



# Basic Pattern Development

**Practical Manual**

**CLASS-XII**



# Table of Contents

Introduction	63
Practical - 1 : Basic Bodice	67
Practical - 2 : Dart Manipulation	70
Practical - 3 : Salwar	73
Practical - 4 : Churidar Payjama	76
Practical - 5 : Saree Blouse	79
Practical - 6 : Sleeveless Saree Blouse	83
Practical - 7 : Choli Blouse	84
Practical - 8 : Necklines	86
Practical - 9 : Kameez	90
Practical - 10 : A-line Kameez	93
Practical - 11 : Kalidar Kurta	95
Practical - 12 : Two Kali Kurta	98
Practical - 13 : Sleeve	101
Practical - 14 : Collar	104
Annexure - I	107
Annexure - II	108
Annexure - III	109
Annexure - IV	110

# Basic Pattern Development

## 1. Introduction

Pattern Development is a widespread subject area that covers theories of pattern 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.

## 2. 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.

## 3. 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:

### 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.



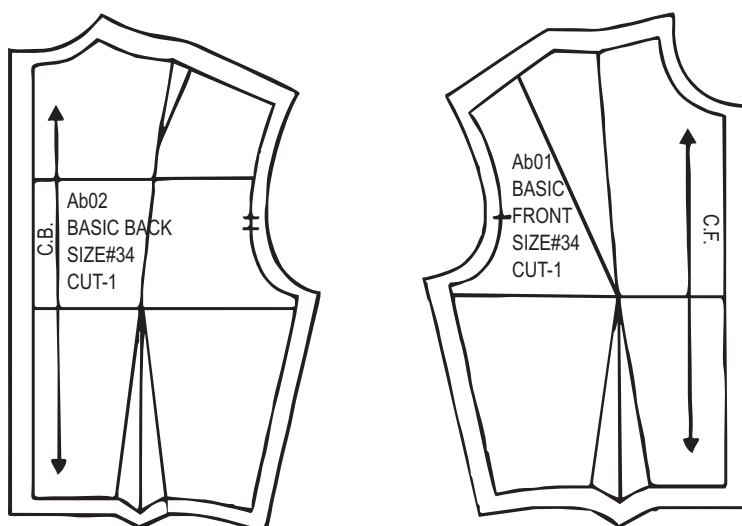
### Things to be included on a pattern are:-

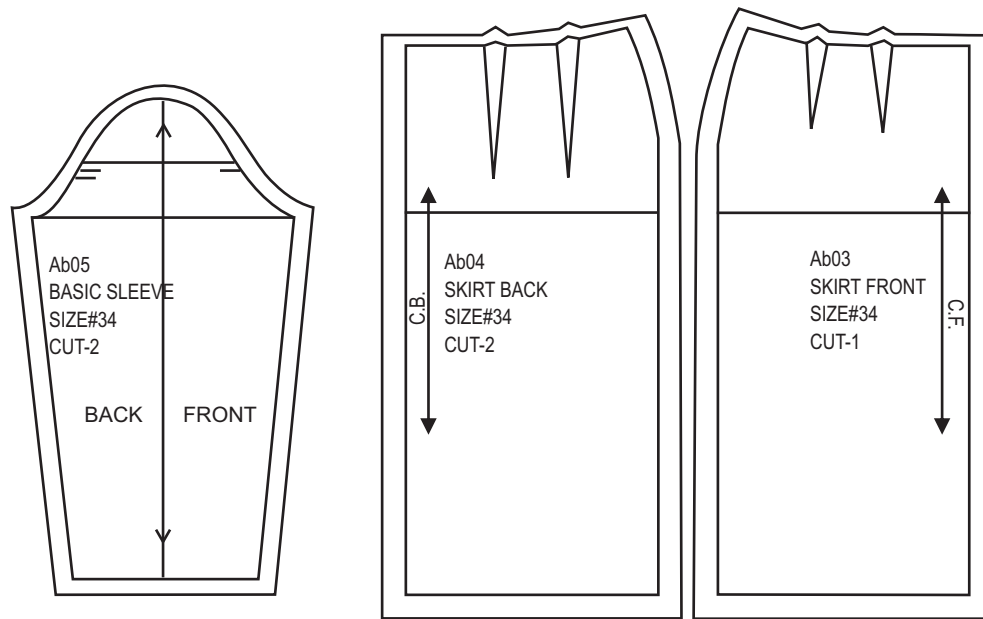
- ♦ Grain line
- ♦ Centre Front or Centre Back
- ♦ Style number or code number of the pattern set may be evolved e.g. AB 01 here AB identify type of the garment and 01 identify the piece number of complete set. If there are 5 pattern pieces in a garment, the pieces will be numbered as AB 01, AB 02, AB 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 -

- 1/4" for sharp curves
- 1/2" 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	-	τΠ < Λ
Buttons	-	Θ
Button hole	-	┌
Front	-	F
Back	-	B
Waist line	-	WI
Arm hole	-	Ah
Side Seam	-	SS
Neck line	-	NI
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.



## 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 width wise 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.

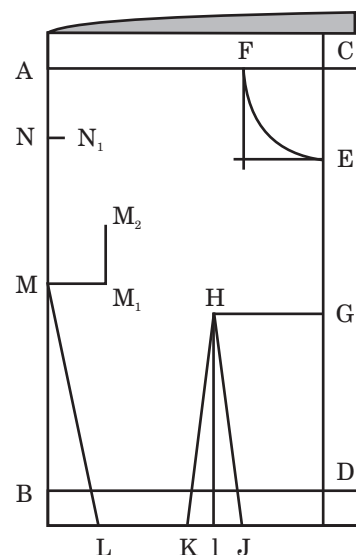
G = mid point of DE

GH = apex measurement

Square a line from H to I

Mark DJ = Centre front to princess line measurement

IK = IJ, 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 = 2 1/2" square out, as illustrated
- B to N = Shoulder to waistline measurement (+3/4" ease to be added if measured on dress form/body)

N to N1 = 1/2"

Draw the front armhole curve as illustrated

Join F to N1

Mark F to F1 and N1 to O = 1/2 shoulder measurement

Join F1 to H and O to H.

Trace BD line, LM line and MM1 line on the other half of the paper.

Extend MM1 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 = CF

X to W = 7/8", draw the back neck line curve as illustrated.

Measure Z to L1 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 YR = 1/4 Centre back length

RQ = Back shoulder blade measurement.

QQ1 = Draw 1" guideline, as illustrated.

Join W to N1 in front

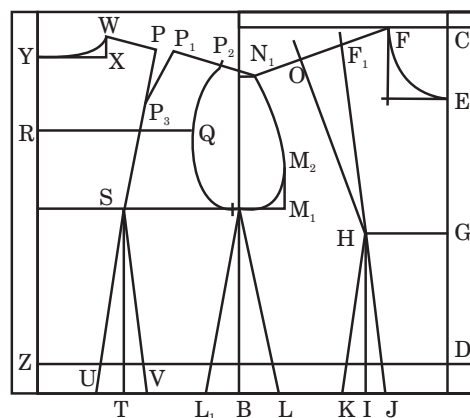
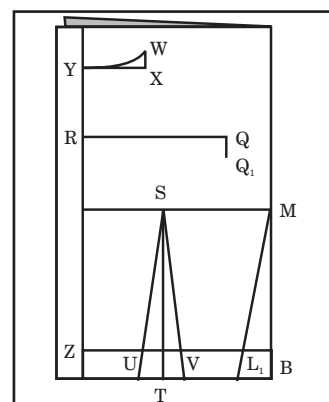
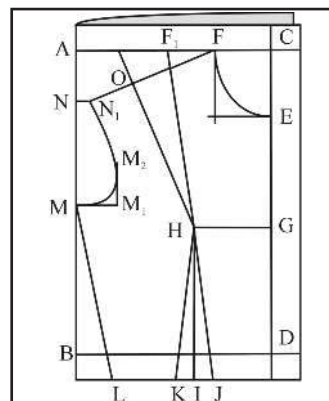
W to P = 1/2 shoulder + 1/8"

P to P1 = 3/4"

P1 to P2 = W to P (1/2 shoulder + 1/8")

Join P to S.

Join P1 to P3 such that P3 is 1" above the shoulder blade line (RQ).



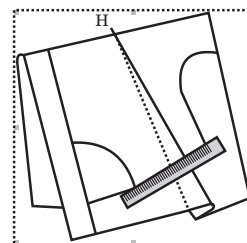


Draw the armhole as illustrated.

**Truing** or correcting the lines or darts to conform to body shape or aligning the dart legs and seams.<sup>3</sup>

### Front Shoulder

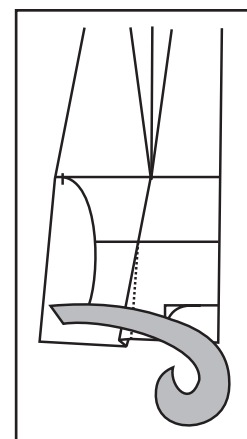
Fold the shoulder dart at the apex, matching the two dart legs keeping the folded edge towards the neckline. Join the neck edge with the armhole edge with the straight line at the dart ends. Use a tracing wheel to trace out the folded edge.



Front Shoulder

### Back Shoulder

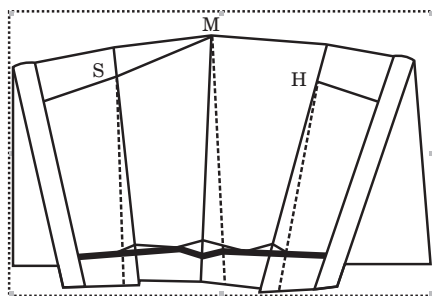
Fold the shoulder dart matching the two dart legs keeping the folded edge towards the neckline. Draw the shoulder line with the help of the French curve, dropping 1/8" on the armhole edge.



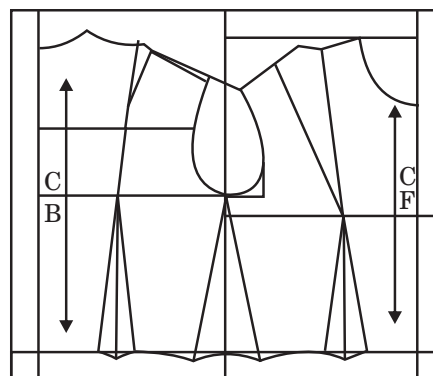
Back Shoulder

### 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 1/4" at the side seam, as illustrated.



Waist Line



BACK FRONT  
FINISHED PATTERN

## Observations

You are required to test fit the developed Bodice block and check the fit on muslin. Make necessary changes if any and make the final 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?

