.

Stitch width regulator: *This regulator sets the width of any stitch that's not straight, such as a zigzag stitch.*

Reverse lever: *This lever makes the feed dogs move the fabric toward you rather than away from you so you can work backward over your previous stitches.*

Foot pedal: *The foot pedal lets you start and stop the machine while keeping your hands free to do something else.*

SEWING BASICS

GLOSSARY

Asymmetrical — *Uneven or unbalanced fashion detail, such as a hemline that is higher on one side, or from the front to the back.*

Bias — *Any diagonal direction. Fabrics stretch in the bias direction.*

Bias Tape — *A finishing trim that is made from fabric strips cut along the bias grain. Because fabric cut on this grain has a great deal of stretch, the tape fits smoothly around curves without adding unnecessary bulk.*

— *A pleat style featuring two straight fabric folds facing in opposite directions.*

Double Stitched Seam — *The seam is stitched and finished all in one step: Stitch a plain seam; stitch again, 1/8" away, within the seam allowance using a straight or zigzag stitch. Trim close to the second row of stitching; press seam flat to set the edges. Often used on sheer fabrics.*

Edgestitching — *An extra row of stitching that appears on the very edge of a garment, usually 1/8" or less from a seamline, foldline or finished edge. Thread color always matches the fabric color.*

French Seam — A narrow finished seam with a couture look, where the raw edges are completely encased inside the seam allowances: With wrong sides together, stitch a 3/8" seam; trim the seam allowances to a

scant 1/8" and press open. Fold the fabrics right sides together along the stitching line and press. Stitch 1/4" away from the fold; press seam allowance flat, then to one side. Often used on sheer fabrics.

Gathers — A fashion detail that provides fullness in garment areas such as the waistline, the cuff of a full sleeve, or a sleeve cap. Also used to create ruffles, such as those found on decorative pillows.

Inverted pleat — A pleat style featuring two straight fabric folds that face each other, forming a pleat underlay. Often used at the center front or center back of a garment.

Knife pleats - A pleat style featuring fabric folds all facing the same direction. Also called straight pleats.

Pleats - Fabric folds that control fullness in a garment. Variations include box, inverted and knife pleats.

Self-Fringe — A trim created, usually on loosely woven fabrics, by pulling out the crosswise yarns along the edge of a garment so that the remaining lengthwise yarns create a fringe effect. Once the desired amount of fringe is created, a line of stitching just above it secures the fringe form additional unwanted raveling .

Topstitching - An extra row of stitching on the outside of a garment along or near a finished edge, usually as a decorative effect, but sometimes functional as well, such as on a patch pocket or pleat. Can be done in matching or contrast thread.

True Bias — The diagonal edge formed when a fabric is folded so that the lengthwise and crosswise grains are aligned. True bias occurs at a 45-degree angle, and woven fabrics have the greatest amount of stretch along the true bias.

Underlining — A layer of fabric that is sewn as one with the fashion fabric, wrong sides together. Underlining serves as a buffer between the fashion fabric and inner details like interfacing, zippers and more that are stitched to the underlining rather than the fashion fabric.

"With Nap" — Refers to a fabric that has a texture or design that must run in one direction on the finished garment. Fabrics with a nap can look different depending on which way you hold them, though sometimes the difference might be a very subtle variation in color. Examples of "with nap" fabrics include velvet and corduroy, satin, knit fabrics and toile designs.

"Without Nap" — Refers to fabrics that do not have a particular one-way texture or design. If you are unsure whether your fabric has a nap, use the "with nap" layout.



Reference. Sewing Machine Accessories



Author's Artwork



FABRIC TYPES AND CARE GUIDE

FABRIC TYPES & CARE GUIDE



Author's Artwork



UNIT 8

FABRIC TYPES AND CARE GUIDE

Students will be able to understand the fabric types and care symbols used in the garment industry.

Learning Objectives N°1. Analyze the symbols on the labels of different clothing.

Topics And Activities:

Tags.

Identify the symbols used on labels for the care of garments.

Develop a textile portfolio with fabrics samples where is indicated the specific care that is required to maintain each type of fabric.

