

Appendix V - Hood Pattern

To make a made to measure hood one needs to take more measurements than what we have taken for making every other garment in this book, which is why hoods haven't been included here but have a manual dedicated just to them. However, I'm going to include a hood pattern so your head doesn't feel left out after making enough rubber garments to cover your body several times over.

The following hood is from a pattern that I sell and is a medium fit in as much as it fits a head circumference of 56cm to 58cm. For sizes below this 54cm to 56cm then reduce down the measurements by 5% so print off the pattern templates at 95%. For larger sizing of between 58cm to 60cm increase the sizing by around 4% so print off the templates at 104%.

The seams used in this pattern are pretty wide for a hood. They look wider on the templates because the width of the line also includes the full extent of where glue is to be applied. Throughout this manual we haven't done this to patterns, we have simply added on a seam extension of around 3mm to 4mm. Well that is also the case here with the hood but because the glue line has also been added the seams look twice as wide. In reality what we see as a seam extension in the pattern templates is in truth the full width of any made up seam of the finished garment. However, for a hood, these seams are pretty wide so if one wishes to create smaller looking seams one can always shave off the edges of the templates where seams exist by around 2mm.



Heart faced hood made from the following pattern

HOOD 002 medium fit

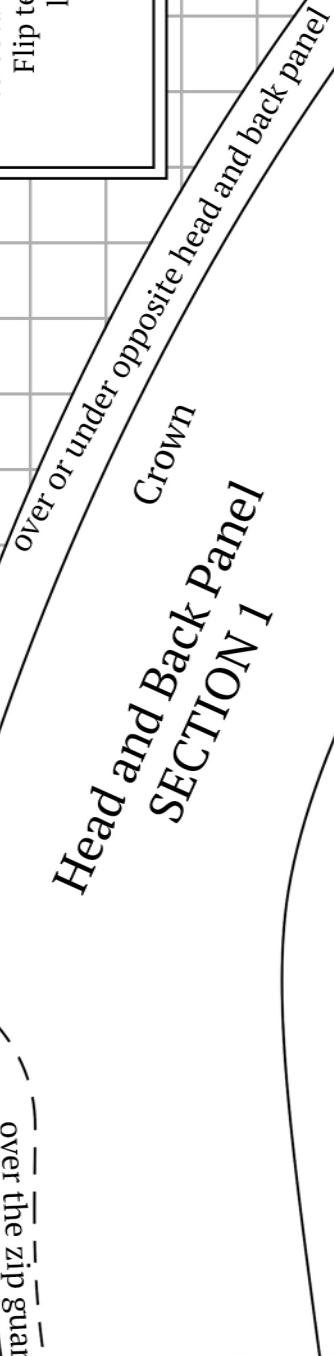
Print this page and cut out pattern pieces
to obtain all right side templates.
Flip templates over to obtain
left handed pieces.

Heath Clark 2016

Head and Back Panel SECTION 1

align spots of section 2
to spots of section 1
to create the overall
pattern template

