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Expert Validation of Answer Key

Name of Examination: LECTURER CDDM: EXAM 2019

Name of Expert: 1

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Expert Validation of Answer Key

Name of Examination: LECTURER CDDM EXAM 2014

Name of Expert: 1. MRS. KK KUNJII & MRS. KOMAL SAHNI
(with Post & Contact no.) 2. HOD CDDM, 9460481610

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**Rajasthan Public Service Commission, Ajmer**

**Expert Validation of Answer Key**

**Name of Examination:** Lecturer CDDM Exam 2014

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Small checks
Checks 6 cm (1 inch) or more in size must be matched; smaller checks are more attractive when matched.

Florals, Prints and Jacquards
Many floral fabrics have an 'up' and 'down' to the motif, and when they do, you must lay all pattern pieces in one direction.

To achieve a pleasing effect with medium or large motifs, make sure that they fall above the bustline instead of directly over it, approximately in the same position in the front as in the back, and in the same place on each sleeve. Match at the seamline whenever possible.

As with checks, avoid patterns that require many seams within the bodice and skirt. Simple lines are most suitable for prints, both large and small.

Pile Fabrics
Pile fabrics such as velvet, velveteen and corduroy should be cut with the pile standing up to emphasise the rich dark tone. To determine the direction of the pile, brush the fabric with the fingers. If the surface is smooth, you are brushing with the pile; if rough, you are brushing against the pile. Use the rough direction for the top of your pattern layout, and lay all pieces in the same direction, following the 'with nap' instruction guide with the pattern. Use fine needles to pin the pattern to the fabric.
weave. The design is stitched into the fabric by needles that operate at right angles to the construction. Thus, the latchet weave is very similar to embroidery.

The latchet design is made with one continuous additional yarn carried on the back of the fabric from one design to the next. The floating threads on the back may be cut away when the fabric is completed, but the ends are fastened securely and will not pull out easily. Therefore, fabrics made with the latchet weave are superior to similar ones made with the swivel weave.

Fabrics in the Latchet Weave. The latchet weave is employed on a variety of fabrics where novelty patterns are desired.

**Dobby Weave**

The dobby weave is a patterned weave used to construct designs that cannot be produced by the plain, twill, or satin weaves. The designs are simple, limited in size, and usually geometric in form. They are found in furnishings and tie fabrics. The dobby weave is created on a plain loom by means of a mechanical attachment, called a dobby or corn, which raises or lowers as many as twenty-four to forty harnesses containing the series of warp yarns that form the pattern (see Figure 4-33). Although a large number of harnesses is used in this construction, the design is always small and does not make use of long floats. The most familiar type of dobby weave is the bird's-eye, huckaback, and grand cloth.

**Jacquard Weave**

In any of the weaves that have been described, the number of harnesses determines the construction. For example, two harnesses are required for the plain weave, three or more for the twill, and eight to twelve for the satin weave. As many as forty can be manipulated by the special attachment of the dobby. The dobby designs are not intricate, however. They are limited to straight lines, edges, simple or small circular patterns.

For curves, wavy, and large-sized designs, it was necessary to devise a different mechanism that would allow an unlimited range of intricate designs. This need was met by the Jacquard attachment, named after its developer, Joseph Marie Jacquard, a Frenchman. The Jacquard mechanism contains a series of cards, which, when rotated, alters the pattern of the fabric. Each card has a unique combination of holes, which control the movement of the wires. The fabric is woven in layers, with each layer having a different pattern. The cards are inserted into the machine, and the weaving process begins. The machine is programmed to weave the desired pattern, and the cards are then removed. The process is repeated until the desired number of layers is reached.

**Fabrics in Jacquard Weave**

The Jacquard weave is used in light-, medium-, and heavy-weight cloths made of spun and filament yarns to produce a range of decorative fabrics, including brocade, brocatelle, damask, matelasse, and tapestry (see Figure 4-36). Depending upon the yarns, pattern, and weight, they are used for such apparel as dinner jackets and evening gowns and for such home furnishings as table cloths, drapery, and upholstery.