***Acrylic:** is a man made fine soft and luxurious fabric with the bulk and hand of wool. Light weight and springy, this fabric is non-allergenic, dries quickly, draws moisture away from the body.

- * May be machine washed or dry cleaned.
- * When machine washing, use warm water setting and add a fabric softener during the final rinse cycle.
- * Machine dry at low temperature. Remove from dryer as soon as garments are dry.
- * Wash delicate items by hand in warm water.
- * Static electricity can be reduced by using fabric softener in every third or fourth washing
- * Gently squeeze out water, smooth or shake out garment and let dry on a non-rust hanger.
- * Sweaters and circular knits should be dried flat.
- * If ironing is required, use moderately warm iron.

***Cotton:** Is a Natural Fiber from the cotton plant's seed pod.

- * Can be easily laundered. Cotton can withstand high temperatures (boiling water does not hurt the fiber).
- * Machine wash warm, tumble dry low. Use cool iron.
- * Any good detergent can be used to wash cotton.
- * Chlorine bleach can be used safely on cotton whites. Use color-safe bleach on dyed cottons.
- * Since cotton fibers are fairly inelastic, they may wrinkle easily. Fabric may need frequent pressing.
- * Cotton fabric can be treated with a wrinkle resistant finish to create a more resilient fabric/garment.
(The label will tell you if this finish has been applied).
- * A higher heat setting is needed in the dryer. (Cotton takes longer to dry than less absorbent fibers).
- * Can be ironed with a hot iron, and does not scorch easily

Fleece: a modern synthetic material used to make cool-weather clothing

- * Machine wash warm and remove quickly to avoid matting.
- * Hang to dry; do not use dryer.

Linen: is a natural fiber from flax, a bast fiber taken from the stalk of the plant. Hemp, Ramie & Jute are similar to Linen but the plants are processed slightly differently.

* Some linens are washable, while others are dry clean only. (Be sure to check the label)

* Dry clean is recommended to retain the original crisp finish to the fabric.

* Hand wash in mild soap no chlorine bleach dry by laying flat on clean non-colored towel.

* Hand washing softens the feel of the linen which is sometimes preferred

* Washable linen apparel can be washed easily and become softer with use.

* White linens should be dried in the sun, if possible, to help them to keep their whiteness.

* Linen fabrics may need frequent pressing, unless treated for crease resistance.

Microfibers: also known as microdeniers, are now very popular in the garment industry. Their popularity can be attributed to their ability to repel moisture and their strength and durability. The fibers are so small that they can be tightly woven together, and as a result are strong enough to repel moisture and are more durable. The best known family of microfibers carries the name brand "Ultra-Suede"

* Acrylic, nylon and polyester microfibers are machine washable, machine dryable or drycleanable.

* Follow the instructions for washing fabrics consisting of these individual fibers.

Nylon: Since 1940, Nylon became one of the most versatile fibers of the man-made fabrics. In addition to hosiery, nylon is used in tricot, netting for bridal veils. Nylon is stronger yet weighs less than any other commonly used fiber. It is elastic and resilient and responsive to heat setting. Nylon fibers are smooth, non-absorbent and dry quickly. Dirt doesn't cling to this smooth fiber nor is it weakened by chemicals and perspiration.

- * Most items made from nylon can be machined washed and tumbled dried at low temperatures.
- * Use warm water and add a fabric softener to the final rinse cycle.
- * To minimize static electricity use a dryer sheet when machine drying.
- * Remove articles from the dryer as soon as the tumbling cycle is completed.
- * If ironing is required, use a warm iron.

Polyester: is a strong man made fiber that is resistant to crease and thus keeps its shape. Blends of polyester with cotton gives a permanent press property and extend the wear of the garment. You can't go wrong with clothing that is made of polyester and blended with rayon-viscose or spandex. It's the polyester component in a garment that will give it its pristine drape and crease-free finish. Natural fibers do not possess this incredibly appealing attribute. Polyester is hydrophobic in nature and quick drying.

- * Most items made from polyester can be machine washed and dried.
- * Use warm water and add a fabric softener to the final rinse cycle.
- * Machine dry at low temperature setting and remove articles as soon as the tumbling cycle is complete.
- * If ironing is needed, use a moderately warm iron.
- * Most items made from polyester can be dry-cleaned.

