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Part A

Pattern Making

Introduction

Pattern Designing is an extensive subject which covers principles of constructions and techniques in a wider sense rather than style detail in narrow sense. It opens scope for infinite variety of styles both for regular designs and fantasy patterns. Pattern construction can be divided in two parts namely measuring correctly & knowledge of technique with which they are applied. Learning pattern making by trial and error is like learning to play music by ear.

This is a method where in body or dress form measurements are taken for developing a pattern. Following a logical stepwise procedure, the measurements are then converted into a pattern. In other words this system depends on accurate measurements to complete the paper pattern. There are limitless designs, which can be achieved for workable garments. Flat pattern making should be done in conjunction with a dress form so that as the design evolves, proportion and balance in the garment can be checked side by side. It is important to transfer the pattern on to a muslin toile (pronounced as '*twall*') to test the fit, on a dress form or a human figure. Flat pattern cutting is now widely used because of its accuracy of sizing and the speed with which complicated designs are made

Basic preparation

Prior planning and clarity is necessary for the performance of the exercises. Read handouts, appropriate lab manuals and textbooks before performing the practical. Follow all precautions and regulations while working in the lab. Listen carefully to any introductory remarks and experimental procedure given by your teacher. Make sure that your working space is clean and organized, and all the required stocks and materials are kept ready. Maintain the discipline in your working area.

Recording Results

Results should be recorded in the recommended record/file neatly and legibly with great care. The record of exercises may be done in the following headings:

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1. Introduction/Aim

State precisely the purpose and objectives of the practical in two or three sentences.

2. Materials and methods

The requirements like equipment, materials, etc. should be given here. Besides, methods should also be described along with principles of the techniques used.

3. Sample / Results

The paper pattern corrected after test fitting should be labeled and neatly folded and placed in a transparent envelope and attached here.

Things to be included on a pattern are:-

- Grain line
- Centre Front or Centre Back
- Style number or code number of the pattern set may be evolved e.g. **AB 01** here AB identify type of the garment and 01 identify the piece number of complete set. If there are 5 pattern pieces in a garment, the pieces will be numbered as AB 01, AB 02, AB 03, AB 04 and AB 05.
- Pattern piece e.g. skirt front, skirt back, side front etc.
- Size as 32, 34, 36, or S, M, L etc.
- Cutting information - It should be clearly mentioned as to how many pieces are to be cut e.g. Cut 1, Cut 2, Cut on fold.
- Notches - Marks that are needed to help assemble garment sections correctly.
- Directional Fabrics - For fabrics which have designs in one direction such as floral print, stripes, plaid, velvet, fur etc. A symbol “cut one way” or (**?**) is indicated on the pattern.
- Date - Indicated as a reference point.
- Seam Allowances.

Seam Allowances

The amount of seam allowance required for each seam line may vary depending on the location and end purpose. Generally these are the measurements followed -

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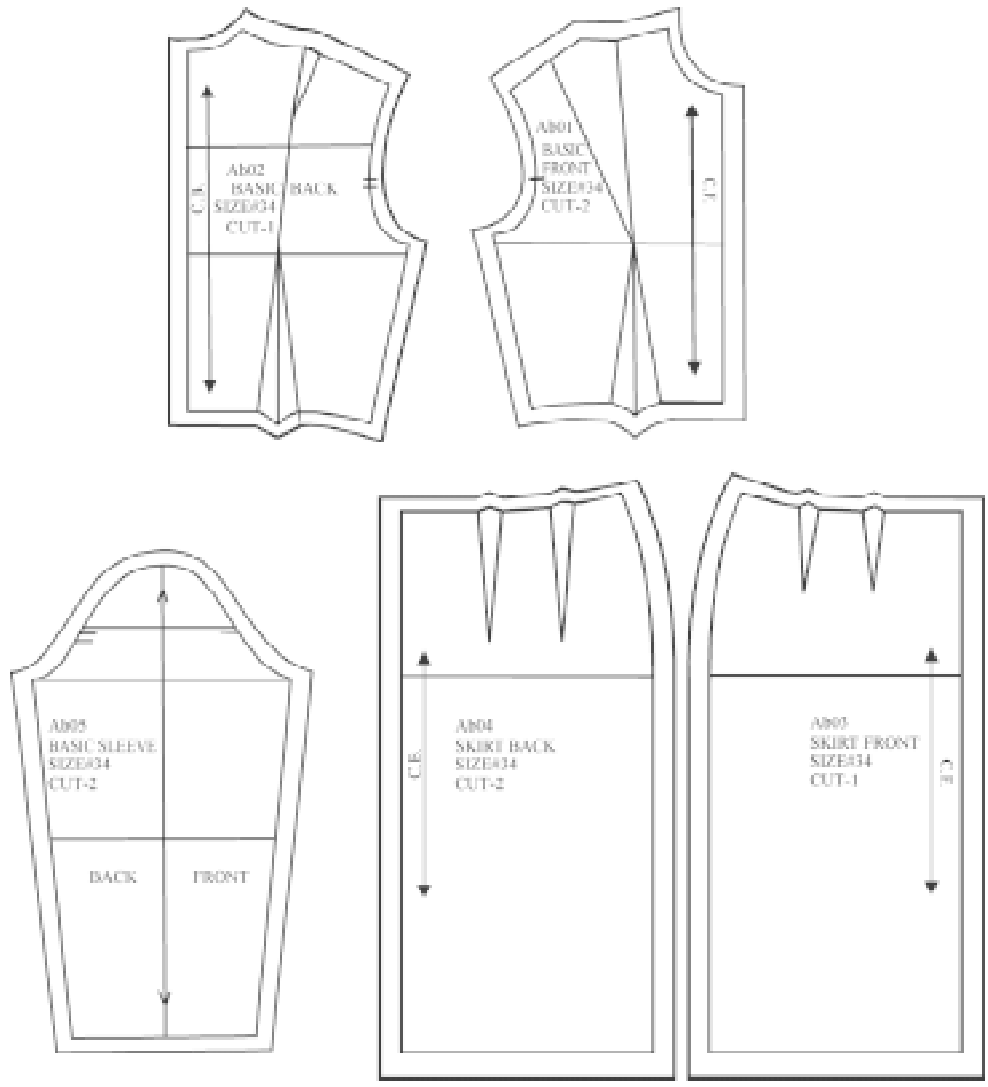
¼” for sharp curves

½” for neckline, armhole, waistline, style line.