## Practical - 2: 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

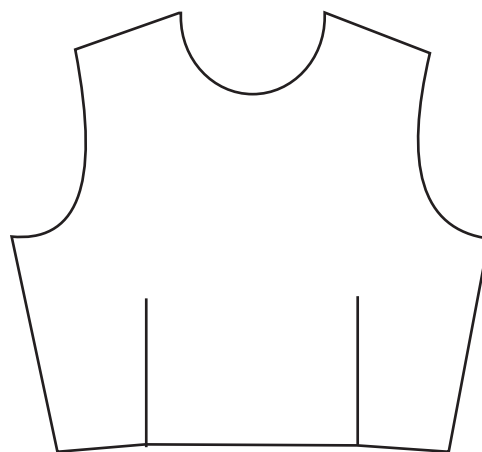
### Procedure

#### SLASH AND SPREAD METHOD

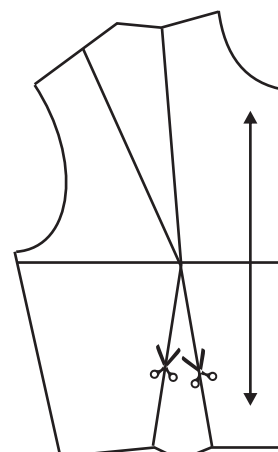
In the slash and spread method, as the name implies the pattern/sloper is slashed or cut on the desired line and as the old dart or excess is closed, the pattern itself spreads on the new position, to create the new design. Some of the new dart positions are illustrated here.

#### 1. Shoulder dart to waist

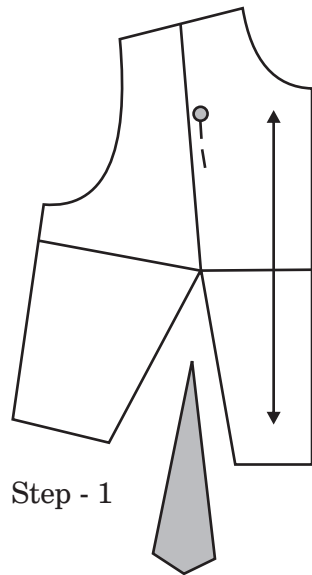
Take two dart basic block, slash the new dart position i.e. the waist dart. Fold and close the shoulder dart. Trace the new pattern on separate sheet.



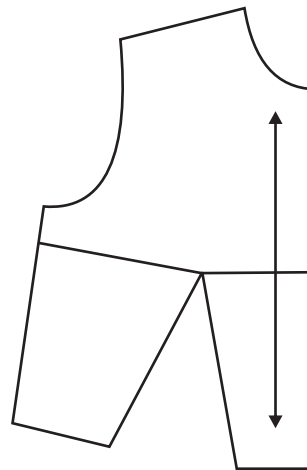
Design



Basic Block



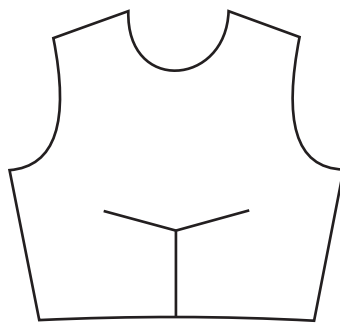
Step - 1



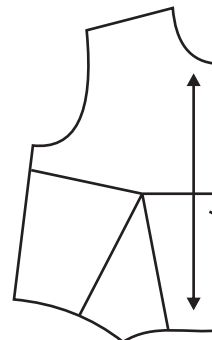
Step - 2

## 2. Waist dart to centre front

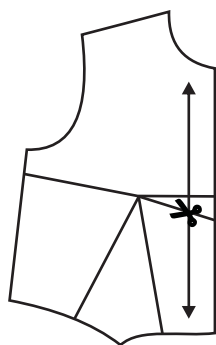
Take one dart bodice block. Slash the new dart position, close the old dart. Trace the pattern on separate sheet.



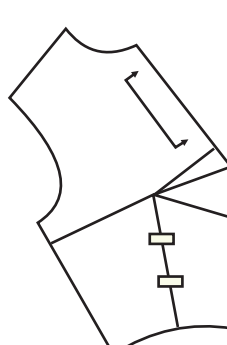
Design



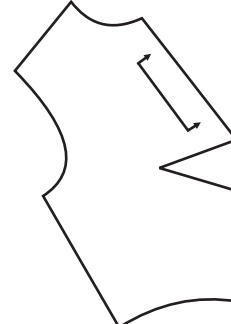
One Dart Block



Step-1



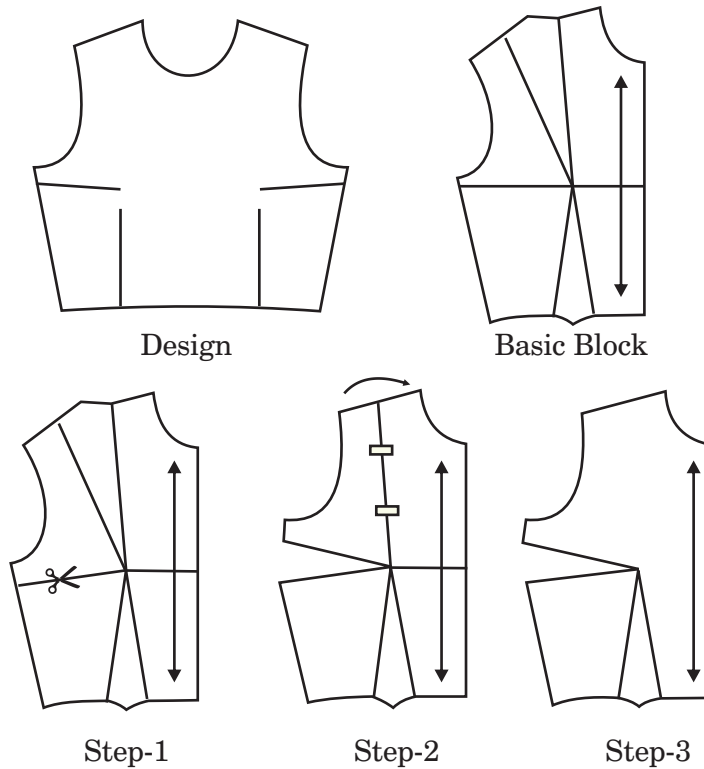
Step-2



Step-3

### 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.



### Observations

You are required to test fit the developed dart manipulations and check the fit on muslin. 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?

## Practical - 3: Salwar

### Aim

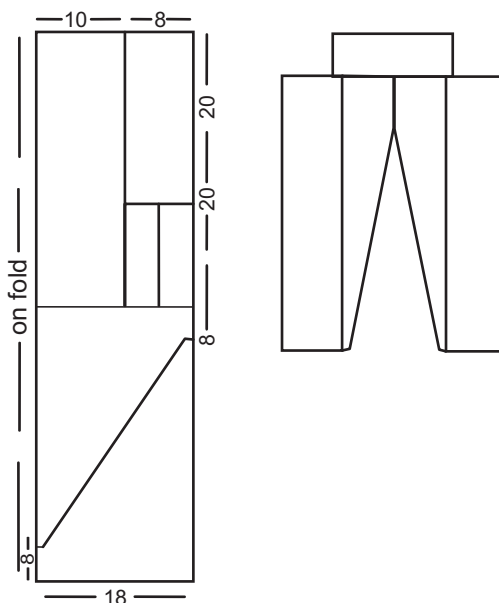
To develop patterns of a salwar

### Principles

Salwar is made up of basic geometric shapes to create a garment that has no wastage using the width of fabrics. Also by placing the patterns intelligently and using various widths of the fabric variations in designs of the salwar are possible, e.g. a design variation of Patiala salwar uses the larger width fabric, the side panel or kali is cut on fabric i.e. 45" in width, a Peshawari salwar is cut with double the width of Patiala salwar.

### Requirements

Pattern paper, muslin and tool kit



### Procedure

Salwar with belt

Measurement required

S. No.	Measurements Required	Sample	Your Measurements
1	Length of the salwar	40"	As Measured
2	Round hip	36"	With two fingers between the tape and body
3	Round bottom	12"	As desired

For the Belt

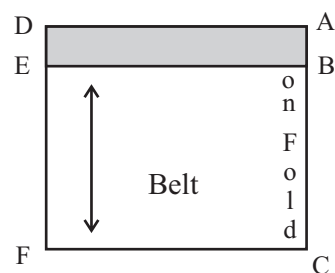
Draw a line AC on fold where AB is 2"

BC is  $\frac{1}{6}$ <sup>th</sup> of round hip + 1"

(Or the length of the belt required i.e. 6"-8")

Square down from D and join the line with C

Mark E and F as illustrated.



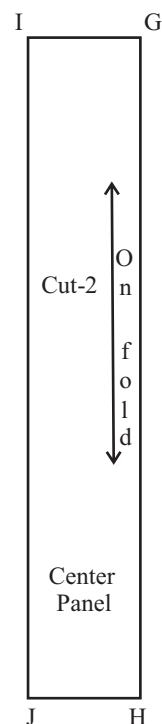
## For the centre panel of the Salwar

Draw GH on fold, where  $GH = \text{Full length} - BC + \frac{3}{4}$ "

"GI =  $\frac{1}{2}$  of the bottom hem +  $\frac{3}{4}$ "

Square down and out to form a rectangle GHIJ.

This is the centre panel of the salwar. Cut two of these



## For the side panel of the Salwar

Draw KL = GH

KM =  $\frac{1}{2}$  round hip or  $\frac{1}{2}$  fabric width

Mark M N on fold,  $\frac{1}{3}$ rd of length - BC

NO =  $\frac{3}{4}$ "

LP =  $\frac{3}{4}$ "

Join O P and curve as illustrated.

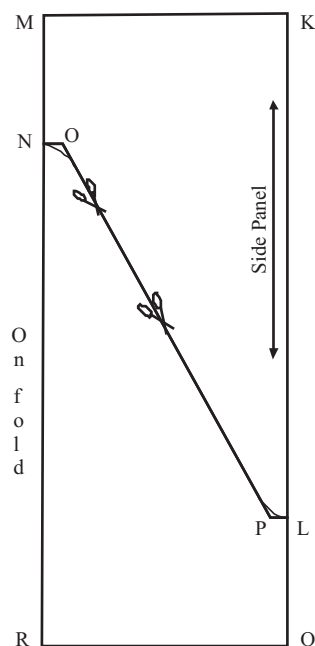
Extend KL to Q

Where LQ = MN

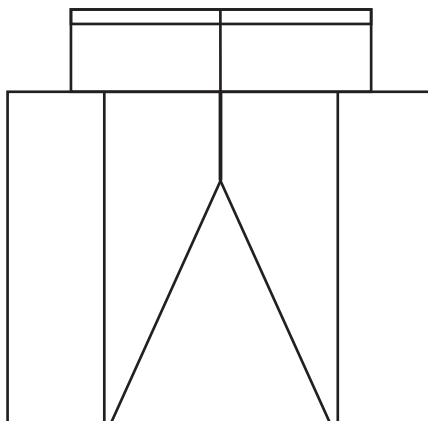
QR = Km

Join NR with a straight line keeping NR on fold.