Rayon: from cellulose, has many of the qualities of cotton, a natural cellulose fiber. Rayon is strong, extremely absorbent, comes in a variety of qualities and weights, and can be made to resemble natural fabrics. Rayon does not melt but burns at high temperatures. Rayon drapes well, and has a soft, silky feel. Rayon will wrinkle easily and may stretch when wet and shrink when washed.

- * Use mild lukewarm or cool suds. Gently squeeze suds through the fabric and rinse in lukewarm water.
- * Do not wring or twist the garment.
- * Smooth or shake out the article and place on a non-rust hanger to dry.
- * Rayon sweaters should be laid flat to dry
- * Press the article while damp on the wrong side with the iron at a moderate setting.
- * If finishing on the right side is required, a press cloth should be used.
- * Between wearings, rayon articles may be pressed with a cool iron.

Silk: *Is a natural fiber from the cocoon of the silkworm*

- * Dry cleaning is preferred, since laundering detergent and dyes in other clothes may adversely affect silk.*
- * For washable silk, follow the care instructions carefully.*
- * Careful handwashing is possible with mild soap and lukewarm water,*
- * Chlorine bleach should never be used on silk.*
- * Lay flat on a clean non-colored towel to dry.*
- * Only pre-washed silk is washable. Be sure to read the label.*
- * For long-time storage, silk should be sealed against light, air and insects.*

Spandex: *is an man made elastic type fiber that can be stretched many times its length and then spring back to the original length. Spandex is more resistant to washing, perspiration, and heat than latex. Spandex is often used in foundation garments, hosiery and polyester blend garments*

- * Hand or machine wash in lukewarm water.*
- * Never use chlorine bleach on any fabric containing Lycra.*
- * Either drip dry or machine dry using low temperature settings.*
- * If ironing is required, iron rapidly and don't leave the iron in one place too long. Use a low temperature setting on the iron.*

Suede: *Most commonly refers to a type of leather with a soft, napped finish*

- * Recommendation is dry cleaning. (Machine wash gentle cycle is possible)*

Wool: *Natural Fibers from animal coats: Sheep, goats, rabbits, alpacas, llama*

- * Recommendation is for dry cleaning. (Can be spot cleaned with a damp sponge)*
- * Give wool garments a 24-hour rest between wearings.*
- * Hang on shaped or padded hangers, leaving lots of space.
(wool fibers will shed wrinkles and return to their original shape)*
- * Empty pockets, remove belts and hang with closures zipped and buttoned.*
- * Fold knits.*
- * Brush wool to remove surface soil.*
- * Use a damp sponge for knits and finer fabrics.*

** Refresh wool garments quickly after wearing or unpacking by hanging them in a steamy bathroom.*

(Moisture from the steam will remove wrinkles)

** If wool gets wet, dry the garment at room temperature away from heat. If there's a nap, brush with the nap.*

** Remove spots and stains promptly.*

** Keep moths away by storing wool with fresh cedar blocks.*

** Dry clean once a season (or when stained), and especially before storing.*

** Always steam when pressing wool. Use the wool setting. Avoid pressing wool totally dry. When possible, press on the reverse side of the fabric. When necessary to press on the right side, use a press cloth to avoid a shine. Lower and lift the iron, don't slide it back and forth. Prevent imprinting inside detail by placing a piece of brown paper or tissue paper under folds, seams or darts.*

CARE LABEL SYMBOLS

HYG-5556-97

Joyce A. Smith

Most consumers consider care labels on clothing a desirable government regulation. The Care Labeling Rule was enacted in 1972 and amended in 1984. It required manufacturers to provide permanently attached, written care instructions on apparel sold in the United States. Exceptions to the ruling include footwear, gloves, hats, and other accessory items such as neckties and belts. Leather and suede garments are also exempted as are garments in which the appearance might be damaged by a permanently attached label. These items might include reversible or sheer garments where the care label would be noticeable during use.