1” for side seam, centre line, shoulder, plackets.

2” for straight hem line.



Symbols and abbreviations

Centre Front	-	CF
Centre Back	-	CB
Grain line	-	↕ ↔
Notches	-	T ∏ < Π
Buttons	-	••
Button hole	-	⊢⊣
Front	-	F

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Back	-	B
Waist line	-	Wl
Arm hole	-	Ah
Side Seam	-	SS
Neck line	-	Nl
Shoulder	-	Sh
Two way grain line	-	↕
One way grain line	-	↕↑

4. Discussion and Conclusions

Here, the test fits should be interpreted and conclusions be drawn after discussing with your teacher.

5. References

Reading materials that were consulted for the experiment be given as reference (e.g. your lab manual) along with the name of the author and the book, pages referred and year of publication.

Safety rules in the laboratory

- Safety is important to everyone and it is ones responsibility to maintain a safe working place.
- When in doubt, ask the teacher.
- Report any injuries or accidents immediately to the teacher.
- Keep the work station clean with all tools in the tool kit.
- Turn off the iron at the end of the class.
- Always place the iron on the iron pad to avoid burning the ironing board cover.
- When trimming or cutting, put all trimmings & paper in the wastebasket.
- Scissors should be handed to another person with the handles toward the person.
- Never toss or throw scissors or equipment.
- Do not eat or drink in the work area.

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Practical 1 BASIC BODICE

Aim

To develop a basic bodice and test fit the same

Principles

Block normally represents the dimensions of a specific form or figure. It has darts to fit to the contours of the body but no other design features. It is a foundation that is used to make the pattern for a design and has no seam allowances.

It is important that the correct block is chosen for the design; this not only saves time during adaptation but can affect the final shape. The basic blocks can be drafted to fit individual figures by using personal measurements instead of the standard measurements listed in the size chart.

Requirements

Pattern paper, muslin and tool kit

Procedure

To develop pattern for basic Bodice for women wear use measurements from the given chart in Annexure II or measure a dress form or a body. Cut a paper, whose length is front length plus 3" and width is half of the bust width plus 4" on fold.

Fold the paper lengthwise and with fold on the left hand side mark a guideline 1" down from the top edge, mark A as illustrated.

A to B = front length

A to C = B to D = front width (+1/2"ease to be added if measured on dress form/body)

Join C to D

Mark D to E = centre front length

CE is front neck depth.

For neck width mark CF = CE – 1/8"Square out lines from these points.

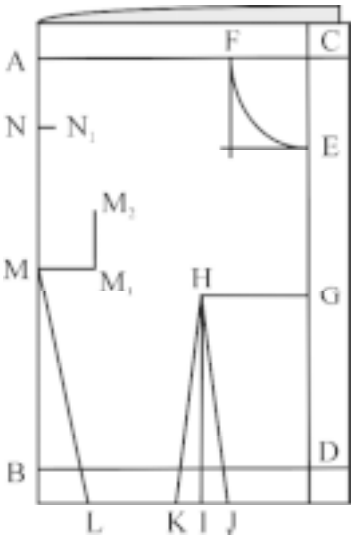
Draw the neckline curve as illustrated, using a French curve.

G = mid point of DE

GH = apex measurement

Square a line from H to I

Mark DJ = Centre front to princess line measurement



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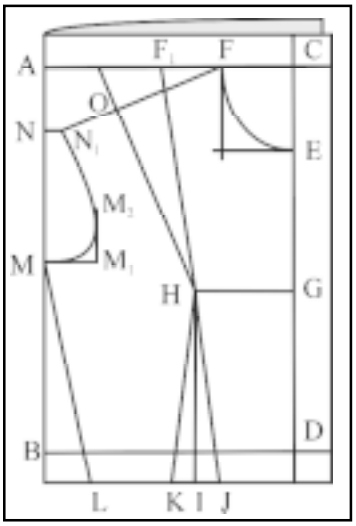
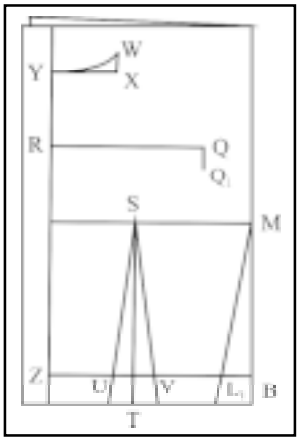
I K = I J, Join J and K to H
KL = Front waist line measurement minus DJ (+1/8”ease to be added if measured on dress form/body)
LM = under arm seam length. Join as illustrated
M to M1 = M1 to M2 = 2½” square out, as illustrated
B to N = Shoulder to waistline measurement
N to N1 = ½”

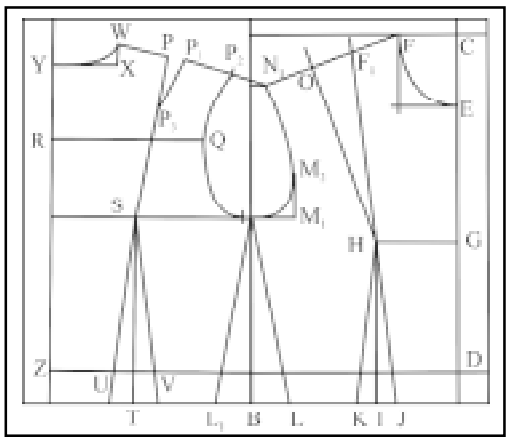


Draw the front armhole curve as illustrated
Join F to N1
Mark F to F1 and N1 to O = ½ shoulder measurement

Join F1 to H and O to H.
Trace BD line, L M line and M M1 line on the other half of the paper.
Extend M M1 line on the second half of the paper.
Mark B to Z = Back width (+1/2”ease to be added if measured on dress form/body)
Z to Y = Centre Back Length
Y to X = C F
X to W = 7/8”, draw the back neck line curve as illustrated.



