DOWNLOAD PDF QUALITY CHARACTERISATION OF APPAREL

Chapter 1 : Apparel Analysis: Essential Elements of Quality Characterisation

Quality Characterisation of Apparel covers characterisation of performance, durability, and colour fastness of apparels along with mandatory regulations on flammability, fibre composition and care labels.

Application of Fabrics Style characteristics are those changes which affect the emotional appeal, the fabric imports to the consumer. This is exemplified when a consumer handles a fabric and refers to the fabric with adjectives such as stiff, soft, hand, etc. The three basic categories for style characteristics are: Hand characteristic â€" are the changes of the fabric plane with hand manipulations, which exert tensile compression, molding, or supporting forces on the fabric. The hand characteristics include some of the utility characteristics, such as elongation, elasticity, flexibility, etc. Tactile characteristics â€" refer to the changes in surface contour that result from a mechanical force exerted on or against the surface structure. These changes apply to the surface contour aspects of the fabric surface and not the fabric plane. The surface contour changes dimension under tactile pressure no matter how small the pressure this is a tactile characteristic. Pile, napped, and any fabric whose surface contour can be varied by tactile pressure, have obvious tactile characteristics. Designers specify tactile characteristics with terms such as soft, coarse, rough, hard, smooth sticky, oily and greasy. Visual characteristics â€" are the changes in the color values when either the fabric or light is moved. End â€" to â€" end shading, side â€" to â€" side shading and mark â€" off are three color quality problems in addition to metamorphic fabrics. End â€" to â€" end shading â€" refers to changes in shade throughout the length; the shade of one end of the bolt differs from the shade of another end. Side â€" to â€" side shading â€" refers to changes in shade from selvage to selvage; the shade of the fabric along one selvage differs from the shade of the fabric along the other selvage. Metamorphic â€" fabrics exhibit color difference with the change in the spectral distribution characteristics of the illuminant Utility Characteristics Utility characteristics are changes in the fit, comfort, and wearing functions of the garment when the fabric engages a mechanical thermal, electrical, or chemical force during the utilization of the garment. The two major types of utility characteristics are transmission and transformation. A transmission characteristic transmits mass or energy through the fabric. Air permeability includes all gases and vapor Heat transmission thermal conductivity Light permeability Moisture transmission Radioactivity transmission the degree with which radioactive energy such as x-ray and gamma rays can penetrate fabrics. Transformation characteristics charge a physical property of the fabric. The property dimension s is altered without destroying the fabric. Changes which disintegrate the fabric are durability characteristics.

Chapter 2 : Functional and Aesthetic Aspects in Apparel

vi Contents 4 Importanceofflammability, care label and fibre contentof apparel Essential standards and regulations Flammability Carelabelling ofgarments Fibre products identification

Despite her beauty and charm, Daisy is merely a selfish, shallow, and in fact, hurtful, woman. Gatsby loves her or at least the idea of her with such vitality and determination that readers would like, in many senses, to see her be worthy of his devotion. Nick calls on her at her house and initially finds her and Jordan Baker, who is in many ways an unmarried version of Daisy dressed all in white, sitting on an "enormous couch. She is routinely linked with the color white a white dress, white flowers, white car, and so on , always at the height of fashion and addressing people with only the most endearing terms. She appears pure in a world of cheats and liars. As the story continues, however, more of Daisy is revealed, and bit-by-bit she becomes less of an ideal. Because he has money and power and she enjoys the benefits she receives from these things, she is willing to deal with the affairs. She finds the West Egg nouveaux riches to be tedious and vulgar, an affront to her "old money" mentality. Although Daisy seems to have found love in her reunion with Gatsby, closer examination reveals that is not at all the case. Although she loves the attention, she has considerations other than love on her mind. First, she knows full well Tom has had affairs for years. Might this not motivate her to get back at him by having an affair of her own? For Daisy and Gatsby too, for that matter the shirts represent wealth and means. When Daisy bows her head and sobs into the shirts, she is displaying her interest in materialism. He has become a fitting way in which to get back at Tom. Her inability to deny having loved Tom speaks well for her, but at the same time, it suggests that her attachment to Gatsby has been purely business. Tom also knows that after Daisy realizes Gatsby is not of their same social circles, she will return to Tom for the comfort and protection that his money and power bring. When she hits and kills Myrtle Wilson, and then leaves the scene, readers know as poor Gatsby still does not that she is void of a conscience. To Daisy, Myrtle is expendable. She is not of the social elite, so what difference does her death make? After killing Myrtle, Daisy returns home. She and Tom resolve their differences and leave soon thereafter, moving presumably to another city where they will remain utterly unchanged and life will continue as it always does. Daisy, although ethereal in some qualities, is decidedly devilish in others.