Cut MNOPL and separate into four panels by cutting on MNR



Join the salwar as illustrated



By traditional method the fabric required for a salwar is 2.5 meters.

### Observations

You are required to test fit the developed salwar and check the fit on muslin. Make necessary changes if any.

### Viva questions

1. What are requirements of a good fit for salwar
2. What are the things to be kept in mind while making a salwar?
3. Does the garment fit as well as you wanted if not what could be the reasons?



## Practical - 4: Churidar Payjama

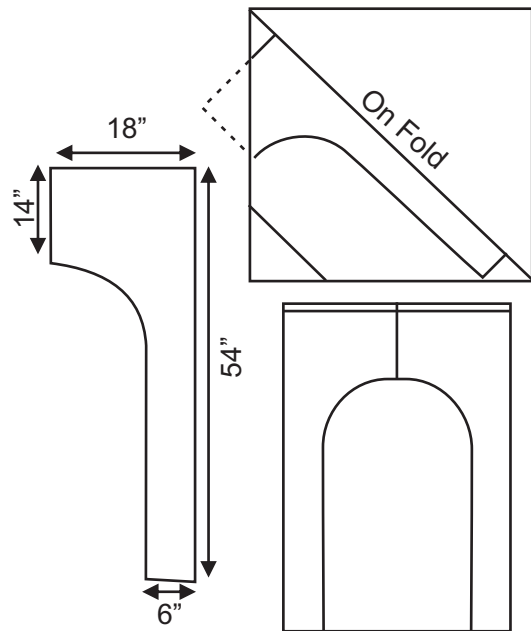
### Aim

To develop patterns of a Payjama

### Principles

Churidar payjama traditionally was cut in a very interesting manner, the fabric was folded and stitched to create a bag where the entire fabric was on a bias grain thus making the churidar to be very close fitted and yet give ease of movement to the wearer. This method required a much smaller length of fabric for an adult woman of average height of 5 and half feet, fabric required of usual width of 36" was only 1.75 meters.

The modern version of pajama is cut by folding the two lengths of fabric into half lengthwise and then folding it diagonally.



### Requirements

Pattern paper, muslin and tool kit

### Procedure

Pattern of Churidar Payjama

S. No.	Measurements Required	Sample	Your Measurements
1	Length of the Churidar-	50 $\frac{3}{4}$ "	length measured waist downwards till the ankle and add 7"-10"
2	Round Hip	36"	With two fingers between the tape and body
3	Round ankle	12	measured over the heel
4	Round knee	15	as measured

### For the belt

Draw a line on fold where AB is 2"

BC=  $\frac{1}{6}$ th of round hip + 1

(Or the length of the belt required i.e. 6" - 8")



Square a line  $AD = \frac{1}{2} \text{round hip} + 2\frac{1}{2}"$

Square down from D and join the line with C

Mark E and F as illustrated

### For the Churidar

Draw a line  $GH = \text{length of the Churidar minus BC, on fold}$

$GI = \frac{1}{3} \text{or round hip}$

$IJ = \frac{1}{3} \text{rd of length - BC}$

$GK = IJ$

$GL = \frac{1}{2} \text{length of the Churidar - 1}"$

This is the knee level

Square a line from L,

$LM = \frac{1}{2} \text{knee} + \frac{3}{4}"$

$HN = \frac{1}{2} \text{round ankle measured over the heel} + \frac{1}{2}"$

Join JM with a straight line and curve it inwards by  $1\frac{1}{2}"$

Join MN with a straight line

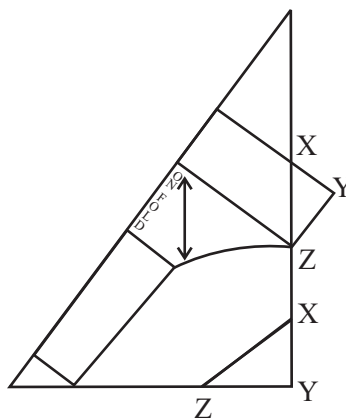
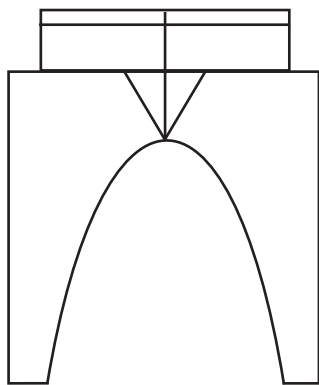
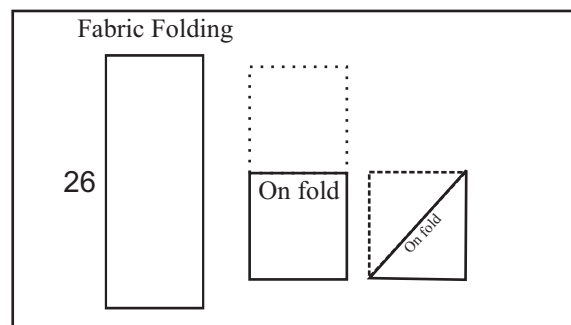
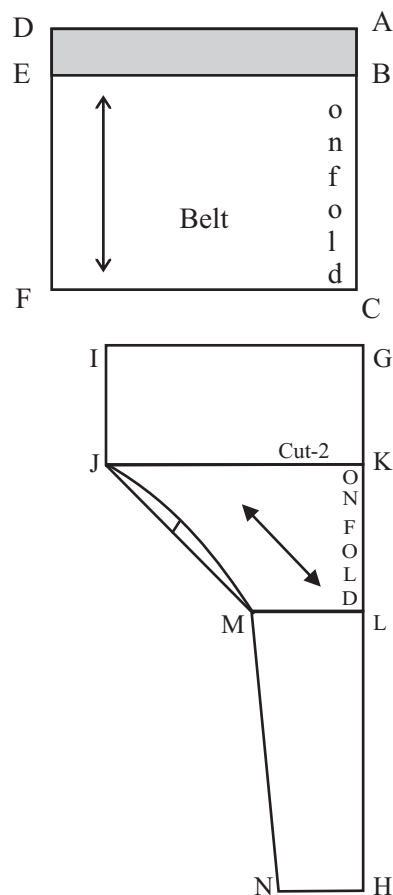
### Fabric Folding and Pattern Making

The Churidar is always cut on bias.

Take  $2\frac{1}{2}$  meter of fabric fold it half lengthwise and then fold it diagonally.

Place the pattern on the fabric as illustrated

Join the Churidar as illustrated.



### Observations

You are required to test fit the developed payjama and check the fit on muslin. Make necessary changes if any.

### Viva questions

1. What are requirements of a good fit for a churidar payjama?
2. What are the things to be kept in mind while cutting a garment on bias?
3. Does the garment fit as well as you wanted if not what could be the reasons?



## Practical - 5: Saree Blouse

### Aim

To develop patterns of a Saree blouse

### Principles

The upper garment worn with a saree is called a saree blouse it has unique feature like it fits the body like a second skin. It is widely used by women from all walks of life it can be a basic one as being of the same color as the saree. It can be of different color, contrast color and is even used to make a statement.

### Requirements

Pattern paper, muslin and tool kit

### Procedure

Saree Blouse

Fabric required - 1 length + 1 sleeve length + 5" (with fabric width of 90 cm)

S. No.	Measurements Required	Sample	Your Measurements
1	Length of the blouse	14 $\frac{3}{4}$ "	As Measured
2	Round Bust	34 $\frac{3}{4}$ "	With two fingers between the tape and body
3	Waist	27 $\frac{3}{4}$ "	With two fingers between the tape and body
4	Shoulder	14"	As Measured
5	Sleeve length	10 $\frac{1}{2}$ "	As Measured
6	Sleeve round	9 $\frac{1}{4}$ "	With a finger between the tape and body
7	Bust level	9 $\frac{1}{2}$ "	As Measured
8	Cross back	14 $\frac{1}{2}$ "	As Measured
9	Bust level	9 $\frac{1}{2}$ "	As Measured
10	Distance between two Apex points	7 $\frac{1}{2}$ "	As Measured

### For the front and back of the blouse

Draw a line AB which is equal to the length of the blouse.



## From point 'A' square out a line to C

Mark AC which measures or is equal to half cross back.

On the line AB, Mark AD =  $\frac{1}{4}$  th of bust - 1" (for bust sizes up to 36") and  $\frac{1}{4}$ th of bust - 1  $\frac{1}{2}$ " (for bust sizes above 36")

This is the armhole level and this line is called armhole line.

On the armhole line,

Mark DE =  $\frac{1}{4}$  of bust +  $\frac{3}{4}$ " for front (front is bigger because it accommodates fullness for the bust).

Mark DF =  $\frac{1}{4}$ th of bust +  $\frac{1}{2}$ " for back (back is smaller as there is no bust).

Mark BG =  $\frac{1}{4}$ th of waist + 1  $\frac{1}{2}$ " (for waist dart and ease)

Join EG and FG for the side seam of the blouse.

Mark J, where AJ =  $\frac{1}{12}$ th of bust for front neck depth.

AK = AJ where AK is neck width.

Join KJ for neck (This is basic jewel neck, for variations in styles of neckline and different proportions refer to later half of the chapter)

From K mark KL =  $\frac{3}{4}$ " up, for back neck. Join LA for the back neck as illustrated.

Square a line down from C till the armhole level. Mark it as M, on this line mark

CH = 1" for the front shoulder slope, Join KH for the front shoulder.

CI =  $\frac{1}{2}$ " for the back shoulder slope, Join LI for back shoulder.