OVER THE ZIP
over the zip guard



over side panel

Crown

over face panel

Forehead

OVER THE ZIP

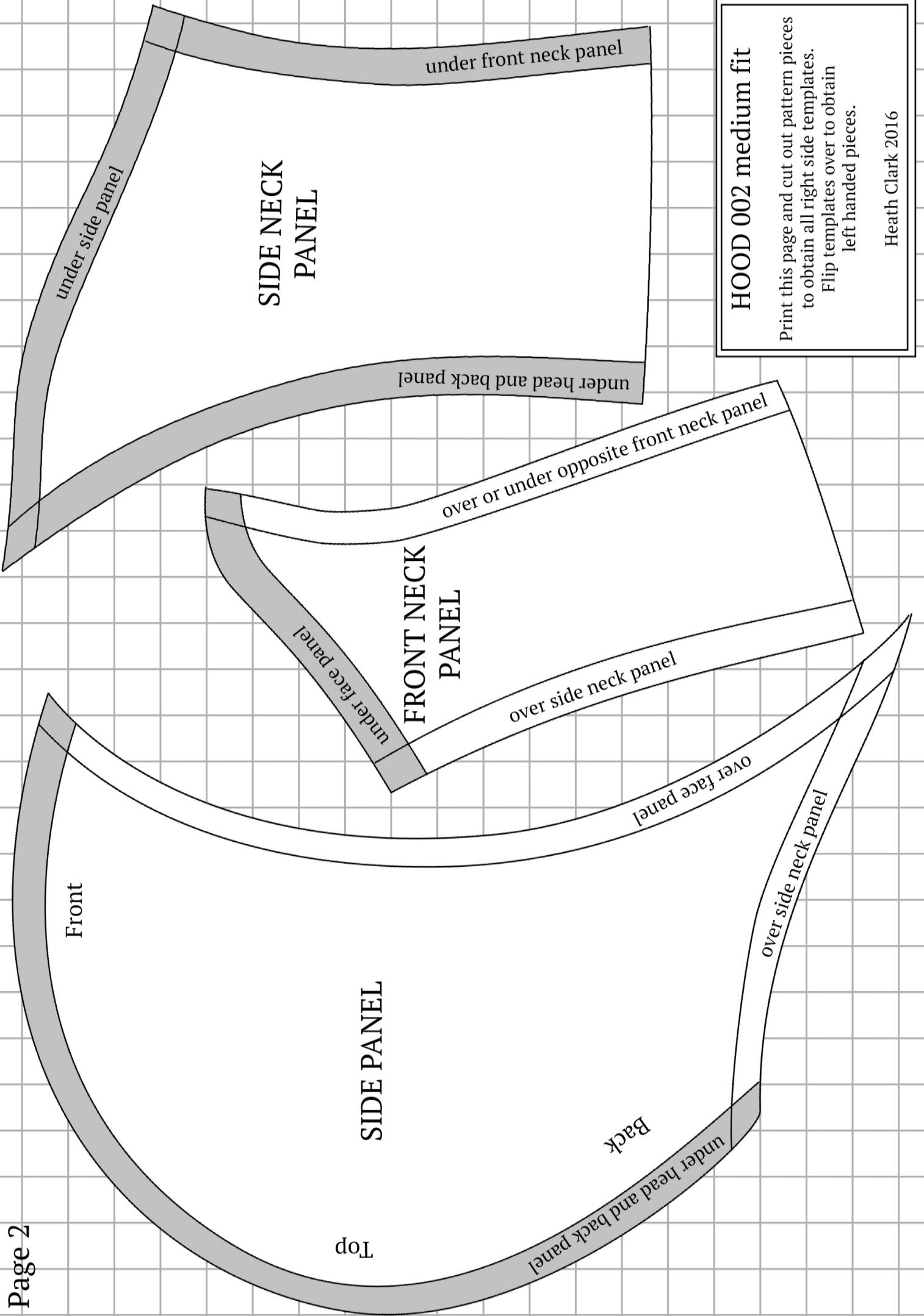
over the zip guard

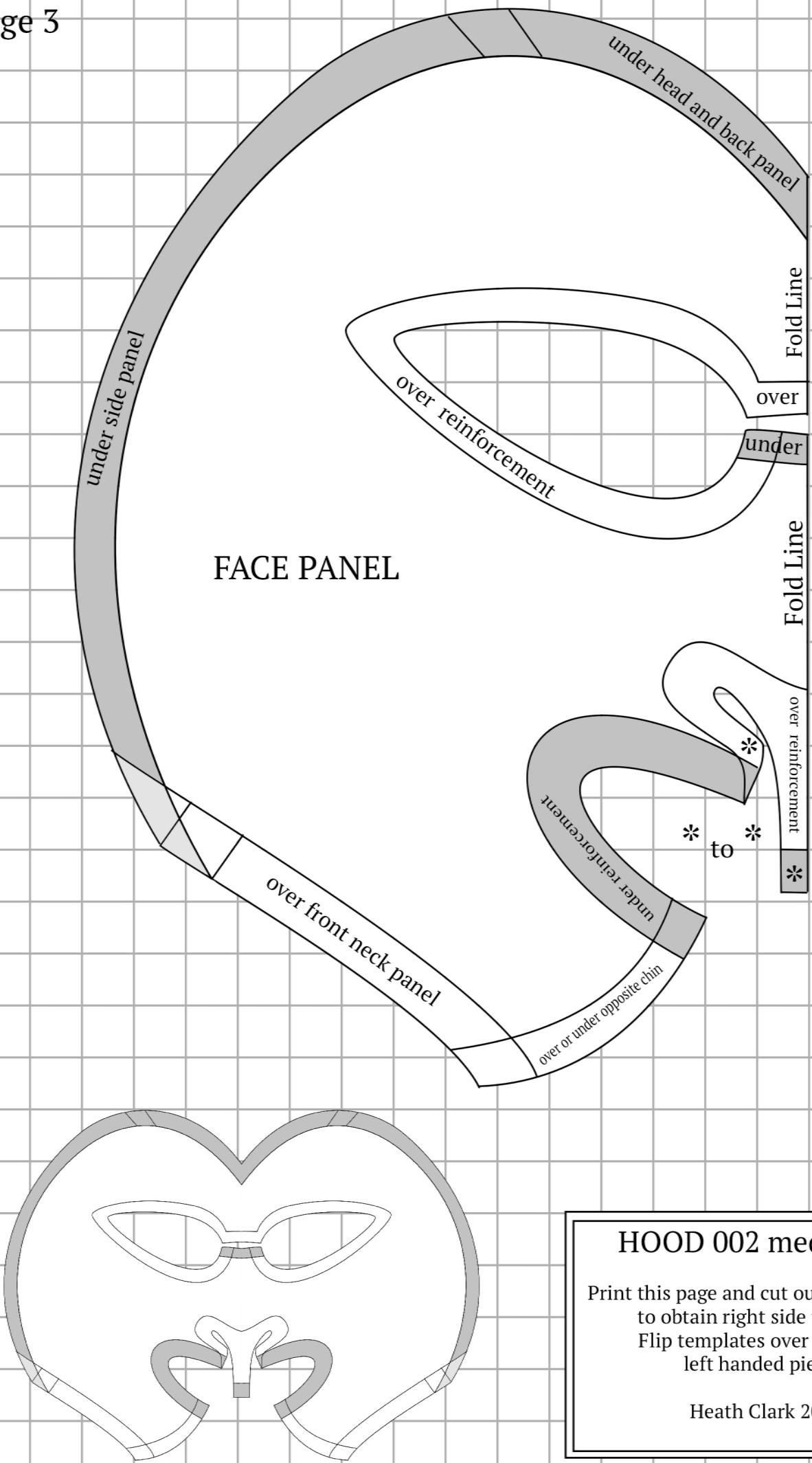
Head SECTION 2 and Back Panel

Back of Neck

over side neck panel

over side panel





HOOD 002 medium fit

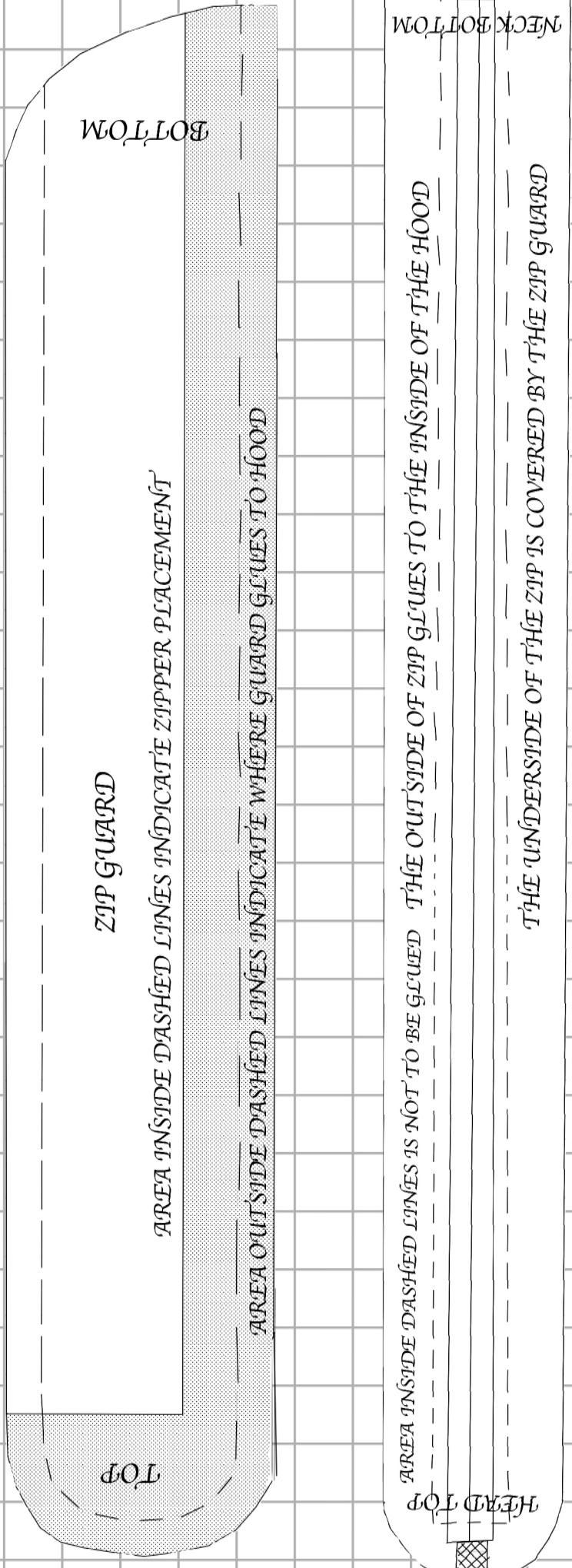
Print this page and cut out pattern piece
to obtain right side template.
Flip templates over to obtain
left handed pieces.

