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Conservation of Aesthetic Ideals of Garments

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Conservation of Aesthetic Ideals of Garments

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ABSTRACT: Full information on how garments were made and worn is an essential prerequisite to their correct display and storage. Creases and folds may have an aesthetic purpose, and to remove them either accidentally or intentionally during preparation for display would be to destroy the cultural context of a garment. The aesthetic ideals for storing and displaying garments are discussed with particular reference to the *kimono*. Preliminary results from testing a range of support systems for garments are presented.

[KEY WORDS: AESTHETICS, GARMENTS, STORAGE, EXHIBITION, *KIMONO*, HANGER]

1. INTRODUCTION

I should confess at the outset that I know little about scientific conservation. Further, I am not in charge of conservation in our museum. Professor Morita requested that I pose some problems about conservation, from the perspective of museum facilities. In this respect I would request your assistance in seeking an answer to a question which always haunts me.

The question concerns the conservation of the aesthetic ideals underlying garment construction. I am a specialist in the historical study of costume. We also have another garment specialist here, who conducts ethnological studies of textiles. However, I am often astonished by the difference in our opinions and research. Studying textiles from the aesthetic point of view, it is sufficient for him to appreciate them hanging on a wall. But as far as garments are concerned, the story is different, since attention must first be paid to how they are worn. Thus consideration must be paid not only to how a garment and its accessories are worn, but also to the wearer. These two aspects are inseparable. As a consequence, when garments are studied ethnologically an enormous quantity of detailed information about the wearer's life and personality are essential. Unfortunately, in most Japanese museums garments are collected and studied only as objects.

I should point out here the difference between the preservation of objects and that of garments. Strictly speaking, objects becomes garments when they are worn. And how to wear them is programmed according to ideals distinct to each culture group and period in history.

One of the most important purposes of clothing is to realize the aesthetic ideals of a people, for the achievement of which various techniques have been contrived. A failure to consider this runs the risk of keeping and displaying garments in ways quite different from those expected by the wearer.

Most museums store garments on clothes hangers. However, this seems hardly the best method for maintaining the shape of a garment. Manufacturers of men's clothing usually find it difficult to keep their products in the same condition during the two to three weeks between the end of production and reaching the store.

Finding the best type of hanger to prevent loss of shape is an unenviable task for clothes manufacturers and distributors. Despite continual improvement in hangers or hanging equipment design, storage for long periods, such as 3-6 months, is usually done in flat boxes. Hanging is said to cause remarkable shape loss, especially during the first half year.

In Japanese museums, the *kimono* is generally displayed hanging on an *iko* (square shaped hanging rail). Such displays are limited to a maximum of six months.

Historically, the Japanese folded their garments and stored them flat. Initially this was also applied to Western garments. But nowadays we generally possess Western-type wardrobes with hangers as the ideal storage container for Western garments. But such storage should be only short term. It is unreasonable to introduce laundry shop methods for long-term museum storage.

2. AESTHETIC IDEALS OF GARMENTS

2.1 Western Garments

In my opinion the distinguishing feature of Western garment structure is a deep concern for the human figure, which has led to a three-dimensional construction based on that idea.

A recent trend in ethnology is the cross-cultural study of the human body. How such ideas are reflected in garments is also interesting. No doubt the Western garment is central to this study.

In Western techniques of the three-dimensional construction of garments, the stretch and shrinkage of particular parts of the cloth are most peculiar. Nevertheless, they were often overlooked in our method of storage. One purpose of stretch and shrinkage is to produce elasticity to one area. Another is to provide swelling on the surface of the material.

Although the Japanese also use these techniques to a lesser extent to simplify sewing of a *kimono*, Westerners used them as the basic techniques for garment making. These techniques were employed by the modern Chinese, from the middle of the 19th century, to improve their dress. Chinese dress now exemplifies a successfully reformed type resulting from Westernization. On the other hand, the Japanese rejected these techniques in principle at a similar time in history.

Shrinking any part of a cloth provides some latitude to neighboring parts and makes them swell. The commonest and easiest method of shrinkage is by gathering

and pleating. These methods are used virtually worldwide, and established techniques can be quite varied. These methods seem to provide a way to add variety to otherwise monotonous garments. It is often impossible to realize at a glance whether or not this was intended for simple decoration. When it is desired to shrink cloth without surface adornment any number of devices could be used, such as shrinking without pleating or cutting-out.

Shrinkage with no pleat calls for a rare technical skill in manufacturing Western-type garments. The most important application of this technique is for sleeve-setting, said to be the pivot of garment construction, because the top joints of sleeves require considerable flexibility to allow movement of the arms. Although shrinkage of any kind provides easier movement, the method with no pleat is considered to be the most advanced and ideal. This technique was introduced during the late-Middle Ages.

However, shrinkage and stretch also result from long periods of wear and careless treatment. It is not easy to distinguish manufacturing techniques from traces of wearing and storage. Thus museum staff should examine garments closely as soon as possible after acquisition.

Disfiguration around the shoulders is influenced by the method of hanging while in storage. Ideally, correct shoulder shape should be maintained by putting the garment on a dummy. But this is both too expensive and requires too much space. Hanging equipment must be selected carefully, and in particular to minimize the strain around the shoulders.

In addition, the appearance of the entire garment must be considered. The weight of a hanging garment causes it to stretch vertically as well as shortening it to a degree horizontally and often forming flares across the surface. (Even if these flares are considered attractive, the manufacturer takes no responsibility for the effect.)

For the Western-type of garments, which are intended to accentuate and fit a curvaceous body, shrinkage and stretch are indispensable techniques. Thus the route of Westernization can be traced from this technical point of view.

2.2 Japanese *Kimono*

The Japanese *kimono* is invested with an aesthetic ideal different from that of Western garments. Garments similar to the *kimono* in terms of construction are widespread in Southeast Asia and through most of China. The common feature of this type of garment is the use of only a few techniques to produce curved or undulating surfaces in fabrics. However, this likeness does not necessarily mean aesthetic correctness. I therefore limit this discussion just to the *kimono*, with which I am familiar.

A depiction of a *kimono* painted by a foreign artist, especially a Westerner, can be distinguished at a glance. Some years ago I analyzed the reasons for this [DAIMARU 1984]. One is that Westerners often neglect creases over the surface of a *kimono*. We remove wrinkles in garments caused by storage. However, some

creases or fold marks must not be ironed out because they supply elements essential to the beauty of a *kimono* when worn. Without them a Japanese considers the *kimono* to be slovenly and worn out. In order to produce strong creases, to be dressed neatly, a thin mat was placed over a folded *kimono* and stepped on. A *kimono* must also be folded carefully to produce correct creases. Women had to learn this from childhood.

In Japanese museums, *kimono* are hanged flat on an *iko* for display. I believe that owing to this the Japanese are apt to regard the *kimono* as being a textile art form rather than as a garment for daily wear. Most traditional Japanese garments do not vary in style and are easy to wear. But these days young Japanese are unable to put on the *kimono* by themselves, and neither do they know how to wear it. It also follows that in a Japanese museum it is desirable to display *kimono* on dummies.

After a short time on display, the *kimono* must be folded and stored in either drawers or flat boxes until again required for display. While thus stored, the *kimono* can be reset to improve its condition for the next display. However, the preparation for wearing or displaying and preservation must be different, because permanent folds would cause damage to parts of the garment.

2.3 Aesthetic Value of Creases and Pleats

Strictly speaking, to retain original cultural information, I can suggest several objections to my proposal. Principal among these are, firstly, that such a relative standard as one of the principles of conservation cannot be determined. Second is the difficulty of recreating aesthetic ideals from the past as well as those from the cultural groups from which specimens are collected.

Further, most museum keepers believe that they should be faithful only to specimens, and should not make aesthetic judgments. Although I do not intend to protest this basic attitude toward conservation, I do expect some small consideration. The aesthetic ideals which I mentioned must, for the most part, be sought from the object itself.

Close examination of a garment would provide at least information on the construction techniques used. Since the use of a particular technique represents the practical application of aesthetic ideals, we would thus be able to make informed guesses as to what the latter might have been. For example, a technique known as *kise*, is used in sewing a *kimono* to conceal seam lines and create a partial swelling. This imparts elegance to the garment. I have observed that few museums overseas recognize this important aesthetic point, and that they usually crush *kise* by hot pressing.

