Instruction Sheet	Learning Guide #-1

This learning guide is developed to provide you the necessary information regarding the following **content coverage** and topics –

- Identification offeaturesof design from sketch
- Interpretation of specifications from sketch
- Inspection of sketch against qualitystandards
- Carrying out anychange oradjustmenttosketch as required
- Completion of documentation relatingtosketch

This guide will also assist you to attain the learning outcome stated in the cover page. Specifically, upon completion of this Learning Guide, **you will be able to –**

- Identify Features of design from sketch.
- Interpret used Specifications from sketch.
- Inspect Sketch against quality standards.
- Carried out any changes or adjustments to sketch as required.
- Documentation relating to sketch is completed

Learning Instructions:

1. Read the specific objectives of this Learning Guide.
2. Follow the instructions described in number 3 to 20.
3. Read the information written in the “Information Sheets 1”. Try to understand what are being discussed. Ask you teacher for assistance if you have hard time understanding them.
4. Accomplish the “Self-check 1” **in page -.**
5. Ask from your teacher the key to correction (key answers) or you can request your teacher to correct your work. (You are to get the key answer only after you finished answering the Self-check 1).

6. If you earned a satisfactory evaluation proceed to “Information Sheet 2”. However, if your rating is unsatisfactory, see your teacher for further instructions or go back to Learning Activity #1.
7. Submit your accomplished Self-check. This will form part of your training portfolio.
8. Read the information written in the “Information Sheet 2”. Try to understand what are being discussed. Ask you teacher for assistance if you have hard time understanding them.
9. Accomplish the “Self-check 2” in page __.
10. Ask from your teacher the key to correction (key answers) or you can request your teacher to correct your work. (You are to get the key answer only after you finished answering the Self-check 2).
11. Read the information written in the “Information Sheets 3 and 4”. Try to understand what are being discussed. Ask you teacher for assistance if you have hard time understanding them.
12. Accomplish the “Self-check 3” in page __.
13. Ask from your teacher the key to correction (key answers) or you can request your teacher to correct your work. (You are to get the key answer only after you finished answering the Self-check 3).
14. If you earned a satisfactory evaluation proceed to “Operation Sheet 1” in page _. However, if your rating is unsatisfactory, see your teacher for further instructions or go back to Learning Instruction #6.
15. Read the “Operation Sheet 1” and try to understand the procedures discussed.
16. You are provided with a Lo1 containing lessons on how to clean and maintain equipment. Before you open the CD read the information written in the “Information Sheets 1-2” in pages ___. You will be also provided with additional reference reading materials regarding the cleaning of masonry handtools.
17. Access the information as described in the Operation Sheet 1 in page __.

Information Sheet-1	Identification of design featuresfrom sketch

Usually design features means any aspects of a product design which anyone (most commonly the designer or the seller) would like to emphasize as particularly valuable or attractive.

Key words: design information for leather goods, reusability, fuzzy comprehensive evaluation

Design information of a certain leather product can be characterized by a number of items. The items and the value of their characteristics should be first determined when we decide whether the design information will be reused in the design of new products.

1) Conceptual design -The conceptual design is the initial idea in the process of product design, where designers express originality using design elements and some design approaches. The ratio of superposition in design ideas decides whether it will be reused. Reuse of this design information can be carried out on a higher level when the way of thinking has been more abstracted.
2) Functions- The function of products meets customers' particular requirements. In general, it is realized through materials and structures. Take sport shoes for example, in order to achieve their good wearing performance, wear-resistant soles, appropriate pattern of outsoles or high-strength material used in parts easily worn out can be adopted in the design. If the functional demand for a leather product is similar, this method of function design can be reused.
3) Manufacture technology- The manufacture process is a key factor to leather products' quality. A different technology represents a different style of leather products, whether delicate or free.
4) Structure- There is various structures of leather products, and each structure corresponds to a specific function and a theme. Demand information of structure comes from the design requirement, when the basic positioning of new products is given out, a specific analysis can determine whether to reuse a previous design.

5) Materials and colors- Materials play a significant and direct role in the quality and style of leather products. Collecting and categorizing different materials and colors, marking their style and purpose and recording the source and price information can help to make color cards. Whether and how to reuse the design information will be determined according to the product style and features of components during reuse designing. According the sketch we should follow in the drawing of leather.

The design of Kelly bag must have follow some features according sketch, there are certain important things to be consider. A good design follows:

- Aesthetic,
- Functionality,
- Problem solving,
- Cost,
- Durability & strength,
- Comfort, safety,
- Innovative referents,
- Fashion & style.

So for this level we are going to see Esthetics. It is the philosophy of meaning of beauty**.** The main criteria of designer artistic performance or beauty of line, color, proportion and texture which we call esthetics.

Other features

•Pockets—how many (if any), where, and with regard to closure: not closable, just a flap, or with a button or zipper,with or without hood. Some combinations are not applicable, of course, e.g. a tube top cannot have a collar.

Camp shirt–a loose, straight-cut, short sleeved shirt or blouse with a simple placket front-opening and a "camp collar”

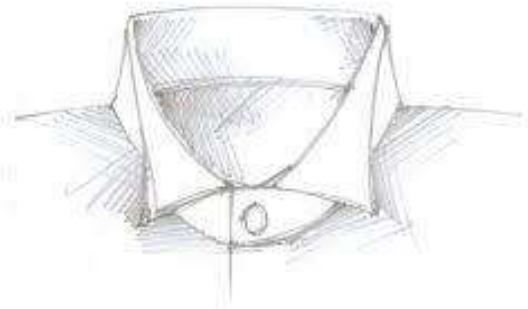
Dress shirt–shirt with a formal (somewhat stiff) collar, a full-length opening at the front from the collar to the hem (usually buttoned), and sleeves with cuffs

Dinner shirt–a shirt specifically made to be worn with male evening wear, e.g. a black tie or white tie.

Winds or collar or spread collar—a dressier collar designed with a wide distance between points (the spread) to accommodate the winds or knottie. The standard business collar

Tab collar~ a collar with two small fabric tabs that fasten together behind a tie to maintain collar spread.

Wing collar~ best suited for the bow tie, often only worn for very formal occasions.

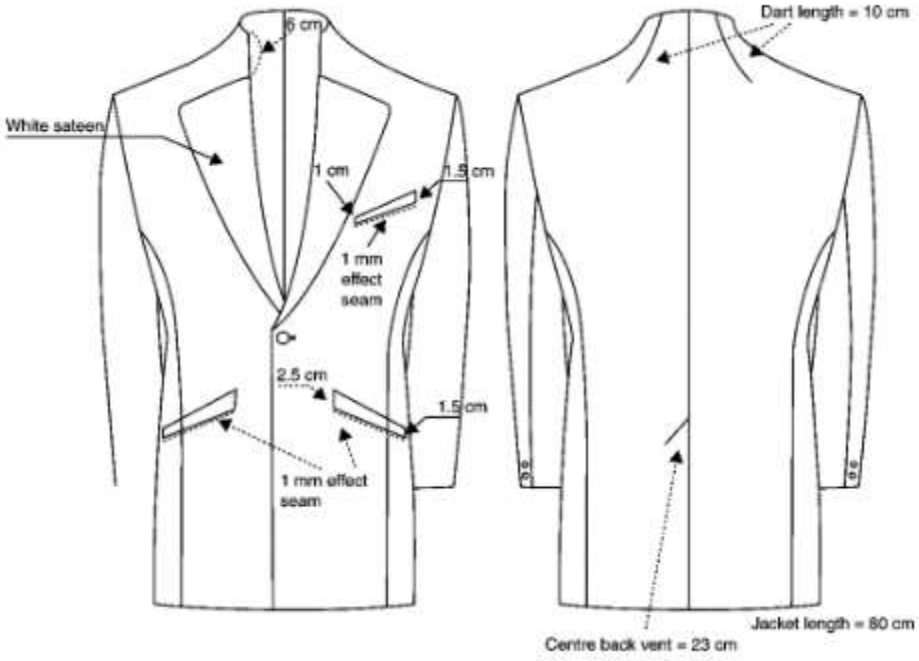


Straight collar~ or **point collar**, a version of the winds or collar that is distinguished by a narrower spread to better accommodate the four-in-hand knot, pratt knot, and the half-winds or knot. A moderate dress collar.

4.1.1 Garmenttype

Fashion sketch of a jacket pattern

A technical sketch should be made on an adequate scale and accompanied by all the data necessary to present the final product in the intended way, as shown in Fig. This must be used to inform all operations so that the design can be transformed into a saleable product. The model sketch should be clear in its construction, as it is supposed to serve as a basis for designing the model's cutting pattern. It should also be aesthetically attractive, as the sketch sells the idea. A model description contains all the key properties that should be manufactured as part of a particular garment, including instructions for the manufacture of lining and interlining



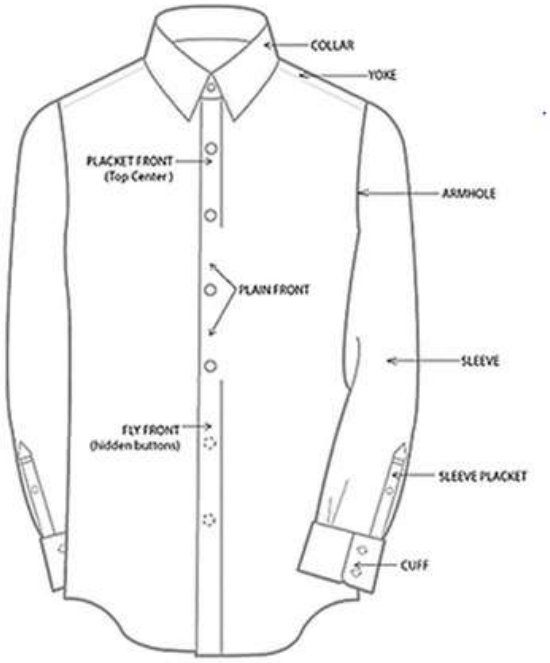
The key construction–technological properties of a model are determined by the control dimensions, whilst model identification is determined by the nomenclature. Apart from the technical sketch and the model's description, the presented model should also contain a product specification. This document collates the basic descriptive information about a particular style, for example, product type, collection, season, size range, materials, originator, etc., and usually includes a sketch, a brief description, and specific manufacturing instructions. The sketch is not to-scale but gives a visual impression of the front and back details. Hand-written remarks may be added to emphasise particular aspects. A fabric sample supplements the sketch. Product specification usually includes the measurements, which are given for particular sizes. An example of a product specification for a man's jacket can be seen in Fig.