**DISTINGUISHING WARP AND FILLING**

Persons who deal with fabrics, as well as the home sewing consumer, must be able to identify the warp and the filling yarns, because the direction of the warp determines the way in which the fabric should be woven.
The textile tradition of India has a proud history, and there is not nearly so strong a local demand from the rural population for hand-produced textiles as there is in west India. Contemporary phulkaris and Chamba rumals are very rare indeed. Rural life has changed irreversibly and no longer is there time or need for the working of these beautiful textiles. The commercial chikan-work embroidery long ago lost the rich patrons who would commission the work, leaving it an industry dedicated to the decoration of Churpi garments for the foreign and domestic markets.

The remaining strengths of the northern textile tradition are the commercial embroidery and weaving of Kashmir and the commercial brocade weaving of Varanasi. Both have strong mass markets, which provide a base within which textiles, of technical excellence and beautiful design, rival the products of the past.

Silk and metal thread brocade san phul Varanasi
Bandhani is a type of tie-dye textile decorated primarily by plucking the cloth with the fingernails into many tiny bindings that form a figurative design. The term bandhani is derived from the Sanskrit word banda ("to tie").

Ikat-Bandha of Orissa

Ikat or Bandha of Orissa has gloriously woven, blurred, and gem-coloured motifs in silk and cotton. The dominant motifs in this craft include animals and birds, with the traditional designs being fish and conch shell as well as bolmala, chandankora, and sahipar. As the design-type is single ikat, the designs on the material are blurred;" however, this trace-design has a beauty all its own.

The intricate process involves tie and dye — knotting sections of the yarn before dipping them in colours one at a time, and finally weaving them to produce motifs in multi-hued tones. While Sambalpur is famous for its double-ikat textiles, Sonepur is known for its gold embroidered ones.
a lovely blend of colours. Here the jacquard loom is in use.

The Baluchar style woven in silk is only confined to sixiers. It halls originally from a place of the same name in Murshidabad district, West Bengal, and had its heyday under the patronage of the royalty and nobility, later flourished in Vishnupur but is now successfully produced in Varanasi. Very colourful, a real traditional Baluchar is said to have 17 colours in it, with bats sprinkled all over. It is a plain woven fabric brocaded with untwisted silk thread but with unique designs. The very early design seems closer to the Kanchi work. The big Pallu which is the main piece is a large panel with mangoes in the centre, bordered by diverse designs, depicting a royal court, domestic or travel scenes with horse riders and palanquins, the lotus, the bee, and rossette, the stylised peacock, the bridal alpana (floor design) of Bengal, the Taj, etc. The 19th century weaves strangely enough have even European faces mingling with Indian. The sarees are always in dark rich shades, particularly red, purple, and chocolate. The simpler Baluchar has small dots or flowers all over with a flowery border and mangoes in the Pallu.

Tasooi is an example of weaving that resembles our fine miniatures. Its origin is traced to three Indian Parsi brothers by the name of Choi who learnt this craft in China and were practising it in Surat, Gujarat. The fabric came to be called after the three Chois, Tin (corruption of three, three in Gujarati) Choi. Here satins is the base and consists in the merging of the extra weft floats in the fabric.

In Tasooi sarees the design are always floral with interweaving of birds. The usual ground is bright blue, purple, green or red, with areas patterned in tabby weave. Figures of flying birds, paired cockrel amidst floral sprays are worked in. In some the Pallu is more solidly done with peacock, baskets or bunches of flowers. The unusual ones have whole hunting scenes spread all over.