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Chapter 3 : The Great Gatsby: Daisy Buchanan | Character Analysis | CliffsNotes

Apparel creators face new technologies and testing devices to ensure the quality and safety of their products. This book discusses different testing protocols for apparel and related accessories, pinpointing their salient features.

Return to Content How to describe clothing in a story: Understanding how to describe clothing in a story well will help you create fuller, richer character portraits. Use clothing to show status and position 2: Build or thwart character expectations with clothing descriptions 3: Show clothing to avoid over-relying on telling 5: The costume is a large part of the character. Only the most sophisticated, Dr. Urbino among them, wore their ordinary clothes. Thus his plain dress is, ironically, a sign of his greater status. Build or thwart character expectations with clothing description You can quickly convey a number of things about your characters based on the clothing they wear. You can also confound or prove untrue impressions your characters or readers form based on appearances. For example, think about a wealthy person and how that person might dress. You may have imagined a man in an expensive suit or a woman in designer clothes. You can immediately show a character is wealthy with descriptions of fine clothing. However, you can tell your reader interesting things through a mismatch: A wealthy character might dress ostentatiously in expensive clothing. But they could also dress in modest, inexpensive-looking clothes. What would you think about a wealthy character who looked as though he shopped at thrift stores? Or one who was forever wearing poorly-fitted clothing that appeared to be handed down from friends? These detail could suggest that your character is miserly or down-to-earth despite their wealth. Think of other interesting combinations: What backstory or character motivations could these combinations of position and appearance suggest? The Victorian author Charles Dickens is widely regarded as a master of characterization, for good reason. His clothing descriptions are always precise, often comical. Towards the end of the third chapter, Gradgrind is described returning home to find his children playing outside: Gradgrind he was born in a ditch: Gradgrind, a little, thin, white, pink-eyed bundle of shawls, of surpassing feebleness, mental and bodily; who was always taking physic without any effect, and who, whenever she showed a symptom of coming to life, was invariably stunned by some weighty piece of fact tumbling on her; Mrs. Gradgrind hoped it was a dry ditch? Gradgrind is in contrast to her bullish, overbearing husband. Show clothing to avoid over-relying on telling Clothing description in a story is useful because it often gives additional information about a character that you might otherwise tell. For example, if a character is going on a date, you could write: Jeans and a tee it was. The last minute change suggests an indecisive nature. There is simply more characterization, not only of Gem but the other example characters. This pride, though justifiable, displeased Katerina Ivanovna for some reason. Impoverished with children to care for, she uses her last money to give her husband a dignified funeral. And what does she put that cap on for? An owl, a real owl! An owl in new ribbons, ha-ha-ha! Use clothing details to recreate authentic setting Another important function of clothing description in stories is to create an authentic sense of time and place. Stiff with embroidery, strewn with pearls, encrusted with gemstones, they seem to stand by themselves. Riding cloaks, town coats, and other clothing people of means would have worn at this time. Describe these in passing to add visual colour and authenticity to your character descriptions.

Chapter 4 : Physical Properties and characteristics of Fabrics - Textile School

Apparel creators face new technologies and testing devices to ensure the quality and safety of their products. This book discusses different testing protocols for apparel and related accessories, pinpointing their salient features. It covers the importance of various essential standards and.