Measure Z to L_1 and from this subtract back waistline measurement (+1/8”ease to be added if measured on dress form/body).
The difference should be taken as dart intake at U.
Z to U = Centre back to princess line measurement.
Mark U to V = Dart intake, T is mid point of U and V
Square out from T to S, Join S to U and V.
Mark Y R = ¼ Centre back length
R Q = Back shoulder blade measurement.
QQ^1 = Draw 1” guideline, as illustrated.



Join W to N1 in front
W to P = ½ shoulder + 1/8”
P to P1 = ¾”
P1 to P2 = W to P (½ shoulder + 1/8”)
Join P to S.
Join P1 to P3 such that P3 is 1”above the shoulder blade line (RQ).
Draw the armhole as illustrated.

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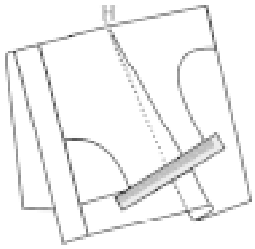
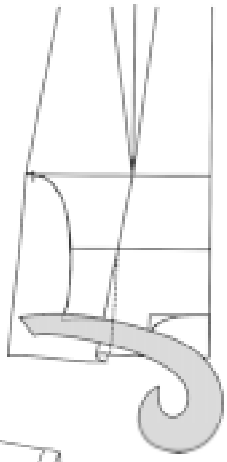
Truing or correcting the lines or darts to conform to body shape or aligning the dart legs and seams.



Front shoulder

Fold the shoulder dart at the apex, matching the two dart legs keeping the folded edge towards the neckline. Join the neck edge with the armhole edge with the straight line at the dart ends. Use a tracing wheel to trace out the folded edge.

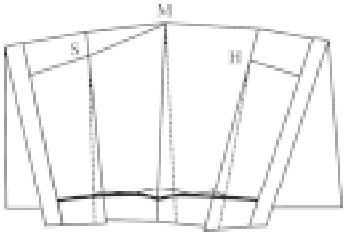


Back shoulder

Fold the shoulder dart matching the two dart legs keeping the folded edge towards the neckline. Draw the shoulder line with the help of the French curve as illustrated, dropping 1/8" on the armhole edge.

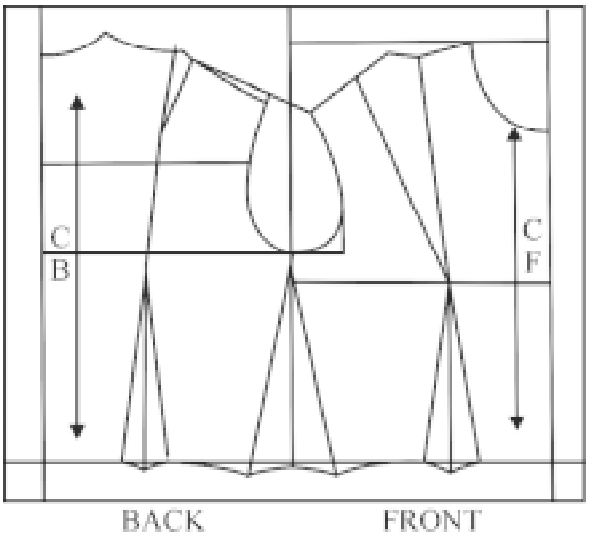
Waist line

Fold both the waist line darts (by matching the dart legs) and also close the side seam, keeping the pattern folded at the apex line. True the waist with help of a French curve, blending the waist line darts and side seam. The side seam should be dropped ¼"at the side seam, as illustrated.



Observations

Test fit the developed Bodice block and check the fit. Make necessary changes if any and make the final pattern.



FINISHED PATTERN

Viva questions

1. What are the important measurements for development of bodice block?
2. How do you ensure that the bodice is fitting well?

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Practical 2 Necklines

Aim

To draft & create neckline variations

Principles

Some important points to be kept in mind for designing necklines are as follows:

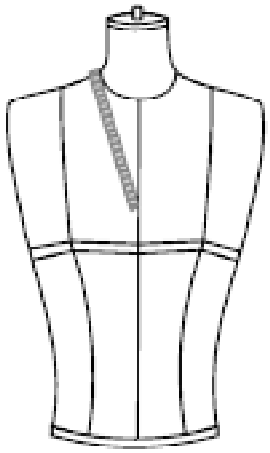
1. If a neckline is made wider in the front, the same needs to be done for the back.
2. Try avoiding deeper neckline for both front and back at the same time. In case one decide to keep the neckline deeper in both front and back then an ease of about ½" needs to be taken out on the centre front neck.
3. The measurement which is taken diagonally should be marked diagonally on the pattern and a measurement taken straight should be marked straight.
4. For curved neckline, always square out ¼" either side at center back and center front and on shoulder level.