(Note the depth of front and back shoulder is different, verify the same on a body and dress form)

Find the midpoint of HMN and go in  $\frac{3}{4}$ " in for front armhole (N') and  $\frac{1}{4}$ " in for back armhole (N'') and draw the curve as shown. (The front curve is deeper and back curve is straighter)

O is the mid point of DM (in case you have taken the apex measurement

properly on the individual, you can mark OD as the distance between two apex points)

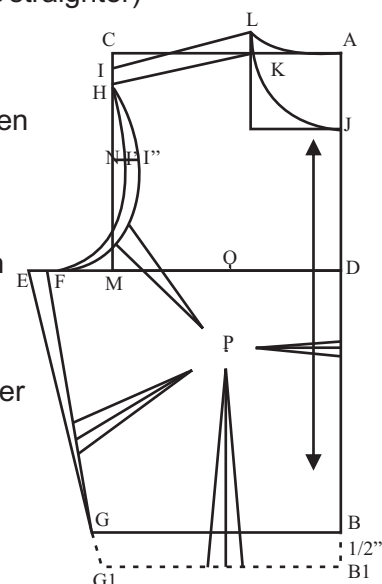
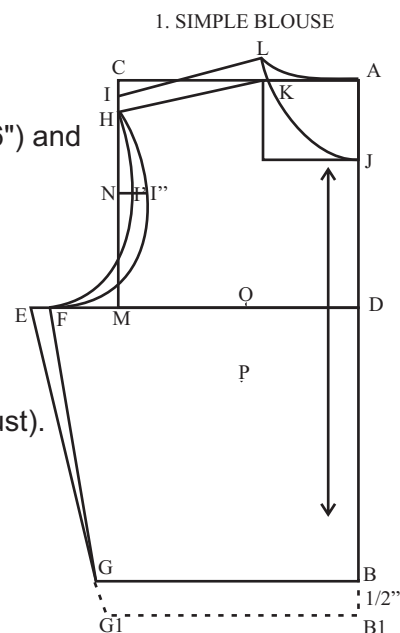
OP =  $\frac{1}{12}$  th bust -  $\frac{1}{4}$ " for apex level

You could also measure on the body and mark point P as has been explained in topic "Under things to be kept in mind while taking measurement" of this book.

From apex point P, mark the darts as illustrated the darts from center front, waistline and side seam are  $\frac{1}{4}$ " away from the Apex.

The armhole dart is at least 1  $\frac{1}{2}$ " away.

The width of the armhole, side seam and centre front darts are  $\frac{1}{2}$ " each that of the waistline dart is 1  $\frac{1}{2}$ "



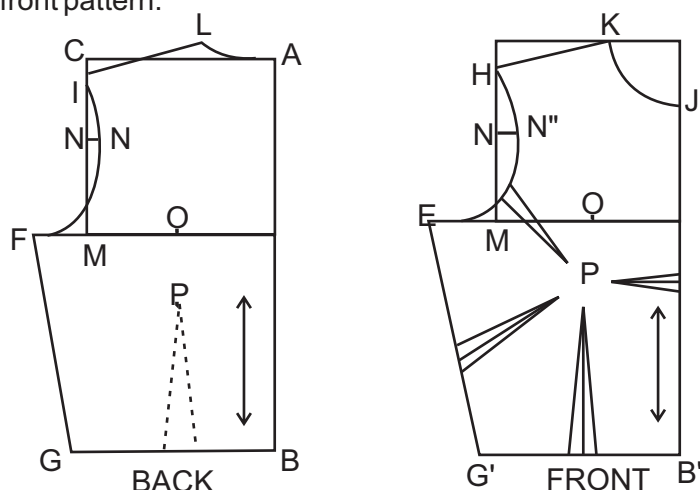
The back waist line dart is  $1\frac{1}{4}$ " longer than the front

It is marked on the same level as on the front waistline

Increase the front length of the blouse by  $\frac{1}{2}$ " to accommodate the darts at center front and side seam.

Retrace and separate the two pattern pieces as following ABGFN'ILA for the back pattern

KJB'G'EN" HK for the front pattern.



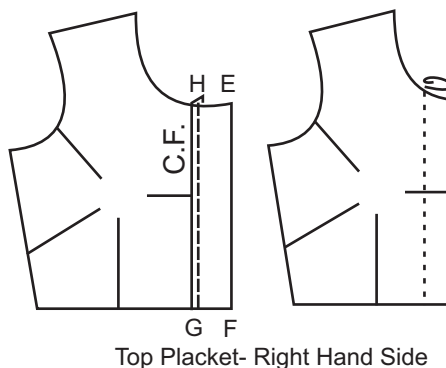
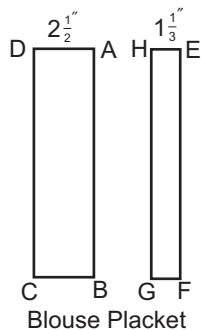
## Finishing of Blouse

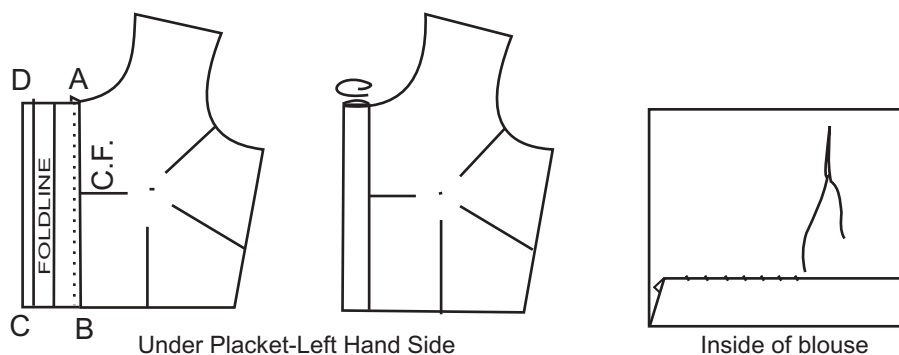
The fabric generally used for saree blouse is 2X2 rubia, it has some inherent stretch in the fabric, If the blouse is being cut on silk with lining or in thick cotton fabrics, sufficient ease needs to be added on bust and waist level. There are various necklines that are possible in the saree blouse. The saree blouse has a placket opening that is in either front or back of the blouse. For the ladies garments the right overlap the left for the opening. The placket in the left front of the wearer is extended by  $\frac{3}{4}$ " and right front is completely folded inside.

For the placket pieces cut fabric as following, for the left side ABCD, where AD is ready placket  $\frac{3}{4}$ ".

For the right hand side, EFGH where EF = AB and EH =  $1\frac{3}{4}$ " (i.e.  $\frac{3}{4}$ " +  $\frac{1}{2}$ " seam allowance on either side) for a ready placket of  $\frac{3}{4}$ " completed folded in.

The hem line of the blouse is generally finished with a false hem of 1" ready width.





## Sleeve of a Sari Blouse

Draw a line AB where AB is the sleeve length and is on fold

AC is the cap height i.e.  $3\frac{1}{2}"$  CD =  $\frac{1}{2}$  of bicep circumference +  $\frac{1}{2}"$

BE =  $\frac{1}{2}$  round arm +  $\frac{1}{4}"$

Join DE for under arm seam.

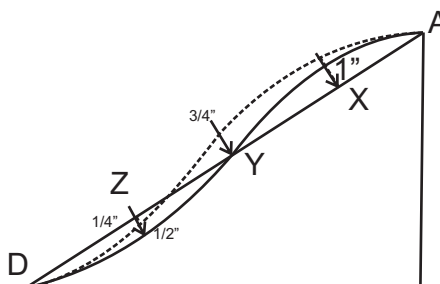
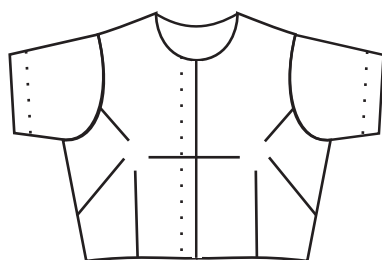
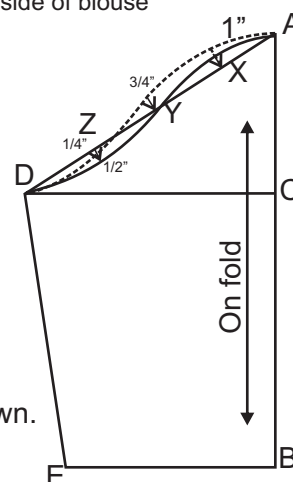
Join AD with a straight line and divide it into four equal parts XYZ.

Go  $\frac{1}{2}"$  up at X to X' -  $\frac{3}{4}"$  up at Y to Y' -  $\frac{1}{2}"$  and  $\frac{1}{4}"$  down at Z to Z' and as shown.

Join AXYZ'D for front curve and AY, Z'D for back curve.

The cap height of saree blouse is kept short so as to provide maximum lift in the sleeve to allow for maximum movement, as the women in India practically live in the sarees.

Join the blouse as illustrated.



## Observations

You are required to test fit the developed Saree blouse and check the fit on muslin. Make necessary changes if any.

## Viva questions

1. What are requirements of a good fit for a Saree blouse?
2. What are the things to be kept in mind while checking the fit of the blouse?
3. Does the garment fit as well as you wanted if not what could be the reasons?

## Practical - 6: Sleeveless Saree Blouse

**Aim:** To develop patterns of a sleeveless Saree blouse

**Principles:** A style variation of a saree blouse is one without a sleeves

**Requirements:** Pattern paper, muslin and tool kit

**Procedure:** Sleeveless Saree Blouse

S. No.	Measurements Required	Sample	Your Measurements
1	Length of the blouse	14 $\frac{3}{4}$ "	As Measured
2	Round Bust	34 $\frac{3}{4}$ "	With two fingers between the tape and body
3	Waist	27 $\frac{3}{4}$ "	With two fingers between the tape and body
4	Shoulder	14"	As Measured
5	Bust level	9 $\frac{1}{2}$ "	As Measured
6	Cross back	14 $\frac{1}{2}$ "	As Measured
7	Bust level	9 $\frac{1}{2}$ "	As Measured
8	Distance between two apex points	9 $\frac{1}{2}$ "	As Measured



For a sleeveless blouse, the basic pattern of the saree blouse can be modified by changing the armhole.

Go up  $\frac{1}{2}$ " on the armhole level i.e. E and F and redraw the curves as illustrated.

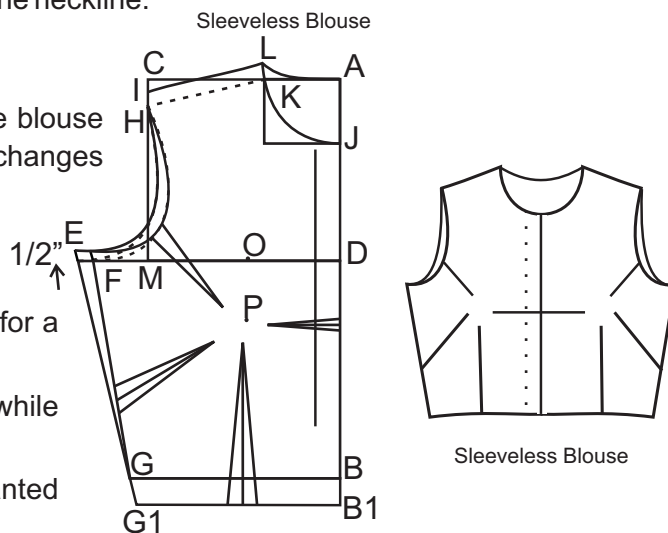
Finish the armhole with piping or facing as for the neckline.