There exist other kinds of creases which must be identified from an ethnological perspective as being wear marks. Although such marks provide only indirect information of the aesthetic ideals of cultures, they cannot be ignored. Thus when examining garments I usually use three steps:

- a) analysis of the construction in line with the ideals of the maker (*vide infra*);

Table 1. Coded attributes.**A. Texture**

- 011. fabrics with supplementary decorative warp or weft yarns
- 012. *Ikat* type
- 013. rep
- 021. gauze weaving
- 022. tapestry weaving
- 023. pile weaving
- 024. other weaving type
- 03. knit/ net (made with one ball of string/yarn)
- 04. plating/ sprang/ bobbin lace (made with more than two balls of string/yarn)
- 05. felt
- 06. embroidery, quilting (including *sashiko*, shirring, darning)
- 07. wad, pad
- 08. applique by soft material (including reversed applique)
- 09. applique by hard material (including specially made button)
- 10. decorative hem finishes (including fringe, attached lace)
- 11. special-processed yarn, uneven thick yarn (including pongee)
- 12. coating (including foil, fixing with paste)
- 13. stain, fading (including perspiration)
- 14. disfiguration (including repairs)
- 151. wrinkles
- 152. fold, flat pleat
- 153. stretched condition
- 154. pressing
- 155. napping
- 16. name of pattern

B. Construction Technique

- 011. distinctive seam line
- 012. seam line on the waist
- 013. having cap sleeve line
 - 02. having gore
- 031. type of seam
- 032. with sewing machine in all/some places
 - 04. layered (attached by stitching or other methods using two or more types of cloth in all/some areas)
- 05. type of neckline (including area around neckline)
- 06. type of collar
- 07. sleeves (including those only without set-in sleeve)
- 081. having curved cutting line
- 082. having curved side line
- 083. angle of inclination of shoulder
 - 09. having darts
- 101. shrinking for proper fit and easy movement, without affecting the cap sleeve and stretching
- 102. shrinking for proper fit and easy movement on the cap sleeve
- 111. gathers, tucks, pleats without affecting gathers etc. on the cap sleeve or waist
- 112. gathers etc. on the cap sleeve
- 113. gathers etc. on the waist
 - 12. distinctive treatment of the edges of clothing (including lower sleeve edge, hem line)
 - 13. tuck for shortening
 - 14. distinctive treatment of the direction of cloth
- 151. overlapping of each body piece
- 152. having fastening at the point of overlapping body pieces
- 16. solid constructive piece in the garment

- b) comparison of the garment with reference materials; and
- c) examination of photographs of native wearers of each item.

3. TECHNICAL ANALYSIS OF GARMENT FORM AND THE MATERIALS

Clothing specimens in the National Museum of Ethnology are classified according to a codified check list of their "proper attributes" (Table 1). Proper attributes are the intrinsic qualities of the garment, and which can be confirmed by a close examination. Some 2,000 specimens in our collection have been classified using this system.

With reference to Table 1, section B, and especially to the items 09. through 113., which refer to Western-type construction techniques, it must be admitted that too much attention is given to these techniques in the check list. One reason for this is the fascinating research themes provided by the Westernization of clothing worldwide. Critics will question the need for check lists. However, it is surely better to have some basic guidelines than none at all.

4. EXPERIMENTS ON DISFIGURATION OF GARMENTS CAUSED BY HANGER FORM

We have studied the disfiguration to garment shape caused by storage. In particular the parts of a garment constructed by stretching or shrinking techniques (attribute codes 101. to 112.) have been the focus of attention. The test is being conducted in two stages. The first was a simulated trial, conducted six months ago, and the second is now taking place in our storage facility. As yet only a broad outline of the results of the first stage can be given.

Forty-two tailor-made jackets, divided into a group stored on hangers and another stored folded and stacked, were used as the test materials. Eleven different types of hanger, with three hangers per type, were used for the first group. In each hanger type two jackets were stored with lead weights (of different weight) in the pockets and one was used as a control. Stacking positions and padding materials were varied for the folded group.

4.1 Test Mode 1: Simulation Test

4.1.1 Procedure

- (a) Leave for 24 hours on a hanger in the natural condition;
- (b) Photograph, front and back;
- (c) Leave for 48 hours in a test chamber under conditions of:
 - temperature 30°C, relative humidity 90% (4 hours)
 - temperature 20°C, relative humidity 40% (4 hours)
 - repeat 6 times
 - wind velocity—below 2.5 m/sec
 - spaces between materials—about 14 cm;

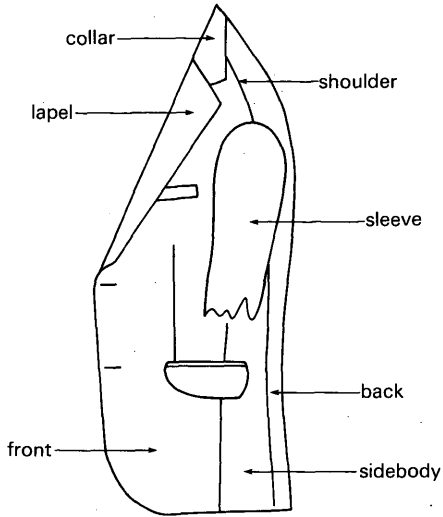


Fig. 1. Check spots of disfiguration.

(d) Leave for 24 hours on a hanger in the natural condition;

(e) Check for the following changes:

dimension of surface

general appearance of surface

appearance of weaving on surface

form of each part

texture strain of yarns

waving by bad shrinking, seaming, or puckering

on: lapels

front side panels, inside seams

back side, including seams

collars

shoulders

sleeves,

based on the criteria:

rank 5—same appearance before and after the test, (*i.e.*, no disfiguration)

rank 4—loss of trim appearance (*i.e.*, acceptable for wearing)

rank 3—borderline between acceptable and unacceptable)

rank 2—too shabby to wear

rank 1—unsuitable for wearing;

(f) Photograph, front, back and necessary details; and

(g) Write report.

4.2 Materials and Equipment

- (a) Men's jacket manufactured by Melbo Clothing Co.Ltd.(Osaka); wool 45%, polyester fibers 55% (Appendix 1);
- (b) Hangers (Appendix 2); and
- (c) Built-in environmental test chamber TBL-4P, at Osaka Men's Clothing Test Laboratory.