Heath Clark 2016

HOOD 002 medium fit

Print this page and cut out zip guard
pattern piece

Heath Clark 2016



Hood 002

Pattern by Catasta Charisma 2016



Difficulty



Included with this pattern

4 pages of template patterns to construct all aspects of the hood
9 pages of illustrated instructions on how to make the hood
hints and tips
calibration page for printing and printing instructions

To make this hood you will need

1/2m (20inch) of 0.33mm to 0.60mm rubber sheeting (this is typically around 1m (39.5inch) wide).

You can use thinner and thicker gauges but keep in mind that the hood will stretch and restrict more respectively. Also, if you are unfamiliar with handling rubber sheeting the thinner the gauge the more difficult it can be to work with.

Glue - my preference is Bostick 3851.

Thinners - again my preference is Evo-stik Cleaner 4.

Marking tool - gel pen, chalk pencil, clover marker etc.

Brush - small to medium hoghair (a stiff bristle brush). For applying glue you may have your own preference.

Roller

Very small hole punch - for the nostrils and eye corners.

Rotary cutter - 28mm

Cutting mat

Rule

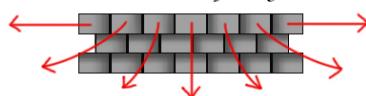
30cm (12inch) zip

Patience

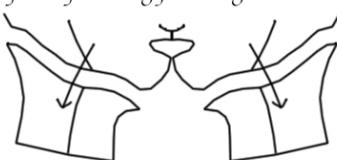
When I first started to make my own rubber items I did not own much of the above and would improvise. A roller would become a glass jar for instance. If you do not own a cutting mat, rule, rotary cutter, then a pair of dress maker scissors and embroidery scissors will do. However if you do get into the joy of making your own rubber garments, these items are invaluable.

Introduction

There is no hard and fast rule in regards to the order in which most pieces of the hood go together, nor to whether a seam of one section lays over or beneath that of another section. I have seen this type of hood put together in a few different ways. I have my own preference for how seams overlap that generally run downwards and backwards - a bit like roof shingles.



An example of different orders of construction can be seen in the neck to face join in which one can either make the entire neck section up first and then join this onto the face or smaller sections for the neck are independently joined onto the face before being joined together.



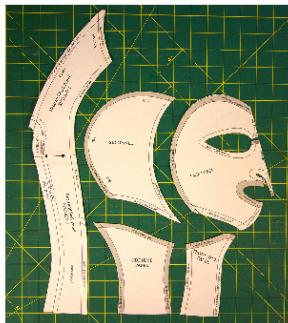
The instructions that follow are my personal preference for constructing this hood. You may find in the course of following these instructions that you discover a different process more suitable to you. Most of this preference has little to do with what is right and wrong and more to do with making the construction easier for yourself and your own aesthetic preference for how seams appear.

If you have previously purchased a hood pattern with facial reinforcement sections you will notice I have not included them this time. You may still include them in this hood but my choice, in this case, was to omit them as I did not want the extra thickness caused by the reinforcement to reveal itself on the face.

Hood patterns of the variety here can be some of the most tricky, fiddly and frustrating items to make in rubber garment construction. Take your time, so no rushing any stage and take the utmost care and attention at all stages.

Above all else enjoy yourself.

- Carefully cut out all the major pattern templates from the pattern pages. Align the semi-circle spots of section 2 of the head and back panel template to section 1 and tape together to form the overall template.

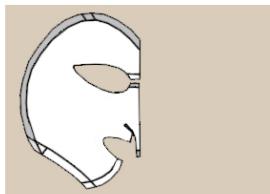


- Take the face panel template and lay upon the wrong side of your sheet of latex and draw around. If using a gel pen you can do the marking out on the face side of the rubber as it is easily wiped off with water, it can be harder to remove on the wrong side.

Flip the template over so that it mirrors what you have just drawn, aligning the vertical fold lines, and draw around the template again.

Take particular care in your drawing to follow the edges of the template accurately and the aligning of the fold lines to maintain the symmetry of the overall face panel. Inaccuracies at this stage tend to grow greater the further one gets into the construction of the hood.

Do NOT cut the latex at this stage.



page 2

- Cut out the face panel.

As the drawn lines are drawn outside the pattern template edges then cut within those lines to maintain optimum accuracy.

If you managed to create punched holes at the nostrils and eyes you will now discover how much easier it is to cut into and away from those tight spots without fear of going over into areas that shouldn't be cut.

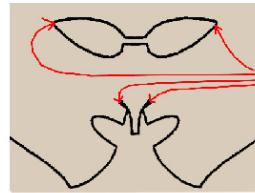
Once more take your time. There is much in latex crafting to frustrate you so be centered and relaxed.

I have had over 18 years worth of daily practice with a rotary cutter on a whole variety of fabrics. If I have a few words of advice in observing how people cut it is these. The majority of people hold rotary cutters incorrectly, clasping it with their thumb and fingers wrapped around the handle. This makes cutting quite rocky as the wrist is put at a wrong angle that is hard to lock with the rest of the arm as it pushes forward. Rather straighten your hand out and hold the handle with your forefinger extended and resting upon the top grip of the cutter, that is why it is there! Your thumb pad will now press on the side of the cutter and your fingers will run backwards down the length of the other side of the handle. Now you have a much more stable, comfortable and easier to control cutter.



page 3

- If you are new to latex crafting you may not have a hole punch but if you do then it is an invaluable tool for cutting into those difficult areas. For this hood this includes the nostrils and the sharp curves at the sides of the eyes.



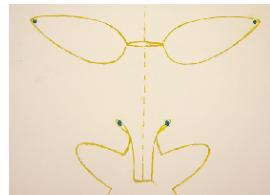
Even if you do have a hole punch, whether this be a handle lever variety or the type hit by a hammer, they can still be tricky to use, they just weren't designed for rubber in mind. As rubber stretches then it can resist the cutting of the punch. To help overcome this it can be a good idea to place behind the hole you wish to cut some extra rubber, fabric or paper, one or more layers that will help stabilise the rubber from stretching.

When using the type hit with a hammer again you may stabilise the rubber underneath. Also don't work straight down but at a slight angle, rotating the angle of the punch without lifting it off the surface for each strike.

Before doing any punching try things out on scrap first. This just gets you into the swing of things to produce the neatest cut possible. If you produce a nice cut but just a small section remains attached then either cut this with a scalpel or risk just gripping the cut section and quickly snapping it off.