Patols is a most colourful and ostentatious weave with its figured body, and the subtle merging of one shade into another. This technique is practised in a few parts of India with some variations, mostly producing sarees, a few shawls, lungis, kerchiefs, etc. The most renowned among patolas is the one made in Pattana, Gujarat. The yarn used is always silk. The warp colours are dyed in the lightest colour to be used in the pattern, then the portions which are to be the next darker in shade are traced on a bundle of the threads either by charcoal or pencil. The threads within the pattern are then tightly tied with a cotton thread where the marks are made and the formula continued with the threads that are to bear the next shades of the pattern until the darkest shades are reached. The welt is treated in the same way so that while weaving it crosses the warp, each of its colours synchronise with the same warp. In the weaving proper the welt is woven into the warp with extreme dexterity and precision. Thus the desired figures are obtained by juxtaposition of similarly dyed shades on equal lengths of warp and weft, and interlacing them. The pattern is laid facing the same side, the border strip being carried within the field to portray the design. Therefore, where animals and birds are depicted, strangely enough, only their feet are seen pointing towards.

Some of the important designs are: rattan crow, in which diamonds cross with diamonds so they are interspersed around; walnut; narukunj; dancing girl; parrot and elephant. Chhabri is a basket made up by four elephants; ngeli kinar; tiger-elephant. Then there is a variety of leaf and flower and geometrical patterns. The colours are vivid and pleasantly harmonised.

This technique is named by ethnologists as ikat. This word is supposed to be of Malay origin but actually the name was given to the technique by the Indonesians. Ikat is the equivalent of the Indian bandhan. When only one side of the warp or the weft is tied, it is a single ikat. But as described above when both are tied it is double ikat. This is now done on a very small scale in Pattana which is said to be its home. In Meghna...
With the fabric cut out, pins ready, and with a threaded needle and a threaded machine waiting to be used, the moment has come to put your creation together. Your next steps will be:
1. Stay stitching.
2. Tacking.

Stay Stitching

Stay stitching is a line of machine stitching, placed through a single thickness of the seam allowance, 1-2 cm (1/2 inch) from the seam edge. It is used to hold the original shape of necklines, shoulder lines, waistline and hip lines, and to prevent them from stretching when fitting and handling the garment. Stay stitching is not always a necessary step in dress construction. Some dressmakers like to stay-stitch fabrics which stretch easily or are to be pinned together.

For your stitching, use matching thread and the correct stitch length, for stitching seams in your fabric. Chain stitching can also be used to stay-stitch seams. See page 63.

Direction of Stay Stitching

NECKLINE – from shoulder to centre
SHOULDER LINE – from neckline to armhole
WAISTLINE (skirt and blouse) – from side seams to centre
HIPLINE and bias skirt seams – from lower edge to waistline
V’ NECKLINE – from point of ‘v’ to shoulder line

Tacking

Tacking is a temporary stitch made to hold two or more pieces of fabric together before final stitching. It makes it easier to fit and stitch so that a good finish is achieved. Tacking may be done by hand, or by machine. A very simple garment may be pinned together. It is removed after each seam is stitched.

Hand Tacking

Use a long, slender needle and a single strand of thread not more than 75 cm (30 inches) in length and in a contrasting colour so that it can easily be seen in the fabric. You may use ‘tacking’ thread, which is soft and lightly twisted, or mercerised thread. Use silk thread for fine fabrics when tacking on the right side to hold two or more layers in position during final pressing – for example, along the finished edge of a facing, the fold for a hem and similar details. In these cases silk is better because it does not leave a mark after pressing and will not mar fine fabrics at the needle puncture.

When tacking sections of a garment, work on a flat surface such as a table or lap board. Place the seam edges together; pin at each end, at notches and at the centre. Then space the pins at equal intervals, working outwards. Place the pins at right angles to the seam line, with heads to seam edge. Do not ease or stretch seams.
FOUR SKIRT FOUNDATIONS

Each of the four skirt foundations has a specific name that identifies its silhouette. It is the amount of deviation from the basic skirt that determines the new silhouette.

