

**NOTE:**  
**FOLLOW TRIM-MARKS**  
**CROP TO:**  
**12.8125" WIDE**  
**10.1875" HIGH**

**FOLD @ CENTER,**  
**COVER ON OUTSIDE**



**TAILORING:** Tailoring is a garment construction technique in which a designer or tailor adjusts fabric on a mannequin using pins, stitches, and marks, trimming away the excess. The "toile," or template of the design, is removed from the mannequin, laid flat, and traced onto paper. This is the pattern from which the final garment will be made. Tailoring is typically used to create suits and other structured garments.

*Also see:* Suit Jacket 73.66.1a, Suit Jacket 76.194.2



**TEXTILE CONVERTER:** A textile conversion company is responsible for creating a master design suitable for weaving and printing at a textile mill. Designs are original compositions or sampled from artists' work (like Dalí's boulders) and copied onto "greige," or a plain, unfinished fabric. These designs can then be recolored, turned, resized, or altered in a number of ways until the desired surface design is achieved.

*Also see:* Textile U.1127.1, Dress 83.63.1



**TEXTILE DESIGN:** Any image, color, texture, or design that appears on the surface of a textile. Designs can be printed or incorporated into the weaving process, such as stripes, plaid, or ikat. Surface design can be applied to the finished fabric through many techniques, including dyeing, printing, beading, embroidery, or appliqué.

*Also see:* Textile, "The Egg & I" U1127.9, Textile U.1127.6, Suit 66.110.1, Dress 83.63.1



**TEXTILE REGULATION:** During World War II, many materials were needed for military supplies, such as parachutes and uniforms. In 1942, the War Production Board ratified Regulation L-85, which restricted the use of cotton, silk, nylon, wool leather, and rubber. Commercially produced clothing also faced regulations about the quantity of material used. To keep up with the ever-changing demand for novelty in fashion, manufacturers and designers had to find creative solutions during this time of rationing. Shorter skirts in a narrow cut are one such solution.

*Also see:* Suit Jacket 73.66.1a, Suit Jacket 76.194.2

#### **Bibliography**

Jerde, Judith. *Encyclopedia of Textiles*. New York: Facts on File, 1992.  
 Tortora, Phyllis G. and Ingrid Johnson, eds. *The Fairchild Books Dictionary of Textiles*. New York: Fairchild Books, 2014.

## GALLERY GUIDE & GLOSSARY



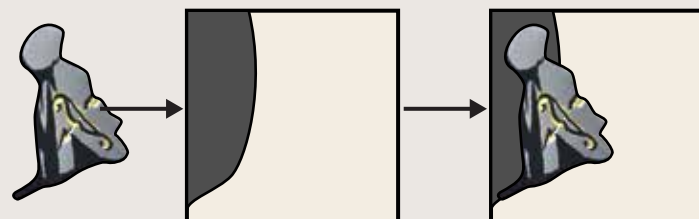
*Adrian*  
 HOLLYWOOD AND BEYOND

*Adrian: Hollywood and Beyond* highlights the variety of techniques that Adrian utilized in his work. Throughout the exhibition, you will encounter textiles and garments that incorporate each of these methods, sometimes in surprising ways. This glossary of terms provides definitions of key terms and examples included in the exhibition to encourage visitors to take a closer look at these objects.

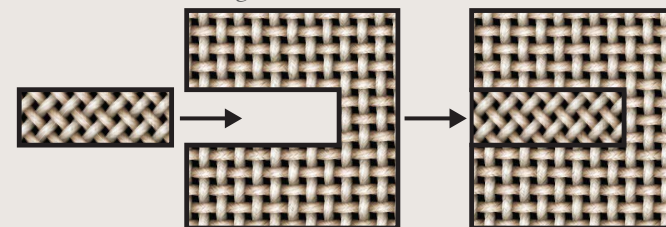


**APPLIQUÉ:** A new design element can be created with a smaller piece of fabric or other contrasting material that is applied to the surface. These cut-outs are usually attached with stitches around the edges to secure them to the base.

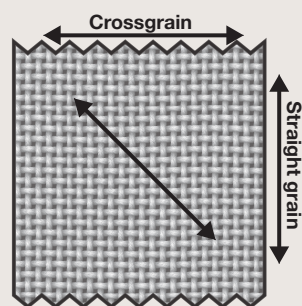
*Also see:* Suit Jacket 76.194.2, Two-Piece Evening Ensemble 70.40.2



**INSET:** Another type of garment embellishment, similar to appliqué. A certain shape is cut out of a larger textile, then another textile is sewn in to fill the void. Insets can be functional, meant to add fullness for fit, or decorative, as when pieces are intentionally cut away and then replaced with the same or a different textile to create a design.



**BIAS:** Textiles are typically used on the straight (parallel to the weave) or cross-grain (perpendicular to the weave). When fabric is cut “on the bias,” it means that it is intentionally turned to a 45° angle, which is more elastic and changes the way the fabric drapes.



*Also see:* Day Dress 70.40.8, Evening Dress 74.60.2



**MITERING:** A construction technique or fabric manipulation. Two pieces of fabric are joined diagonally, usually at a corner. This is a classic method of achieving a clean corner, but can be used creatively to manipulate the pattern of a textile. It is especially dramatic when striped textiles are used.

*Also see:* Suit 66.110.1

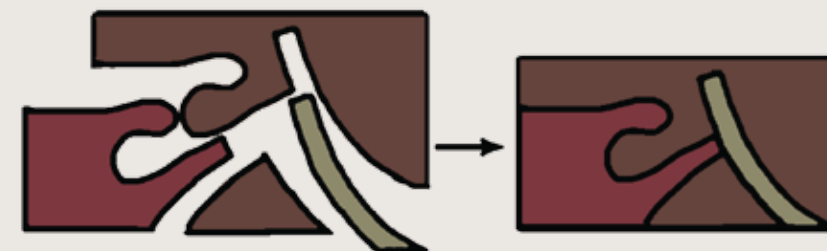


**DESIGN REPEAT:** An aspect of textile design that refers to the distance between a pattern and where it begins to repeat, or start over again. These can vary in scale and can be difficult to identify in some instances, but all patterned textiles have repeats.

*Also see:* Day Dress 70.40.8, Two-piece Evening Ensemble 70.40.2



**PIECING:** A form of construction that involves combining different pieces of material together into a larger composition. The components can be from the same or contrasting material and are carefully measured and cut to fit into the final design.



**DRAPING:** Garments are typically created through draping, flat patterning, or tailoring. Draping — sometimes referred to as “soft construction” — involves working with plain material directly on a dress form or model, using pins to fold and shape the garment. Once the desired silhouette is complete, the fabric is removed to make a paper pattern.



**SCREENPRINTING:** A multi-step print technique for applying surface design. First, a design is transferred onto a fine mesh screen by covering the areas not to be printed. Then the screen is placed on top of the textile and the first color is applied. A squeegee pushes the ink through the design on the screen, transferring it onto the surface. Once dry, this process can be repeated with different screens and colors to achieve more complex designs.

*Also see:* Textile fragment U1127.9, Day Dress 70.40.8