### Observations

You are required to test fit the developed the blouse and check the fit on muslin. Make necessary changes if any.

### Viva questions

1. What are requirements of a good fit for a sleeveless blouse?
2. What are the things to be kept in mind while checking the fit of this blouse?
3. Does the garment fit as well as you wanted if not what could be the reasons?





## Practical - 7: Choli Blouse

### Aim

To develop patterns of a Choli blouse

### Principles

Choli blouse is an outerwear garment which fits the body like second skin and provides the support of foundation garment. Traditionally women did not wear any lingerie with a choli blouse yet felt comfortable wearing the same. In the traditional pattern the choli or cup cut on bias that would stretch to fit on various bust sizes) and gathered on the center front to give ease over bust. It has an under bust band cut on lengthwise grain to give support (which doesn't stretch).

Modern version of a choli blouse has a choli piece and a waistband, but it does not

### Requirements

Pattern paper, muslin and tool kit

### Procedure

Pattern for a Choli blouse



S. No.	Measurements Required	Sample	Your Measurements
1	Length of the blouse	14 $\frac{3}{4}$ "	As Measured
2	Round Bust	34 $\frac{3}{4}$ "	With two fingers between the tape and body
3	Waist	27 $\frac{3}{4}$ "	With two fingers between the tape and body
4	Shoulder	14"	As Measured
5	Sleeve length	10 $\frac{1}{2}$ "	As Measured
6	Sleeve round	9 $\frac{1}{4}$ "	With a finger between the tape and body
7	Bust level	9 $\frac{1}{2}$ "	As Measured
8	Cross back	14 $\frac{1}{2}$ "	As Measured
9	Distance between two apex points	7 $\frac{1}{2}$ "	As Measured

For choli blouse trace the pattern for basic saree blouse for front bodice without darts, as illustrated and shorten the front  $\frac{1}{2}$ " (as that was taken extra because of the darts).

Mark the points as indicated in the illustration.



From G draw a line perpendicular to DE and mark H at armhole line DE and I at waistline BC.

From B go 2" up to J and square a line out to J' on side seam as illustrated, mark L on this line

From point J go up to JK =  $\frac{3}{4}$ "

Join J to K with a curved line as illustrated

From point L go in and mark LM =  $1\frac{1}{4}$ "

Square a line out from P mark it as NO.

Mark  $\frac{3}{4}$ " on either side of N and O as NN" and OO"

Join N'PO and N"PO with a curved line.

Join N" to M with a straight line for side seam

LQ =  $1\frac{1}{2}$ " square out to Q"

Discard QQ'J'L (this is the excess for dart on side seam of choli piece)

Cut J'KBC separately, this is the waistband, which is used as support in the choli blouse

From F i.e. the front neck point, mark the depth of the neck point R on the side as required for the sweet heart neck or  $\frac{1}{8}$ th of the round bust down,

S is the neck depth required on the center front as the neckline is a sweet heart neck.

R can shift either towards the side seam or center front as per the individual requirement.

Join N'RS as illustrated and FR as required.

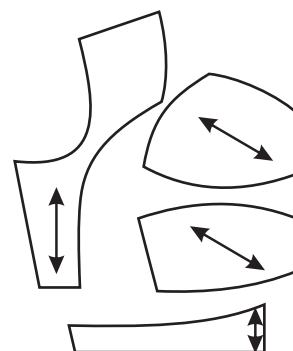
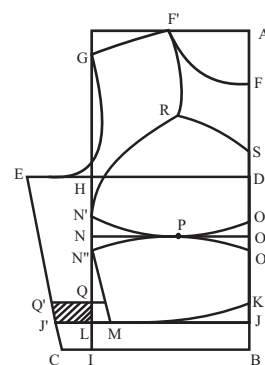
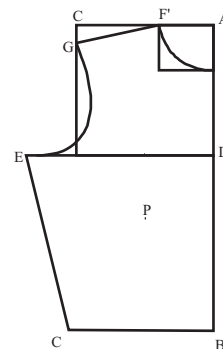
Separate the pattern pieces as illustrated. Back and sleeve of the choli blouse is same as the basic saree blouse.

## Observations

You are required to test fit the developed the choli blouse and check the fit on muslin. Make necessary changes if any.

## Viva questions

1. What are requirements of a good fit for a choli blouse?
2. What are the things to be kept in mind while checking the fit of this blouse?
3. Does the garment give sufficient support as well as you wanted if not what could be the reasons?



## Practical - 8: Necklines

### Aim

To develop patterns of various necklines

### Requirements

Pattern paper, muslin and tool kit

### Procedure

#### 8.1 Pattern for V-Neckline

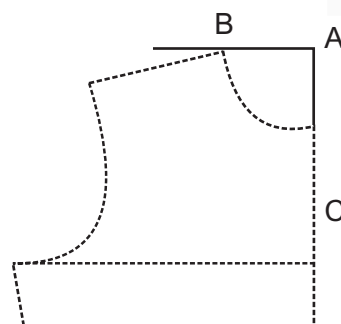
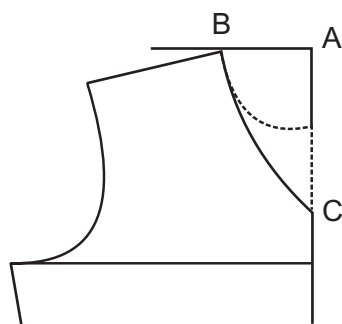
Trace the neckline and the block with dotted line as illustrated.

Extend the centre front line up to A.

Square out and down lines from A, as illustrated, 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.



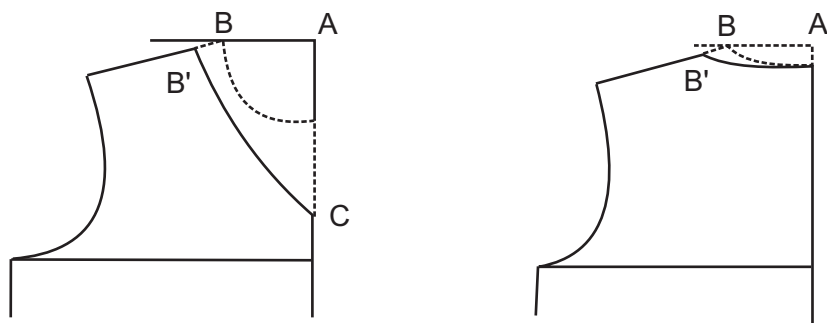
#### 8.2 Pattern for Broad V-Neckline

In case, one needs a wider neckline mark  $BB' = 1"$  or as desired and join B'C for front neck with a slight curve.

If you want a deeper neck at the back mark  $BB' = 1"$  or as desired and draw B'C' as the new back neck.

The neckline can be finished with either piping or facing.





### 8.3 Pattern for U-Neckline

Trace the neckline of block with dotted line as illustrated.

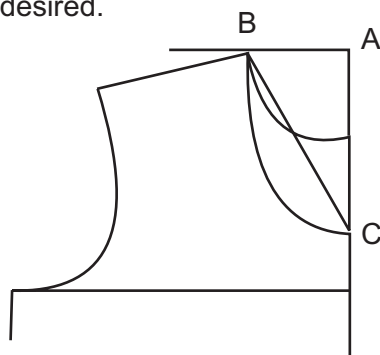
Mark the points AB same as for a V neckline.

From B measure diagonally down for the neck depth at centre front as required and mark it as C.

From point C square out a  $\frac{1}{4}$ " for ensuring that neckline doesn't end in a point.

From point B square down a  $\frac{1}{4}$ ". Join BC as illustrated for a U neck.

Finish the neckline as desired.



### 8.4 Pattern for Round Neckline

Round neck is a variation of U neck. It is cut wider at the shoulder and deeper at the back.

Trace the front or back neck of the blouse as illustrated.

Mark the points AB as for V neckline.

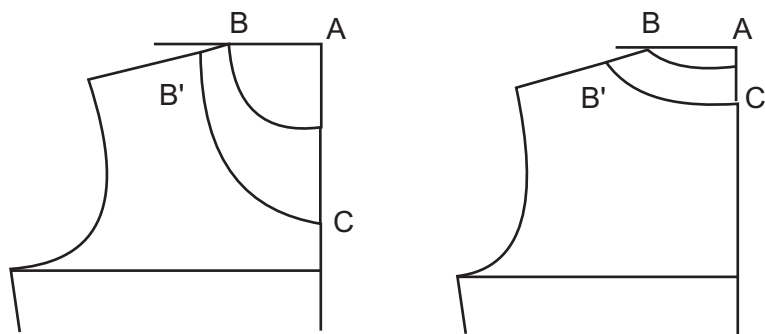
For the front neckline, from B measure the neck depth as required and mark it as C.

From point B go out 2" or as desired to B'.

For the back neckline, from A mark C as desired for the neck depth. B B' is same as front.

Square  $\frac{1}{4}$ " down from B' and square  $\frac{1}{4}$ " in from C.

Join B'C for the round back and front neckline as illustrated. Finish the neckline as desired.



## 8.5 Pattern for Square Neckline

Trace the neckline of blouse 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  $5\frac{1}{2}$ ". Square out from D to C on the center front.

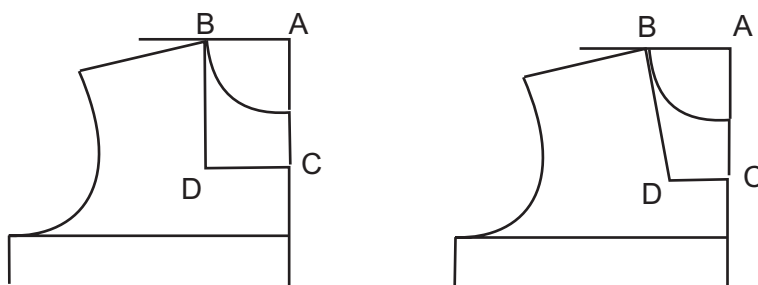
This is a basic square neck.

Finish the neckline as desired.

The neck can be widened as in the round neck.