Requirements

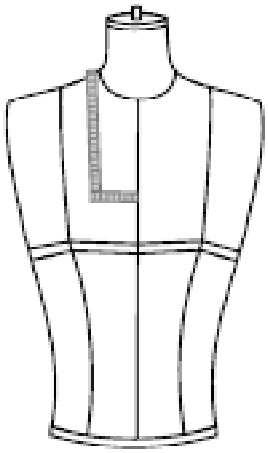
Pattern paper, muslin and tool kit

Procedure

The **measurement** required for any neckline is the depth of the neck measured from the nape of the neck point to the center front diagonally. (Neckline measurement A)



Neckline measurement A



Neckline measurement B

In case of necklines like square, glass neck, sweet heart measure in a straight line on the body for the length and for the width of the neckline at that point to the center front is also measured. (Neckline measurement B)

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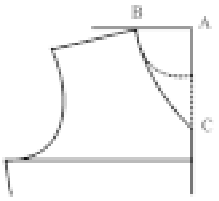
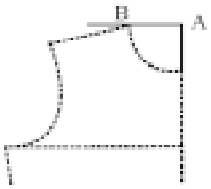
1. V-Neckline



Trace the neckline of bodice block with dotted line as illustrated.

Extend the centre front line up to A.

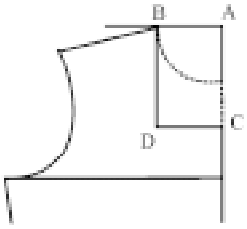
Square out lines from A so that it touches the shoulder and neckline intersection at B.



From B, mark BC = 7" down or as required diagonally.

BC is the new V neckline join with a slight curve.

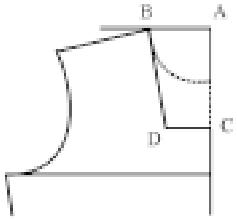
2. Square Neckline



Trace the neckline of bodice block with dotted line as illustrated.

Mark the points AB as for V neckline.

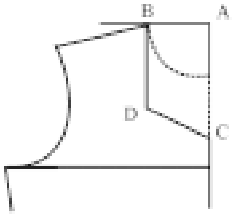
Square down from B to D as the side depth of the neck required or 5½". Square out from D to C on the center front.



This is a basic square neck.

Finish the neckline as desired.

3. Sweet Heart Neckline



Trace the neckline of bodice block with dotted line as illustrated.

Mark the points AB as for V neckline.

From B square down to D for the side depth of the neck required or 5".

Mark E on centre front, where CE = 3½" or as desired.

Join BD and DE with straight lines, for basic sweet heart neck.

Observations

Test fit the developed neckline and check the fit. Ensure that the neck does not gape. Make necessary changes if any and make the final pattern.

Viva questions

1. What are the important measurements for neckline?
2. How do you ensure that the deep neckline fits well?

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Practical 3 Sleeveless Bodice

Aim

To develop a sleeveless bodice and test fit the same.

Principles

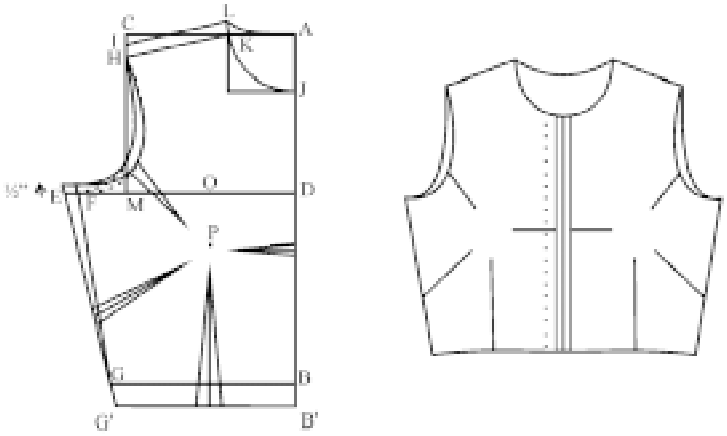
In the sleeveless bodice, the armhole should be fitted closer to the body; when the armhole is away from the body the under garments may be visible. Hence it should be finished closer to armpit of the body.

Requirements

Pattern paper, muslin and tool kit

Procedure

For a sleeveless bodice, trace the basic bodice block is used. Change the armhole as follows:
Go up ½” on the armhole level i.e. E and F and redraw the curves, as illustrated.



Observations

Ensure that the armhole is closer to the body but does not bite into the armpit.

Viva questions

1. Why does the sleeveless bodice need to cut closer to the body?

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Practical 4 Dart Manipulation

Aim

To develop bodices with different dart placement through dart manipulation and test fit the same.

Principles

Dart manipulation is a useful and interesting tool for pattern maker for creating interesting, innovative dart placements and style lines. The change in the position of the darts creates interest in the garments in different dart positions. The same can be magnified by using similar technology on striped fabric where a dart gives a new dimension to the striped pattern. The darts can be stitched as new darts, as style lines, can be converted into tucks, pleats, gathers, yokes, etc. The basic fit of the garment is not altered by these manipulations.

Requirements

Pattern paper, muslin and tool kit

Procedure

SLASH AND SPREAD METHOD

In the slash and spread method, as the name implies the pattern/sloper is slashed or cut on the desired line and as the old dart or excess or is closed, the pattern itself spreads on the new position, to create the new design. Some of the new dart positions are illustrated here.