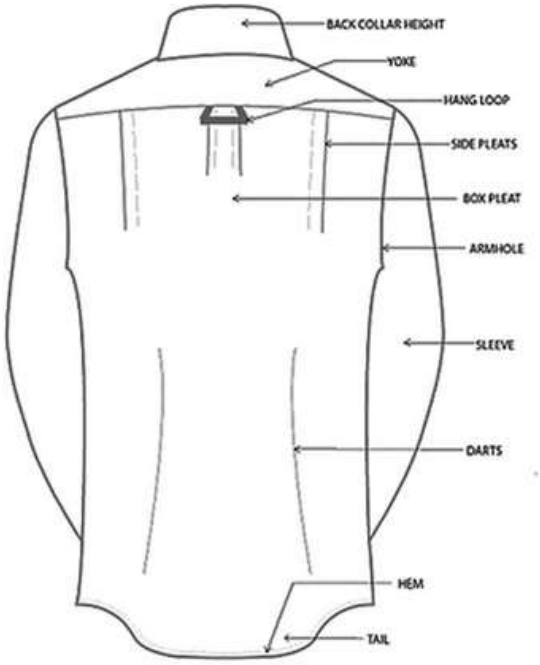
MOTORCYCLE JACKET

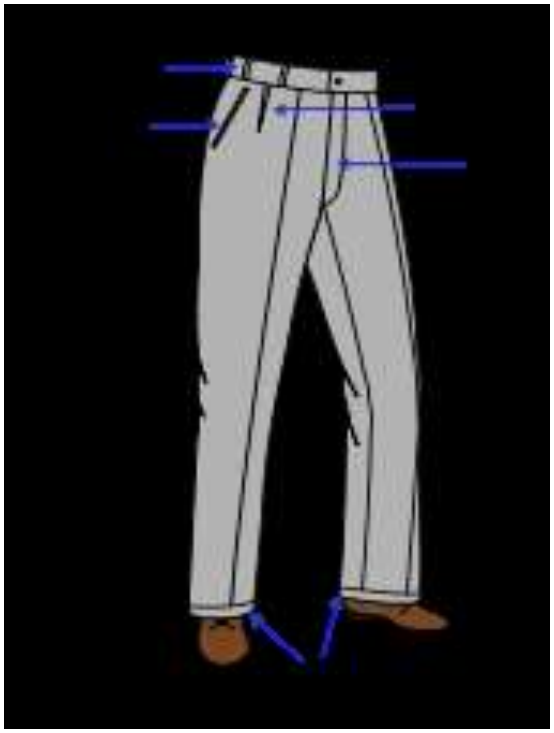
Bomber Jacket with Hood

Template: Basic Bomber Jacket Block, Size 50

ANATOMY OF A BUTTON-FRONT SHIRT







4.1.2 Garmentstyle

The leather jacket is such a classic and versatile item of clothing that's been on trend since the beginning of time and will never go out of fashion. If you don't already own one, this is a 'must' staple piece missing from your wardrobe. This jacket says some bold statements about your choice of style so be sure to pick the right one for you.

Leather Jacket Styles

The Classic Leather Jacket

The classic leather jacket is the most understated of the styles. If you're picking this one, the most important thing to remember is to find a good fit. Seeing as there are minimal features to the jacket, it's all about how it sits. This style is for the more conservative man as it's the most basic of the leather jackets and doesn't make as much of a statement in comparison to the others.

Biker Leather Jackets

Biker jackets are a perfect blend of style and protection. Leather has extraordinary toughness and resistance to wind and rain.

1. Biker jackets use zip fastenings to prevent the wind from entering the jacket and also to protect contents in pockets at high speed.
2. Press stud flaps are used on shoulders in most of the biker jacket for securing back bag at high speed.
3. Biker jackets normally have Shoulder and Elbow panels for added protection.
4. To reduce the wind buffeting while riding at speed, its goes slim fit across the body and arms.
5. Through the use of collar straps and cuff zippers, wind entering the jacket is prevented

Bomber Leather Jackets

The leather jackets worn by aviators and members of the military were called Bomber jackets“.

1. Most of bomber jackets have Rib knit at the collar, cuffs or hem; these add-ons are used in bomber jackets for extra comfort.
2. Rib knit is also used to seal the openings to keep the heat inside.

3. Normally it's a bit loose fit around the body and arms. This is for extra insulation and more room for movement in cockpit.
4. Large front or bellows pockets are also used in bomber jacket which are use full for carrying aviation charts, flare guns etc.
5. Length of jacket is a bit long as compare to biker jackets.

Leather Blazers

Blazer is evolution of traditional suit jackets;a blazer resembles a coat cut more casually which does not need matching pent unlike suit.

1. Blazers are usually solids in dark blue, navy, black, burgundy, dark green, red and white or ivory.
2. Like Cloth Blazers, lather blazers also have either one or two vents at the rear hem.
3. Usually single breasted with either one, two or three buttons.
4. Two button jackets tend to be a little slimmer as the silhouette nips in at the waist. Three button jackets on the other hand are straighter throughout the body.
5. Blazers usually with flaps to maintain the clean lines.
6. Leather blazers features cuffs with buttons.

Reefer Jackets

Reefer jackets are quite similar to blazers but have more casual features and also have a higher button break point.

1. Three or four buttons, often right up to the neck point
2. Wider lapels
3. Reefer jackets have plain backs
4. Slanted hip pockets

Flight Jacket

Flight jackets were originally created for pilots with shearling lining made to keep them warm. Today, both pilots and your average man wear the jacket, making it both practical and fashionable. They're a must for winter, as they'll keep you nice and toasty while

looking killer at the same time. Don't go overboard with the layering. Keep it simple and contemporary with plain trousers and a light gauge knit.

Field Jacket

The field jacket was originally created for military wear. It used to be made in a cotton drill fabric but has since been updated into leather. This leather jacket features multiple pockets and can be longer in length to others. The field jacket doesn't play around, it's a serious fashion statement. You could even say it looks higher-end than some of your other leather jackets and usually has a snugger fit.

Self check-1	Written test

Answer the following question briefly

Part A

Fill the blank space with correct word(3pts)

1. a shirt specifically made to be worn with male evening wear, e.g. a black tie or white tie.
2. a loose, straight-cut, short sleeved shirt or blouse with a simple placket front-opening and a "camp collar"
3. best suited for the bow tie, often only worn for very formal occasions.

Part B

Short answer

1. Explain the different types of jackets?(5pts)
2. List and explain different types of collar ?(5pts)

Note: **Satisfactory rating – 14 points** **Unsatisfactory - below 14 points**

Answer Sheet

Score = _____

Rating: _____

Name: _____ Date: _____

Test II Blank space answer

1. _____
2. _____
3. _____

Test I Short Answer Questions

1. _____

_____

_____

_____

2. _____

_____

Information Sheet-2	Interpretation of specifications from sketch

Standards are established by apparel companies to codify the expectations that they have for the products that they produce and/or sell. Specifications must be established by the pattern designer, engineer, quality control personnel and sales. Then, manufacturing must follow the guidelines and specifications to obtain an acceptable product for the customer. Standards not only encompass the dimensions of the various sizes and size ranges of the products but also can include other factors such as material properties, design features, style components, appearance aspects and the ultimate performance of the product (Kadolph, 1998). All these other factors can ultimately have an impact on the sizing and fit of the garment. However, the most important aspect of the standards for sizing is the size specification that is developed and used throughout the pattern design and production process to ensure that garments are manufactured reliably to produce the correct size.

Size specifications are lists of the critical measurements needed to maintain the fit and style of a garment across sizes. These measurements may or may not correlate to body measurements used for pattern and fit development. Size specifications for an individual style are generally created by the pattern maker from the prototype garment once the fit is approved. The garment measurements of the prototype are adjusted for larger and smaller sizes based on the increments between sizes embodied in the grade rules. A specification sheet is then created that generally has a technical sketch of the garment showing measurement points, codes or names of the measurements, a ‘point of measure’ describing the measurement procedure, tolerances, the size category and the size range. Tolerances are the differences between the specified measurement and the actual measurement and are the acceptable amount of error allowed, given the issues of working with flexible materials and human sewing error

Sketches for and by Design

A sketch is a drawing that is done quickly without a lot of details. Designers often use sketches as a preparation for a more detailed drawing.

It is said, though not without controversy, that what distinguishes design from art is function. Design is for a purpose, usually a human one. As such, design entails both generating ideas and adapting those ideas to intended uses. This occurs iteratively. Form and function. Studying how people go about both these tasks gives insights that can facilitate the design process. Two relevant projects will be described. The first investigates how designers and novices get ideas from sketches and applies those insights to suggestions for promoting generation of ideas. The second seeks to develop computer algorithms for designing individualized visualizations, algorithms that are informed by cognitive design principles.

Insights from Sketches

Why do designers sketch? The simple answer is that they are designing things that can be seen. But this simple answer underestimates the contributions of sketching to the cognition underlying design. After all, designers could construct things in their minds in three dimensions, and to varying extents, they do. But the mind rarely has sufficient capacity to contain an entire object of design; sketches can overcome this limitation. The mind may not notice inconsistencies or incompleteness; sketches demand some consistency and completeness. The mind may not have the capacity to construct, hold, and evaluate a design; sketches hold the constructions in view of the designer, freeing the mind to examine and evaluate. Thus, sketches, like other external representations, relieve short-term memory, demand consistency, and augment information processing. They are also public representations of thought, so they can be shown to others and reasoned on collectively. What the mind does in evaluating sketches to promote design has fascinated designers and cognitive scientists alike. Our own investigations have included experts and students of architecture and design as well as laypeople. They have included analyses of the spontaneous, detailed, step-by-step reports of the

thoughts of designers as they designed a building complex as well as experimental manipulations of interpretations of sketches. We review some of those studies and their results here.

Role of Sketches in Design Ideas: In contrast to other visualizations, such as diagrams and graphs, sketches, especially early ones, are replete with ambiguities. They are, after all, “sketchy;” that is, vague, committing only to minimal global arrangements and figures. Rather than inducing uncertainty or confusion, ambiguity in design sketches is a source of creativity, as it allows re-perceiving and re-interpreting figures and groupings of figures. A designer may construct a sketch with one arrangement in mind, but on inspection, see another arrangement enabling a new, unintended interpretation. Both beginning and experienced designers are facile in making new inferences from their own design sketches. However, experienced designers are more adept at making functional inferences than novices, whose inferences are primarily perceptual

Sketches can be used by all persons irrespective of their specialization to support their ideas with figures.