Straight, or Rectangular, Shape
(Basic Skirt)
The skirt hangs straight from hip line to hemline.

A-Shape, or Triangular
The skirt falls away from the hip, flaring out at the hemline, increasing the hemline sweep. (Circular and flared shapes are included in this category.)

Pegged, or Inverted Triangle
The skirt tapers inward from hip level to hemline. The pegged silhouette may be achieved by tapering waist and hip fullness or by tapering the hip to the hem.

Bell-Shape
The skirt clings to the figure’s curves at above the hip and breaks into fluid movement at the hemline.

SKIRT CHARACTERISTICS

Skirts are described in terms of the following areas:

- The sweep: the width of the skirt at hemline.
- Movement: the way a skirt’s fullness reacts to movement of the body.
- The break point: the point at which the skirt breaks away from the body into fluid movement.
The Pattern Piece

Each pattern piece contains written directions and symbols such as dots and arrows—a kind of shorthand that’s easy to learn and speeds your sewing because it shows you which edges to match and where to position details.

- **Notches** are triangular symbols extending from the cutting line into the seam allowance. To mark notches, cut triangles or snip into the seam allowances along notch lines. If you think you may have to let out a seam after stitching, mark notches by cutting triangular shapes that extend out from the cutting lines.

- **Letters** are printed on each pattern piece so you can tell them from the other. The top of the letter always points to the top of the pattern piece.

- **Solid lines** show where to position pockets, buttonholes, the waistline, or where to fold the fabric.

- **Center line** is a broken line that appears on some pattern pieces.

- **Grainline arrow** is used for positioning pattern piece on the correct fabric grain (see above, right).

- **Lengthen or shorten here lines** are two parallel lines which indicate where to make the pattern piece longer or shorter so the finished length will be right without distorting the garment shape.

- **Cutting lines** are solid lines along the outer edge. Follow these lines when you cut your fabric.

- **Seamlines** are broken lines, usually ¼” (1.5 cm) from the cutting line. When you sew a seam, you are actually stitching two layers of fabric together on the seamline. Multiple-size patterns do not have marked seamlines.

- **Dots** are circles which mark points to be matched before stitching and the placement of details, such as darts, tabs and belt loops.

- **Seam allowance** is the area between the seamline and cutting line.

- **Darts** are shown as V-shaped broken lines with dots. To sew, match the dots, folding fabric with right sides together, and stitch along the broken line. Darts shape fabric to fit over your body curves—bust, hips, shoulders.

- **Hem** tells you how much fabric to turn up for the hem.

**Straight grainline arrows** indicate pieces that must be placed parallel to the edge of your fabric.

**Squared-off grainline arrows** indicate pieces that are placed along folded fabric edges.

**Tucks** are shown as broken lines with double-headed arrows in between, near the end of each tuck. To sew, match the broken lines, folding the fabric with right sides together, and stitch along lines.

**Pleats** are shown as broken and solid lines with directional arrows in between, at the end of each pleat. To make a pleat, fold your fabric on the solid line and bring the fold to the broken line. Press. Blade across top of pleat.

*The symbols with an asterisk (*) eventually get transferred onto your fabric; you’ll learn more about this on pages 86-88.*
drop shoulder – Shoulder line located below the normal line.

ease – The even distribution of fullness when one section of a seam is joined to a slightly shorter section without forming gathers or tucks. Used to shape set-in sleeves, the shoulder line and other areas.

ease allowance – The amount added to body measurements to make garments comfortable and allow for movement.

edge-stitch – 1. To stitch close to a finished edge or seam from the right side of the fabric. 2. To stitch close to the edge of a fold after the fabric edge is turned to the underside. Used to finish hems and facings.

embroidery hoop – Two narrow circles of wood, the larger of which is placed under the fabric and the smaller over it on the top side – used to hold fabric taut during sewing.

facing – The second layer of fabric used to finish necklines, front and back openings and sleeves.

featherbone – A narrow strip of boning used to stiffen the seams and edges of closely fitted garment sections to prevent them from slipping or rolling; for example, the bodice of strapless dresses, and camisole bodices.

fibres – Natural or man-made filaments from which yarns are spun.

finger-press – To press flat (as a turning or seam) using fingers and thumb nail.

finishing – The sewing techniques used in garment construction to finish seams, facings, hems, necklines and other sections.

fly – A neatened opening that conceals the zip or buttons.