You need JavaScript enabled to view it. Apparel quality has two dimensions: Physical aspects or what the garment is; and Performance aspects or what the garment does. The physical aspects of a garment determine its performance. Therefore, consumers purchase garments with specific physical aspects that they believe will fulfill their performance expectations. Physical aspects Garment physical aspects provide a tangible form and composition. Design provides the plan for the garment style. For example, is the shirt loose or fitted. Materials include the fabric and other components that are used to produce the garment. For instance, is the shirt made of cotton or blended fabric. Construction refers to the methods used to assemble the garment. For example, which type of stitches is mostly used. Finishes involve any garment wet processing, for instance, does the shirt have a wrinkle free or a durable press finish. Garment physical aspects are intrinsic attributes; they cannot be altered without changing the product itself. Performance aspects A garment performance aspects determine the standards it meets and how the consumer benefits through it. Performance aspects include the garment aesthetic and functional performance. Aesthetic performance refers to attractiveness. Do the design, material, and construction of the garment fulfill the appearance expectations? Do the elements of the garment reflect good design principles? Does the garment posses classic or current fashion trends desired by consumers? Functional performance includes performance aspects other than appearance, namely the garments utility and durability. Utility refers to the usefulness. For example, does the shirt fit? Does it function properly for intended use? Durability or serviceability refers to how well the garment retains its structure and appearance after wear and care. Does it resist shrinkage? Does the seam remain intact? Aesthetic and functional performance occasionally overlaps. For example, fit may be an aesthetic feature i. A common concern in apparel performance characterization is dimensional stability, colorfastness, durability, pilling and fabric composition. Fabric is the textile material from which apparel manufacturers produces ready-to-wear garments. The performance of the fabric does not necessarily predict the performance of the finished garment, but the two are strongly related. The right fabric is required for the garment to meet aesthetic and functional performance expectations. Manufacturers establish the required aesthetic and functional performance standards for fabric based on many factors. These factors include the design of the garment, fashion trends, consumer preferences, cost limitations, and the target market profile chosen by the company. However, fabric must be considered in concert with the design. Material and construction interact to produce the total aesthetic effect of the garment. Fabric aesthetics include color, pattern, color consistency, luster, opacity, and hand. All these elements of the aesthetic performance of the raw material are difficult to describe because of their subjective nature; they do not lend themselves to objective measurement. Color and Pattern Color is perhaps the single most important feature in initially attracting consumer to garments. The aesthetic evaluation of color and pattern depends on fashion trends, personal preferences, and an awareness of design elements and principles. Hand Hand is a broad term for the kinesthetic or movement aspects of a fabric. Hand refers not to the comfort but to the emotional sensations resulting from touching, moving, or squeezing the fabric with the human hand. Functional performance of fabric The functional performance of a fabric refers to its utility and durability as its component of the garment. Utility includes the influence of the fabric on these garment characteristics 1 shape retention, 2 appearance retention, 3 comfort, 4 ease of care, and 5 safety. Durability refers to the serviceability of the fabric regarding these characteristics of the garment; 1 strength, 2 abrasion resistance, and 3 resistance to degradation by chemicals and other elements of the environment. As for aesthetic performance, the functional performance of the garment is not determined fully by the fabric. The design, materials, construction, and the finish of a garment interact to determine utility and durability. Dimensional Stability Oneof the most important performance characteristics of the garment is dimensional stability, the ability of the garments to maintain their original shape and size. Dimensional stability affects the