The Federal Trade Commission approved a change in the care label format effective July 1, 1997. New guidelines allow manufacturers to use care symbols on a voluntary basis rather than written instructions. Manufacturers can still use written instructions; however, the option of symbols is now permitted. For the first 18 months, hang tags or written guides must be provided on garments to explain the care symbol system.

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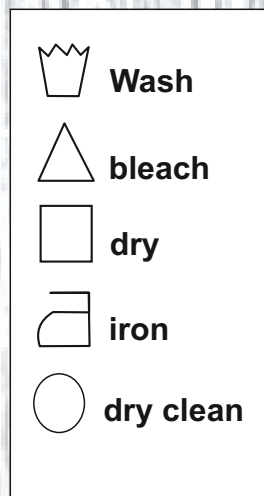
Care Symbol Guidelines

Five basic symbols will be used to identify care recommendations on garments. A series of dots or lines will serve as modifiers. The basic symbols are:

Dots added to the symbols will indicate increasing heat or temperature. For example, one dot on the tumble dry symbol means low temperature for delicate items; two dots mean medium for permanent press; and three dots identify high temperatures for cottons and linens.

Lines added to a basic care symbol mean "minus" or reduced action or treatment. No lines under the wash symbol means normal wash cycle for cottons; one line under the wash symbol is for permanent press cycles; and two lines are for even gentler treatment or reduced action for delicate items.

Additional modifiers exist such as an "X" over a symbol. This is a warning symbol. For example, an "X" over the dry-cleaning symbol means "do not dry clean." A complete chart of symbols and modifiers is given on page 2.












































The need for care label symbols as an alternative to written instructions results from increased international trade and, more specifically, from the North American Free Trade Agreement (NAFTA). NAFTA requires standardization of care instructions for apparel sold in Mexico, Canada, and the United






States. Manufacturers can prepare labels written in three languages: English, French, and Spanish, or use more universal care symbols.

Consumers will reap additional benefits once the care symbol system is adopted. Apparel should have fewer, smaller, and less annoying labels in garments. Smaller label






inventories and reduced production costs will be an economic benefit for manufacturers. Also, as U.S. citizens travel to other countries, they will now understand care recommendations on apparel they are purchasing. Although the new U.S. care symbols system is not identical to that used in Europe, it is very similar and differs primarily in its comprehensiveness as well as user friendly approach.

GUIDE TO CARE SYMBOLS					
 Wash	Machine wash cycles  normal  permanent press  delicate/gentle			 hand wash	
	Water temperatures (maximum) symbol (s) 95C 70C 60C 50C 40C 30C ●●●● ●●● ●● ●● ●● ●			Warning symbols for laundering  do not wash  do not bleach  do not dry (used with do not wash)  do not iron	
 Bleach	 any bleach when needed  only non-chlorine bleach when needed				
 Dry	Tumble dry cycles  normal  permanent press  delicate/gentle			 line dry/hang to dry  drip dry  dry flat	
	Tumble dry heat setting  any heat  high  medium  low  no heat/air			Additional instructions (in symbols or words)  do not wring  do not tumble dry  In the shade (added to line dry, drip dry, or dry flat)  no steam (added to iron)	
 Iron	Iron-dry or steam  maximum temperature 200C (390F) high  150C (300F) medium  110C (230F) low				
 Dryclean	Dryclean-normal cycle  any solvent  any solvent except trichloroethylene  petroleum solvent only  do not dryclean			Dryclean - additional instructions  short cycle  reduce moisture  low heat  no steam finishing	



EXAMPLES OF CARE INSTRUCTIONS:

	Machine wash, 40 degrees C (105 degrees F) Permanent press
	Only non-chlorine bleach When needed
	Tumble dry, low. Permanent press
	Steam iron, medium.
	Dry clean, short. Any solvent

IRONING INSTRUCTIONS:

	<i>Iron, steam or Dry, with LOW HEAT</i>
	<i>Iron, steam or Dry, with Low MEDIUM HEAT</i>
	<i>Iron, steam or Dry, with HIGH HEAT</i>
	<i>Do Not Iron with Steam</i>
	<i>Do Not Iron</i>

DRYCLEANING INSTRUCTIONS:

	<i>Dryclean May appear with additional letters and/or lines. Take this item to a professional drycleaner.</i>
	<i>Do Not Dryclean</i>

FASHION TERMINOLOGY

Composite: Made with a combination of tailored and draped methods. Garment parts are cut and sewn. Some parts may fit close to the body, other parts may drape. (Japanese kimono, tunics, bathrobes, caftans.