These tight cut curved sections may also be cut using a scalpel knife. Once again the rubber can resist being cut. Stabilise the rubber by adhering its surface upon some sticky back paper.

The reason why these tight areas are curves is because, if they were sharp angled points, the rubber when stretched in use could tear in these places. This is also the reason why hoods of this type can be seen with reinforced sections beneath or decoratively on top of such areas but if the cutting is clean then this isn't always required.



You will no doubt find that when cutting the rubber will gradually form a bow wave before it. Don't be tempted to stop in mid cut along a line to straighten the rubber out but with your non-cutting hand just gently ease the rubber ahead of the blade whilst cutting.

This can take a little more confidence but as with driving try not to look at the point where you are cutting but just slightly ahead.

With those long curves that arc back towards you don't attempt to arch yourself around that curve as this will dangerously point the blade of your cutter towards your body. Rather gradually turn the sheet rubber whilst cutting.

Finally, if certain sections make it difficult to see where you are cutting or could be at risk of being cut into when they shouldn't be then simply move them out of the way, fold over and weigh down.



5. Cut out all remaining hood panels.



At this stage I don't cut the bottom edge of the neck sections. This is an open edge and may be trimmed down to your preferred height at the end or adjusted at the zip inclusion stage.

6. Glue and stick the top bridge of the eyes over the bottom bridge using a 5mm (1/4inch) seam allowance.

When applying glue such as the Bostik 3851 thin it down. Use something like 50/50 to 70/30 glue to thinner mix. More glue does not necessarily mean the rubber sticks better. This thinner mix helps the glue spread more evenly as well as permeate and bond better to the rubber surface as opposed to just coating over the surface.

People complain about how the rubber curls under itself when glue is applied but this, while frustrating at times, is important. What is happening is that the thinners in the glue makes the rubber swell and expand. This helps the glue to permeate into the surface and so, after ten minutes or so when it has dried, the thinners evaporated away and the rubber refattned back out, the glue has become better bonded.

Before gluing you may wish to clean the seam areas down with thinners as sheet rubber comes with a dusting of powder to prevent it sticking during storage. Just dab a bit on a fine cloth and gently wipe over the areas that will have glue applied to them.

Apply glue to the wrong side of the rubber for seams that overlap another section and to the face side of that which will be overlapped upon. In this way glue is bonding to glue.

You may wish to mark out the seam area to which glue is to be applied.

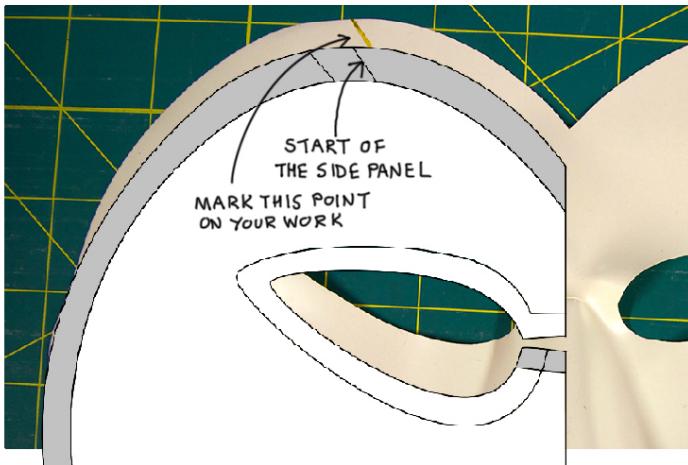
After bringing seams together gently press into place so that if you need to correct any positioning you may still easily undo what you have done. Once happy press with a roller first going across the seam and then along its length on both the face and wrong side of the work.

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8. Joining the side panels.

You have a choice as to whether the side panels of your hood overlap the face panel or the other way around. I have gone for the first option because I am making a contrast hood so it produces a slight impression that a white hood exists beneath an open face black hood. If I was making this hood in just one colour I would opt for the second choice in which the face panel overlaps the side panels.

Using the face panel paper template mark on the face side of your face panel where the side panels start at the top of the head. If you opted for the second choice of overlap above you may decide to mark the underside.



Apply a 1cm (4/8ths of an inch) wide seam of glue to the wrong side of the face panel and likewise to the face side of the face panel (or vice versa if having opted for the face panel overlapping the side panel).

Always allow the glue to dry out and the rubber to relax and flatten before joining sections together. If extreme curling occurs and it looks like a glue line will stick to itself do not be tempted to uncurl it physically while wet. It is far easier to do once dry.

page 5

Clean any excess glue that shows on the face side with some thinners on a fine cloth. On the underside excess glue may be trickier to remove but to prevent it from sticking to anything else just dust it a little with baby talc.

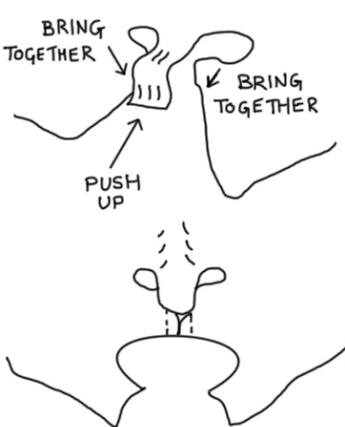
Once the bridge has been closed up this marks the end of any rubber panels remaining flat as shaping to the contours of the face and head have now begun.



7. For the nose shaping, first push up the septum to form a nose peak, then bring both sides of the top lip together. You may either glue the septum over or beneath the top lip sections, my preference is beneath.

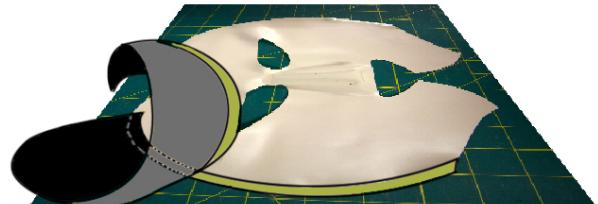
On the pattern template the areas here to be joined are marked by an *.

You may adjust the length of the septum section according to how far you want the nose tip to push forward.



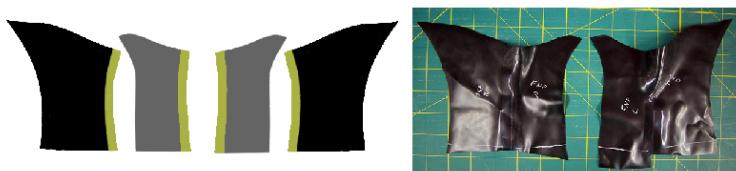
Starting at the marked point at the top of the face panel begin to gently overlay the glue seam of the side panel upon the glue seam of the face panel. The key word here is gently does it. The amount of stretching we can create with rubber can feel imperceptible in the fingers but over long seams can add up to produce a surprising amount of overhang. Ideally we are placing one seam upon another but for sections such as this (even more so for future sections) they begin to shape the flat latex pieces into three dimensional forms that will encompass the head. What this means is that we will, in our placing, inevitably have to pull the rubber into place. So, we have to be careful not to pull too much. Working on domed surfaces can help but can also feel unnatural to beginners. Also, when we feel these kinds of resistance to our placements don't attempt to flatten down the entire width of the seam but rather just to slightly adhere the inner edge. In this way the under layer of latex will often arc up in the shaping to adhere more naturally to the three dimensional form being created.