4.3 Results of the Test (Appendix 3)

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APPENDIX 1

Material Testing Results of Man's Jacket

1) General test on surface material

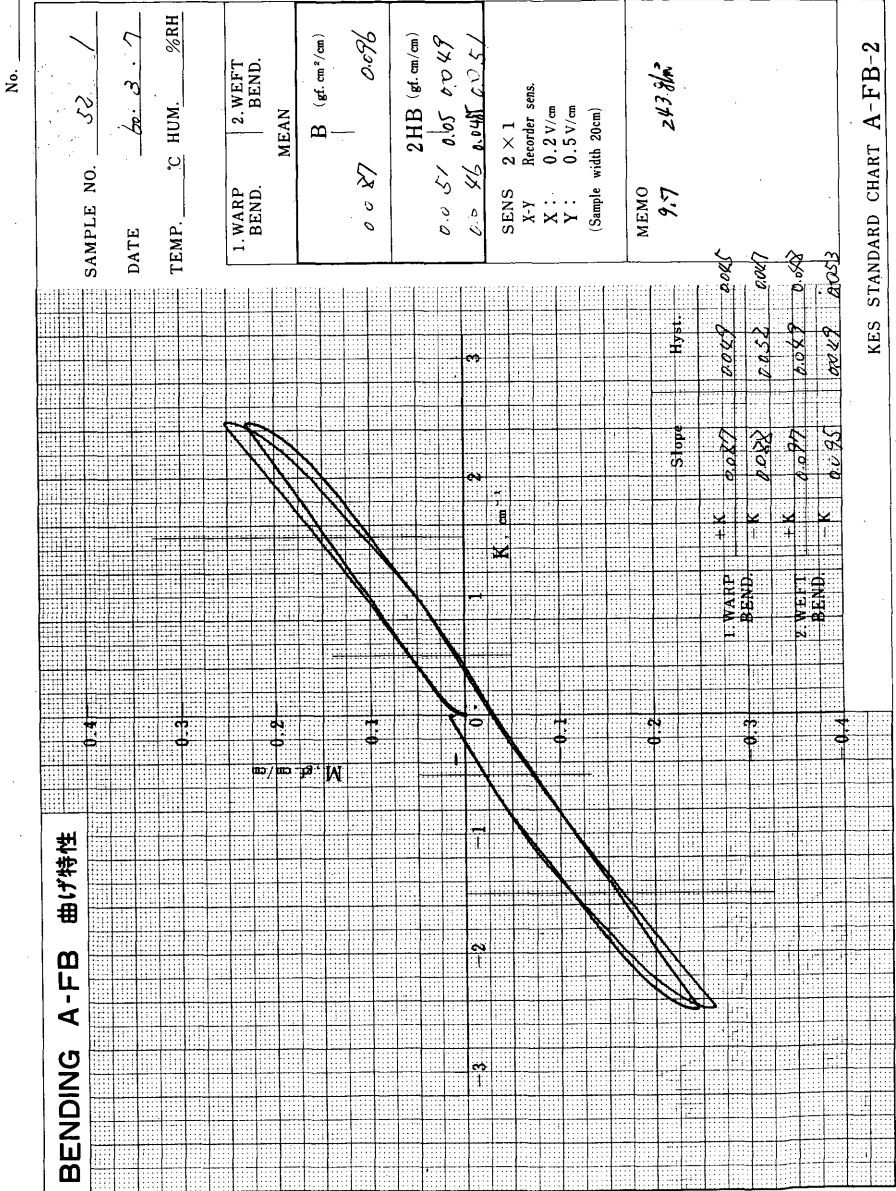
60.3.5

表素材物性試験成績書

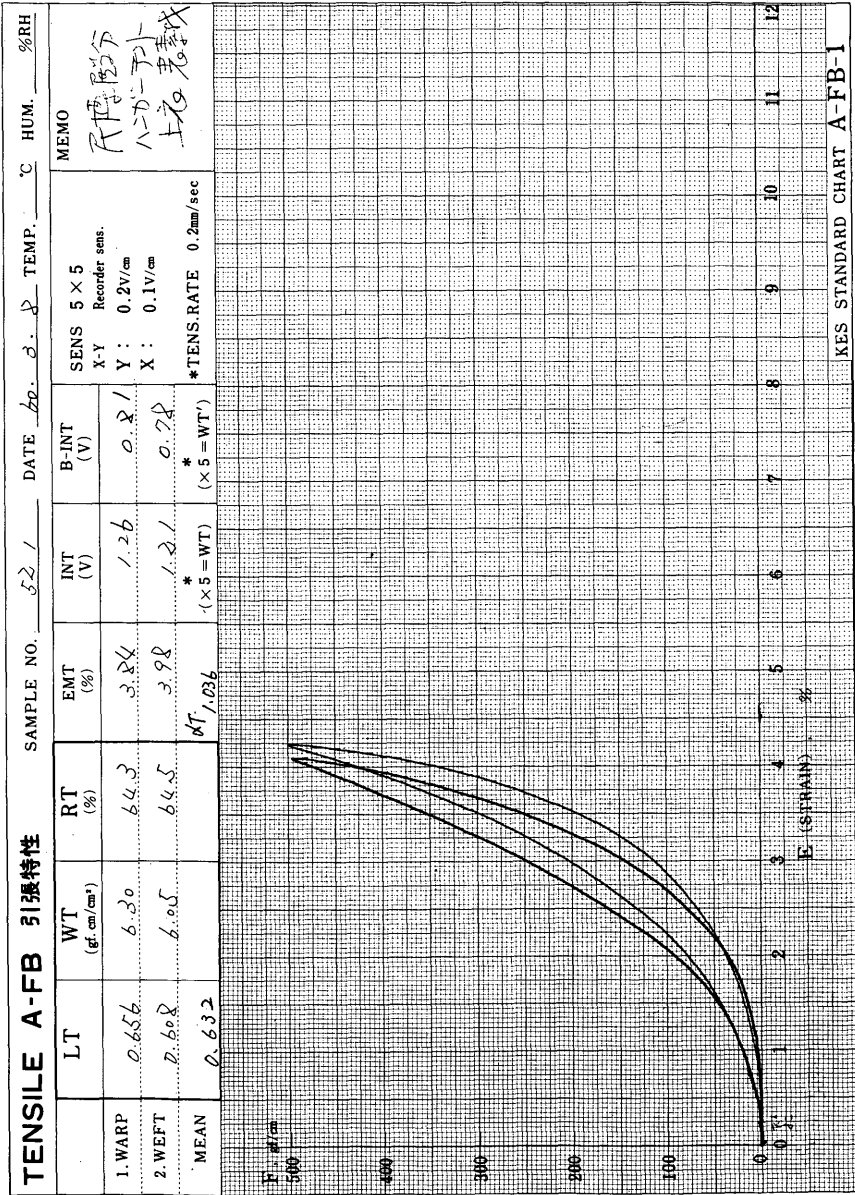
期代	メルボ紳士服工業(株)技術検査部		検査種別	総合ランク	混率									
52	依頼月日	納期	試験項目	B	W 45%									
	2/26	3/5	①収縮・伸縮・ウオッシュャブル・ビリング・マツ堅牢度・ペコ・縫目スリップ・芯地適定・しわ		P 55%	毛芯								
課名	アイテム	担当	用途	品番	元番	反数	仕入先	メーカー	試料	芯	工場			
素材検査	片断	1/6	スラックスコート	B20000A	9E509#3	1.5	丸紅	中外島	毛芯	毛芯	B/F			
縫製の注意項目		指 示 事 項									結果報告			
裁断		袖肩)のイセ量へらす: 脇内)のカーブゆるく												
縫目		背・脇・袖・フロントエッジ・相引・内股・その他縫目のバックリングに注意糸調子をゆるく、針を細く、縫いずれないよう注意。												
袖		袖付工程でイセの配分に注意。												
肩		テープ付けで前肩部分伸びやすい。ハスに伸ばししやすい。肩入工程で肩線が伸びて逃げやすい。前肩余り出やすい。												
フロント		芯据え工程で地の目曲りやすい。ハスに伸ばししやすい。芯との添い悪い。余り出やすい(タテ・ヨコ)。アームホール伸びやすい。												
プレス		プレスがききやすい。縫製の欠点が増えやすい。プレスが戻りやすい。プレスがききにくい。タイム長くする必要あり: 伸縮大きく、後の放置時間長く。												
その他											縦割判定			
収縮テスト		タテ		ヨコ										
		加湿		加湿										
		P後 2H 8H 2H 8H		P後 2H 8H 2H 8H										
%		0.0		0.0										
		-1.0		-1.0										
		1.0		1.0										
		1.5		1.5										
		2.0		2.0										
		3.0		3.0										
		4.0		4.0										
引張特性	タテ最大伸び率	EM1	1	2	3	4	5	6	7	8	9	10	11	12
	ヨコ最大伸び率	EM2	1	2	3	4	5	6	7	8	9	10	11	12
	伸び剛さ	LT	0.4	0.5	0.6	0.7	0.8	0.9	1.0	1.5	2.0	3.0	4.0	
	引張回復性	RT1	50	55	60	65	70	75	80	85				
	"	RT2	50	55	60	65	70	75	80	85				
	タテ・ヨコのバランス	EM2	50	55	60	65	70	75	80	85				
せん断特性	せん断剛さ	G	0.4	0.5	0.6	0.7	0.8	0.9	1.0	1.5	2.0			
	せん断戻りやすさ	2HG	0.2	0.3	0.4	0.5	0.6	0.7	0.8	1.0	1.5	2.0		
	"	2HG5	0.75	1.0	1.5	2.0	3.0	4	5	6	7			
曲げ特性	曲げ剛さ	B1	0.04	0.05	0.06	0.07	0.08	0.09	0.1	0.15				
	"	B2	0.04	0.05	0.06	0.07	0.08	0.09	0.1	0.15				
	曲げ戻りやすさ	2HB1	0.01		0.02	0.03	0.04	0.05			0.10			
	"	2HB2	0.01		0.02	0.03	0.04	0.05			0.10			
目付(重量)	m/g	W	110	130	150	170	200	250	300					