Consumers: Those who buy and wear the garments. Consumers purchase and use apparel as well as other economic goods.

Contractor: Manufacturer who does any or all the cutting, sewing, and finishing work for other apparel producers under contractual arrangements.

Copies: Look like couture originals, but are produced in big quantities.

Costing: Procedure done to figure the expenses of producing something.

Croquis: is a fashion designing term which refers to the first rough sketch of a garment design.

Franchises: is a business arrangement in which a firm grants a retailer the right to use a famous or established name and trademarked merchandise in return for a certain amount of money.

Fashion leaders are men and women who have the credibility to start new styles

- Madonna
- Jennifer Anniston
- etc.

Forecasting services: Look about two years ahead to predict coming trends. They are highly skilled consultants. They foresee the colors, silhouettes, and accessories of the future.

Grading: is making the pattern in all sizes that will be sold.

Guide Sheets: are illustrated direction which include all cutting and sewing steps that are included in commercial patterns.

Knock-offs: Lower priced copies of garments. They are produced in large numbers with lower quality materials.

Licensing: is a legal arrangement in which a manufacturer is given the exclusive right to produce and market goods that bear the famous name of someone who, in return receives a percentage of wholesale sales of.

Ready-to-Wear: Those garments that are mass-produced in factories. They are manufactured in quantity according to standard sizes. Each garment design has thousands made. They are all alike and are for sale in many sizes.

Retail stores: Sell to consumers. They advertise and sell their items directly to the general public. Retail stores include department stores, chain and discount stores.

Sloper: is a basic pattern which is in a certain size, or to particular body measurements, and is used as the basis for creating fashion patterns.

Tailored Garments: Made by first cutting garment pieces then sewing them together to fit the shape of a body. The first tailored garments were made when the eyed needle was invented, because seams could be sewn together.

***Wardrobe:** All the apparel a person owns.

Wholesale: Sell goods in large quantities to retailers. Wholesalers usually distribute their goods from large warehouses. Each item costs less from a wholesaler, but usually dozens of each must be purchased.

Textile Converters: are firms which purchase or handle fabrics that are just off the loom or knitting machine in an unfinished state, for finishing (eg. for dyeing, printing).

Trade Associations: is a group which promotes or furthers the interests of a certain industry or trade.

Basic Dress Styles

****Sheath Dresses have no waistline seam. They hang from the shoulders and have inward shaping at the waist.***

****Shift or Chemise dresses also have no waistline seam. They are straight and loose fitting with no inward shaping at the waist..***

****A-Line dresses are narrow (fitted) at the shoulders. They have no waistline seam and become wider at the hemline. They are named after the a shape of their silhouette.***

- ***Tent dresses are large and billowy. They hang loosely from the shoulders. They are often worn in hot weather because they do not hug the body.***
- ***Empire (om-peer) dress has a high waistline. Its opposite, the lowered waistline style has a long torso. Its waistline seam is down below the waist.***

Other Dress Styles: other dress styles are created by using a variety of seams, fullness, or other characteristics.

Princess dresses: have seamlines going up and down their entire length.

Blouson dresses: has a blousy fullness above the waist. It is usually belted it most often has a fitted skirt.

- ***Shirtwaist dresses: like a long, semifitted, tailored shirt, it is as long as a regular dress, and has a belt or sash at the waist***
Coatdress: is a heavy dress that usually closes down the front like a coat. However it is worn as the main garment rather than over another garment.
- ***Asymmetrical dress: the right side is different than the left side. If divided by a center line, the two halves are not the same.***
- ***Jumpers and sundresses: have a skirt attached to a brief upper garment. The bodice usually has shoulder straps and a low neckline. A jumper is made of heavy fabric and is worn over a blouse or sweater. A sundress is worn in hot weather alone as a dress.***

Collar Styles

Lapel: A lapel is a pointed part of the garment below the collar. It turns back at the front neckline. It looks like a continuation of the collar going down from a notch along the outer edge.