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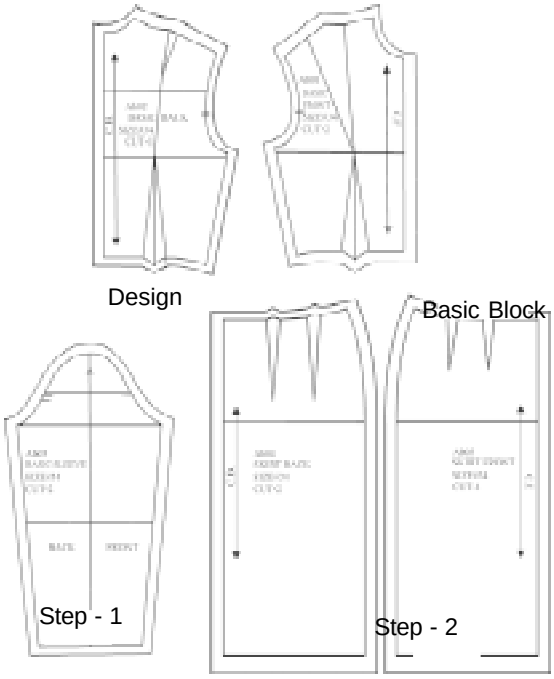
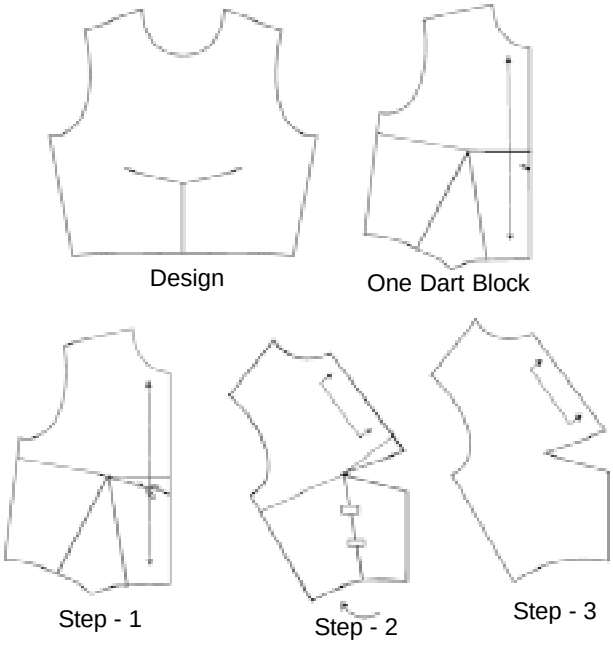
1. Shoulder dart to waist

Take two dart basic block, slash the new dart position i.e. the waist dart. Fold and close the shoulder dart. Trace the new pattern on separate sheet.



2. Waist dart to centre front

Take one dart bodice block. Slash the new dart position, close the old dart. Trace the pattern on separate sheet.



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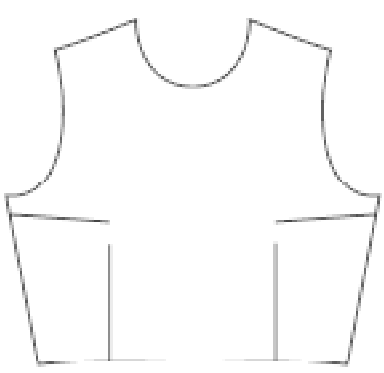
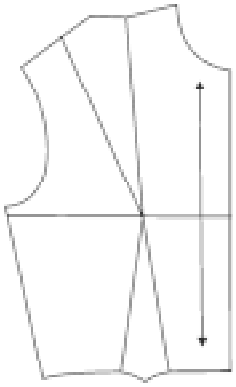
3. Shoulder dart to armhole side seam intersection

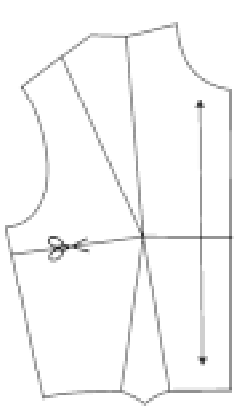
Take two dart basic bodice block. Slash the new dart position, close the old dart. Trace the pattern on separate sheet. Shoulder dart to armhole side seam intersection.



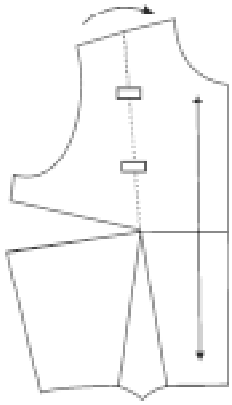
Design



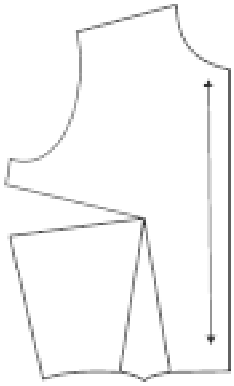
Basic Block



Step - 1



Step - 2



Step - 3

Observations

Test fit the developed dart manipulations and check the fit. Make necessary changes if any.

Viva questions

1. Why is dart manipulation important?
2. What are the things to be kept in mind while using slash and spread method?
3. Does the garment fit as well as the basic block if not what could be the reasons?

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Practical 5 Princess line Bodice

Aim

To develop a princess line bodice and test fit the same.

Principles

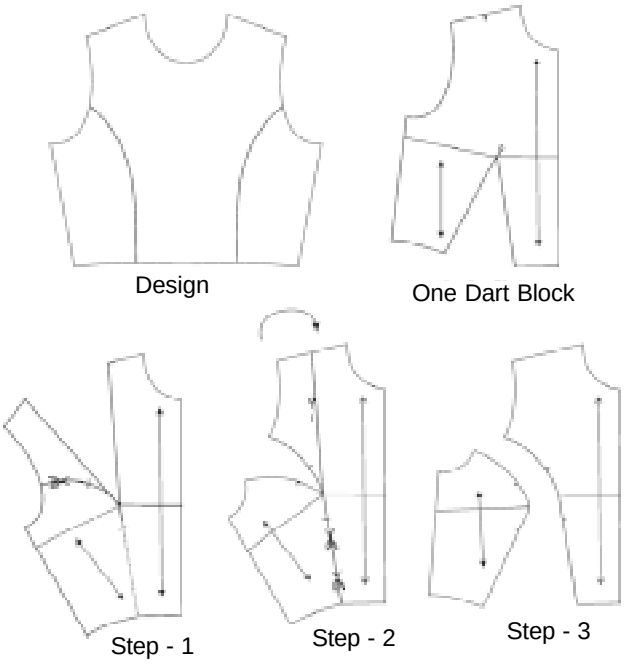
Princess line is a style line that absorbs dart excess within the stitch lines and hence controls the fit of the garment. The darts are replaced with the seams extending from one side of the pattern to the other.