If one feels that neckline is too wide, reduce CD as shown.

CD should be taken as  $\frac{1}{2}$  of the neckline width desired.



## 8.6 Pattern for Glass Neckline

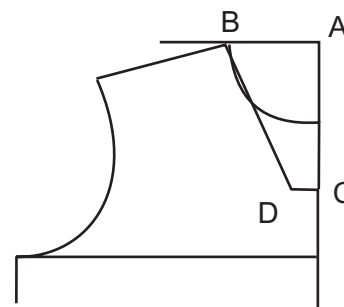
Trace the neckline of blouse with dotted line as illustrated.

Mark the points AB as for V neckline.

Square out 1" or as desired from C to D.

Join BD and DC with a straight line for the Glass neckline.

Finish the neckline as desired.



## 8.7 Pattern for Sweet Heart Neckline

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

Mark the points AB as for V neckline.

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

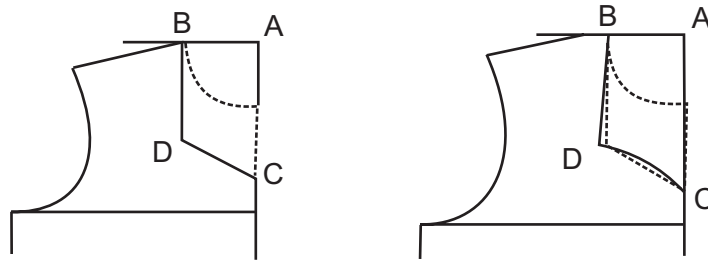
Mark E on centre front, where  $CE = 3\frac{1}{2}"$  or as desired.

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

Variations of Sweet Heart Neckline

Square a line at D about 1" on either side as shown.

Join BD' and D'E with curved lines for a curved variation.



### Observations

You are required to test fit atleast three of the developed the necklines and check the fit on muslin. Make necessary changes if any.

### Viva questions

1. What are requirements of a good fit for a neckline?
2. What are the things to be kept in mind while checking the fit of the neckline?

## Practical - 9: Kameez

### Aim

To develop patterns of a Kameez

### Principles

The top half of the suit is called a kameez, it is a long top worn over the salwar. The traditional kameez is a longer version of the saree blouse. However, with influence of global fashion trends and needs of modern women the kameez has changed several silhouettes from being closely fitted short length in 60's to long loose tent silhouette of 90's to an individualistic length of the 21st century. It changes its looks keeping with the global trends it has appeared on the international ramps regularly for last couple of years.

### Requirements

Pattern paper, muslin and tool kit

### Procedure

S. No.	Measurements Required	Sample	Your Measurements
1	Length of the kameez	14 $\frac{3}{4}$ "	As Measured
2	Round Bust	34 $\frac{3}{4}$ "	With two fingers between the tape and body
3	Waist	27 $\frac{3}{4}$ "	With two fingers between the tape and body
4	Round Hip	36"	With two fingers between the tape and body
5	Shoulder	14"	As Measured
6	Sleeve length	10 $\frac{1}{2}$ "	As Measured
7	Sleeve round	9 $\frac{1}{4}$ "	With a finger between the tape and body
8	Bust level	9 $\frac{1}{2}$ "	As Measured
9	Cross back	14 $\frac{1}{2}$ "	As Measured
10	Distance between two apex points	7 $\frac{1}{2}$ "	As Measured
11	Shoulder to waist line	16"	As Measured

## For front and Back of Kameez

Draw a line AB on fold where AB is the length of the Kameez.

AC =  $\frac{1}{4}$  th of bust - 1"

AD = shoulder to waistline measurement

DE = 7" down

Square out line from A, B, C, D, E

AF =  $\frac{1}{2}$  cross back

CG =  $\frac{1}{4}$  th bust + 1" for front

DH =  $\frac{1}{4}$  th of waist + 2  $\frac{1}{2}$

EI =  $\frac{1}{4}$  th of hip + 1

BJ = EI

Join GHIJ and G'HIJ as illustrated

AK =  $\frac{1}{12}$  th of bust

AK' = AK

K'K" =  $\frac{7}{8}$  th "

Join K" A for basic neck

K'K for basic front neck, this is the jewel neck.

Variations to neckline should be made after marking the basic neckline.

FF" = 1"

Join F'K' for front shoulder

F'K' for back shoulder

Square a line down from F to L on armhole line.

M is the mid point of FL.

On M go  $\frac{1}{4}$ " in front armhole curve as shown

For the Apex level, find the mid point of CL and mark it as N.

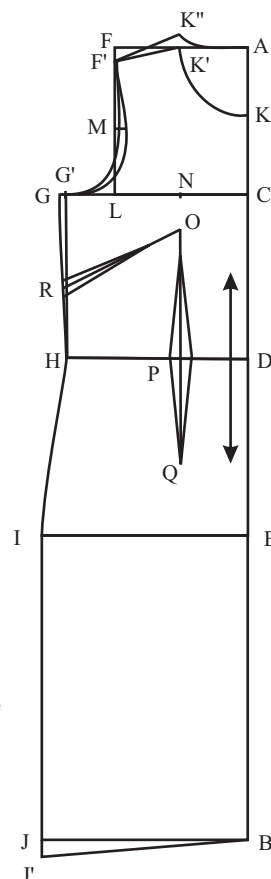
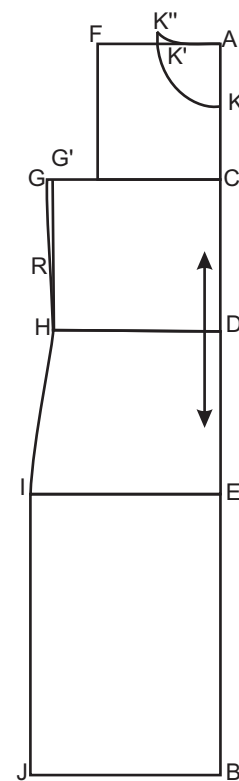
From N square down  $\frac{1}{12}$  th of bust -  $\frac{1}{4}$ " and mark it as O.

Square a line down from O to P and Q where P is on the waistline and PQ is 4"

Mark a dart on waist line 1" wide  $\frac{1}{2}$ " on either side of the line OQ. Finish the dart  $1\frac{1}{2}$ " below O as illustrated.

This dart is to be marked on the back also.

For a side seam dart in the front, go 5"- 6" down the side seam from the



armhole and mark it as R. Join Ro with a straight line. Mark a dart  $1\frac{1}{2}$ " away from O.

Drop the front hem  $\frac{1}{2}$ " on J to accommodate the side seam dart in front only.

Join J'B with a straight line.

### Sleeve

Square out of line AB = length of the sleeve, on fold.

AC = 3"

CD =  $\frac{1}{2}$  round armhole +  $\frac{1}{2}$ "

BE =  $\frac{1}{2}$  round arm edge +  $\frac{1}{2}$ "

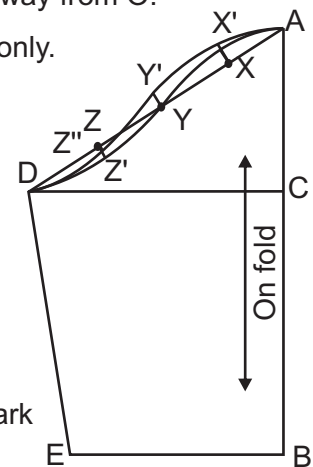
Join DE and AD with a straight line. Divide AD in four equal parts and mark them as XYZ

Go  $\frac{1}{2}$ " up at X and  $\frac{3}{4}$ " up at Y and  $\frac{1}{2}$ " down +  $\frac{1}{4}$ " down at Z as shown

Join AX'YZD for front curve and AY'Z"D for back curve

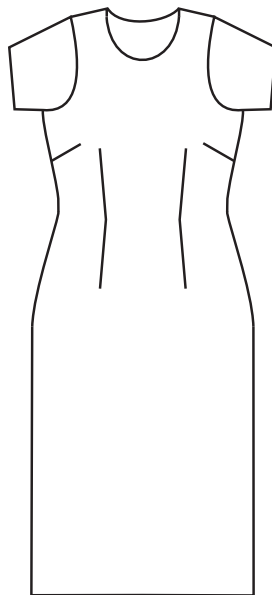
Join the Kameez as illustrated.

Variations in necklines are possible in the same manner as for a saree blouse.



### Observations

You are required to test fit the developed the Kameez and check the fit on muslin. Make necessary changes if any.



### Viva questions

1. What are requirements of a good fit for a Kameez?
2. What are the things to be kept in mind while checking the fit of this kameez?
3. Does the garment fit as well as you wanted if not what could be the reasons?



## Practical - 10: A-line Kameez

### Aim

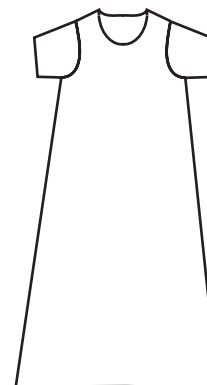
To develop patterns of a Aline Kameez

### Requirements

Pattern paper, muslin and tool kit

### Procedure

Aline Kameez



S. No.	Measurements Required	Sample	Your Measurements
1	Length of the kameez	14 $\frac{3}{4}$ "	As Measured
2	Round Bust	34 $\frac{3}{4}$ "	With two fingers between the tape and body
3	Round Waist	27 $\frac{3}{4}$ "	With two fingers between the tape and body
4	Round Hip	36"	With two fingers between the tape and body
5	Shoulder	14"	As Measured
6	Sleeve length	10 $\frac{1}{2}$ "	As Measured
7	Sleeve round	9 $\frac{1}{4}$ "	With a finger between the tape and body
8	Bust level	9 $\frac{1}{2}$ "	As Measured
9	Cross back	14 $\frac{1}{2}$ "	As Measured
10	Distance between two apex points	7 $\frac{1}{2}$ "	As Measured
11	Shoulder to waist line	16"	As Measured

Trace the basic Kameez without darts as illustrated

Extend 3" from the hemline or as required

Join straight with the armhole level.

Go  $\frac{1}{2}$ " up at side seam on hem and shape as illustrated

Go up for side slit 10" or as desired up

The sleeve is same as for the basic Kameez.