Sleeve Styles

Set-in Sleeves: sleeves that are stitched to the garment around the regular armhole. They offer best fit for most people. They can be tight (fitted), puffy, long or short. In all cases, there is a seam in the front and back from the underarm curving up to the shoulder. That seam follows the natural body line that connects the arm to the body.

Kimono Sleeves: Are continuous extensions out from the armhole area with no seamlines connecting to the garment bodice. Kimono sleeves can be long or short. Fitted or loose. Fitted kimono sleeves have a gusset. A gusset is a wedge-shaped piece of fabric added to the underarm to give more ease of movement to the sleeve.

Raglan Sleeves: have a shaped seam in the garment originating from the underarm. Sometimes it goes directly to the neckline. Other times it goes to the center front or into a bodice princess seam.

Some garments are designed to be sleeveless. Sleeveless garments have no sleeves at all.

Cap or French sleeves are very short. They are like a sleeveless armhole at the underarm and a short kimono sleeve going out from the shoulder.

- ***Dropped shoulder: have a horizontal seam around the upper part of the arm. The lower sleeve can be any length.***
- ***Cuff: A cuff is a band at the bottom of the sleeve. A vent is an opening that goes from the open end of the cuff up into the sleeve. It enables the cuff to overlap the button. It is often finished with a placket which is a decorative strip of fabric over the vent.***

Coat and Jacket Styles

Coats are warm or waterproof garments that are worn over a person's regular clothing. Capes are coat-like outer garments that hang from the neck and shoulders over the back, front, and arms.

Jackets are short coats. Sport coats or blazers are classic jackets that are always in fashion.

They along with suit jackets are single Breasted garments are held shut with one row of buttons in front.

Double Breasted garments have a wider overlap and two rows of buttons.

Miscellaneous Styles and Parts

Hood: a hood is a head covering that is attached at the neckline of a garment.

Tunic: a long blouse or skirt that extends down over the pants or a skirt. It is a long upper garment that goes over a lower garment. Tunics are hip-length or longer.

Vests: sleeveless, close-fitting, jacket-like garments. They cover just the chest and back.

Halters: Brief garments worn on the upper body, usually in hot weather.

Sweater: A knitted (or crocheted) covering for the upper body. It is usually worn for warmth.

Sweaters are either Cardigans or Pullovers. Pullovers slip over the head when they are put on or taken off.

Yoke: A band or shaped piece, usually at the shoulders of hips, that gives shape and support to the garment below it.

Pockets are built-in envelopes that hold items. Pockets are added to the outside of garments or are inserted in seams. Pockets may have decorative fabric pieces that go out from the edge of the pockets.

Neckline Styles

Decollette: the French term for a low neckline. It is usually used with bare shoulders, such as an evening gown or sundress. Sometimes the garment is strapless.

Jewel (round): Encircles the base of the neck. It is plain and rounded.

Boat or Bateau: Goes straight across from shoulder to shoulder. It is high in the front, and is wide open on the sides.

Scoop: lowered and round. It is usually lower in front than in the back.

Horseshoe: High at the neck in back but goes down like a horseshoe in front.

Cowl: Draped with flowing folds. It gets its name from a medieval monks hood.

Others: Built up, square, off the shoulder, sweetheart, keyhole.

Pant styles-pants are also called slacks or trousers

The seam on the inside leg (from crotch to pants hem) is called the inseam.

Straight pants are the same width at the hem as they are at the waist.

Tapered pants are narrower at the hem than at the waist.

Flared pants are wider at the hem.

Jeans: are comfortable and have become fashionable as everyday wear. They can be casual when worn with a sweatshirt, or dressier when worn with a sport coat.

Hip hugger pants is lower than the regular waistline. The pants ride on the upper hips.

Jumpsuits: A garment with a bodice, or top, attached to the pants is called a jumpsuit.

Skirt Styles:

Straight skirts: have no added fullness at the hem. They go straight down from the hipline for a very slim silhouette. They are sometimes called fitted skirts.