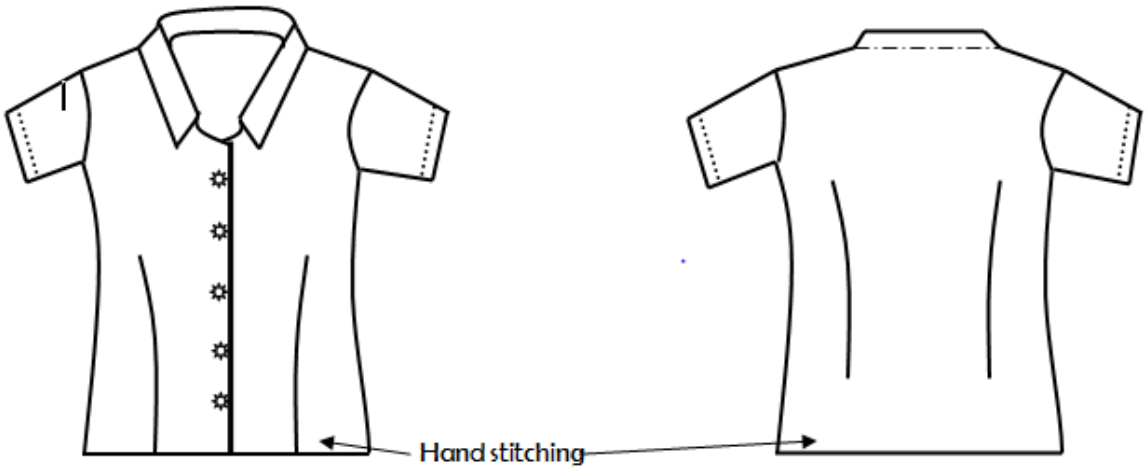
Some of the uses of freehand sketches are given below:

1) To transmit information, obtained in the shop.
2) Top convey the ideas of the designer to the pattern maker.
3) To provide a basis for communicating between engineers, designers and pattern makers.

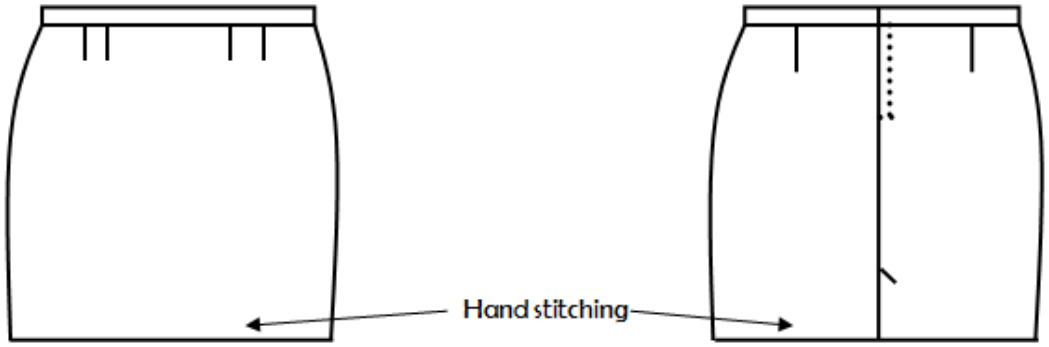
Sketching should be done as easily and freely as hand writing, and the mind of the sketcher should be free to concentrate up on an idea, not up on the technique of sketching the idea. This can be achieved by consistently practicing the techniques of free hand sketching.

One of the advantages of freehand sketching is only few drawing instruments are used to produce sketches that are as good as instrumental drawing. The material required for sketching are paper, pencil, and eraser.

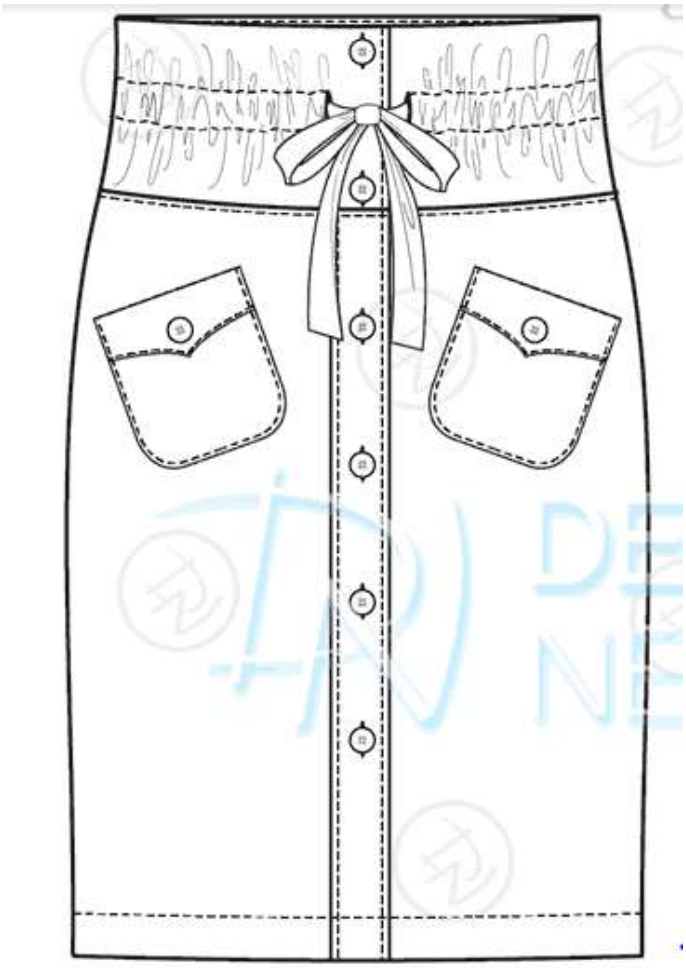
Exercise: - Sketch a basic blouse and skirt as shown below

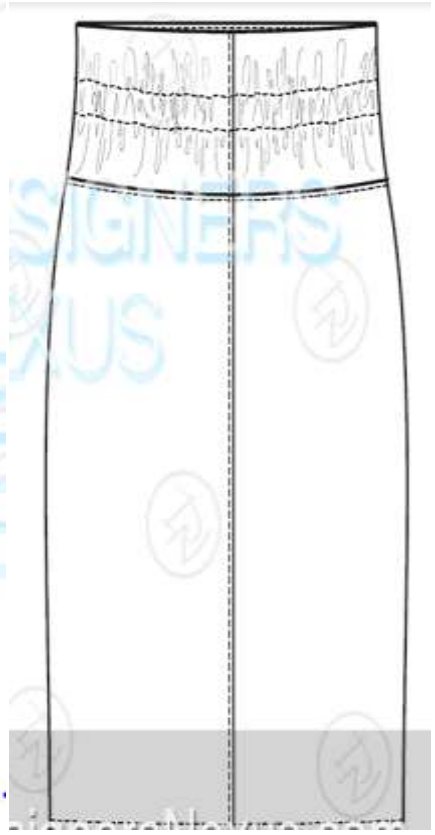


Front View Back View




DesignersNexus.com





Points to be kept in mind while Interpreting rough sketches and applying drawing techniques

1. Drawing tools should be properly evaluated before usage.
2. Especially the drawing tools like sketching pencils, color pencils should be sharpened properly according to the requirement.
3. While sketching proper care should be taken for keeping the paper clean.
4. Smudged and pencil marks should be avoided.
5. Features and specifications are identified
6. Keeping proper spacing in between every aisle for ease of work.
7. Workstation should have proper walking space with reference to the seating tools to be used. Proper seating arrangement is very important.
8. Quality criteria for drawing is identified
9. Design of product is accurately drawn in pencil using templates where required and showing relevant wearing or placement angles

The basic drawing techniques

Drawing techniques

When drawing, the following drawing instruments are available: point, line, area, and the tonal values (light and dark). These drawing instruments are used to create a drawing using the appropriate drawing technique and the appropriate drawing tool. The most common drawing tools are graphite pencil, ink pen, charcoal and crayons.On this page you can learn more about the different drawing techniques:

• The line

• hatching

• smudging

• washes

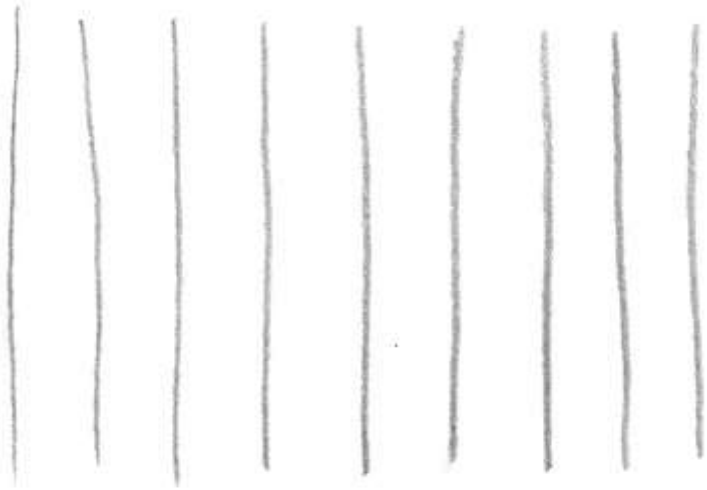
• combined techniques

• sgraffito

Point and line - basis of each drawing

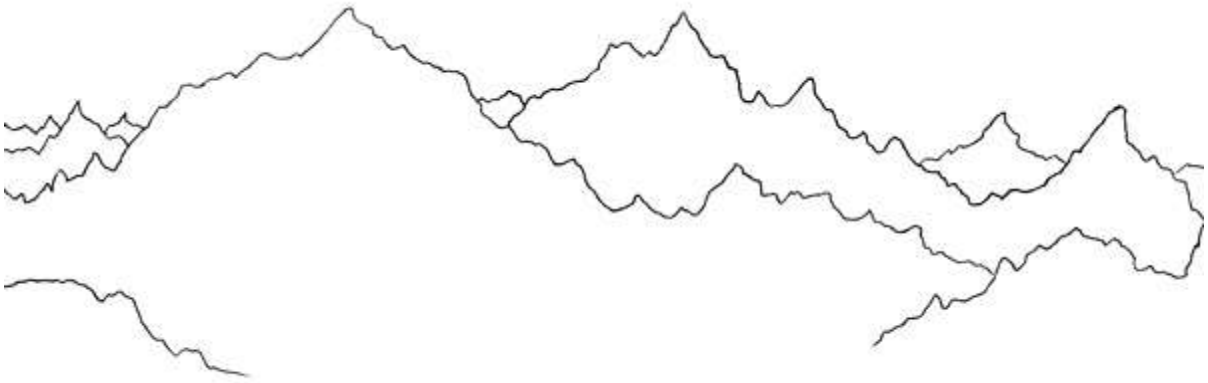
Point and line are the basic drawing instruments. The line marks the outline of a motif. It is used as a basic technique for drawing, to represent the boundaries and the outline of objects. With it, contrasts can be depicted and pointed out. In addition you can also use the point as an drawing instrument.

The clear outlines of a flower, a chair or a tree are visible by drawing lines. Shadows, for example, in a mountain landscape, or strong wrinkles in a face can be represented by the line and the point without any shading. In the area of contemporary art, borders are blurred, but the line is also the typical characteristic of a drawing in modern non-representational drawings.The most commonly drawing tools to use are pencil or graphite pen, ink pen, charcoal and crayons.