※○良△並×悪に記入

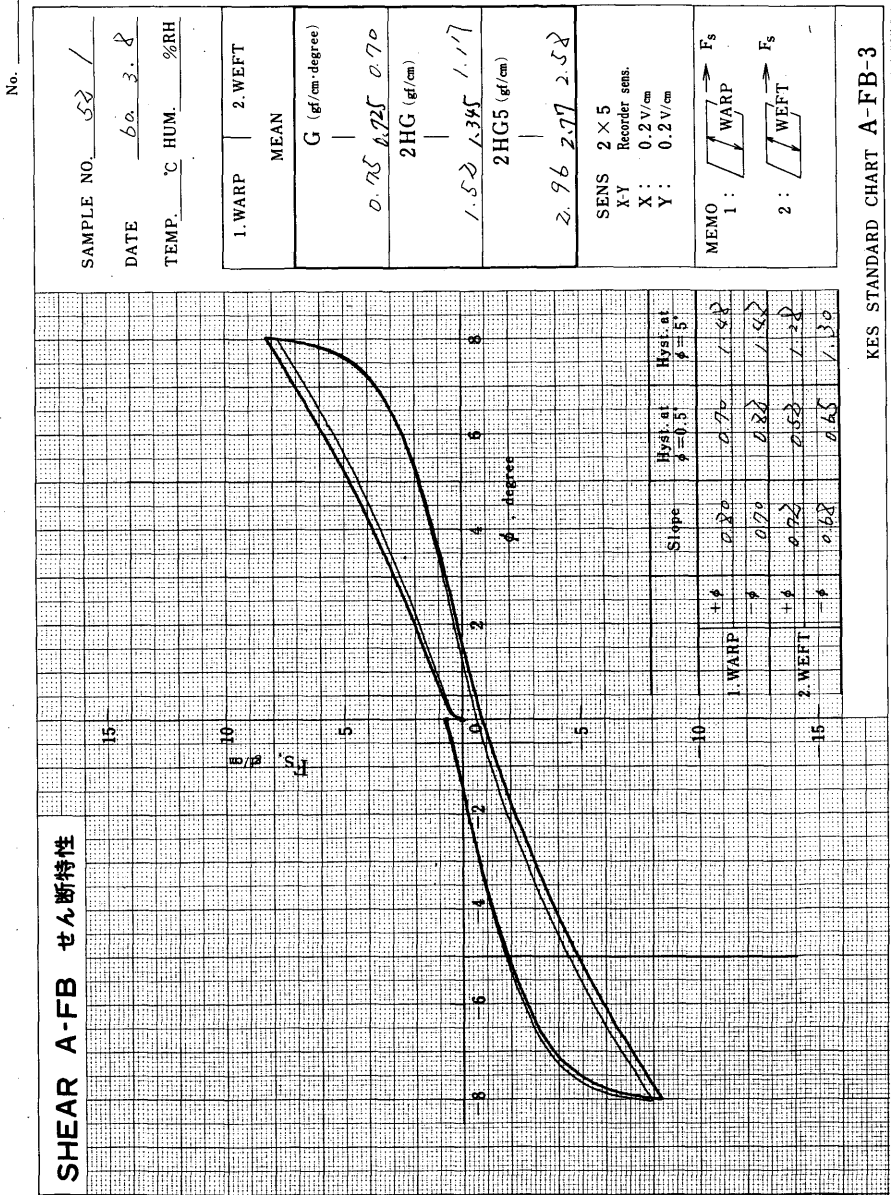
2) Bending test on surface material



3) Tensile test on surface material



4) Shear test on surface material



APPENDIX 2

General Specifications of Test Chamber

System:

Patented balanced temperature and humidity control system

Refrigeration System:

Water-cooled hermetically sealed single stage compression system (multicompressor System)

Standard Power:

220 V, 3 ϕ , 60 Hz

Performance:
Temperature and Humidity Constancy:

$\pm 0.5^{\circ}\text{C}/\pm 3.0\%$ R.H ($\pm 1.0^{\circ}\text{C}/\pm 5.0\%$ R.H)

Temperature Uniformity:

$\pm 1.0^{\circ}\text{C}$ ($\pm 1.5^{\circ}\text{C}$)

Pull-down Time:

+20~+ 5°C within 120 min.
 +20~-10°C within 120 min.
 +30~-10°C within 120 min.
 +40~-10°C within 120 min.

Heat-up Time:

+20~-60°C within 60 min.

Exterior Material:

Ivory colored PVC/Steel laminate

Interior Material:

Stainless steel 304

Floor Load:

600 kg/m² (1228 lbs./sq. ft.)

Door:

850 (w) \times 1800 (h) mm (w33-2/2 \times h70-3/4")
 (1 door standard accessory)

Insulation Material:

Polyurethane foam 65 mm (2-1/2")

Temperature and Humidity Conditioning Compartment:

Includes heater, dehumidifier, cooler (combines defrost circuit), fan, register temperature sensing element, wick pan, etc.

Refrigeration Compartment:

Includes refrigeration system for dehumidification, refrigerator for cooling, water supply and drain pipe, drain for water supply, drain and pressure reducing valve

Standard Accessories:

Viewing window, 50 mm (2") cable port, chamber lamp, ventilator, integrating timer

Safety Devices:

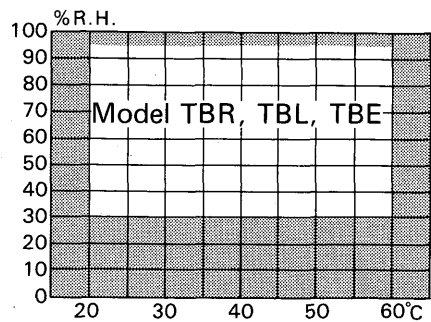
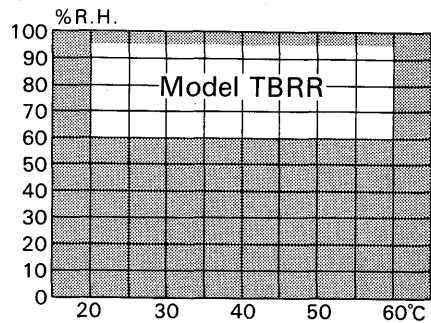
Over-heat protector, motor, over-load relay, high pressure switch, compressor, inner thermal relay, various fuses, and circuit breakers

Control Panel:

4 types of standard instrumentation are available

Temperature and Humidity Control Range
Condition:

—Ambient Temperature: 20°C
 —Water Temperature: 25°C
 —Non-loaded



APPENDIX 3

Results of Hanging and Piling Tests

- 1) Reference Number of Illustrations of the Results
(reference number of illustrations in following pages corresponds to that of the table.)

a) Hanging test

Hanger Code	Weight Charge		
	empty	455 g	850 g
A	1	2	3
B	4	5	6
C	7	8	9
D	10	11	12
E	13	14	15
F	16	17	18
G	19	20	21
H	22	23	24
I	25	26	27
J	28	29	30
K	31	32	33

b) Padding test

Padding Material	Position		
	above	middle	below
newspaper	34	35	36
Japanese paper	37	38	39
shoulder pad	40	41	42

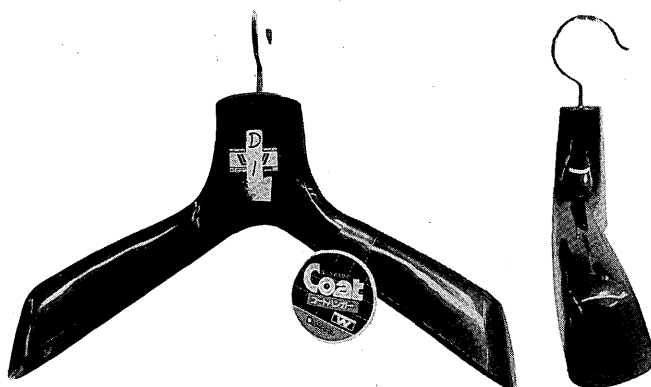
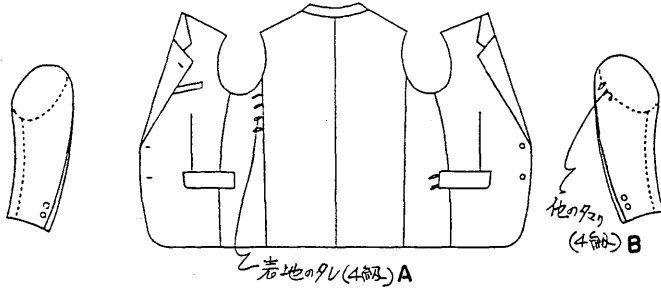


Fig. 2. The best result was achieved for hanging test on hanger code D.

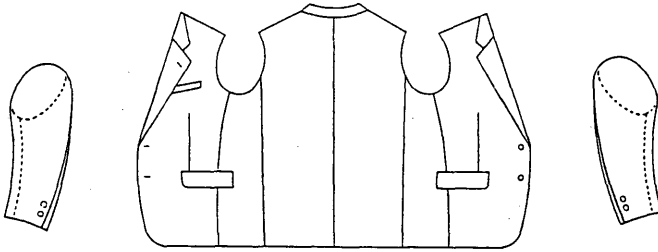
- 2) Disfiguration after hanging (or padding) and the evaluation
(Evaluation values on right side correspond to the criterion rank shown in 4.1.1.)