Once happy with the placement, press with a roller. Again roll over the seams before rolling down the length. Clean down any excess glue marks and if any slight trimming is required at the bottom then do it now.



9. Neck construction

Apply a 1cm wide glue line to the face side of the side neck panels and the wrong (under) side of the front neck panels. Again, allow to dry and flatten before joining and pressing. Start your joining at the top of the neck sections.



Apply a 1cm wide glue line to the top of the face side of the neck sections just made and the bottom of the wrong side of the face and side panel construction.



Once more join, press, clean up and trim off any excess. Keep any remaining excess at the bottom of the neck sections until the very end of the hood construction.



page 6

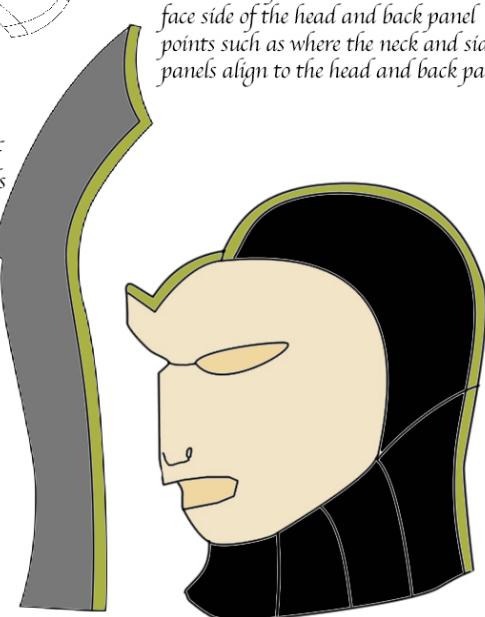
10. The Head and Back Panels

It can be a good idea to mark on the face panel the exact point where the two descending arches of the heart will meet in the centre of the forehead. Use the paper templates to help mark this position.



You may also wish to mark on the face side of the head and back panel points such as where the neck and side panels align to the head and back panel.

Apply a 1cm line of glue on the wrong side of the head and back panels and on the face side of the side panels as well as across the top of the face panel.



We now move onto what is, no doubt, the trickiest part of the hoods construction, joining the two halves of the face together at the chin and front neck. I have tried a few alternatives to this, constructing the crown and back sections first and leaving the chin and front neck to the end but doing it at this stage has proved the easiest.

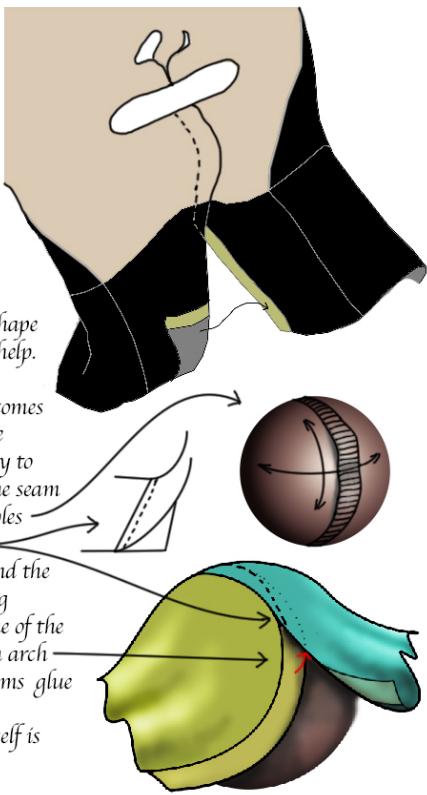
Choosing whether you want the overlap to be on the left or right side of your work, apply a 0.5cm wide glue line that runs on the face side of one side of the work from the lower lip to the bottom of the neck and then the same for the other side but on the wrong side of the work.

I can't give you any real words of advice here beyond having the utmost care and patience with the work but also with yourself. It may take you multiple goes to get this right but do persevere.

Shaping the tight curves of the chin and into the neck over a mannequin head, the pad of your thumb or something the size and shape of a chicken egg can all be of some help.

As mentioned earlier, when it comes to sections that create such extreme three dimensional shaping don't try to press the entirety of the width of the seam down flat as this often causes dimples but rather just the inner edge.

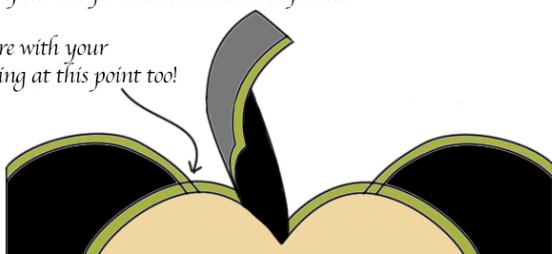
As you move down the seam and the shaping begins to occur, eg. forming the curve over the chin, the glue line of the seam of the under section will often arch or depress down to meet the top seams glue line giving you a better result. This is because the seams width itself is not flat but naturally curving too.



If making a contrast hood as I am here a good starting point can be the point under the chin where all the neck and face sections meet.

Starting at the top, at the point where the descending arches of the heart face will meet, place down the peak of one of the head and back panels. Take care to position this point accurately. You may also wish to note how you overlapped the chin and front neck seams so that if the left side overlapped the right side you may wish to repeat this for the head and back panels.

Take care with your positioning at this point too!



This seam is not as difficult as the chin join, it can still be tricky as now the hood has taken on so much three-dimensional shaping that all sections are under constant tension, seeking to resist your efforts. This implies that as you try to pull the new panels into position, to join them to the hood, you can imperceptibly be stretching the rubber as you work your way down a seam. You can end up with a lot of extra latex at the end of the seam which is also an indication that you are distorting the shaping of the hood, so, don't go making hard presses of the seam in case you need to go back and reposition the panel.

When you come to position and join the second head and back panel to the hood again take the very same care and attention with all aspects from the peak on the forehead down to the neck. Do NOT yet press the peak to bond it to the first head and back panel peak, keep it loose. Also, as you work your way down once more just check that the cut that marks the top of the zip position will align with that of the first head and back panel.

When you are happy that the head and back panels are right, press and clean. You can now apply a line of glue to the face and wrong sides of the respective panels that goes from the peak on the forehead to the zip position and close up the crown of the head.