The line - basic drawing instrument

Here is a typical example how to use the line as a drawing instrument: Drawing a simple representation of a mountain:



Line as a drawing technique

The most important techniques in drawing

Drawing technique - hatching

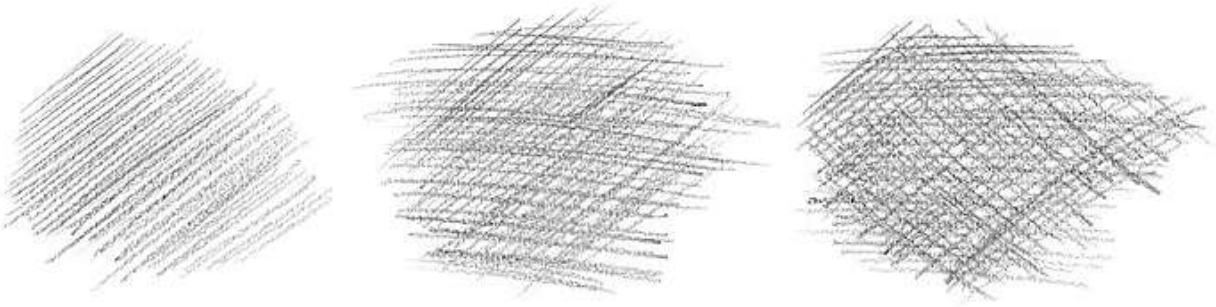
The hatching is a classic drawing technique which makes it possible to draw and form the surfaces of a motif. Various effects can be achieved with the hatching technique. A good spatial effect results from the hatching, as well as different tonal values can be realized. If all gradations of a single color are used, a plastically representation of the motif is created.

Thin lines are drawn in the drawing technique "hatching". The direction of the lines usually runs at an oblique angle to the primary outline. In the case of a pure drawing, these shading must not be drawn too tightly, or even be smudged. This would already cross the line to painting, which is characterized by a areal painting technique. However, today the boundaries are fluid.

Another drawing technique is cross hatching. With this drawing technique two or more sets of hatchings are drawn over each other. This allows the artist to achieve many great effects when drawing. The line strength remains the same, but the use of this drawing technique results in shading in all variations. By drawing the lines of the hatching closer or farther to each other countless tone gradations become visible. If you

want to draw in color (for example, with colored pencils), you can create many new hues by cross hatching in different colors.

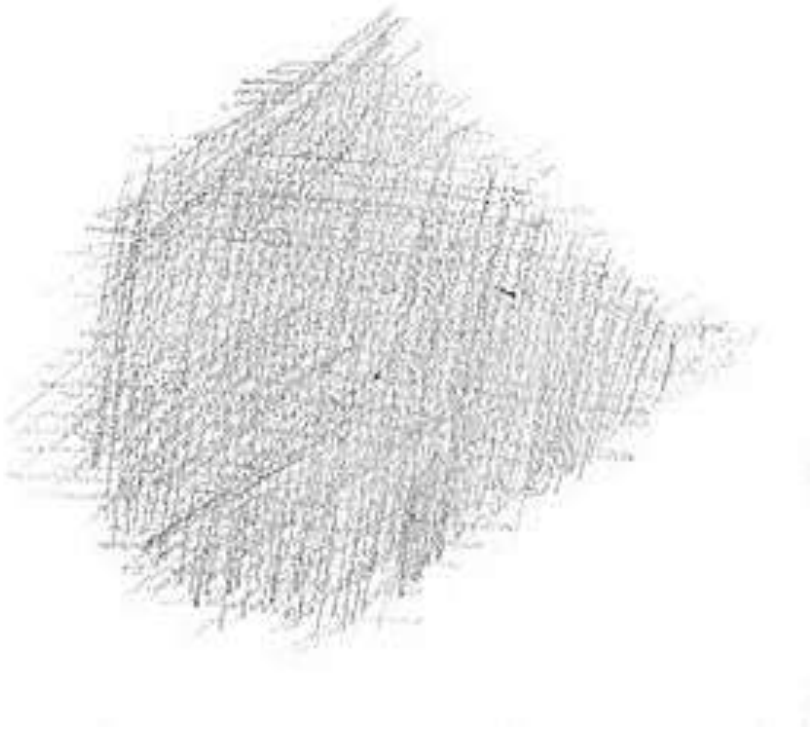
Here are three types of hatching:



Different hatching techniques - from left to right:

Simple hatching, cross hatching in two directions, cross hatching in three directions

In the hatching from the picture above you can still recognize the individual lines. If the lines are concentrated, they become almost invisible. This makes a drawing more realistic because it is not immediately apparent at first glance that it was drawn. In an extreme case, you can also draw a photo-realistic image. The figure below shows a clearly denser hatching.



Concentrated lines of crosshatch

Smudging Technique

When smudging, a hatched area is blurred with a finger or a wipe tool. This makes it possible to create very smooth surfaces and tone gradients. Absolutely suitable for smudging is charcoal - it can be blurred so easily. But also pencil and crayons are suitable for this drawing technique. Ink, on the other hand, cannot be blurred.

For drawing with smudging technique you can use either a finger or a tool like cotton wool, a cloth, cotton swab, eraser, brush or paper wiper (or tortillion).

With the smudging technique you operate already at the border from what is described as drawing. When the hatching is blurred no single line or point is visible, which removes the original basic of a drawing.

Smudging technique drawing - blurring of coal with an estompe

Drawing technique - Washes

If shading or tinting is to be achieved with liquid drawing materials, for example when drawing with ink, the wash is the technique of choice. With an brush you can wash ink over you line drawing to create a shading. This method comes from watercolor painting. You start with the lighter tonal values and work your way forward to the darker values. Anyone working on drawings with watercolor paints achieves a harmonious effect. The transparency of these colors means that the drawing does not look as if it has been dyed afterwards, but that there are fluid transitions between surfaces and lines.

Combined techniques in drawing

Many artists combine the different methods of drawing and painting. They move along the borders between classical painting and drawing techniques and vary materials, techniques and procedures. Ink, combined with charcoal drawings, the combined use of graphite and pastel chalks, pencil drawings that are washed with ink, all these examples show the creative diversity that modern drawing techniques can offer. The use of watercolor paints or the creation of sparkle lights by opaque white in the drawing is also a classic way to combine drawing techniques.

Still life with pralines on aluminum foil - mixing of painting and drawing

The combined technique used in drawing and painting also includes the fact that in the field of painting a drawing no longer serves as a preparatory work The drawing contributes to the direct design of the painting. Furthermore, the methods of collage, the techniques with wet brush and the sgraffito stand for the combination of different artistic techniques.

The sgraffito

This drawing technique receives its name sgraffito from the Italian verb sgraffiare, which means to scratch. This historical technique of wall styling was used mainly in Italy in the 16th century. Various color layers were applied and handled. Sgraffito is one of the stucco techniques. Other scratching techniques associated with applied color layers are also referred to sgraffito.

Self Check-2	Written test

QUESTION

Part I: Short answer

1. Write the uses of freehand sketches (3pts)
2. Explain Interpreting rough sketches and applying drawing techniques (4pts)
3. Identify the difference between drawing technique within simple statements (4pts)

Note: **Satisfactory rating – 10 points** **Unsatisfactory - below 10 points**

Answer Sheet

Score = _____

Rating: _____

Name: _____ Date: _____

Test I Short Answer Questions

1. _____

_____

_____

_____

2. _____

_____

3. _____

_____

Information Sheet-3	Inspection of sketch against qualitystandards

Quality control (QC) is a procedure or set of procedures intended to ensure that a manufactured product or performed service adheres to a defined set of quality criteria or meets the requirements of the client or customer. QC is similar to, but not identical with, quality assurance (QA).

Training and goals help a company strive to achieve high quality. There are fourmain types of quality control: process control focuses on the processes in a company, while acceptance sampling helps create an inspection plan. ... Finally, product quality control makes sure a company is making quality products.

Most garments are sealed in polybags by factory staff before being packaged in retailer and shipping cartons for transit. Incorrectly packaging and sealing your garments can lead to dust and moisture permeating and soiling your products. And failing to comply with legal requirements for suffocation warnings on polybags could lead to fines.

Inspecting packaging for potential quality issues in transit and distribution. For some products, such as promotional goods, the quality of input materials might not drastically impact salability. But leather quality is a major determinant of the quality and salability of the finished product when manufacturing garments. Product testing of your garments, both on-site and in a qualified laboratory, provides assurance that your product meets your quality standards

QUALITY STANDARDS IN GARMENT CONSTRUCTION This section recognizes and identifies the standards for quality clothing construction that give a garment a professional, finished look. The following list is a guide to producing an objective evaluation of professionally made custom clothing and alterations. Specific standards in construction can be expected even though there are many techniques that can produce the same finished results (i.e. French seams vs. serged seams). These standards apply to almost all sewing construction techniques. Each technique should result in a detail, finish, or area that is attractive or inconspicuous, functional, and durable. Using these

standards as a guideline, the completed garment should be a quality professional garment.

SEAMS - When garment shaping and fitting require that two or more pieces of fabric must be joined, then a seam is used to affect that join. Examples of seams are plain seams, French, flat felled, lapped and serged.

1. The type of seam is appropriate to the type of fabric, the position of the seam, the projected care of the garment, quality, and design.
2. Thread color matches or blends and is of an appropriate weight for the fabric.
3. Seams are stitched with the correct stitch length and balanced tension.
4. Seams are smooth, with no puckers or pulls, and should lie flat.
5. Seam allowances are trimmed evenly unless graded to reduce bulk.
6. The seam allowance is appropriate for the type of seam, seam finish, and garment design.
7. Intersecting seams are aligned.
8. Plaids and stripes match at the seams where possible.
9. Seam finishes are appropriate to the dictates of the seam type, fabric, projected garment care, use and quality.
10. Seams are well pressed, with no imprint on the outside (see PRESSING).

SEAM FINISHES - A seam finish is any technique that is used to make a seam neat, to prevent the seam allowance edges from raveling and/or fraying, to prevent seam allowances from rolling, to prevent stretching and rippling in some seam allowances, and to give the inside of the garment a 3 more pleasing appearance. Examples of seam finishes are pinked, overcast, Hong Kong, turned and stitched, and serged.

1. The seam finish is appropriate to the garment fabric, the garment design, the intended use of the garment, its quality, and garment care.
2. The finish is applied securely so that it remains in place during normal wear and care.
3. The finish does not add bulk to the seam.
4. The selected finish prevents the fabric from raveling, rolling, or stretching and contributes to the overall neatness of the garment.

5. The finishes' binding or thread color is appropriate to the fashion fabric, unless used for decorative purposes.

DARTS - A dart adds three-dimensional shape to a single section of cut fabric. Darts are used most frequently at locations of major body contours-- bust, shoulders, waist/hips, elbows, for example--and in apparel that is fitted to the body.