1

RESULT

LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	4
SIDE	4
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4



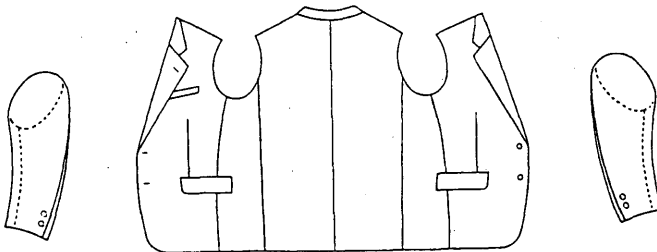
テストの結果、外観の型くずれはありませんでした。

C

2

RESULT

LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	4
SIDE	4
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4



テストの結果、外観の型くずれはありませんでした。

C

3

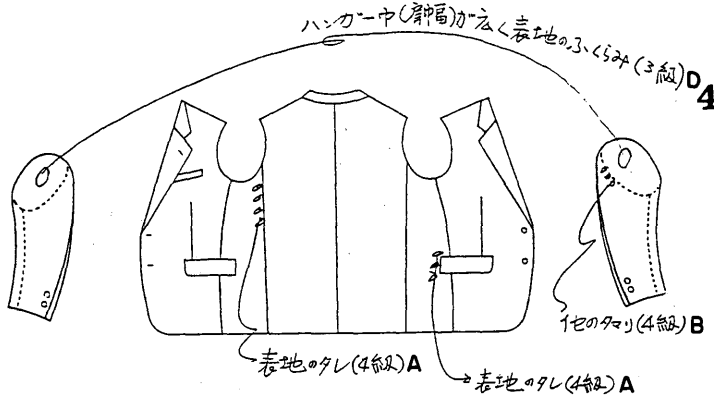
RESULT

LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	4
SIDE	4
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4

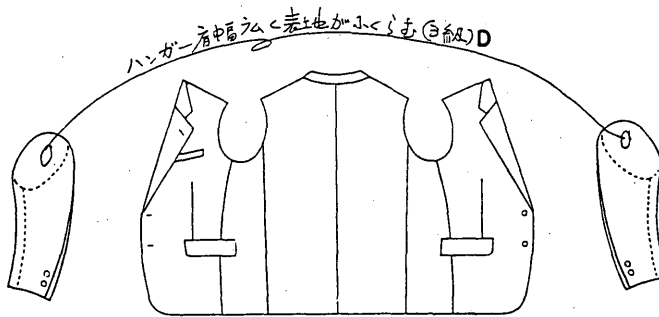
Figure Notes:

- A : Cockling of outer fabrics
- B : Cockling by irregularly gathered sleeve-seams
- C : The best result without any shape deformation
- D : Cockling by (mis-matching) sizes of the hanger

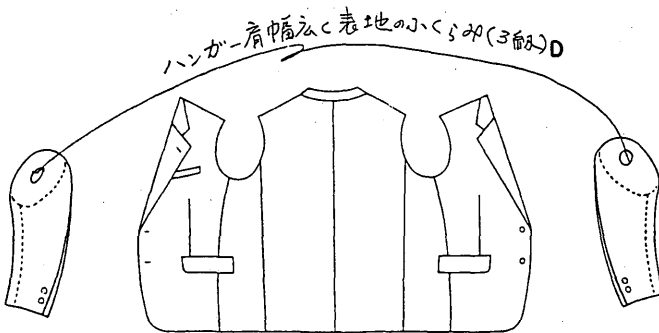
- E : Small puckering
- F : Cylindrical sleeves by an unfit shape of the hanger
- G : Puffs of collar and lapel edges
- H : Folded wrinkles



RESULT	
LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	3
SIDE	4
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4



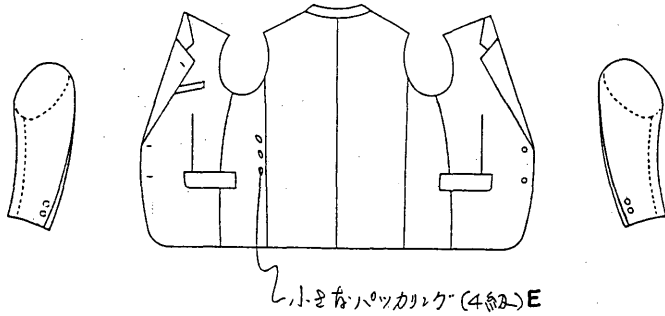
RESULT	
LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	3
SIDE	4
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4



RESULT	
LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	3
SIDE	4
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4

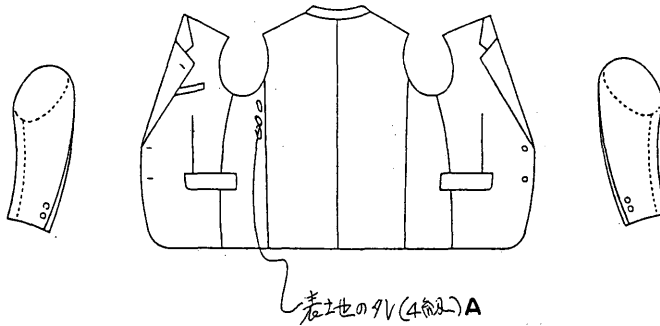
Figure Notes:

- A : Cockling of outer fabrics
- B : Cockling by irregularly gathered sleeve-seams
- C : The best result without any shape deformation
- D : Cockling by (mis-matching) sizes of the hanger
- E : Small puckering
- F : Cylindrical sleeves by an unfit shape of the hanger
- G : Puffs of collar and lapel edges
- H : Folded wrinkles



7 RESULT

LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	4
SIDE	4
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4



8 RESULT

LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	4
SIDE	4
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4

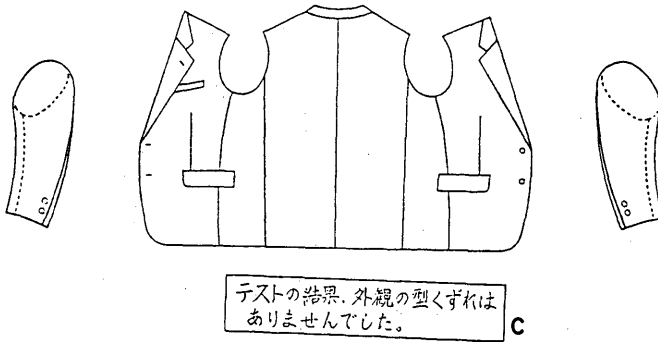


9 RESULT

LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	4
SIDE	4
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4

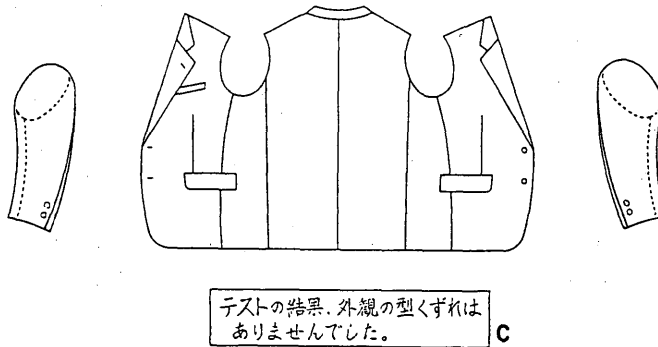
Figure Notes:

- A : Cockling of outer fabrics
- B : Cockling by irregularly gathered sleeve-seams
- C : The best result without any shape deformation
- D : Cockling by (mis-matching) sizes of the hanger
- E : Small puckering
- F : Cylindrical sleeves by an unfit shape of the hanger
- G : Puffs of collar and lapel edges
- H : Folded wrinkles



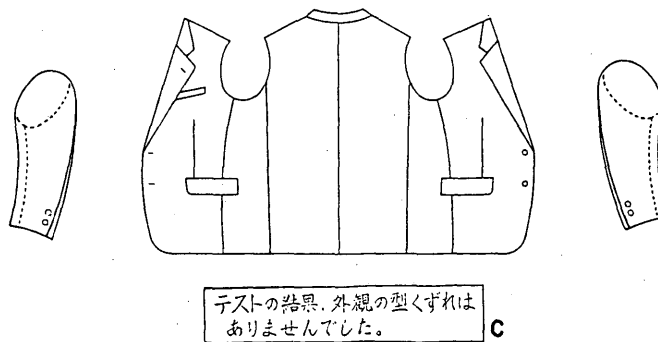
10 RESULT

LAPEL	5
FRONT	5
BACK	5
COLLAR	5
SHOULDER	5
SLEEVES	5
SIDE	5
APPEARANCE OF FABRICS	5
GENERAL JUDGEMENT	5



11 RESULT

LAPEL	5
FRONT	5
BACK	5
COLLAR	5
SHOULDER	5
SLEEVES	5
SIDE	5
APPEARANCE OF FABRICS	5
GENERAL JUDGEMENT	5

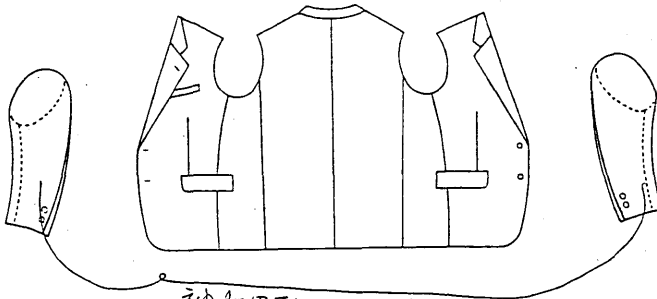


12 RESULT

LAPEL	5
FRONT	5
BACK	5
COLLAR	5
SHOULDER	5
SLEEVES	5
SIDE	5
APPEARANCE OF FABRICS	5
GENERAL JUDGEMENT	5

Figure Notes:

- A : Cockling of outer fabrics
 B : Cockling by irregularly gathered sleeve-seams
 C : The best result without any shape deformation
 D : Cockling by (mis-matching) sizes of the hanger
 E : Small puckering
 F : Cylindrical sleeves by an unfit shape of the hanger
 G : Puffs of collar and lapel edges
 H : Folded wrinkles

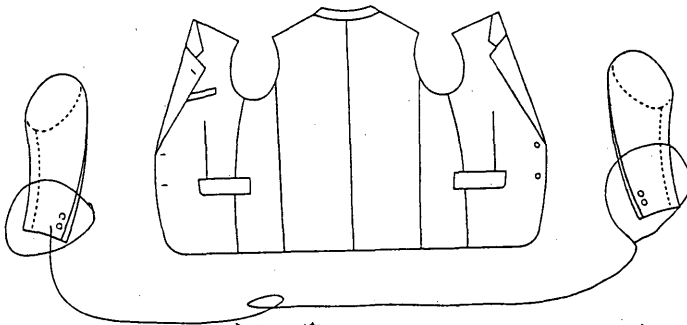


袖が内折りにくくむ(3級)
(ハンガー型による)F

13

RESULT

LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	3
SIDE	4
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4

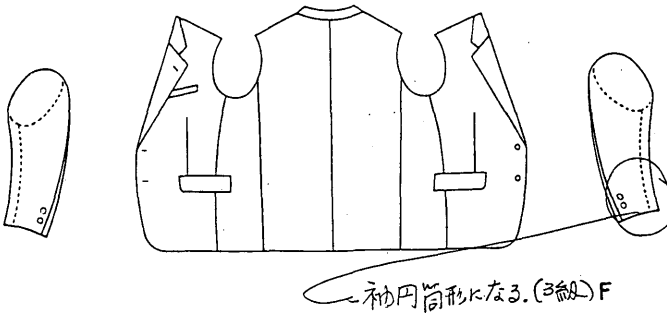


袖、円筒形になる(3級)(ハンガーの型による)F

14

RESULT

LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	3
SIDE	4
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4



袖、円筒形になる。(3級)F

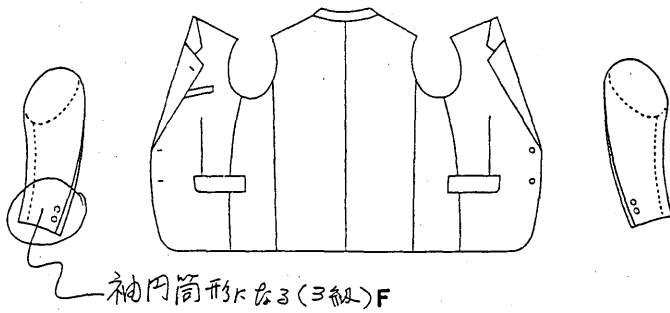
15

RESULT

LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	4
SIDE	3
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4

Figure Notes:

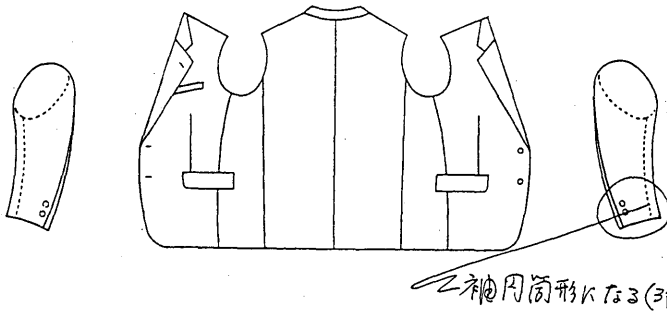
- A : Cockling of outer fabrics
- B : Cockling by irregularly gathered sleeve-seams
- C : The best result without any shape deformation
- D : Cockling by (mis-matching) sizes of the hanger
- E : Small puckering
- F : Cylindrical sleeves by an unfit shape of the hanger
- G : Puffs of collar and lapel edges
- H : Folded wrinkles



16

RESULT

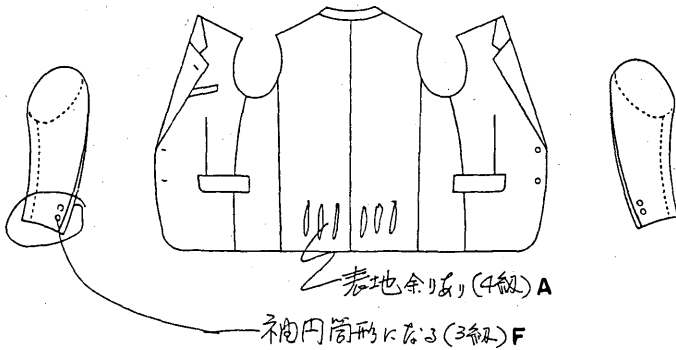
LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	3
SIDE	4
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4



17

RESULT

LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	3
SIDE	4
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4



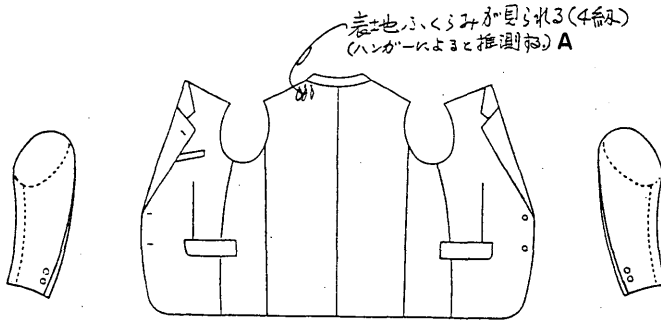
18

RESULT

LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	3
SIDE	4
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4

Figure Notes:

- A : Cockling of outer fabrics
- B : Cockling by irregularly gathered sleeve-seams
- C : The best result without any shape deformation
- D : Cockling by (mis-matching) sizes of the hanger
- E : Small puckering
- F : Cylindrical sleeves by an unfit shape of the hanger
- G : Puffs of collar and lapel edges
- H : Folded wrinkles



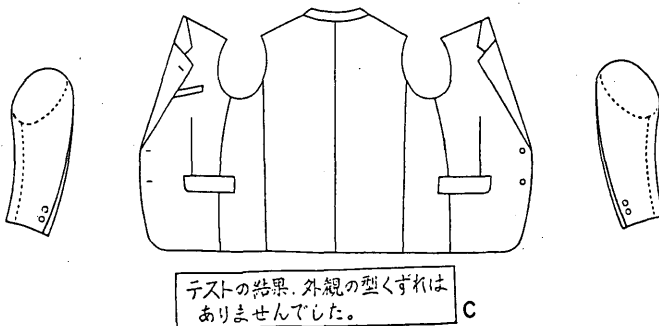
19 RESULT

LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	4
SIDE	4
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4



20 RESULT

LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	4
SIDE	4
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4

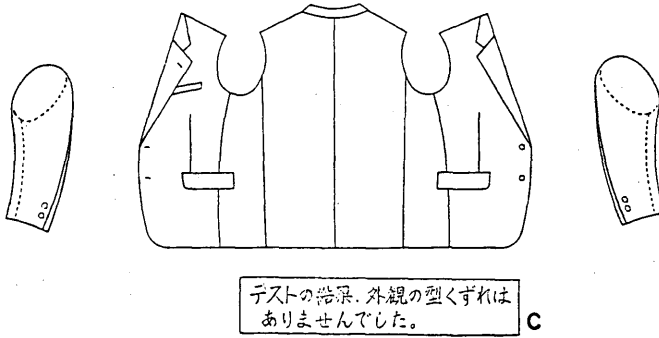


21 RESULT

LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	4
SIDE	4
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4

Figure Notes:

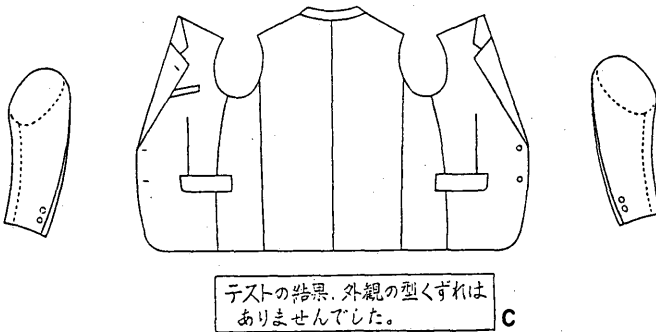
- A : Cockling of outer fabrics
- B : Cockling by irregularly gathered sleeve-seams
- C : The best result without any shape deformation
- D : Cockling by (mis-matching) sizes of the hanger
- E : Small puckering
- F : Cylindrical sleeves by an unfit shape of the hanger
- G : Puffs of collar and lapel edges
- H : Folded wrinkles