An alternative method of construction is to join both head and back panels together first before joining to the hood (see picture on next page).

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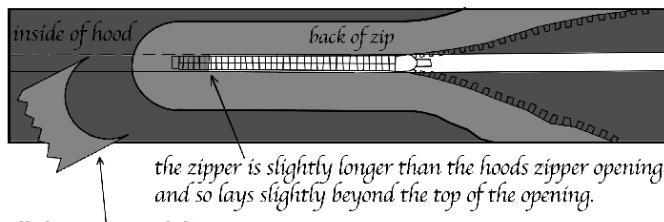
One method of joining the head and back panels to the hood is neither easier or harder than the other. You may even decide on making additional hoods to include the zipper in the panels before joining them to the hood.

Talking of which!

11. The Zipper

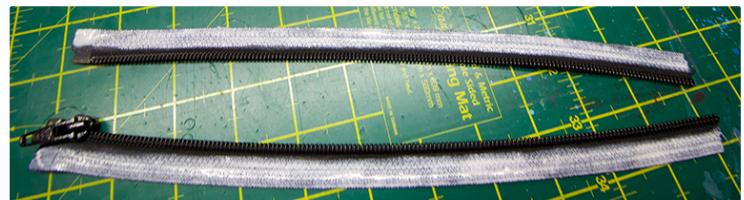
Before including the zipper you just might want to try the hood on. Be careful, the glue won't have fully bonded yet. What this allows you to check is the length of the neck. I have included extra length in the neck simply because it is designed for my neck. If it feels or looks too long for your own then now is the time to trim around the neck opening.

Check that the length of your zip fits the hood. If the zip is too short you may be happy enough to use it, realising that once closed the hood will still be partially open at the back. Otherwise, time to buy a new zip. Longer zips are always adjustable. If the zip is just slightly longer then your starting point, at the top of the head, for putting in the zip you can start further up, past the opening in the latex designed to accomodate the zip. If the zip is much longer then it may require cutting down to size.



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Glue the inside of the hood where the zip is to be placed. Glue the face side of the zipper, allow to dry and then add another layer of glue. The first layer seeps into the fabric and so a second coat or more is required. One is in effect rubberising the zipper which is also why some people use liquid latex here.



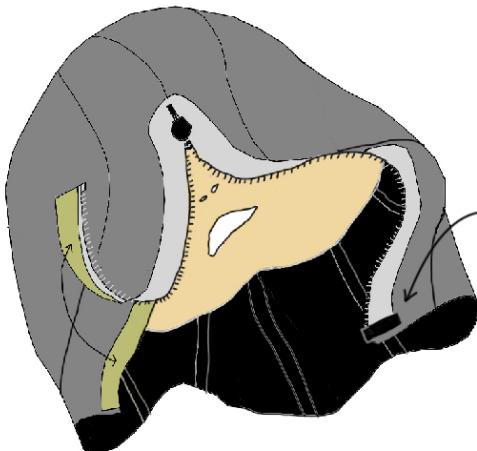
Make sure not to get any glue on the teeth of the zip. Stay a couple of millimeters away from the teeth. The reason here is that people often join the latex to the zipper by laying the latex up beside the teeth only to find a little more space is needed for the zipper pull to function. On most zips you will see a textural difference in the material between what fabric is to be exposed and what fabric is to be hidden within the garment.

Before applying the zip to the garment do ensure you are going to be putting it in the right way up with the zip closing down at the base of the neck and that the pull faces outwards. One can make a beautiful hood only to find you can't wear it.

Turn your hood inside out and secure the top of the zip into position first. Don't fully press and bond at this point just in case you need to readjust things. With the zip open join one side of the zip to the hood before moving onto the other side. Working the laying down of the latex upon the zip from the face side of the latex is easier for producing a neater line. Gently press the latex upon the zip just enough to hold the two together until you have done likewise with the other side and checked to see that both sides align. Once happy that all is okay then you can firmly press and bond the latex to the zip.

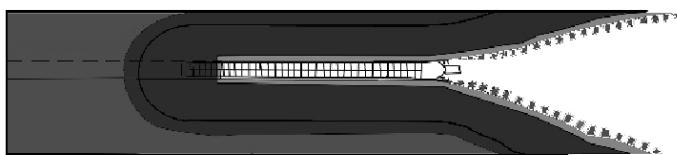
Excess fabric on the zip may be cut off now or before hand. However you will more than likely find the zip pre-trimmed and sealed with plastic. This plastic won't stick unless coated in liquid latex but that will be sorted at the end when we add a reinforcement trim around the inside of the hood.

Picture on the next page of zip being laid into the hood



If you have trimmed off the end sections of the zip at the bottom of the hood it can be wise to add a small section of latex that wraps around the base of the zip from the face side to the inside of the hood. You may want to do this twice to thicken the latex. This will prevent the zip pull from being pulled off the zip when being zipped closed. Do this for both sides of the zip.

After putting in the zip an option that some people do is to glue a strip of latex down over the zips material that is just a little wider than the zip. This hides the non-rubber aspect about the zip but it also adds an extra bond of the zip to the hood.



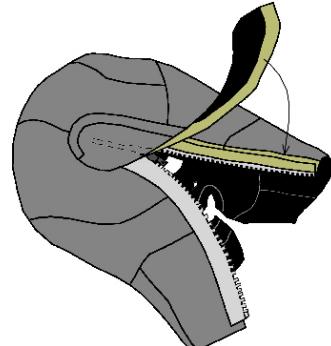
12. Optional Hair/Zip Guard

The hair/zip guard is applied to the inside of the hood very much the same as the optional strip mentioned above. The objective of the guard is to protect the hair from the zip. Not everyone enjoys them so again it is optional.

Cut out the template piece from pattern sheets. This template is for righthanded people. Flip the template over if you are lefthanded. Using the template cut out your guard from the latex and glue as seen in the picture below.

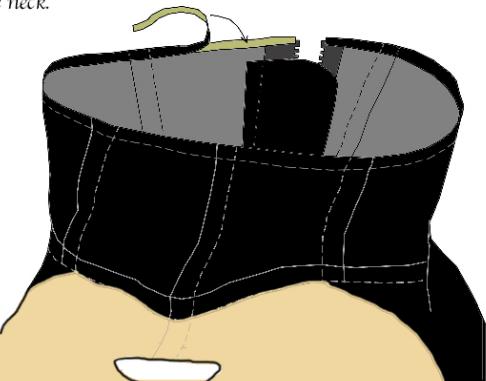


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13. Trim

It is best to reinforce the seams around the neck opening. Cut yourself a strip of latex that measures the circumference of the neck, around 15" to 16" (38 to 40 cm) and around 1/4" (5mm) wide. Glue and stick around the inside of the neck.



