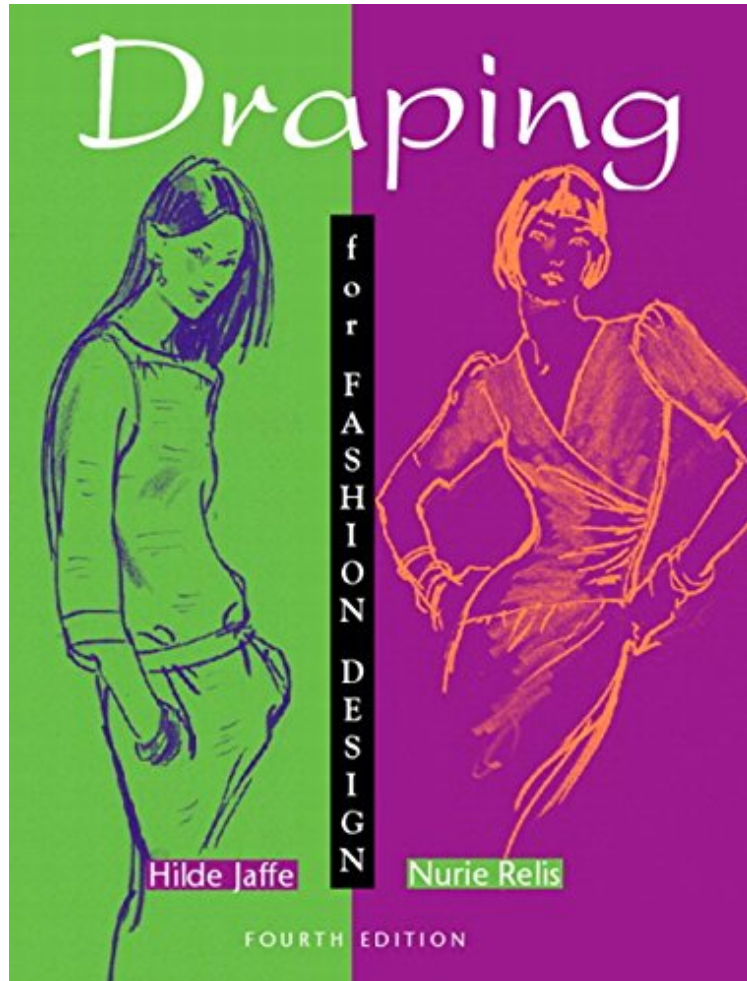


Draping for Fashion Design

Hilde Jaffe Professor Emeritus, Nurie Relis Retired
audiobook | *ebooks | Download PDF | ePub | DOC



[Download](#)

[Read Online](#)

#1013470 in Books 2004-01-22Ingredients: Example IngredientsOriginal language:EnglishPDF # 1 10.82 x .37 x 8.231, 1.20 #File Name: 0131109375272 pages | File size: 18.Mb

Hilde Jaffe Professor Emeritus, Nurie Relis Retired : Draping for Fashion Design before purchasing it in order to gage whether or not it would be worth my time, and all praised Draping for Fashion Design:

11 of 11 people found the following review helpful. Great Reference Resource, Not Great for First-Time LearningBy Jay ReeferI bought this book as a supplement to my draping class and other draping book Helen Joseph-Armstrong's Draping for Apparel Design. FYI this book Jaffe's Draping for Fashion Design and Helen Joseph-Armstrong's book are the two most commonly assigned draping books at university fashion design programs.PROS:- Very compact and concise book. This is helpful if you need a reference book that excludes the superfluous "beginner" material and if you need a book to carry around with you. Definitely a lot easier to carry around than the other standard reference Joseph-Armstrong's book. I love how it provides only the essential details.- Covers a wide variety of draping subjects, including standard and making variations on skirts, shirts, dresses, pants, sleeves, collars, different types of bodices,