22

RESULT

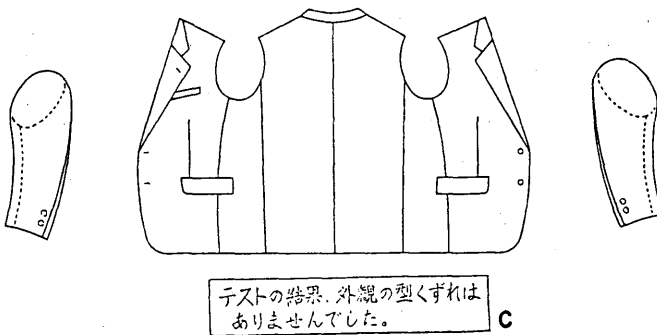
LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	4
SIDE	4
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4



23

RESULT

LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	4
SIDE	4
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4



24

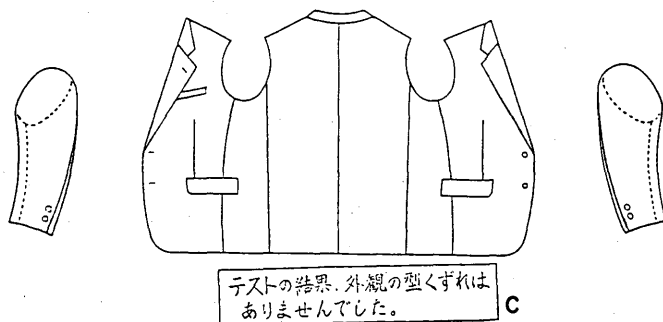
RESULT

LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	4
SIDE	4
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4

Figure Notes:

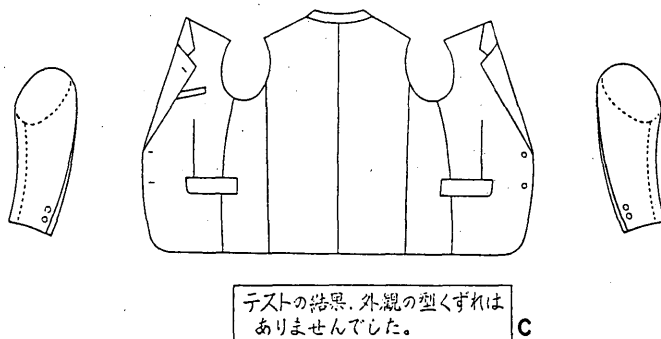
- A : Cockling of outer fabrics
- B : Cockling by irregularly gathered sleeve-seams
- C : The best result without any shape deformation
- D : Cockling by (mis-matching) sizes of the hanger

- E : Small puckering
- F : Cylindrical sleeves by an unfit shape of the hanger
- G : Puffs of collar and lapel edges
- H : Folded wrinkles



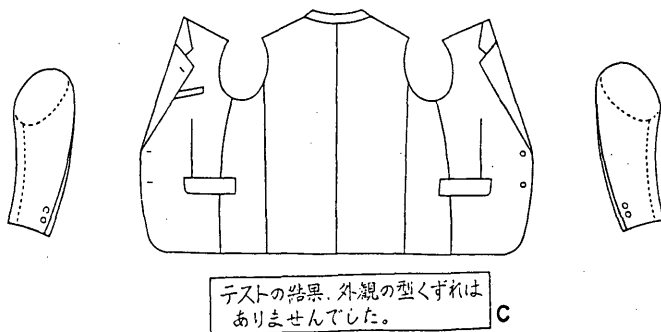
25 RESULT

LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	4
SIDE	4
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4



26 RESULT

LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	4
SIDE	4
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4

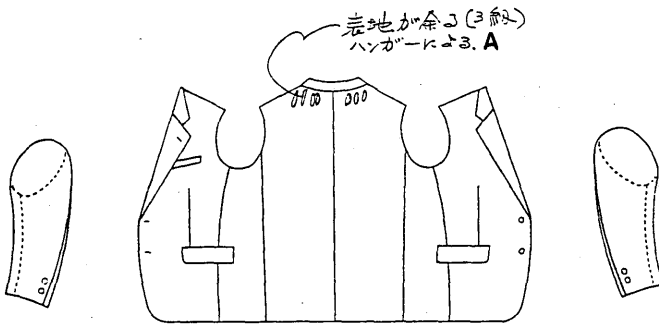


27 RESULT

LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	4
SIDE	4
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4

Figure Notes:

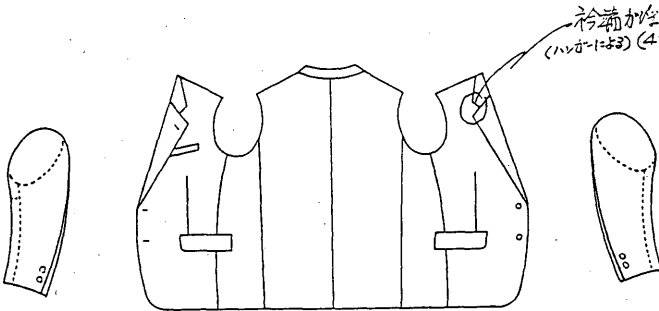
- A : Cockling of outer fabrics
- B : Cockling by irregularly gathered sleeve-seams
- C : The best result without any shape deformation
- D : Cockling by (mis-matching) sizes of the hanger
- E : Small puckering
- F : Cylindrical sleeves by an unfit shape of the hanger
- G : Puffs of collar and lapel edges
- H : Folded wrinkles



28

RESULT

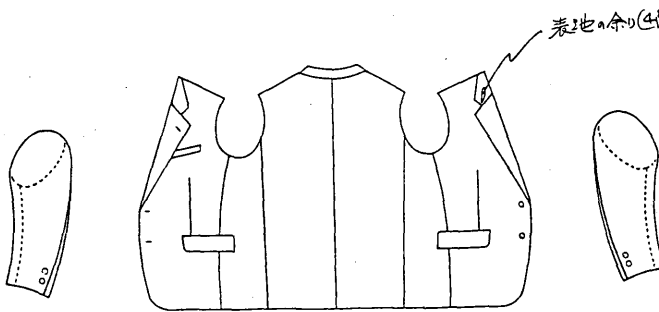
LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	3
SLEEVES	4
SIDE	4
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4



29

RESULT

LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	4
SIDE	4
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4



30

RESULT

LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	4
SIDE	4
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4

Figure Notes:

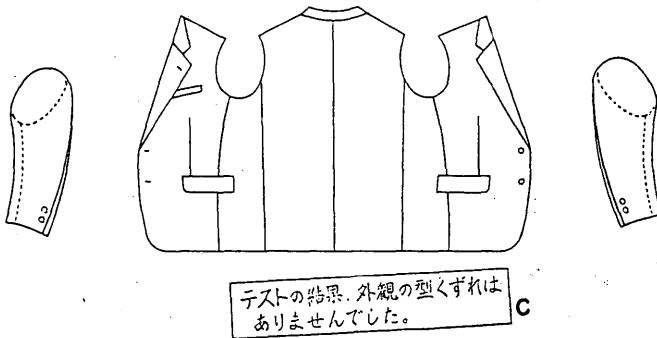
- A : Cockling of outer fabrics
- B : Cockling by irregularly gathered sleeve-seams
- C : The best result without any shape deformation
- D : Cockling by (mis-matching) sizes of the hanger
- E : Small puckering
- F : Cylindrical sleeves by an unfit shape of the hanger
- G : Puffs of collar and lapel edges
- H : Folded wrinkles



31

RESULT

LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	4
SIDE	4
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4



32

RESULT

LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	4
SIDE	4
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4



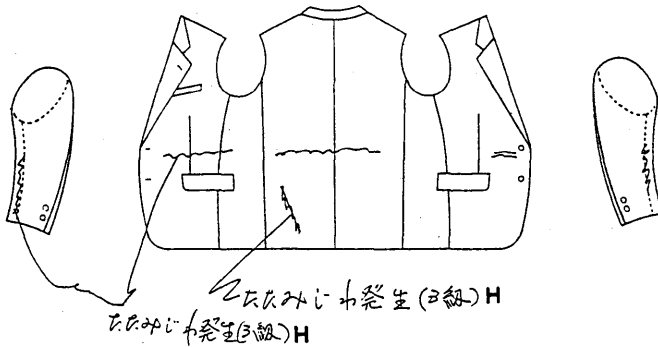
33

RESULT

LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	4
SIDE	4
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4