Requirements

Pattern paper, muslin and tool kit

Procedure

Take a one dart sloper. Shift the dart away from the princess line as desired. Draw the princess line as required. Mark the notches and grain line on both the pieces as illustrated. Slash on the princess line and close the dart. Trace the patterns on another sheet of paper. Ensure that the notches are transferred on the final pattern.



Observations

Test fit the developed princess line bodice and check the fit. Make necessary changes if any and make the final pattern.

Viva questions

1. What are the various positions of princess line?
2. Can a yoke be called a princess line?
3. Can you make a sari blouse with princess line?

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Practical 6 Basic Skirt

Aim

To develop a basic skirt and test fit the same

Principles

The basic skirt falls straight downward from the widest part of the hipline. The key to a balanced pattern and garment lies in the accurate placement of the balance line on the dress form and pattern. Any deviation of the balance line between the front and back skirt at the side seam will create fitting problems.

Requirements

Pattern paper, muslin and tool kit

Procedure

To develop pattern for basic skirt for women wear use measurements from the given chart or measure a dress form or a body. Take a paper, whose length is desired length of the skirt plus 3” and width is half of the round hip plus 4”.

Make a block A B C D E F, where

A to B = back hip (+1/4”ease to be added if measured on dress form/body)

B to C = front hip (+1/4”ease to be added if measured on dress form/body)

A to D and C to F = Desired length, e.g. 21”.

A to G = C to H = 7”, hip level

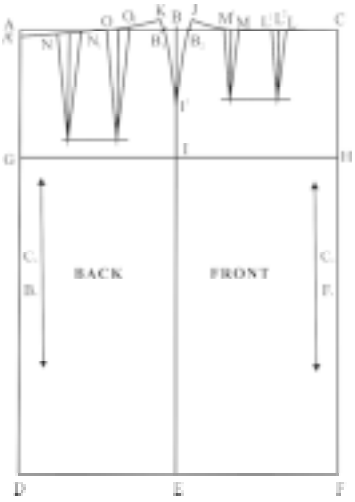
Joint G to H. Mark I at side seam

B to B1 and B to B2 = ¾”

Mark I^1, 2” above I.

Passing through B_2 and B_1, join I^1 J and I^1 K extending it 3/8” above the waistline, as illustrated using hip curve.

A to A^1 = ¼”



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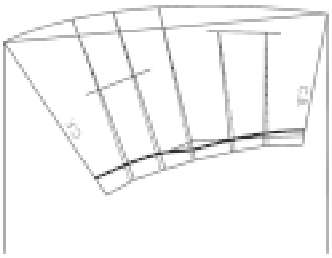
Join J to C, K to A^1 as illustrated, using hip curve.

Measure J to C, K to A^1 and note the measurement on paper, from this measurement subtract the front and back waistline measurement respectively. The difference is the dart intake for both front and back.

Divide this excess into two darts for both front and back.
Draw a guide line parallel to the waist line at a distance of 3½" for front and 5 ½" for the back,
Mark C to L = Centre front to princess line measurement
L to L1 = 1st dart (½ of the total dart intake for front)
L2 is mid point of L, L1.
L1 to M = 1 ½"
M M1, = 2nd dart (½ of the total dart intake)
Mark A^1 N = Centre back to princess line measurement
N to N1 = 1st dart (½ of the total dart intake for the back)
N1 O= 1 ½"
O to O^1 = 2nd dart (½ of the total dart intake)
Find the mid point of all the darts and draw a perpendicular line till the guideline. Join these points to the dart point to form the dart legs.

Trueing

Fold the dart at vanishing point and true the waistline as illustrated raising the waistline by ¼" -½" (when you true the waistline with the help of French curve it automatically goes up) at the side seams. Drop back waist line by 1/8" at centre back.



Observations

Test fit the developed skirt block and check the fit. Make necessary changes if any and make the final pattern

Viva questions

1. What are the important measurements for development of skirt block?
2. How do you ensure that the skirt is fitting well?

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Practical 7 Skirt variations

Aim

To develop style variations in skirt and test fit the same.

Principles

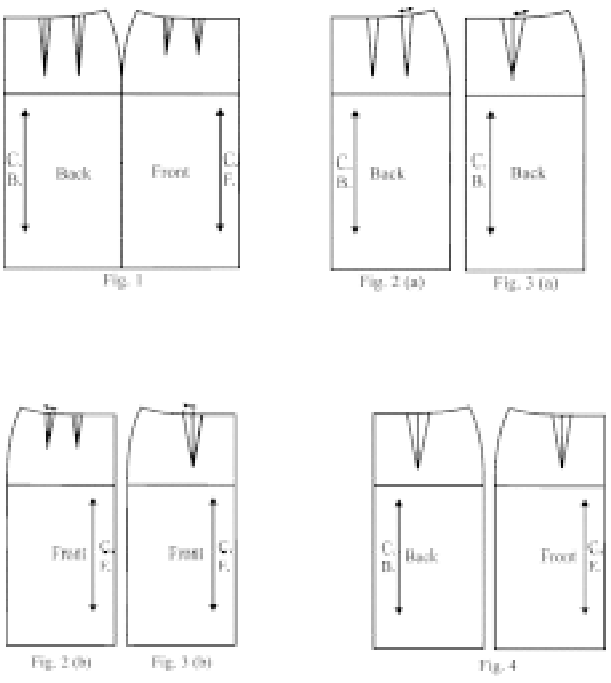
Variations in skirt can be treated through dart manipulation which you have learnt earlier. It is a useful and interesting method for creating interesting, innovative style lines. The change in the position of the darts creates new styles like an A-line skirt and flared skirt. The suppression of the darts is converted into fullness at the hem. The basic fit of the garment is not altered by these manipulations.