1. Stitch length is appropriate to the fabric and to the expected stress at the stitched location.
2. The thread matches the apparel fabric.
3. No creases or pressing impressions are present on the face side of the garment.
4. No dimples or bubbles can be seen at the dart point.
5. Matching darts appear identical in size and angle.
6. The stitching line is smooth without puckers or folds.
7. Both ends of the dart are sufficiently secured.
8. Darts on heavy or bulky fabrics are slashed, trimmed or balanced, if needed, and pressed open.

DART EQUIVALENTS - Gathers, pleats and tucks may be used as dart equivalents or as decorative details. They are created during the actual construction of the garment, as opposed to being applied to a completed garment or garment section.

1. Gathers are uniform and evenly distributed and stitched so as not to form pleats. Gathers are pressed flat only in the seam allowance. All visible basting threads are removed.
2. Tucks and pleats are composed of straight, even folds of fabric, uniform in width unless the design requires variation.
3. The desired grain line is maintained.
4. The stitching at the end of the pleat is secure.
5. Tucks and pleats are flat and pressed in one direction or as designed, except released tucks and un-pressed pleats.
6. Tucks and pleats are free of pressed-in ridges from hidden edges and marks from basting and pins.

7. Tucks and pleats hang straight and even with adequate fullness.

UNDERLININGS - An underlining is an appropriate fabric cut to duplicate a garment section, applied to the wrong side of the fashion fabric and handled as one during the construction of the garment. The primary purpose of underlining is to give additional strength, support, and durability to the outer fabric. It may be used to change the draping quality of the garment fabric, or to lend opacity to sheer or lightweight fabrics, or to prevent wrinkling. Loosely woven outer fabrics may be underlined to prevent stretching or sagging.

1. The fashion fabric and the underlining fabric relate well—the garment is neither over-supported nor under-supported for the desired design effect.
2. The fashion fabric and the underlining fabric are compatible as to color, care requirements, stretch, quality, and use.
3. When on the figure, the two layers of fabric fit smoothly and evenly, with no pulls or puckers.
4. The underlining is on the same grain as the garment fabric unless the design or the fabrics warrant bias.

INTERFACINGS - An interfacing is a special type of fabric applied directly to the facing or to the fashion fabric of a garment to give it body and shape.

1. The interfacing complements and reinforces the fashion fabric without overpowering it.
2. Care requirements of the interfacing are compatible with those of the garment fabric.
3. Interfacings have been properly preshrunk.
4. Interfaced seams and darts are treated to reduce bulk.
5. The interfacing does not show through to the right side of the garment.
6. Woven and knit interfacings are on the same grain as the garment areas to be interfaced, unless design or fabric warrant bias.
7. Interfacing is used in any areas requiring shape, body, support, and reinforcement, and where seam impressions may be a problem.

8. Fusible interfacings have been applied with the correct temperature and pressure in order to evenly and permanently bond them to the fashion fabric.
9. Interfacing is caught into the seams or hand tacked to prevent detaching.

INTERLININGS - An interlining is an underlying fabric placed between the outer fabric and the lining of the garment in order to enhance the warmth of the garment.

1. Interlinings are of lightweight or open weave fabrics with insulating properties.
2. Interlinings do not add excessive bulk to the garment.
3. The interlining's care requirements match those of the rest of the garment.
4. The interlined garment has adequate wearing ease to accommodate the added thickness.
5. Color is compatible and does not show through. 6. Woven and knit interlinings are on the same grain as the garment areas to be interlined, unless design or fabric warrant bias.

LININGS - A lining is a unit assembled in the same or similar silhouette as the garment or portion of the garment. It is applied to the inside of the garment to finish it and to hide the inner construction of the garment. The lining gives the garment a comfortable, luxurious feeling and lends ease in slipping the garment on and off. A lining protects the inner construction of the garment and prevents stretching.

1. The lining is on the same grain as the fashion fabric.
2. The lining fits smoothly inside the garment.
3. The lining provides a neat, clean inside finish.
4. The lining is constructed from a smooth, static-free fabric that complements the fashion fabric.
5. There is sufficient ease in the lining for body movement without straining the fashion fabric.
6. A partial lining used to maintain the shape of a garment extends far enough to accomplish this purpose.
7. On garments lined to the edge, the lining is not seen from the face side.

8. A free-hanging lining is linked to garment seams at the hemline where appropriate.
9. The edge finish is appropriate.

POCKETS Inseam Pockets - Inseam pockets occur at a structural seam on the garment, most commonly at a side seam of skirts and slacks, but may be placed in other seams as well.

1. Functional pockets are positioned at a location convenient for use.
2. Openings on functional pockets are large enough for the intended use.
3. The pocket depth is correct for the location. Pocket sacks do not extend past the hem or facing of the garment.
4. Openings that are angular or on the bias have been reinforced to prevent stretching.
5. Pocket openings are reinforced at the beginning and end.
6. Seams lie flat without pulling or puckering, and the raw edges have been finished as the garment's quality, fabric and location demand.
7. Lining fabric, if used for the pocket bag, is durable, appropriate, and has the same care requirements as the garment's fabric.
8. The body of the pocket is anchored when possible to maintain its position and to prevent sagging.
9. The edges of the pocket opening appear the same size, with no puckering or pulling on either side.
10. The pocket lining is recessed enough so it does not show during movement and while sitting
11. The pocket is cut on appropriate grain, generally duplicating the garment's grain line.

Applied Pockets - Applied pockets, often referred to as patch pockets, and are usually made from the fashion fabric cut in any desired shape or size.

1. Functional applied pockets are positioned at a location convenient for use.
2. Openings on functional pockets are large enough for the intended use.

3. The pocket depth is correct for the location and is in proportion to the design.
4. Interfacing is used when needed to hold the pocket shape.
5. Pockets are cut on the appropriate grain, and any fabric designs are matched. If a bias cut is used, pockets are not stretched and are properly stabilized and paired.
6. Comers match, with no raw edges or lining fabric visible.
7. Enclosed seams are trimmed, usually to one-fourth inch (.64 cm) or less.
8. Curves, if present, are smooth and the sides are symmetrical unless otherwise designed.
9. Pockets and/or flaps lie flat without pulling, twisting, sagging, or rolling.
10. Paired pockets appear the same height, the same size, the same shape, and at the same location on the garment.
11. Linings do not roll to the right side at the edges of the pocket, but remain out of sight.
12. If used, topstitching is an equal distance from the edge at all points unless otherwise designed. An appropriate stitch length has been used, and all loose thread ends have been secured and hidden.
13. Trims or decorations are neatly applied and appropriate for the design and location.
14. Pocket corners are reinforced properly according to type, location, method of application, fabric, and use.
15. Facings or hems are deep enough to stay in position; raw edges are appropriately finished for the fabric and location; under stitching is present when needed, and seams are appropriately trimmed.

Slashed Pockets - Slashed pockets, or welt pockets as they are sometimes called, have one or two strips of fashion fabric applied to the right side of the garment to conceal the raw edges of the pocket opening. Flaps may accompany the welts, and a lining must be applied and turned to the wrong side to complete the body or bag of the pocket and to conceal the small welt seams.

1. Functional pockets are positioned at a location convenient for their use.

2. Openings on functional pockets are large enough for the intended use.
3. The pocket depth is appropriate for the location. Linings do not extend below the hem fold in jackets.
4. Openings, flaps, and welts are interfaced when necessary for body and shape retention.
5. Pockets are cut on the appropriate grain with the fabric design matched, if applicable. Bias welts and flaps are properly stabilized and not stretched during their application.
6. Enclosed seams are trimmed, usually to one-fourth inch (.64 cm.) or less.
7. There are no holes, pleats, or puckers at the ends of the slashed openings. The ends are angled identically on both sides of garment as indicated by the design.
8. Flaps, when present, are of sufficient length to cover the welts and lie flat.
9. The pocket facing is fashion fabric applied to the pocket lining, directly beneath the pocket opening, when buttonhole or narrow single welts are used, to prevent the lining from showing when the pocket is being used.
10. Fabric triangles formed at the ends of the slashed openings are secured with several rows of small stitches or with bartacks.
11. Lining fabrics are appropriate for the location and for the fashion fabric weight, care requirements, and use.
12. Raw edges of the lining are appropriately finished as required for the pocket location.
13. Paired pockets appear identical in length, width at openings, and the distance from the garment edge.
14. Pockets lie flat without pulling, twisting, or rolling.

EDGE TREATMENTS Bindings - A binding is a strip of fabric, usually bias, used to enclose the raw edges of a neckline or other areas of a garment. As it is visible on the right side of the garment as well as on the wrong side, it can be decorative as well as functional.

1. The width of the binding is even.
2. The binding is securely applied with the appropriate stitch length and no rippling.

3. The binding is suitable in weight, fiber content, care method, and style to the garment on which it is to be used. 9 4. All raw edges of the binding are concealed.
4. The binding fits the edge to which it is applied without stretching or pulling the neckline.
5. The comers are finished smoothly.
6. The binding, when joined to self, is smooth and not bulky.

Facings - A facing provides a smooth, inconspicuous finish for necklines, front openings, and other edges. Facings are categorized as: Shaped-- the facing is cut to fit the garment part to which it will be sewn, with grain positions identical or on the bias, and the finished width usually not more than three inches. Bias--cut in rectangular strips with the bias of the fabric creating the necessary shaping during construction and pressing Extended--cut onto a garment section, then folded rather than seamed to create the finished edge.

1. Facings lie smoothly with no ripples or puckers.
2. Facings are secured inconspicuously to the inside of the garment to prevent their rolling to the outside. The seam ditch is not visible on the outer edge of the garment.
3. The free edge of the Facing is finished appropriately to prevent raveling. Under stitching or topstitching serves as a means of securing the facing when necessary.
4. In garments made of thick, spongy fabric, the facings are cut from a lighter weight fabric in an appropriate color.
5. Facings in transparent or translucent fabrics are very narrow or stop at a design line of the garment.
6. Most faced areas are interfaced. Bias facings are the exception and are not interfaced. The extended facing on a cowl neckline is not interfaced, since that portion of the neckline is cut on the bias and is intended to drape softly
7. Comers, points, or bias neck edges are reinforced with stay stitching or stay tape.

Inset Bands - A shaped piece of self- or contrast fabric is set into the garment in order to complete its final shape. The addition of the inset band does not, in itself, finish the garment edge. Most commonly, the band is made of two layers of fabric. The outer band is set into the garment and the inner band is treated as a shaped facing with its inner edge attached all around.

1. The band is cut with its grain positions identical to those of the garment or on the bias, according to design.
2. The band lies flat and fits the garment smoothly.
3. All construction points of the band and the garment are matched.
4. The inside of the band is neatly finished with no raw edges.
5. The band is appropriately interfaced.
6. The seam ditch is not visible at the upper edge of the band.
7. The width of the band is even, unless otherwise designed.