Figure Notes:

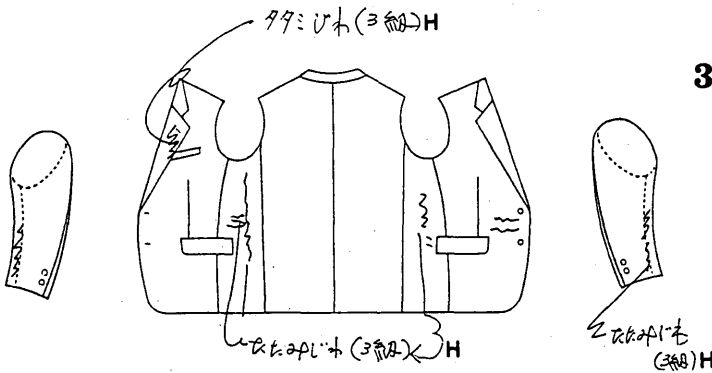
- A : Cockling of outer fabrics
- B : Cockling by irregularly gathered sleeve-seams
- C : The best result without any shape deformation
- D : Cockling by (mis-matching) sizes of the hanger
- E : Small puckering
- F : Cylindrical sleeves by an unfit shape of the hanger
- G : Puffs of collar and lapel edges
- H : Folded wrinkles



34

RESULT

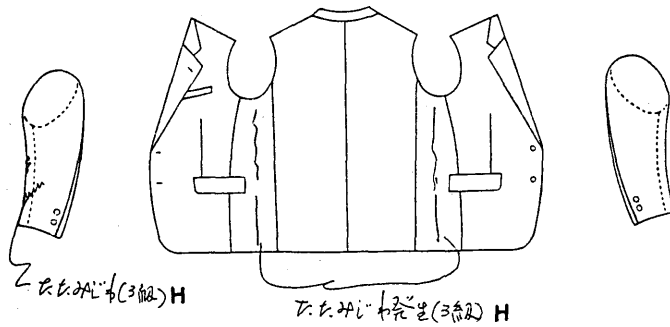
LAPEL	4
FRONT	3
BACK	2
COLLAR	4
SHOULDER	4
SLEEVES	3
SIDE	4
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	3



35

RESULT

LAPEL	3
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	3
SIDE	3
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	3



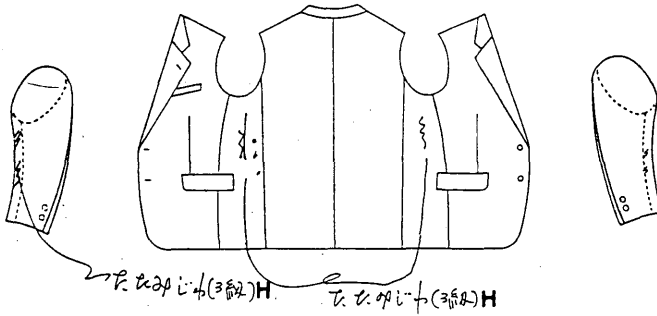
36

RESULT

LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	3
SIDE	3
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4

Figure Notes:

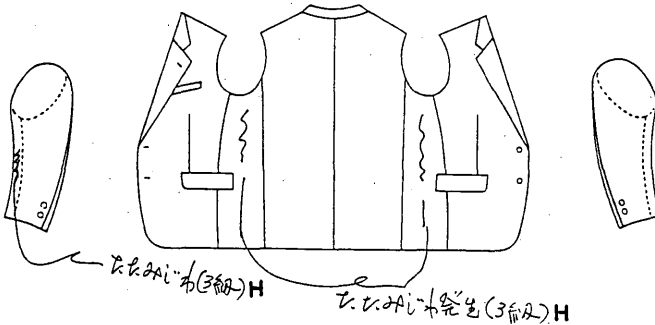
- A : Cockling of outer fabrics
- B : Cockling by irregularly gathered sleeve-seams
- C : The best result without any shape deformation
- D : Cockling by (mis-matching) sizes of the hanger
- E : Small puckering
- F : Cylindrical sleeves by an unfit shape of the hanger
- G : Puffs of collar and lapel edges
- H : Folded wrinkles



37

RESULT

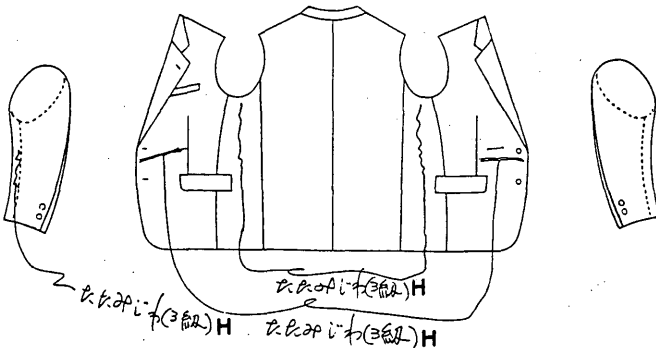
LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	3
SIDE	4
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4



38

RESULT

LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	3
SIDE	3
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4



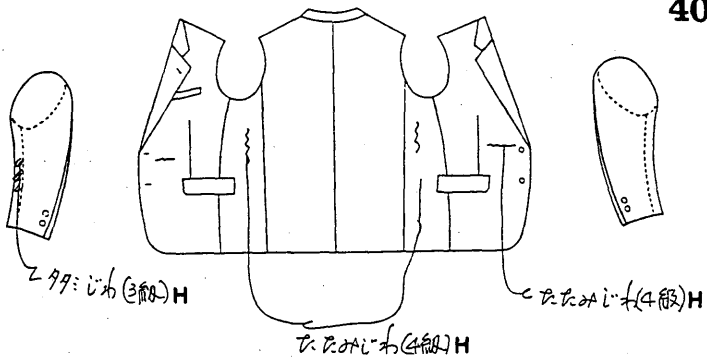
39

RESULT

LAPEL	4
FRONT	3
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	3
SIDE	3
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	3

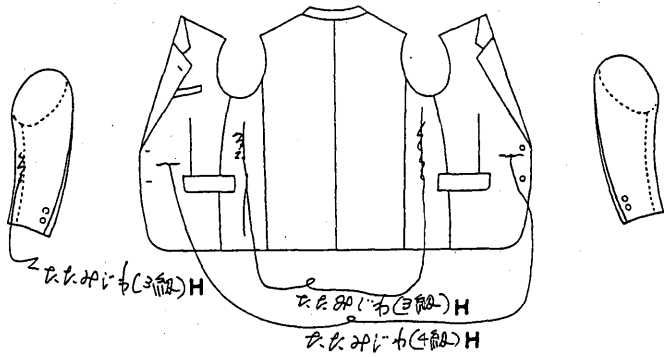
Figure Notes:

- A : Cockling of outer fabrics
- B : Cockling by irregularly gathered sleeve-seams
- C : The best result without any shape deformation
- D : Cockling by (mis-matching) sizes of the hanger
- E : Small puckering
- F : Cylindrical sleeves by an unfit shape of the hanger
- G : Puffs of collar and lapel edges
- H : Folded wrinkles



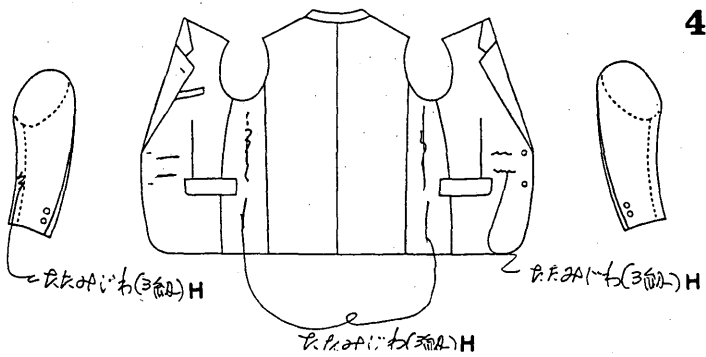
40

RESULT	
LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	3
SIDE	4
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4



41

RESULT	
LAPEL	4
FRONT	4
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	3
SIDE	3
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	4



42

RESULT	
LAPEL	4
FRONT	3
BACK	4
COLLAR	4
SHOULDER	4
SLEEVES	3
SIDE	3
APPEARANCE OF FABRICS	4
GENERAL JUDGEMENT	3

Figure Notes:

- A : Cockling of outer fabrics
- B : Cockling by irregularly gathered sleeve-seams
- C : The best result without any shape deformation
- D : Cockling by (mis-matching) sizes of the hanger
- E : Small puckering
- F : Cylindrical sleeves by an unfit shape of the hanger
- G : Puffs of collar and lapel edges
- H : Folded wrinkles