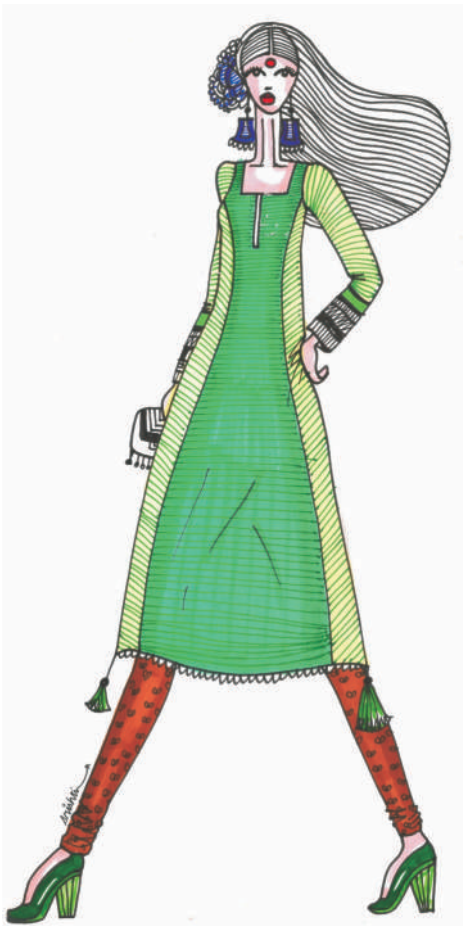
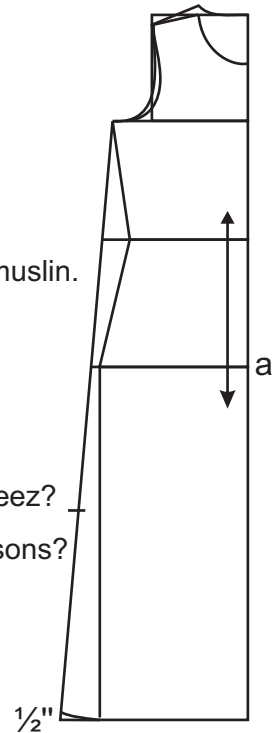
Variations in necklines are possible in the same manner as for a saree blouse

### Observations

You are required to test fit the developed the Kameez and check the fit on muslin. Make necessary changes if any.

### Viva questions

1. What are requirements of a good fit for a Kameez?
2. What are the things to be kept in mind while checking the fit of this kameez?
3. Does the garment fit as well as you wanted if not what could be the reasons?



## Practical - 11: Kalidar Kurta

### Aim

To develop patterns of a Kalidar kurta

### Principles

Kalidar Kurta a comfortable garment and has an interesting pattern. The pattern is made up of geometric shapes. The only measurements required are chest/ bust, length of kurta and sleeve length. Traditional kurta was cut with the center panel on fold. The kalis or side panels of kurta are cut in a similar manner as side panels of salwar. The sleeve has a straight armhole and traditionally a square gusset is attached between sleeve and kali for ease of movement.

Variations in designs of Kalidar kurta are Bhopali kurta, Jama, Angarkha which are gaining international popularity these days and all of them are cut on basic principles of kalidar kurta, if the pattern cutter understands the nuances of kalidar pattern then variations are easy to cut.

### Requirements

Pattern paper, muslin and tool kit

### Procedure

Measurement required

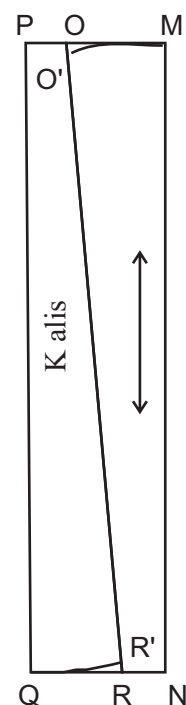
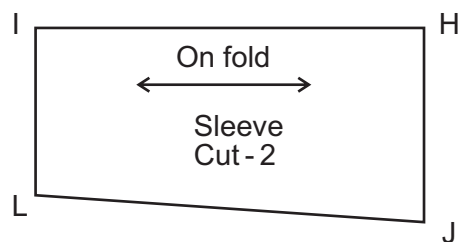
S. No.	Measurements Required	Sample	Your Measurements
1	Length of the kurta	14 $\frac{3}{4}$ "	As Measured
2	Round Bust	34 $\frac{3}{4}$ "	With two fingers between the tape and body
3	Round Waist	27 $\frac{3}{4}$ "	With two fingers between the tape and body
4	Round Hip	36"	With two fingers between the tape and body
5	Shoulder	14"	As Measured
6	Sleeve length	18"	As Measured
7	Sleeve round	9 $\frac{1}{4}$ "	With a finger between the tape and body
8	Cross back	14 $\frac{1}{2}$ "	As Measured
9	Shoulder to waist line	16"	As Measured



Variation of Kalidar Kurta by Ritu Beri



## A circular inset image showing two models. The model on the left is wearing a dress with a bold geometric pattern in black, white, and red. The model on the right is wearing a dark dress with a vibrant floral pattern in red, orange, and yellow.

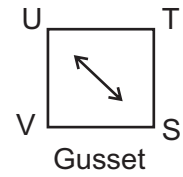


**For the Gusset of the Kurta**

Draw a square STUV, where  $ST = \frac{1}{12} \text{ th of bust} + 1''$

Cut 2 of these.

Join the Kalidar kurta as illustrated



Kalidar Kurta

**Observations**

You are required to test fit the developed the Kurta and check the fit on muslin. Make necessary changes if any.

**Viva questions**

1. What are requirements of a good fit for a Kurta?
2. What are the things to be kept in mind while checking the fit of this kurta?
3. Does the garment fit as well as you wanted if not what could be the reasons?



## Practical - 12: Two Kali Kurta

### Aim

To develop patterns of a two Kali kurta

### Principles

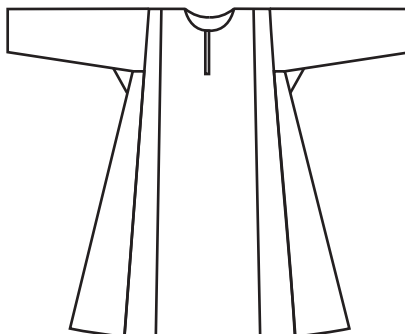
One of the kali starts at the shoulder

### Requirements

Pattern paper, muslin and tool kit

### Procedure

Measurement required



Variation of Kalidar Kurta by Ritu Beri

S. No.	Measurements Required	Sample	Your Measurements
1	Length of the kurta	14 $\frac{3}{4}$ "	As Measured
2	Round Bust	34 $\frac{3}{4}$ "	With two fingers between the tape and body
3	Round Waist	27 $\frac{3}{4}$ "	With two fingers between the tape and body
4	Round Hip	36"	With two fingers between the tape and body
5	Shoulder	14"	As Measured
6	Sleeve length	18"	As Measured
7	Sleeve round	9 $\frac{1}{4}$ "	With a finger between the tape and body
8	Cross back	14 $\frac{1}{2}$ "	As Measured
9	Shoulder to waist line	16"	As Measured

### For the centre panel of the Kurta

Draw a block ABCD where

AB =  $\frac{1}{2}$  cross back -2"

A = length of the Kurta on fold.



AE =  $\frac{1}{12}$ th of bust

AE' = AE, AE'' =  $\frac{1}{2}$ "

Join EE'' for back neck and EE'' for front neck

Mark E'E'' = 8" for placket opening or as desired

### For the 1st Kali of the Kurta

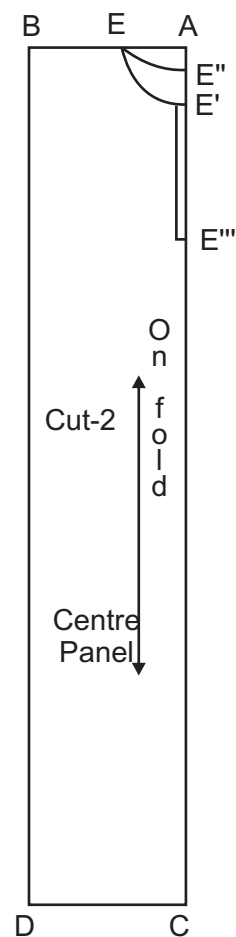
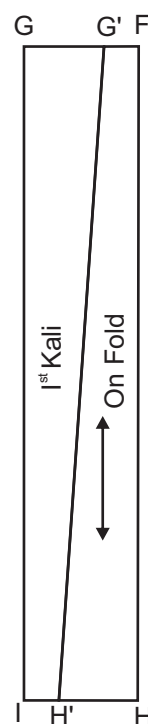
Mark a block FGHI where, FH = AC length of the Kurta,

On fold FG = 7"

GG'' = HH' = 5"

Join G'H' with a straight line,

This is the 1st kali.



### For the 2nd Kali of the Kurta

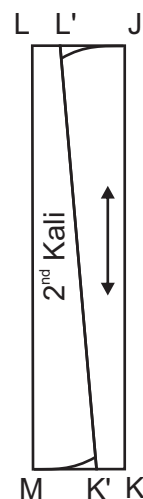
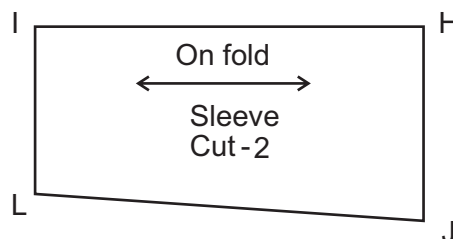
Make a block JKLM where JK is the length of the Kurta minus the sleeve width ( $\frac{1}{4}$ th of bust - 1")

JL = 7"

LL' = KK' = 2"

Join L'K' with a straight line

This is the 2nd Kali



### For the Sleeve of the Kurta

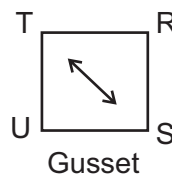
Make a block NOPQ

Where NP is the length of the sleeve and is on fold.

NO =  $\frac{1}{4}$  th of bust - 1" is the sleeve width

PQ = NO - 2" or as desired

This is the sleeve of the Kurta.



### For the Gusset of the Kurta

Make a block RSTU where

$RS = TR = 1/12\text{th of bust}$

This is the gusset for the Kalidar Kurta.

Join the two kali kurta.

### Observations

You are required to test fit the developed the Kurta and check the fit on muslin. Make necessary changes if any.

### Viva questions

1. What are requirements of a good fit for a Kurta?
2. What are the things to be kept in mind while checking the fit of this kurta?
3. Does the garment fit as well as you wanted if not what could be the reasons?





## Practical - 13: Sleeve

### Aim

To develop patterns of a Basic Sleeve

### Principles

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 half of the bicep plus 2" fold it lengthwise and place paper with fold towards you.