Generally used in shorts, men’s pants and topcoats.

footboard – The upright board at the foot of a bed.

gather – To control fullness by a running stitch through the fabric; the thread is fastened at one end and then pulled up from the other end.

grain – In woven fabrics, the lengthwise and crosswise direction of the yarn. The lengthwise yarn forms the lengthwise grain; the crosswise yarn, the crosswise grain. When these two threads or grains are at right angles, the fabric is ‘on the true grain’.

guidelines – Tacked stitches to be followed for the final stitching (for buttonholes, pockets, etc.).

husset – A small shaped piece of matching fabric set into a slash or seam for added width and ease. Found at the underarm when sleeve and bodice are cut in one, and in briefs and knickers.

haberdashery – Small sewing needs, such as thread, needles, pins, zips, press fasteners, hooks and eyes, bias binding, etc., available at haberdashery and notions counters in department stores.

headboard – The upright board at the head of a bed.

heading – 1. A fabric tuck above the casing or at the top edge of curtains. 2. A narrow edge above a line of gathers that form a frill.

hemline – The line on which the hem is marked and turned to the underside. This line is an even distance from the floor.

hem-marker – See skirt marker.

interfacing – A third thickness of carefully selected fabric which is placed between the garment and facing support.

interlining – A fabric placed between the lining and outer fabric. Used in coats, jackets and the like to add warmth or bulk; in bedspreads to give body; to curtains to add body and to prevent light from show through and fading the fabric.

intersection seams – Seams that cross one another where garment sections are joined together at the waistline, shoulder line, set-in sleeve and similar points.

iron-on – A term used to describe chemically treated fabric which is joined or applied to another fabric by using a warm iron (for hem facings) or an embroi dery transfer design (on tissue paper) which is placed on the fabric – the heat of the iron transfers the design to the fabric.

joinings – The points at which one garment section is joined to another, such as skirt and bodice.

lap – To extend or fold one piece of fabric over another or section over another.

lapel – The section of a garment which is turned back over the top button and collar.

layout – The position in which pattern pieces are placed on the fabric for cutting.

layering – Trimming all seam allowances within a set to different widths. Layering removes bulk so that the seam will lie flat.

link buttons – Two flat buttons held together by several threads covered with blanket stitches (as a French or button shank) forming a cuff link.

lining – A carefully selected fabric that covers the underside of another fabric, adding body to the article.

1. In dress construction, the lining is cut the same size as the dress fabric and constructed separately. It is finished to the inside. 2. In men’s wear, the lining is constructed to fit into the jacket pocket and coat and presents the unfinished seam allowance from showing. 3. In home decorating, the lining is used to finish curts and protect the top fabric. It is also used in bedspreads, made-to-measure – Professionally made and fitted; loose covers, bedspreads and curtains.

markings – The symbols shown on the pattern for determining construction details. They are transferred from the pattern to the fabric means of tailor’s tack, chalk, or tracing wheel.

mercerised – A finish for cotton that adds strength and lustre and makes the fabric more receptive to dye.

centre – The diagonal line formed when fabric is jo
Aragon Mine

BASIC METHOD OF PRODUCTION

HISTORY OF ARAGON

FRIEDRICH MARIA J. EBERHARD

Pratigual Mine

MANUFACTURE

\[ \text{RHYTHMIC FORMATION} \]

\[ \text{(without further explanation)} \]

\[ \text{FIGURE 1: The mine is shown in plan.} \]

\[ \text{FIGURE 2: The mine is shown in section.} \]

\[ \text{FIGURE 3: The mine is shown in elevation.} \]
publicity  Nonpaid messages about a company and its policies, personnel, activities, or services.