Requirements

Pattern paper, muslin and tool kit

Procedure

1. One dart basic skirt



One Dart Basic Skirt

Use a basic skirt sloper that has two darts. Measure the dart towards the side seam and add the measurement to the 1st dart i.e. towards the centre front or back and eliminate the 2nd dart. Note that the length of new waistline dart in the front is 5 ½"same as the back dart length. Find the mid point of the new dart and mark the centre and true the waistline. This method is called measurement method and can only be used in skirts/trousers, as there is no apex in lower half of the body.

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2. A-Line

Take a one dart skirt sloper; draw a slash line as illustrated (fig.2). Slash the line and close a part of the waist dart, so that the ease is shifted to the hem. Add 1" - 1 ½" on the side seam at hem line for A-line shape in the skirt as illustrated. Blend till the hip level for both front and back and also blend the hem line.

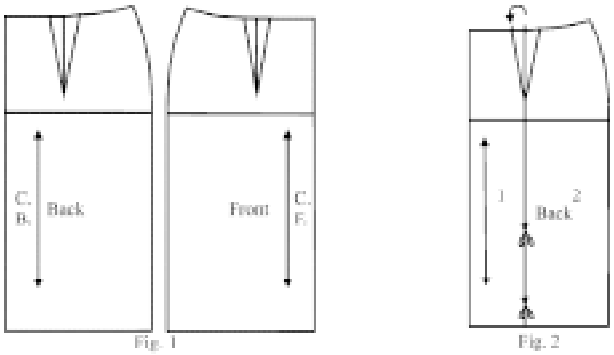

Fig. 1 Fig. 2

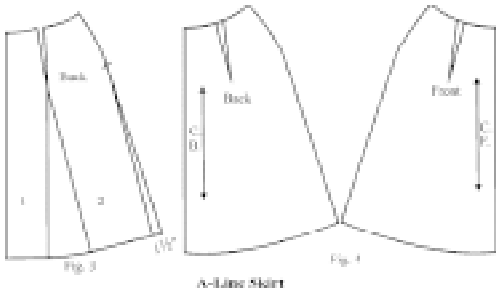

Fig. 3 Fig. 4

A-line Skirt

Observations

Test fit the developed skirt variation and check the fit. Make necessary changes if any.

Viva questions

1. How is measurement method used for converting two dart skirt sloper into one dart skirt sloper is in ineffective for dart manipulation in bodice and why?
2. Which other skirt design variations are possible through dart manipulation?

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Practical 8 Basic sleeve

Aim

To develop a basic sleeve and test fit the same

Principles

The arm is very mobile and the efficient part of the human body as it is capable of moving practically in every direction. When relaxed, it may lie slightly towards the front on the sides. The sleeve is one of the most difficult of the basic patterns to fit. The well balanced sleeve will hang on the relaxed arm with out any visible puckering or stress around the cap.

Requirements

Pattern paper, muslin and tool kit

Procedure

To develop pattern for basic sleeve for women wear use measurements from the given chart. Take a paper, whose length is desired length of the sleeve plus 3” and width is bicep plus 2”, fold it lengthwise and place paper with fold towards you**.**

Mark a guide line 1” away from the edge and label A.

A to B = Cap height

A to C = Full length

B to D = ½ bicep circumference

B to E = ½ BC-1½”

E to F = ½ elbow circumference (that includes ease of ½” minimum)

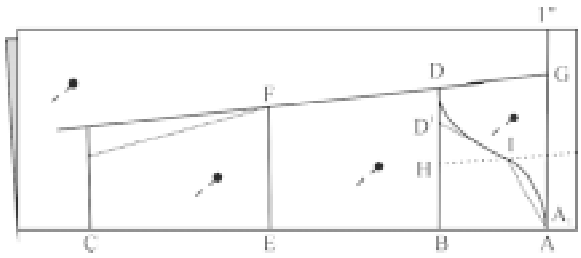
Join D to F extending to a line squared from C.

Extend D to G

Find mid point of B D line and A G by folding the paper lengthwise.

On this line mark H to I = ½ cap height + ¾”

Mark A to A1 = ¼” and D to D1=1”



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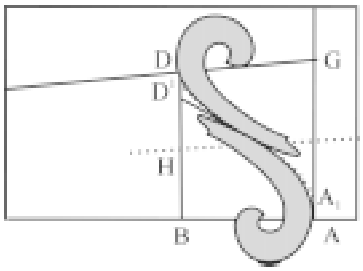
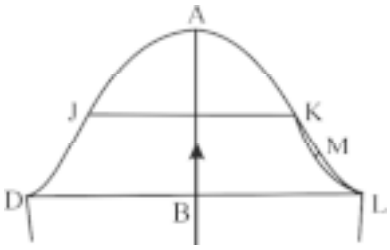
Join A1 to I & I to D1 with dotted lines.



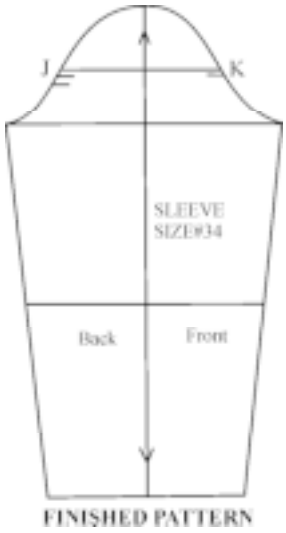
Draw the armhole curve with the help of French curve keeping the guide line in perspective as illustrated in the diagram.