function of the garment in terms of appearance retention and fit. It also affects comfort, elongation and shrinkage. Colorfastness Colorfastness is the ability of the fabric to retain its color. Colorfastness refers to color retention in reaction to laundering bleach, water, detergent, heat , light, dry-cleaning solvents, sea and pool water, perspiration and other chemicals. Colorfastness is the relative term; no garment is completely colorfast. Lack of color may be expressed in a variety of ways such as 1 fading, 2 frosting, 3 crocking, 4 bleeding and 5 yellowing. Pill Resistance Snagging and pilling detract from a garments appearance and its usefulness. Snags are pulls in fabrics made when the yarns catch on the sharp object. Pills are fuzz balls, or balls of tangled fibers that form on the surface and are held there by one or more fibers. Pills may form all over a garment, but are likely to be most noticeable where garment receives abrasion for example, in the underarm area, inside collars, and on sleeves and cuffs. Ease of Care For many consumers, ease of care of a fabric is an important utility feature because of its effect on the care of the garment. All the fabrics used in the garment should have same launder ability or dry-cleanibility so the finished garment retains its appearance and ability to function after refurbishing. Ease of care also refers to the garments tendency to resists soiling and wrinkling. One type of abrasion is caused by laundering or refurbishing process. This produces an overall loss of fibers, as seen when emptying the lint filters on washing machines, thus slightly weakening the garment during every refurbishing cycle. More severe abrasion in refurbishing occurs on many folded edge of the garment, including hems, cuffs, collars, and many squared or pointed edge. This is why holes often form first at these locations. The second type of abrasion happens in the normal wearing process. Each time the cloth is rubbed against a hard surface, a small loss of fiber occurs in this limited area of garment. Fabric must withstand degradation from the environment. To be considered durable, a garment is made of fabric with the following characteristic: Fabric assessment is the method by which the fabric is tested for its properties and qualities. Knowledge of fabric properties and their behavior in the processes of transforming into article of clothing is valuable information for garment manufacturers, which was unavailable till now. Recently techniques have been developed to measure the mechanical properties of fabric and use these measures quantitatively to predict performance in both garment manufacture and appearance of garments. Ten shirting fabrics were tested using an objective measurement of fabric mechanical properties. It was found out that all fabric samples except one were expected to pose problems in garment manufacturing as the formability value of all nine fabrics were less than the limit Sudhakar, Gowda and Kannam, In the readymade market, many companies are producing their products and for a common man it becomes very difficult to choose any particular brand out of available lots under identical conditions. It is quite natural that different garments may have different behavior in terms of properties under name of different companies. For their study, 15 readymade shirts had been considered for investigation. Ten were of branded quality, 4 were non-branded and one tailor-made. Average fabric crease recovery was observed to be fairly good but between items variation was too high. High pill resistance was shown by all the fabrics. It is extremely important to study consumer preferences as there is severe competition among shirt industry to capture the market share because of number of players ranging from brands to huge unbranded segment. The manufacturers and retailers of shirts need to meet the rising expectations of the consumers. It is clearly evident that irrespective of the segment of shirts i. Other noticeable fact emerged was that similar preference pattern was noticed in both branded and unbranded categories of shirts. Also noticeable was that durability under quality cue and size and fit under appearance cues were considered as most significant dimensions by consumers as preference in all segments of shirts. Ready to Wear Apparel Analysis. Importance of quality characterization. Indian Textile Journal, The effect of stitch density on seam performance of garments stitched from plain and twill fabrics. Man Made Textiles in India, Vol.

Chapter 5 : Quality Characterisation of Apparel By Subrata_Das_ | FlipHTML5

A common concern in apparel performance characterisation is the dimensional stability. Accelerated test methods are applied to wash and dry at the recommended conditions and careful measurement of any changes in dimensions determine the product ability to withstand the "care label" recommendations.

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Chapter 6 : How to Describe Clothing in a Story (with Examples) | Now Novel

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Chapter 7 : Greenwood Mills â€“ Fabrics with the character of quality

Quality Characterisation of Apparel, authored by Dr Subrata Das, covers characterisation of performance, durability, and colour fastness of apparels along with mandatory regulations on flammability, fibre composition and care labels.

Chapter 8 : attribute - Dictionary Definition : calendrierdelascience.com

By Subrata Das. Apparel creators face new applied sciences and trying out units to make sure the standard and safeguard in their items. This booklet discusses diversified checking out protocols for attire and similar components, pinpointing their salient good points.

Chapter 9 : Quality Characterisation of Apparel: 1st Edition (Hardback) - Routledge

Essential Elements of Quality Characterisation Aesthetics in apparel are not desired to be sacrificed for durability and performance. But reverse is the case in various practical situations.