Rib-stretch Bands - The piece to be set into the garment is cut double the desired width on the crosswise grain of a knitted stretch fabric. It is then folded in half with both raw edges joined to the garment simultaneously.

1. The width of the band is even, unless otherwise designed.
2. The band is of the correct length for the neckline.
3. The neckband seam allowance, where joined to itself, is not visible.
4. The seam joining the band to the garment is neatly finished.

Collars - A collar is a single or double layer of fabric attached to the neckline. It may stand, drape over, or both stand and drape over the natural neckline, depending on style variations.

1. The collar is interfaced appropriately.
2. The outer edges of the collar are smooth and even. The under collar is not visible, unless otherwise designed.
3. Enclosed seams have been trimmed and graded to reduce bulk.

4. The size and shape of the collar and its placement on the garment is consistent from one end to the other, except for intentional design variations.
5. The collar fits the neck edge to which it is sewn, without stretching or gathering.
6. The collar assumes the proper position on the garment, as intended by the designer. For example, a flat collar lies flat against the garment, instead of rolling up.
7. All raw edges are carefully concealed during the collar application so that they are not visible when the garment is worn.

UNDERSTITCHING - Under stitching is not visible from the right side of the garment. It is used to force facings slightly to the inside, in order to hide the seam line.

1. Under stitching holds the facing (neckline, collar, cuff, pocket) in place.
2. The under stitching is not visible on the face of the garment.
3. The thread blends with the fabric.
4. Stitching is done from the right side of the facing, through the facing and all seam allowances, after seam allowances have been trimmed, graded, clipped, or notched.
5. The under stitching is an even distance from the seam edge, approximately 1 / 8".

SLEEVE TREATMENTS Set-in Sleeves - The sleeve is set into an oval armscye with a seam that passes over the high point of the shoulder and encircles the entire arm. The set-in sleeve is designed with ease, to enable the sleeve to fit comfortably and attractively over the rounded portion of the upper arm. The amount of ease needed for these purposes depends on the width and the height of the sleeve cap.

1. The sleeve is usually matched to the bodice armscye at the following points, unless altered for custom fit: a. the high point of the sleeve to the shoulder line of the bodice b. the underarm seam of the sleeve to the underarm of the bodice c. the right sleeve is designed to fit into the right and the left sleeve into the left armscye for correct fit and hang of the sleeve.

2. A ease, generally on the sleeve cap, is distributed with no puckers, pleats, or dimples.
3. Bodice shoulder seams are sewn, finished, and pressed before the sleeve is set in, to avoid conspicuous pulls or puckers at the shoulder area.
4. Plaids, stripes, or directional patterns are matched within a two-piece sleeve and where the sleeve joins the garment at the notches. Further matching is dependent on the amount of ease.
5. Darts, pleats, or gathers used to produce a full sleeve cap are neatly made, accurately positioned, and consistent with the garment's style and the fabric.
6. The stitching that sets the sleeve into the armscye is smooth around the entire seam, with no dips or curves present.
7. The underarm area is double stitched and trimmed, usually to onefourth inch (.64 cm.) to reduce bulk.
8. In jackets and tailored garments, the upper portion of the sleeve/armscye seam is left a full five-eighths inch (1.59 cm) wide to help support the sleeve cap. In soft fabrics and less tailored styles, the entire seam is usually trimmed.
9. In an unlined garment, the armscye seam allowance is appropriately finished.
10. Shoulder pads and sleeve heads are secured inconspicuously without pulling the garment in any way. They are the correct size and shape for the garment.

SLEEVE/BODICE COMBINATIONS Kimono/Dolman Sleeve - The front sleeve and the bodice of kimono and dolman sleeves are cut as one unit and the back sleeve and the back bodice are cut as one unit. The resulting curved underarm seam will be more loosely fit on the dolman sleeve and more closely fit on the kimono sleeve.

Raglan Sleeves - The raglan sleeve has softly curved diagonal lines that extend from the underarm upward to the neckline, forming the upper part of the bodice from the shoulder to the neckline. Darts, seams, or gathers are used to provide the fullness necessary for the sleeve to curve over the full part of the shoulder, yet taper to fit the much smaller neckline.

Drop Shoulder - With a drop shoulder design, part of the sleeve cap is combined with the bodice. Deep-cut Arm hole Design - With a deep-cut armhole design, the armhole section of the bodice is combined with the sleeve.

1. Plaids, stripes, or directional patterns are matched within the sleeve itself and where the sleeve joins the garment across the chest and back.
2. The method of shaping the shoulder and neckline area is appropriate to the garment's fabric and design.
3. The sleeve-to-bodice seams are smooth and flat with no puckers, pleats, or ripples.
4. Sufficient underarm reinforcement is used in fitted kimono sleeves to prevent them from ripping out during wear.

SLEEVE FINISHES - The treatment of the lower sleeve edge is commonly referred to as the sleeve finish.

Sleeve Plackets - A placket is a finished opening that is used at the lower edge of the sleeve in order to allow the sleeve to expand over the hand, yet still maintain a comfortable fit at the wrist.

1. Any points or corners are stitched securely with no fraying or holes.
2. The placket is completely smooth with no gathers or ripples. The pleats of the pleated placket are evenly folded and smooth.
3. The two sides of the placket are even in length.
4. If the placket overlaps, the overlap is on the portion of the sleeve closest to the center, lapping toward the outside of the arm.
5. Portions of the placket do not roll outward to the right side of the sleeve. 6. Tailored placket points are sharp and even.

Cuffs - A cuff is constructed of a fabric band that finishes and/or decorates the lower edge of the sleeve. A cuff is intentionally visible in the completed sleeve.

1. The cuff is interfaced for body and support. A rib stretch cuff is an exception.

2. The ends of open band cuffs are identical in size and shape and are finished neatly.
3. The edge of the cuff is smooth and flat with no seam ditches showing.
4. Any topstitching is even, straight, and in an appropriate stitch length.
5. The seam allowance on a closed cuff is not visible where it joins itself.
6. The inside of the cuff/sleeve seam is enclosed appropriately, according to garment design, fabric, and quality.

WAISTLINE EDGE TREATMENTS - Waistline edge treatments are used on garments that end and are finished at the natural or modified waistline and provide definition for the waist.

Waistbands - A waistband is an applied piece of fabric that is sewn to the garment at the fashion waistline.

1. The waistband is cut on the appropriate grain.
2. The garment is not stretched when the waistband is applied.
3. The application seam is smooth and even.
4. The waistband is smooth and flat.
5. Sufficient interfacing is used to prevent the waistband from distorting or rolling over on itself.
6. Facings of faced waistbands are constructed of appropriate material.
7. Both the overlap and the under lap are neatly finished and the comers are squared, unless otherwise designed.
8. The width of the waistband is even along its entire circumference, unless otherwise designed.
9. Belt loops or thread carriers are identical in construction and size, evenly spaced, and sufficient in number to keep a belt in place.
10. A waistband curtain, if used, is inconspicuously attached to the garment.
11. Waistline seams and top edges are matched in waistbands that are seamed at the center back.

12. Any topstitching is even, straight, and of an appropriate stitch length. Waistline

Facings - See Neckline Treatments (Facings - shaped, excepting the reference to the three inch width).

1. The facing is cut so that its grain lines match the garment's grain lines.
2. Sufficient interfacing is used to prevent the waist from stretching.
3. The facing lies flat and smooth against the garment and is secured in place on the wrong side with under stitching and/or tacking.
4. No seam wells are evident at any point on the garment.
5. The raw edges of the facing are finished appropriately to the garment's design, fabric, and quality.
6. At any opening(s) in the garment, the facing is neat, flat, and concealed.

EdgeCasings -A casing is a fabric tunnel, secured by stitching on one or both sides, providing a space for the elastic, a drawstring, or a combination of the two, in order to adjust the garment's fit.

1. Stitching lines are parallel to each other and to the garment's edge.
2. The casing width allows the drawstring or elastic to adjust easily and to stay in place during wear.
3. The raw edges of the casing are finished to prevent raveling.
4. The elastic or drawstring is not twisted in the casing.
5. Openings in the casing are neat and durable.
6. Casings for the elastic are stitched closed after the insertion of the elastic.

Applied Elastic Waist - On an applied elastic waist, the elastic is applied directly to the waistline edge. This method not only finishes the edge, but also provides for some size variation of the wearer.

1. Appropriate elastic is used for the garment's purpose.

2. The elastic is of an appropriate width and length for its location.
3. The elastic is stretched evenly during its application.
4. Application stitches are secure. 5. Sufficient rows of stitching, with matching thread, are used to prevent the elastic from folding over on itself.
5. Seams in the elastic, if present, are lapped or butted.

INTERNAL WAISTLINE TREATMENTS - Internal waistline treatments are used on garments that do not end at the natural or modified waistline, but utilize some means of waistline treatment to provide definition. Internal treatments may occur at a raised waistline (Empire), natural waistline, or at a point below the natural waistline.

Elasticized Waistlines - This method produces waist definition in a garment with no waistline when elastic is sewn directly to the garment at the desired location and no separate casing is used.

1. The elastic is of an appropriate size, width, length and type for its location and use.
2. The elastic is stretched equally and stitched evenly and securely during its application.
3. Sufficient rows of stitching are used to prevent the elastic from folding over on itself.
4. Any joins in the elastic are lapped, butted or trimmed to reduce bulk.

Internal Casings - An internal casing uses a fabric casing applied to the inside, or sometimes to the outside, of a garment. Elastic or a drawstring is inserted in the casing in order to control waistline fullness.

1. The stitching lines are parallel.
2. The casing is the correct width for the elastic (usually 1/8" wider than the elastic) or the drawstring (usually 114" wider than the diameter of the drawstring).

3. The raw edges of the casing are finished, if necessary, to prevent raveling.
4. The elastic or drawstring is not twisted in the casing.
5. Openings in the casing, when present, are neat and durable.
6. Casings for the elastic are stitched closed after the insertion of the elastic.
7. Any seams in the elastic are lapped, butted, or trimmed, to reduce bulk.
8. The casing fabric is soft, thin, consistent in grain line and compatible with the garment's fabric.

Waistline Seams - A waistline seam is created when garment sections are seamed together at the waistline.

1. All major construction points on both garment sections are matched i.e. seams, darts, pleats and gathers.
2. Fullness, if present, is evenly distributed unless otherwise designed.
3. A waist stay is applied if necessary. The stay is cut the proper length and attached only at seams and darts. It has a separate closure from that of the garment.
4. For inset bands at the waist, see the description under NECKLINE TREATMENTS, Inset Bands.

CLOSURES Button and Decorative Snap Closures - Buttons and buttonholes are one of the most common methods used to join two pieces of a garment. In women's clothing, buttons are placed on the left side of the opening and the buttonholes are placed on the right overlap; in men's clothing, buttons are placed on the right side. The under lap and the overlap must be at least onehalf the button diameter or snap width plus one-fourth of an inch beyond the center front or the closure seam line.