Quick Response (QR) An attempt to speed ordering and distribution between all levels of the industry via electronic data interchange.

quotas  A means of regulating exports and imports.

ramie  A natural vegetable fiber from the stem of a nettlelike shrub.

rayon  A man-made fiber made from rejuvenated cellulose.

ready-to-wear  Apparel that is mass produced (opposite of custom made).

receiving  The area of the store where packages are opened, checked, and marked.

repeat  The repetition of a print in fabric design.

resource  Term used by retailers for a manufacturer, wholesaler, vendor, or distributor. A company that sells goods in the market of finished apparel.

retailing  The business of buying goods at wholesale and selling them at retail to the ultimate consumer.

retail price  The wholesale price plus a markup covering the retailer’s operating costs and a profit.

sales per square foot  Amount sold per square foot of selling floor space; measure of productivity.

sample  The trial garment or prototype.

sample cut  A 5- to 10-yard length of fabric used by the design department to make up a trial sample garment.

Savile Row  Street in London famous for its men’s tailors.

seamless distribution  Using electronic data interchange to create a smooth distribution system that saves money and time.

selected distribution  Limiting the number of stores that may buy merchandise to maintain exclusivity.

sell through  The ability of a line to sell regularly and steadily at full price.

Seventh Avenue  The main street of New York City’s garment district; the term is used to represent the whole district.

showroom  A place where sales representatives or management show a line of merchandise to potential buyers; called sales de presentations in France.

signature collection  A collection using the designer’s name as the label.

silhouette  Outline of a garment.

silk  The only natural fiber in filament form; obtained from the cocoons spun by silkworms.

soft goods  Fashion and textile merchandise.

sourcing  Worldwide search for the best available fabrics or garment production at the best price.

spandex  A man-made fiber of long-chain synthetic polymer comprised of stretchable segmented polyurethane; known best by the DuPont brand name of Lycra.

special events  Activities set up to attract customers to a selling place.

specialty store  A retail establishment that handles narrow categories of goods, such as men’s apparel, women’s apparel, or shoes.

spinning  The process of extruding and hardening man-made fibers, the process of drawing and twisting staple fibers together into yarn or thread.

staple goods  Goods for which there is a demand that continues over many seasons.

stock turnover  The number of times a store’s merchandise is sold and replaced in a given period.

store image  The character or personality that a store presents to the public.

style  Curtain characteristics that distinguish a garment from other garments; a particular look in fashion.

style ranges  Categories of styles that appeal to different consumers.

stylist  A fashion expert; generally selects colors, prints, or styles for presentation or prepares fashion merchandise for photographic presentation in an advertisement or catalog.

tanning  The process of transforming animal skins into leather.

target market  The group of consumers to whom a producer, manufacturer, or retailer aims products, services, and advertising.

textile fabric  Cloth made from textile fibers by weaving, knitting, felting, crocheting, laminating, or bonding.

texture  The surface interest in a fabric.

texturing  The process of changing or otherwise modifying continuous filament yarn to increase cover, abrasion resistance, warmth, resiliency and moisture absorption or to provide a different surface texture.

toile  (French) Word for a muslin sample garment.

trademark  Company’s individual registration mark and name for a product.

trend buying  Buying from new resources to obtain fashion newness.

trendsetter  A designer or fashion leader who sets a fashion direction that others follow.

trunk show  Show of designer clothes that moves from store to store, often accompanied by a personal appearance by the designer.

unit control  Systems for recording the number of units of merchandise bought, sold, in stock, or on order.

unit production systems (UPS)  Computer-guided conveyors that move garments automatically from