etc etc. This book extends beyond the introductory draping. CONS:- Requires at least a basic background in draping / pattern-making and requires the willingness to perform a lot of trial-and-error. Because it's so concise, you'll find yourself needing to experiment a lot to learn all of the unwritten nuances of draping.- Minimal amount of figures sometimes make it quite difficult to interpret, making it more necessary to supplement this book with a class or another book. OVERALL: A very significant resource to keep around, because of its concise essential instructing and it's size. I highly recommend it for someone who has a strong background in draping and just needs a reference, or for someone who is taking an introductory class simultaneously. For someone who is just learning draping for the first time and not taking a class, I would recommend the larger/bulkier and more detailed Joseph-Armstrong book (price is around the same as this Jaffe book). People have mentioned typos in both this Jaffe book and the Joseph-Armstrong book, but you will learn what's right through a lot of trial-and-error experimentation. I bought this book used for 60% off, and would definitely buy this book again at that price, if given the choice. If this book were only offered at full price, I would probably go with the Helen Joseph-Armstrong draping textbook, only for the perceived greater detail in text and figures. This book is amazingly concise though, for those that value compactness over detail. 0 of 0 people found the following review helpful. Great book for the basics By Cassidy Had to buy this product as a textbook for school (in college for fashion design). It was the first book I had to buy and so the price is always something that could be improved from a student perspective. The book itself goes over the basics of draping, you really touch base on everything in a clear manner. You should have previous sewing knowledge to understand and fully benefit from the content. I did not keep the book after the semester was over and have regretted that. It is a great resource to refer back to. If you're in a pinch and need to remember how to drape a set sleeve with a twist you can use this as a basic guide to improve upon. Only thing I would change is the images could be a little clearer, as many people draping are visual learners. 0 of 0 people found the following review helpful. Printed on cheap paper By King The information inside the book is great. However, I gave this book 3 stars due to the poor quality of the book. I don't like the fact that I paid \$101 and some change for a book printed on low quality paper. In fact, this book has the feel of a flimsy magazine. Within a few weeks of minimal use, the flimsy cover has creases on it and when I turn pages the bottom edges sometimes rip (even when using a gentle hand). Even my draping professor was amazed at the poor quality. I'm not sure if they offer this book in a digital version, but I would recommend getting the digital e-book and saving a few bucks rather than spending \$101 for a book that will probably disintegrate within a short time of use.

Draping for Fashion Design is THE basic instructional volume for draping in numerous fashion design programs since its original publication. This book covers all of the fundamental material for beginning and advanced study in an intensive fashion design program and prepares readers for the industry. Based on current industry methods, it reflects the dramatic changes of computer integration into the basic design and pattern development process and demonstrates simplified methods wherever they are employed in the industry. The authors provide clear guidelines regarding basic preparation and patterns, bodices, skirts, pants, the bodice and yokes, collars, sleeves, the shift, the princess dress, sportswear and casual wear, tailored garments, functional finishes, pockets, and draping in fabric and fitting. For Apparel Designers, and Patternmakers.

From the Publisher This second edition is a significantly expanded and revised version of the book that has been the basic instructional text for draping in numerous fashion design programs since its original publication. The book covers all of the fundamental material for the first year of study in an intensive fashion design program, plus the new edition has been expanded to include many of the more complex draping techniques covered in more advanced courses. From the Back Cover DRAPING FOR FASHION DESIGN, in its fourth edition, has evolved into a complete comprehensive textbook and reference guide for both students of fashion design and the professional designer. This edition features: A new introduction to today's fashion industry provides a realistic look into the career of the fashion designer Detailed, clear directions for draping and newly added sewing tips help students and working designers achieve professional prototypes All types of apparel are covered; ranging from softly draped and tailored garments to casual apparel and active sportswear New illustrations and revised diagrams make it easier than ever to follow directions and achieve superior results Excerpt. Reprinted by permission. All rights reserved. In preparation for this new edition of Draping for Fashion Design, we consulted with current users of the text and identified areas where revisions or new information would be helpful. As a result, we have made some changes and added new material throughout the book. The book now has a new introduction to provide some background about the work of fashion designers and the fashion industry. A brief discussion of the Apparel Company and its divisions is followed by a description of the various customers who buy apparel. We introduce the attributes of seasonal collections, suggest sources of inspiration, and describe the process that leads from the designer's idea to the prototype for production. Draping, as the course is currently taught in various design schools and universities, includes instruction in sewing when students carry draping projects to completion into finished garments. Since the course curriculum integrates sewing with draping, we have added "sewing tips" for many of the draping projects. Clear and simple sewing instructions are now integrated with draping into one textbook for a comprehensive draping course. We wish to