Buttons (including decorative snaps)

1. Buttons coordinate with the garment's design, fabric and garment care.

2. Buttons are spaced appropriately for their size and location.
3. The fabric under the buttons is additionally reinforced when necessary.
4. The buttons are sew-n securely.
5. No loose threads hang from the buttons.
6. The buttons have a self or thread shank appropriate to the fabric's thickness.

Buttonholes

1. The type of buttonhole is suitable for the garment's design and fabric.
2. The buttons and the buttonholes are aligned so that the button rests within the top 118 inch of vertical buttonholes, and within 118 inch of the center front of horizontal buttonholes.
3. The buttonholes are securely stitched in thread that matches or decoratively contrasts with the fabric. Hand or machine stitching is regular and smooth in appearance, with no fraying or loose ends.
4. The buttonholes are large enough to allow the buttons to pass through easily and yet small enough to hold the garment closed.
5. The buttonholes are even in length, width, and equally spaced unless otherwise designed.
6. If bound, the buttonhole must have the following criteria:
    A. The rectangle has perfectly square corners.
    B. The rectangle's length and width are determined by the button size and fabric weight.
    C. Welts are even in width and meet exactly at the center of the opening.
    D. The facing is securely fastened to the back of the buttonhole.
    E. e. For pressing, see the description under the PRESSING section. 18

Snapped and Hooked Closures - Some varieties of snaps and hooks are used in concealed applications, while others are used in decorative as well as functional applications.

1. Fasteners are the correct size and location for the closure requirement. Sets are aligned and hooks are usually placed 118" (3mm) from the edge of the overlap so the garment is secure and the closure lies flat.
2. Fasteners are attached securely and neatly.
3. Concealed applications of fasteners are inconspicuous.
4. Fasteners used in visible applications are suitable for the garment design and fabric.
5. Durable coverings (thread or fabric) are used where appropriate.
6. The garment is reinforced on the wrong side, usually with interfacing.

Zippered Closures

1. The zipper type and application are suitable for the garment's quality, design, fabric and use.
2. The zipper length is adequate for ease in wear or use.
3. Any visible stitching is straight, even and the thread matches, unless otherwise designed.
4. The zipper is securely inserted into the garment at the intended position.
5. The zipper, when closed, is flat and smooth, free from puckering and does not buckle.
6. The zipper opening appears to be a continuation of the garment's seam line.
7. Horizontal seams meet across the zipper opening.
8. Facings at the top of the zipper roll to the underside. Edges are smooth, even and flat.
9. The lapped zipper covers the stitching on the under lap so that the stitching is not visible.
10. The slot zipper is centered. Welts on each side of the placket appear identical in size, shape and placement, as well as equidistant from the opening.
11. The zipper slides easily and does not catch.
12. Fabric patterns are matched appropriately.
13. The seam at the end of an invisible zipper is smooth and straight.

HEMS AND HEM TREATMENTS - A variety of methods is used to finish the lower raw edge of a garment.

1. The hemline of the garment appears parallel to the floor during wear, unless the garment design indicates an uneven hemline.
2. The hem is even in depth and appropriate for the weight of the fabric and the style of the garment.
3. The hem is flat and smooth, with no pulling, rippling, or puckering.
4. The hem type is appropriate for the garment's fabric, quality and style.
5. The hem finish is appropriate for the garment's fabric, quality and the type of hem.
6. The stitch which attaches the hem is appropriate for the garment's fabric, quality and style. Thread color matches the garment, and is not visible on outside of the garment.
7. Excess bulk has been eliminated from the hem area, i.e. fullness is reduced, and enclosed seams are pressed open and graded.
8. Topstitched hems are evenly stitched with the appropriate thread and stitch length.
9. Blind stitching, fusing, and gluing (leather) are inconspicuous on the right side of the garment.
10. Hems at the garment's opening(s) and vents are covered by the facing.
11. Hems in linings do not hang below the outer garment.
12. The stitch which attaches the hem in pleated hems catches the pleat crease.

DECORATIVE DETAIL - The trim enhances the garment or makes it unusual in some way, without overpowering the garment's design. Soft Trims - Soft trims include items such as lace, braid, ribbon, piping, and bias binding.

1. The trim is suitable to the garment fabric's weight, design, and care requirements.
2. The trim is securely attached to the garment.

3. The trim is attached in an inconspicuous manner, unless the method of attachment constitutes part of the decorative effect flexible trim is used on curved areas and applied without stretching or puckering of the trim or the garment.
4. Trims used at the comers are mitered or appropriately applied to lie flat.
5. Bias binding and piping lie smooth with no rippling. See neckline treatments for more specific reference on bias binding.
6. There is no excess bulk at the joins or the ends.

Hard Trims - Hard trims include decorative items such as buckles, belts, studs, beads, and sequins.

1. The hard trim is compatible with the garment fabric's weight, style, and care requirements and will not damage the garment.
2. The hard trim is securely attached.
3. Beads, sequins, and studs are applied so that the fabric does not pucker, and the underside application is smooth.
4. Belts meant to be firm have a stiff backing which is securely attached and does not show on the face of the belt.
5. Belts do not rub off or bleed color onto the garments with which they are worn.
6. The belt buckle is securely attached to the belt and holds the free end of the belt securely when closed.

Fabric and Stitchery Trims - This category includes self-fabric and coordinating fabric trims such as ruffles and bows, appliqués, and decorative stitchery.

1. Ruffles are neatly finished and smooth and have ample fullness, even gathers, and no puckers or pleats.
2. Appliqués are securely attached to the base fabric, with no puckering, raveling or fraying apparent.
3. Fabric bows are neatly turned, with no seam wells and with symmetrical ends.
4. Fabric flowers are neatly finished with no raw edges and are securely attached.
5. Topstitching is an equal distance from the edge at all points. An appropriate stitch length is used, and all loose thread ends have been hidden.

6. Decorative stitchery does not distort the garment.
7. The thread used in the stitchery is colorfast.
8. Care requirements of the appliqués and the stitchery are compatible with those of the garment.

PRESSING

1. The garment surface is smooth and free from wrinkles.
2. The original appearance of the fabric has been maintained. It is: free from over pressing or iron imprints free from shine, scorching or melting free from flattened nap or pile free from imprints of construction details on the face of the garment free from stretching or shrinking free from water or mineral spots
3. Seams and darts are pressed smoothly on the stitching line; fabric does not fold over the stitching line or look bubbled.
4. Using shaped pads or boards, the shaping is pressed in where the garment will fit over body curves.

QUALITY STANDARDS FOR FIT

This section recognizes and identifies the standards for quality fit that give a garment a finished, professional look. This section also encompasses the body of knowledge for pattern manipulation and alteration. Knowledge of these techniques is needed when preparing a custom pattern and is reflected in the custom fit of a garment. Because these techniques are incorporated in a finished garment, it is not necessary to present separate standards for pattern manipulation and a1teration. The following list is a guide to producing an objective evaluation of fit in professionally-made custom clothing and in altered garments. The guide is based upon a classic fitted dress with darts and set-in sleeves, and a slim cut skirt. The pant and skirt are also a classic cut with a waistband, darts, and a slim silhouette. All garments are cut to fit within the minimum ease allowance provided on the Minimum Ease Comparison Chart (compiled by the Standards and Practices Commit tee). This model is used because it is the universally accepted model for a basic cut (fitting shell) in garment design. In evaluating all other clothing, the basis set forth in these standards can be adapted to any style. Please refer

to the garment illustrations when reading the Fitting Standards. The overall custom fit of the garment should result in clothing that fits, looks and feels comfortable, and allows the body to move naturally.

UPPER BODY AND ARMS - (see fig. A, page 24,) Center Back and Center Front Seam or Fitting Lines

1. The center back and center front seams are perpendicular to the floor.
2. The center back and center front seams are centered on the body.
3. The lengthwise grain is perpendicular to the floor and the crosswise grain is parallel to the floor.

Side Seam lines

1. The side seams appear perpendicular to the floor.
2. The side seams divide the body into pleasing proportions.
3. The side seams appear as straight lines.

Darts –

1. Darts point toward the fullest part of the curved area being accommodated.
2. The darts end approximately 1 inch (2.5cm) short of the fullest part of the bust contour. In fuller busts, this measurement may vary.
3. Darts usually appear as straight lines on the body.
4. Darts are sewn to conform the fabric to the shape of the body surface.
5. Darts have no fabric strain, bubbles, or wrinkles, especially at the dart tip area.

Neckline–

1. The neckline crosses the back of the neck through the center of the prominent vertebra.
2. The neckline lies smoothly around the base of the neck at the front, sides, and back.
3. The neckline lies near the tip of the ends of the collar bone or at the base of the throat depression so it does not chafe the neck cords.

4. The collar stand lies smoothly around the neck without constriction or gaping.
5. A low neckline lies close to the body with no gaping.

Shoulder Seam line –

1. The shoulder seam appears as a straight line from the side neck base to the armscye line at the shoulder joint.
2. The shoulder seam line divides the neck, shoulder, and arm into pleasing proportions.
3. The shoulder seam line is inconspicuous from the front and the back.
4. The shoulder seam lies close to the body without strain at any point along its length.

Shoulder Blade and Chest Area

1. The shoulder blade and chest areas have horizontal and vertical grain lines that lie parallel and perpendicular to the floor.
2. The blade and chest areas lie smoothly against the body between the armscye circumferences.
3. Adequate ease around the upper body allows the arms to move comfortably without strain at the shoulders or armscyes.
4. If shoulder pads are used, they should be inconspicuous and smoothly concealed.

Armscye

1. The top of the armscye lies about 1 / 2 inch (1 -2 cm) beyond the shoulder bone
2. The armscye is in line with the back arm crease when the hands are crossed at the front
3. The armscye is in line with the front arm crease when hands and arms are relaxed at the sides.
4. The armscye lies 112 to 1 inch below the armpit
5. The armscye does not constrict, cut the body, or gap from it in any area.

Bust

1. The lengthwise and crosswise grain lines are parallel and perpendicular to the floor at the center front and the upper chest.
2. The bust area has adequate ease to permit body movement and prevent gaps at closures.
3. The bust area is free from diagonal or horizontal wrinkles or folds.
4. Darts or dart equivalents are appropriately placed.

Sleeve

1. The sleeve cap usually extends about 1 / 2 inch (1.2 cm) from the shoulder point then drops vertically.
2. The sleeve has crosswise and lengthwise grain lines that lie parallel and perpendicular to the floor at the cap line. The lengthwise grain line from the shoulder point drops to the wrist bone
3. The sleeve underarm seam is in line with the center of the wrist.
4. The sleeve width has adequate ease throughout to permit body movement.
5. Elbow ease or darts, when used, point to the elbow.
6. The full length sleeve hemline usually falls at the wrist bone, but may be determined by personal preference.