Your hood is now ready to wear... well give it 24 hours for the glue to fully cure!

If there is anything unclear in my instructions for this pattern or if you have any suggestions for making things clearer then please don't hesitate to contact me.

catastacharisma@btinternet.com

Printing the Pattern Sheets

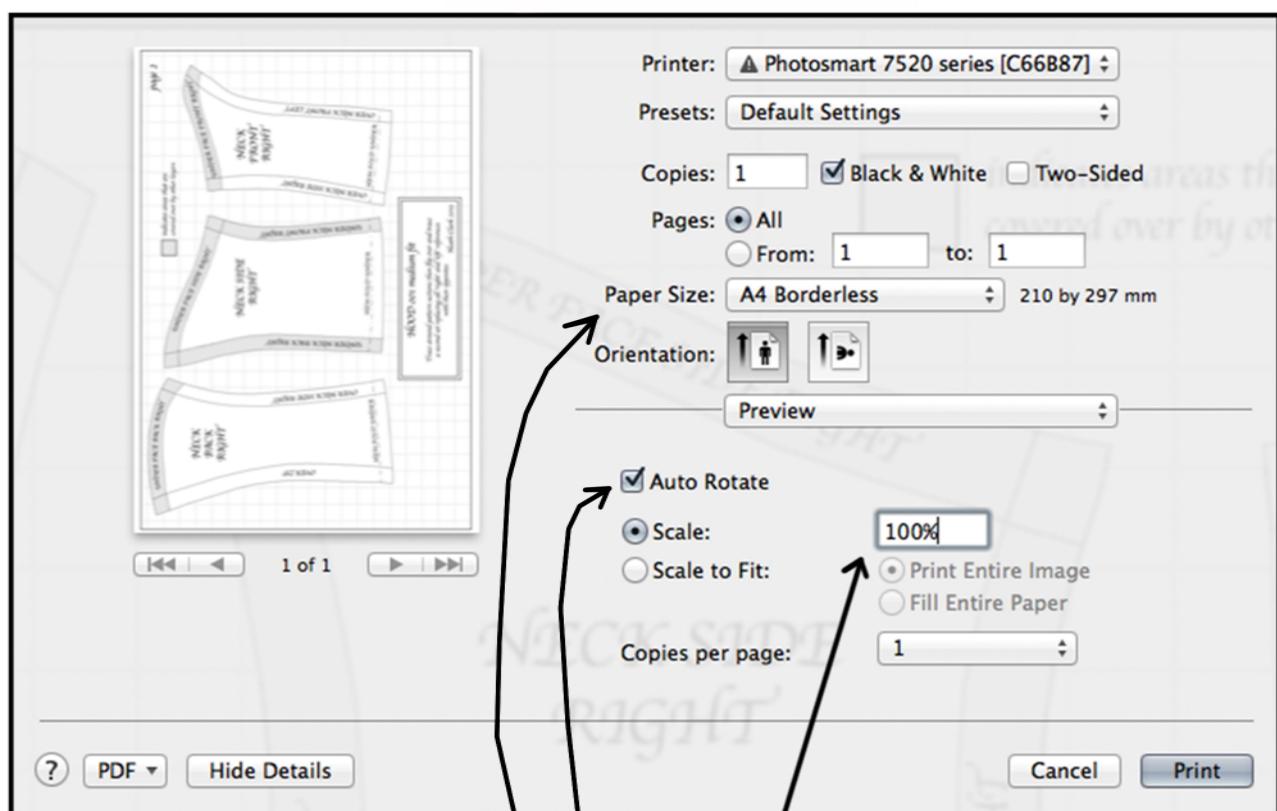
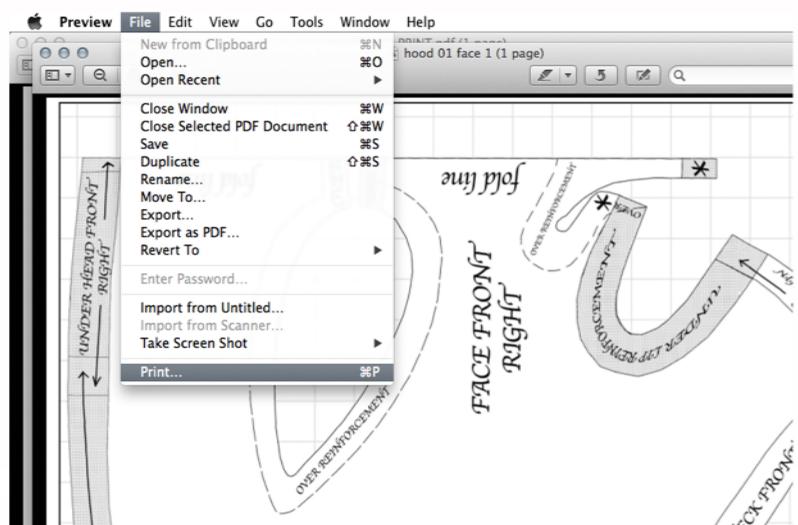
It is recommended that you follow these instructions each and everytime that you print a pattern. This will ensure that the scale is perfect.

To print your pattern, you will need ADOBE PDF READER. If you do not have this software please download the latest version from <http://get.adobe.com/reader/> otherwise you may have software already that permits the viewing of pdf files and their printing. I use Preview on Mac.

Please print the CALIBRATION TEST PAGE PDF before printing your patterns. You can find the Test Page document in your download pack. The Test Page will ensure that you are printing your patterns at the correct scale.

1.1 Open the Calibration Test Page in Adobe Reader or an equivalent.
I utilise Preview on Mac.

1.2 Click the PRINT ICON or FILE drop down menu and find and click on PRINT. This will open the Printer Settings Dialogue box.