Trace all the lines for front sleeves on the other side of paper. Open the paper.

Find the mid point of A to B by folding the paper and draw the line JK.
Find the mid point M of KL line and on M go in ¼". Redraw the front curve as illustrated.



Mark the notches
For front mark one notch = ½" below point K.
For back mark two notches, one at ½" below J and next ½" away from the first notch.



Observations

Test fit the developed sleeve block and check the fit. Make necessary changes if any and make the final pattern.

Viva questions

1. What are the important measurements for development of sleeve block?
2. How do you ensure a well fitting sleeve?

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Annexure I

TOOL KIT

- All pins : fine, long, rust proof pins.
- Carbon paper: Coated paper on one side with white or coloured wax, used to transfer marking on fabric or paper.
- Dress form : A standardized duplication of a human torso, cotton padded and canvas covered, set on a movable, light adjustable stand and compressible shoulders and slopers. For taking measurements, develop pattern, fit garment samples, to alter garments, to establish style lines for the garment.
- Grading scale: 2" X 18" transparent straight plastic with grid
- L-square : Plastic or metal ruler with two arms at right angles of varying lengths usually 12" and 24" to square off corners. Establish perpendicular lines, reference points and lines.
- Magnet: a high carbon alloy steel that has a property of attracting iron and steel can be of any shape.
- Measuring tape: Metal tipped narrow, firmly woven double tape of cloth or plastic usually 60" long (150cm) marked with both inches and centimeters.
- Muslin : A plain weave fabric made from bleached or unbleached yarns to test fit and develop patterns.
- Newsprint paper: used for rough drafts.
- Paper shears/scissors: a cutting instrument, ranging in size from 8" to 12", with two sharply pointed straight blades.
- Pattern paper: Strong white paper available in variety of weights and widths.
- Pencil: to mark lines in developing the muslin, pattern or sloper.

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- Pin cushion: A small firmly stuffed pillow made in a variety of shapes and sizes.
- Push pins : Drum shaped 1/2" long pin for pivoting and transferring points & to hold pattern pieces and fabric on table.
- Scale: Long ruler 12" / 24" metal or plastic.
- Tailor’s shears: A cutting instrument ranging in size from 12" to 16" with two wide blades for cutting fabric and muslin.
- Thick brown paper: Strong brown papers for finished pattern. Used for preliminary patterns drafting and development of the final pattern.
- Tracing wheel : An instrument with small serrated or needle point wheel mounted on one end of a handle for transferring markings from paper patterns on the muslin.
- Transparent tape: A clear plastic narrow continuous stripes with an adhesive surface on one side, available in roll. Used to hold paper pieces and mend tears.

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Annexure II

STANDARD DRESS FORM MEASUREMENT CHART FOR BODICE & SKIRT

(in inches)

SIZES	32	34	36	38	40	42	44
FRONT LENGTH	17 1/4	17 1/2	17 3/4	18	18 1/4	18 1/2	18 3/4
WIDTH OF BUST (1” below arm plate)	9 1/2	10	10 1/2	11	11 1/2	12	12 1/2
CENTRE FRONT LENGTH	14 3/8	14 1/2	14 5/8	14 3/4	14 7/8	15	15 1/8
APEX	3 5/8	3 3/4	3 7/8	4	4 1/8	4 1/4	4 3/8
UNDER ARM SEAM	7 7/8	8	8 1/8	8 1/4	8 3/8	8 1/2	8 5/8
FRONT WAISTLINE	6 3/8	6 3/4	7 1/8	7 1/2	7 7/8	8 1/4	8 5/8
WAISTLINE TO SHOULDER	14 3/4	14 7/8	15	15 1/8	15 1/4	15 3/8	15 1/2
SHOULDER LENGTH	4 7/8	5	5 1/8	5 1/4	5 3/8	5 1/2	5 5/8
CENTRE FRONT TO PRINCESS LINE	2 5/8	2 3/4	2 7/8	3	3 1/8	3 1/4	3 3/8
WIDTH OF BACK (1” below arm plate)	8 1/2	9	9 1/2	10	10 1/2	11	11 1/26
CENTRE BACK LENGTH	16 1/2	16 3/4	17	17 1/4	17 1/2	17 3/4	18
BACK WAIST LINE	5 5/8	6	6 3/8	6 3/4	7 1/8	7 1/2	7 7/8
shoulder blade	6 7/8	7	7 1/8	7 1/4	7 3/8	7 1/2	7 5/8
centre back to princess line	2 1/2	2 5/8	2 3/4	2 7/8	3	3 1/8	3 1/4
FRONT HIPLINE (7” below waistline)	9 1/8	9 3/8	9 5/8	9 7/8	10 1/8	10 3/8	10 5/8
BACK HIPLINE (7” below waistline)	9 1/8	9 3/8	9 5/8	9 7/8	10 1/8	10 3/8	10 5/8

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Annexure III

Test fitting

Steps of test fitting are as follows

- Commonly used test material is muslin
- The quickest way to get the effect of the finished garment without actual stitching is to overlap and pin all the seams lines. Pinning gives the same result and information, that one wants without going to the machine. It is so much faster and easier to unpin and then re-pin than to rip stitching and re-stitching.
- Pins should be placed at right angle to the seam line, as in this method there is least amount of strain or pull on the seam, and it does not gape.
- Check the test fit muslin and make correction till fully satisfied.
- Mark the necessary corrections and the same should be transferred on the paper pattern for a final pattern of the garment.

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