LOWER BODY AND LEGS Center Back and Center Front Seam or Fitting Lines

1. The center back and center front seams are perpendicular to the floor.
2. The center back and center front seams are centered on the body.
3. The lengthwise grain is perpendicular to the floor and the crosswise grain is parallel to the floor.

Side Seam lines

1. The side seam lines are perpendicular to the floor.
2. The side seams divide the body into becoming proportions.
3. The side seams appear as straight lines on the body.
4. The side seams appear to intersect the waistline at 90-degree angles.

Darts

1. Darts point toward the fullest part of the curved area being accommodated.
2. Darts end approximately 1 inch (2.5 cm) short of the fullest part of the curved area.
3. Darts usually appear as straight Lines on the body.
4. Darts are sewn to conform the fabric to the shape of the body surface.
5. Darts have no fabric strain, bubbles, or wrinkles, especially at the dart tip area.
6. Darts are positioned to create pleasing proportions.

Waistline

1. There are no horizontal folds around or below the waist.
2. The waistline follows the contour of the body.
3. The waist is loose enough to allow the body to expand during sitting, breathing, and eating.
4. The waistline is controlled with darts or dart equivalents in order to accommodate curves.

Hip Area

1. The grain line at the hip level is parallel to the floor.
2. The fit through the hip area allows for movement, without straining the fabric or gapping at closures.
3. The hip area is free from diagonal, horizontal, or lengthwise distortion.
4. The hip area is controlled with correctly fitted darts or dart equivalents to accommodate the curves of the body.

Crotch - Pants

1. Adequate balance of the front-to-back crotch seam length and depth allows the waistline to be positioned appropriately while sitting and standing.
2. Adequate crotch length and depth is allowed through the crotch curve so that the crotch seam does not hang below or cut into the crotch area.
3. No visible wrinkles radiate from the crotch seam.

Legs – Pants

1. The crosswise grain line at the hip level is parallel to the floor. The lengthwise grain line hangs straight and is perpendicular to the floor.
2. Pant side seams and inseams hang straight and perpendicular to the floor and, from the side view, are centered on the leg.
3. Pant legs should hang straight from the hips to the hem without sagging, wrinkling, or pulling.

Hemlines: Hemlines appear parallel to the floor unless otherwise by design.

Self Check-3	Written test

I. Short answer

1) What are quality standards?
2) Explain the inspection?
3) What are the drawing techniques?

Answer Sheet

Score = _____

Rating: _____

Name: _____ Date: _____

Test I Short Answer Questions

1. _____

_____

_____

_____

2. _____

_____

3. _____

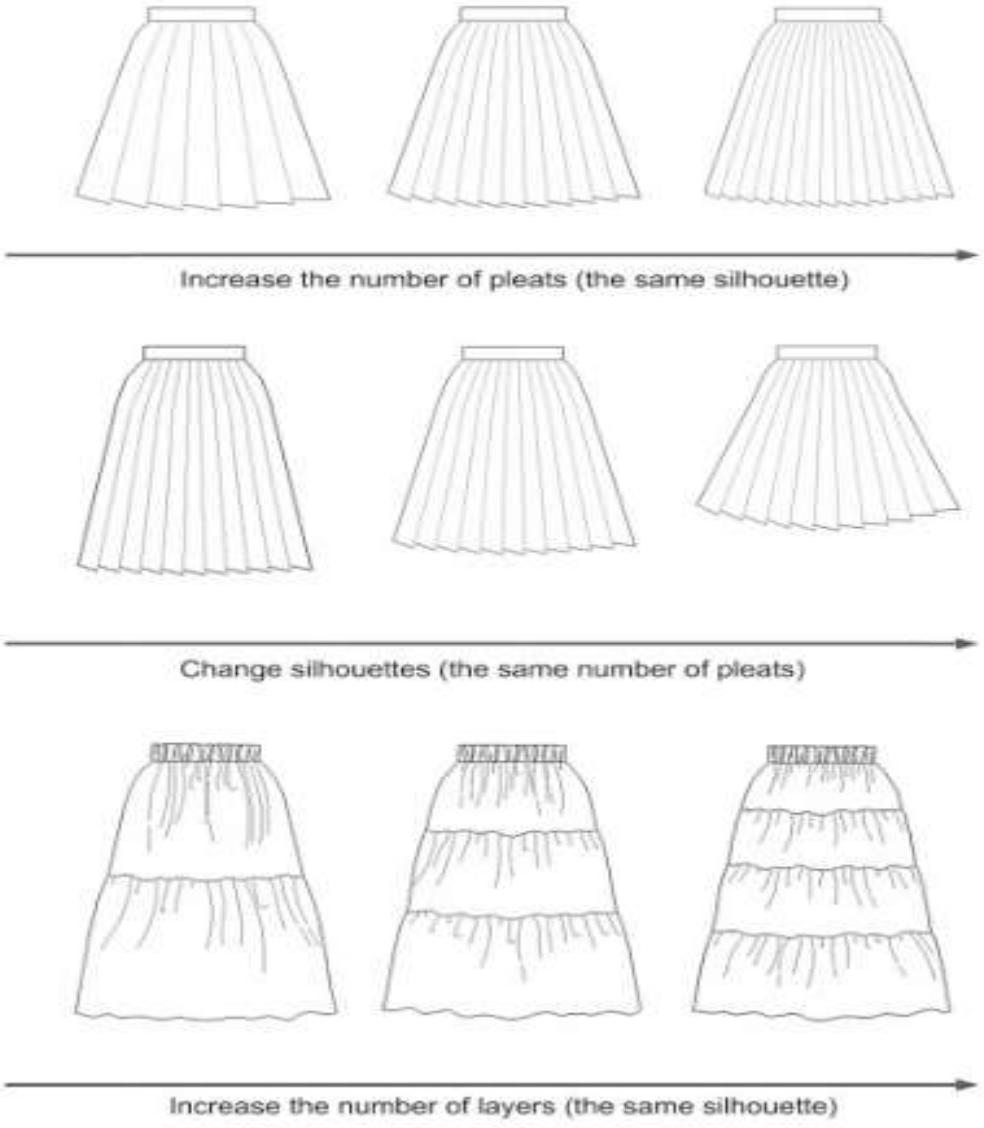
_____

Information Sheet-4	Carrying out anychange oradjustmenttosketch as required

System characteristics

The sketch design process is an iterative process, where users assess the generated flats and select from them the ones they like until their preferred designs (flats) are created. It usually takes about three to four generations before users confirm their preferred designs. The system uses 1–6 s to generate a flat, depending on the complexity of the style. The sketch design module has the following characteristics/advantages.

First, output flats have fully compatible design elements and can adapt to various input croquis. The parametric sketch model has a hierarchical structure, which defines style elements/design details using information from the upper level. Therefore, the interdependence among the features/details and silhouette/shape is well defined and ensures the mutual compatibility of all design elements. Moreover, the output flats fit various input croquis, allowing the automation of sketch design by selecting design elements of the relevant parameters. The full compatibility of the output sketches is illustrated in Fig



Second, the design process is formulated by interactive genetic algorithms, which hide the tedious definition of parameters to generate parametric sketches.

Information Sheet-5	Completion of documentation relatingtosketch

Fashion activities are centered on seasons and collections. The beauty and glamorous nature associated with garments indicates that someone somewhere is by nature very creative, innovative and original. There is nothing like nice and luxurious looks, it is pleasurable and appealing to the eyes. Leather garments can be designed for several seasons. Powerfully built and unique leather garments give makes a woman, elegant, trendy and seductively provocative in fashion.

Garments design is a system, which are not only the combination of the technique and the art, but also the connection of design and craft from the choice of the theme to grasp of the inspiration and the accomplishment of finished product. It uses to make sketching new ideas or creative ideas.

So our Sketch book uses as bank account, when we want start new work, we can see our previous Sketches. In addition we can develop our skill of drawing to preserve and documented with specifications.

At a minimum, the documents should be reviewed for the following:

1. Depiction of the various design elements is accurate and coordinated.
2. Dimensions and details are correct on all drawings.
3. All drawings are neat, legible, and properly cross-referenced.
4. All symbols and abbreviations are clearly explained.
5. A standard format has been used, and the work of each discipline is depicted on separate drawings.
6. The bag drawings provide sufficient knowledge to depict the process, leather components, lining and the reinforcements and accessories to be available.
7. All tools and equipment depicted in the construction of bag and process correspond to the drawings.
8. There are no conflicts between the drawings and specifications.

Specification

Size							
	ISO	88	92	96	100	104	108
	German	44	46	48	50	52	54
Chest girth (cm)		88	92	96	100	104	108
Waist girth (cm)		76	80	84	88	92	98

Product type: men's suit jacket

Model: Anadin

Season: Autumn/Spring 2013

Art. 51800 100/E79
Woollen fabric
Twill weave
Weight: 254 gm^{-2}

Art. DG369
Silk sateen

Description

Men's jacket where the lines emphasize the silhouette of evening elegance. Single-chested with one button, with satin lapel without collar. Piped chest and side pockets, vents at the centre back and on the sleeves, sleeve vents with buttonholes and buttons.

On the front and back of the neck curve are darts that form an extended collar or neckline. White, satin lapel is consistent with the shape of piped pockets. Tailored silhouette of the jacket is pointed out at the front and back with decorative seams. Jacket is buttoned up with single button.

Manufacturing instruction

Lapel

White sateen lapel without collar.

Pockets

Piped chest and side pockets, bell-shape with decorative seam. Piped forms of pockets are consistent with the shape of lapels.

Front pieces

Fused front parts with canvas interlining. The neckline with two darts is prolonged in collar without collar seam. Tailored front piece with long vertical seam to emphasize slime line.

Back piece

Two darts, length of 10 cm in the neckline, which allows the extension of collar without collar seam. Centre back seam with vent length of 23 cm.

Sleeves

Classic sleeves with vent and each with 2 buttonholes with buttons

Buttons

1 button at the front edge and 4 sleeve buttons

Thread

100% Polyester core-spun thread

Seam width

Edge seams: 7 mm
Side seams: 15 mm
Other seams: 10 mm
Decorative seams: 10 mm

Self check 4 and 5	Written test

Answer the following questions on the provided space

1. Fashion activities are centered on and_____.
2. The process is an iterative process, where users assess the generated flats and select from them the ones they like until their preferred designs (flats) are created.
3. Sketch book is used as.
4. Why documents reviewed?

Answer Sheet

Score = _____

Rating: _____

Name: _____ Date: _____

Test I Short Answer Questions

1. _____
2. _____
3. _____
4. _____
   _____
   _____
   _____

References

Sketches for Design and Design of Sketches, Barbara Tversky[1], Masaki Suwa[2],

.