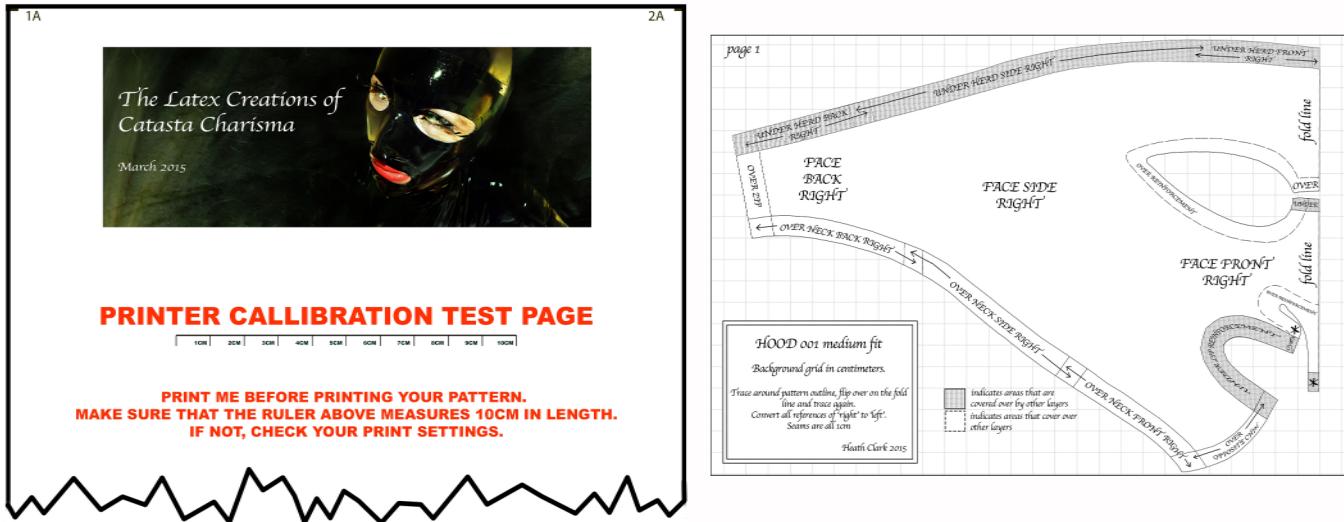


most patterns have been designed around the UK A4 paper size format. For the USA use US Legal for printing.

- 1.3 Turn off scaling or set to 100%
- 1.4 Turn on AutoRotate and Centre
- 1.5 Change Paper Size to A4 Borderless

1.6 Click PRINT to start printing.

1.7 Once your Test Page has printed, measure the 10cm scale with a ruler. If the lengths match, you can confidently print your pattern. If the rulers do not match, check your print settings and retry. On all pattern sheets a light background grid exists of 1cm squares. Measure these squares to provide additional assurance that your sheets have printed to scale perfectly.

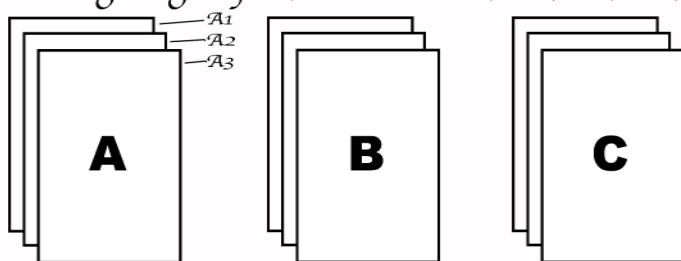


1.8 Once happy with the results go ahead and print off all the pattern sheets following the above instructions.

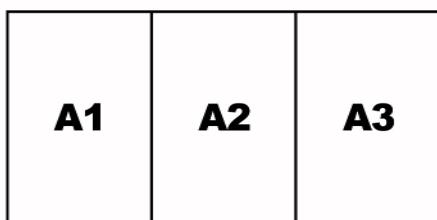
Piecing your pattern sheets together.

2.1 Certain patterns extend beyond the edges of any given sheet. Patterns of this type can be identified by the labelled letter/number black squares in their corners. This is to help you to put much larger patterns together. Patterns that can be contained within a single sheet will have no such labels.

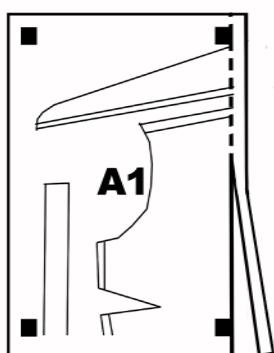
2.2 First group each letter. E.g. in group A, there are: 1A, 2A, 3A, 4A, etc. In group B: B1, B2, B3, B4, etc.



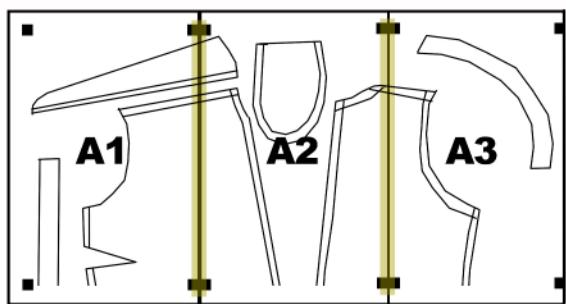
2.3 Once they have been grouped, piece them together in numerical order from left to right.



Your printouts will always have a border to perfectly match your pieces. Cut off the right hand edge of each page, using the small squares in each corner as a guide. Be careful not to cut into the square mark, otherwise your patterns will not match accurately.



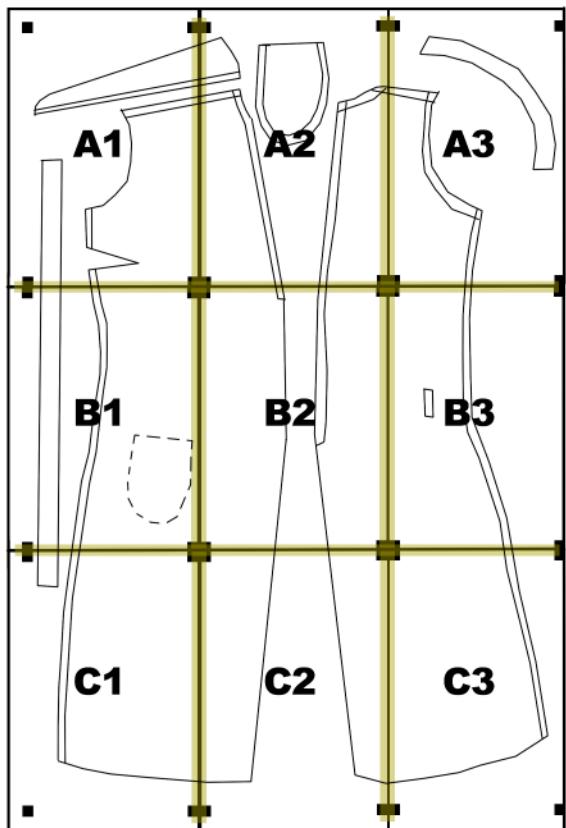
2.4 Place A1 on top of A2, overlapping the right-side edge. Match squares and secure with tape.



2.5 Once row A has been completed, continue down alphabetically until you have finished all of your rows A, B, C, D, etc.

2.6 You now need to piece each row together. Cut the top edge off row B using the square guides as before.

2.7 Once the top edge is removed, place row B on top of Row A. Match squares and join using tape as before. Continue this process until you have completed your pattern.





*The Latex Creations of
Catasta Charisma*

March 2015

PRINTER CALIBRATION TEST PAGE



**PRINT ME BEFORE PRINTING YOUR PATTERN.
MAKE SURE THAT THE RULER ABOVE MEASURES 10CM IN LENGTH.
IF NOT, CHECK YOUR PRINT SETTINGS.**