emphasize, however, that no attempt has been made to make this a sewing book. The "sewing tips," which have been interspersed throughout, wherever they might be useful, merely address special sewing problems as they arise in a draping class. We have added a section that gives instructions for draping "The Bias Slip Dress" in "The Shift" chapter, and we have added a section on "Swimsuits" to the "Sportswear and Casual Wear" chapter. Also, in order to enhance clarity, we have revised diagrams and added new illustrations. Although computers are used as design and communication tools throughout the industry, we believe that designers still need a basic background of draping in fabric. By draping, the design student acquires the sense of proportion, which can only be developed by seeing the design take shape on the human figure. A feel for texture and the drapability of fabric can only be acquired by actually handling the fabric. Computers are, indeed, used to sketch and draft patterns for new designs, but to do this well requires the ability to correctly visualize the proportions of the finished garment. This skill is developed only by experience with full-size three-dimensional models. We gratefully acknowledge the support and help that we have received from our colleagues at the Fashion Institute of Technology (F.I.T.). The techniques used in this book have been developed over the course of many years of teaching and experimentation by the Fashion Design faculty at F.I.T. Refinements in precision were developed as various methods were tested at faculty workshops and in the classroom. Both students and teachers contributed to this process and it is impossible for us to mention everyone who participated over the years. There are, however, some people who were particularly instrumental in the development of the draping curriculum at F.I.T. Most noteworthy are Professor Emeritus Ernestine Kopp, the first chairperson of the Fashion Design Department, and Professor Emeritus Vittorina Rolfo, who for many years was the assistant chairperson and in that capacity was responsible for the development of new teachers in the department. Her expert guidance in the organization and presentation of the material is remembered gratefully by both of us. We are also deeply indebted to the many faculty members from numerous colleges and universities who, in response to our inquiry, thoughtfully pointed out areas where Draping for Fashion Design might be made more useful. The information they shared was invaluable. We carefully considered all responses and, wherever possible, followed their suggestions. We especially want to thank Professor Sally I. Helvenston of Michigan State University for pointing out the difficulties encountered when beginners attempted to drape the Peter Pan collar. In response, we included a simpler method combining draping with patternmaking. Professor Sharon Bell of the Academy of Art College, San Francisco, and Professor Anne J. Smock of the Philadelphia College of Textiles and Science, as well as several others, suggested a larger format and more illustrations for additional clarity. This would have been an impossible task without the unstintingly generous help from currently working designers and other industry professionals. They gave us the opportunity to observe firsthand today's methods of fashion design and pattern development. They shared with us the benefits of years of professional experience, gave us access to their sample rooms, and finally, reviewed our material after it was completed. Many thanks go to Mary Ann Ferro, designer for Woolrich Industries and adjunct assistant professor at F.I.T., for sharing with us her method of developing the unstructured drop shoulder jacket. Anthony J. Nuzzo, senior director at Victoria's Secret Stores and adjunct assistant professor at F.I.T., worked with us on techniques of draping basic patterns in knitted fabrics and the new section on swimsuits. Lisa Donofrio, freelance designer and instructor at RIM, explained to us the particulars of sweater design. Benetta Barnett, director of merchandising, Cenett International/ Arrow Inc., was most helpful regarding the procedures of planning, sourcing, and executing a line. Lisa Goldman, CAD/CAM systems director for Donnkenny Apparel, Inc., Wayne Slossberg of Lectra Systems, and Don Newcomb of F.I.T. worked with us regarding the state-of-the-art use of computers in the apparel industry. A very special thank you is due to Professor Wallace Sloves of F.I.T. for sharing with us the know-how he acquired throughout many years of experience fitting garments on live models and couture customers. His help with the section on fitting was invaluable. We are also deeply indebted to our friend and colleague, the designer George Simonton. He and his sample room staff worked with us in developing the chapter on tailored garment design. But George was more than a technical resource; he also served as an enthusiastic cheerleader along every step of the way as this book took shape. In getting this edition ready for publication, we received unstintingly generous technical support from Dr. Robert Jaffe and Nirdi Relis. Thank you, thank you! Finally, we want to especially thank our students, who gave us essential feedback and with their enthusiasm inspired us to go on from the beginning to the completion of this work.

HILDE JAFFE NURIE RELIS