A-Line Skirts: have extra width at the hem on each side. When viewed from the front or back, the silhouette resembles the letter.

Flared Skirts: have some fullness at the hem all around. There are soft ripples going upward from the skirt bottom toward the waist.

Circular skirts: are very full at the hem. When held out at the sides during wearing, this style of skirt forms a half circle. When opened up and laid flat, it forms a circle.

Full skirts: are pleated or gathered pleats are structured folds of cloth. The pleats either hang open from the waist or are stitched down for a snug fit from the waist to the hips. Gathered skirts have the fullness of the fabric pulled together at the waist without structured folds.

Dirndl skirt: A slightly gathered skirt that is not very full.

Gored skirt: have vertical seams all the way from the waistline to the hem. They are similar to the princess seams in a dress.

Umbrella skirt: have many narrow gores. The gores are pressed to have a narrow silhouette, but when the wearer walks or moves, the gores spread open and closed like an umbrella.

Wrap Skirts: wrap around the body and overlap at the side-back or side-front. They are most often fastened with a tie or button.

All skirt styles have the option of any length.

FIBERS AND YARNS

Blend: Yarn made by spinning together two or more different fibers (usually staple fibers)

Combination Yarn: A ply yarn composed of two or more yarns that differ in fiber composition, content, and/or twist level, or composed of both spun staple or filament yarns.

Carding: Cleaning and straitening staple fibers using a machine with fine wire teeth to form a continuous, untwisted strand called a sliver.

Denier: Term to describe filament thickness or diameter. Higher numbers indicate thicker yarns

Drawing: Process of pulling or stretching laps, slivers, rovings, or continuous filament tow to align and arrange the fibers for more length, strength, and uniformity.

Fiber: Long, thin, hairlike natural or manufactured substance that is the basic unit of textile products.

Filament: Long, fine, continuous thread found naturally as silk and extruded as manufactured fibers.

Generic Name: An identification for each family of manufactured fibers grouped by similar chemical composition.

Ply Yarn: Yarns of two or more single yarns twisted together for extra strength, added bulk, or unusual effects.

Polymer: Chainlike structures of molecules from which many manufactured fibers are made.

Sericulture: Science of raising silkworms from moths to the cultivation of silk fibers.

Spinneret: Metal disk containing many tiny holes through which liquid fiber-forming solutions are forced to form manufactured filaments.

Staple Fiber: Short fibers of various lengths from natural sources or cut lengths of manufactured fibers.

Texturing: Process of crimping, looping, or coiling manufactured filaments by using chemicals, heat, or special machinery. This increases bulk, resilience, and softness, or creates a different surface texture.

Wicking: The dispersing or spreading of moisture of liquid through a given area, such as pulling body moisture to the surface of fabric where it can evaporate.

Woolen Yarn: Wool fabrics made from shorter fibers by the woolen system that are relatively dense and have soft, fuzzy surfaces.

Worsted Yarn: Wool fabrics made from longer combed fibers by the worsted system that have tight, smooth surfaces.

Yarn: A continuous, usually twisted, strand of fibers suitable for weaving, knitting, or other processing into fabrics.

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FASHION FUNDAMENTALS AND TECHNICAL VOCABULARY

Being Bilingual is an academic requirement, mandatory for the international development and dynamics of the markets in today's world. In order to participate actively and in a proactive way in this context fashion designers must be proficient in a second and even a third language. According to what was stated previously and consequently with the institutional guidelines regarding the improvement of bilingualism in the Areandina community, this text book has been proposed as a useful tool to learning the basics of fashion design as a contribution to bilingualism in the profession.

Fashion Fundamentals and Technical Vocabulary is a compilation and update of the basic concepts of the fashion design in English, with the technical terminology relevant to the discipline.

It was made for students who are willing to enter the world of fashion and for those people who work in it and who want to improve their communication skills in the language. It focuses on the development and understanding of vocabulary, key concepts and practical skills related to the areas of design, fashion, textile and techniques; allowing them to apply the fundamentals of the design in a more effective way in innovation projects according to the market trends.

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