### Requirements

Pattern paper, muslin and tool kit

### Procedure

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 =  $\frac{1}{2}$  bicep circumference

B to E =  $\frac{1}{2}$  BC - 1 $\frac{1}{2}$ "

E to F =  $\frac{1}{2}$  elbow circumference (that includes ease of  $\frac{1}{2}$ " minimum)

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

Extend D to G

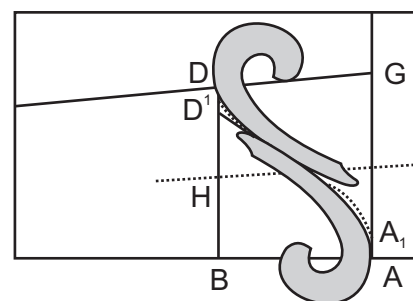
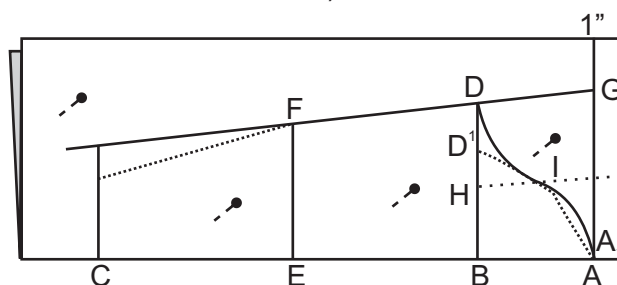
Find mid point of B D line and A G by folding the paper lengthwise.

On this line mark H to I =  $\frac{1}{2}$  cap height +  $\frac{3}{4}$ "

Mark A to A<sub>1</sub> =  $\frac{1}{4}$ " and D to D<sub>1</sub> = 1"

Join A<sub>1</sub> to I and I to D<sub>1</sub> with dotted lines.

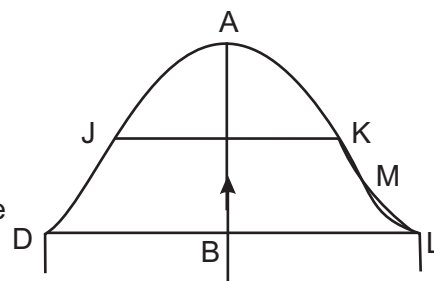
Draw the armhole curve with the help of French curve keeping the guide line in perspective as illustrated in the diagram.



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  $\frac{1}{4}$ ". Redraw the front curve as illustrated.



Mark the notches

For front mark one notch =  $\frac{1}{2}$ " below point K.

For back mark two notches, one at  $\frac{1}{2}$ " below J and next  $\frac{1}{2}$ " away from the first notch.

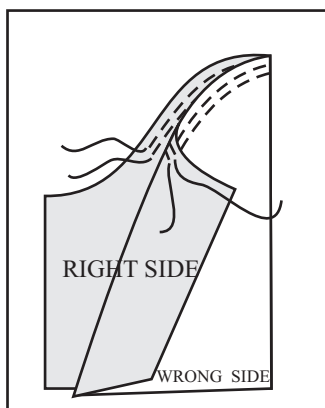
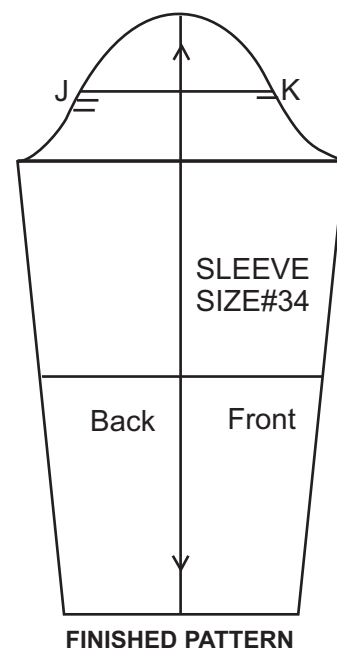
## Sleeve Attachment

Trace the Pattern on Muslin

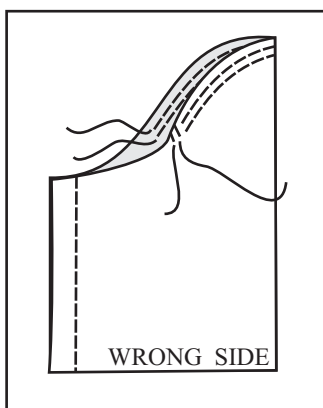
- ♦ Carefully and accurately transfer all sleeve and armhole markings to the muslin
- ♦ Use proper pressing techniques during construction.
- ♦ Whenever possible, finish the lower edge of the sleeve before attaching it to the garment.

## Steps of Construction

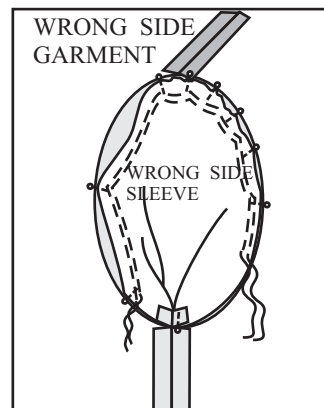
- ♦ Place two rows of stitching on the cap of the sleeve  $\frac{1}{8}$ " away from the stitching line. The distance between the two lines will be  $\frac{1}{4}$ ". Take care that the stitch size should be more than the usual one. Leave long threads at the starting & end of both the seams.
- ♦ Face right side to the right side and stitch at the side of the sleeve.
- ♦ Pull the threads and insert the sleeve inside the armhole of the bodice. Adjust the size of the sleeve cap by pulling and releasing the thread. Put pins in position.
- ♦ Stitch the sleeve to the armhole.



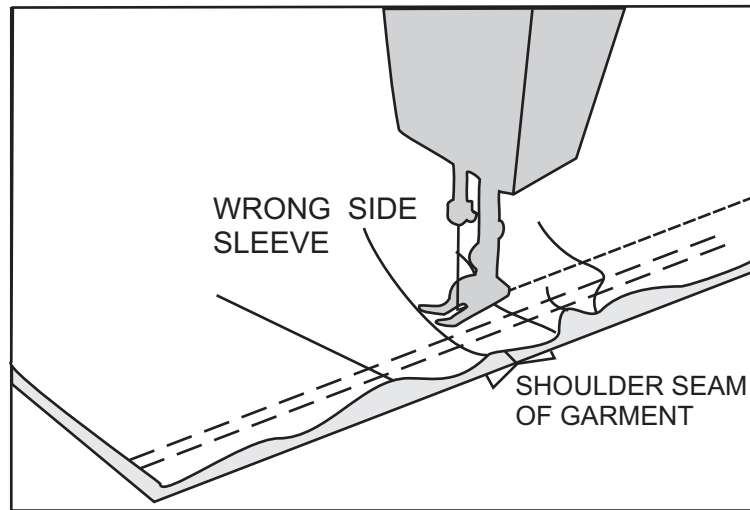
STEP-1



STEP-2



STEP-3



STEP-4

### Observations

You are required to test fit the developed the Kurta and check the fit on muslin. Make necessary changes if any.

### Viva questions

1. What are requirements of a good fit for a Kurta?
2. What are the things to be kept in mind while checking the fit of this kurta?
3. Does the garment fit as well as you wanted if not what could be the reasons?



## Practical - 14: Collar

### Aim

To develop patterns of a Collar

### Principles

Collars are added feature onto the neckline and they frame the face. It is one of the most important details of the garment as it draws maximum attention. There are three kinds of collars Stand collar, Flat collar and Roll collar

Stand collar stands around the neck, like Chinese or mandarin. These are cut after measuring the neck edge of the pattern. Flat collar lies nearly flat on the shoulder, like peter pan and are cut by tracing around the neck edge of the basic bodice. Roll collar is the variation of stand and fall collars where the collar stand around the neck and the roll over to frame the face, like turtle neck.

### Requirements

Pattern paper, muslin and tool kit

### Procedure

#### 14.1 Mandarin collar

Measurement needed:

Back neck - measure center back to shoulder at the neck edge.

Front neck - measure center front to shoulder at the neck edge.

A-B =  $1\frac{1}{2}$ " is the collar stand

B-C = back neck

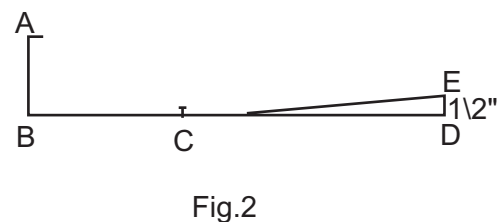
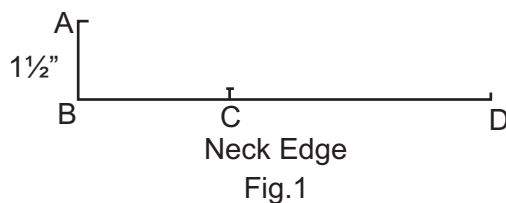
C-D = front neck

D-E =  $\frac{1}{2}$ ".

Draw a curved line from E to C

Square  $1\frac{1}{2}$ " line at right angles to the curved line at E. Mark it as F.

Draw a line from A to F parallel to neck edge.



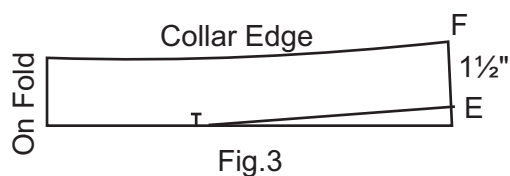
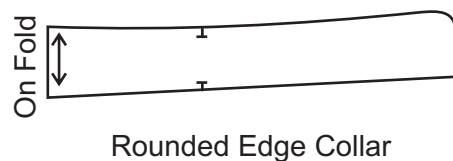


Fig.3



Rounded Edge Collar

## 14.2 Peter Pan collar

Trace back pattern. Place front pattern on traced copy touching the neckline and overlapping the shoulder tips 2 inch for a roll of  $\frac{1}{4}$ ".

This overlap can vary depending upon the roll desired. Lower the back and front neck by desired amount as illustrated

Redraw the neckline and copy again along with part of the center lines. A-B = desired collar width,

Draw a line starting from the centre back till centre front as shown in diagram. Shape the front as desired.

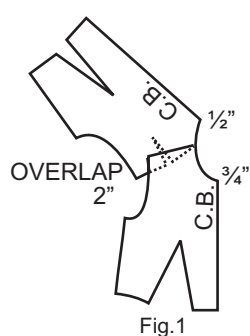


Fig.1

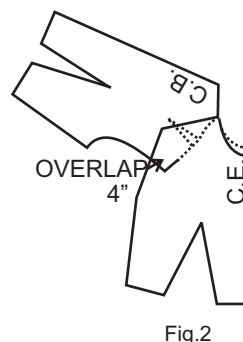


Fig.2

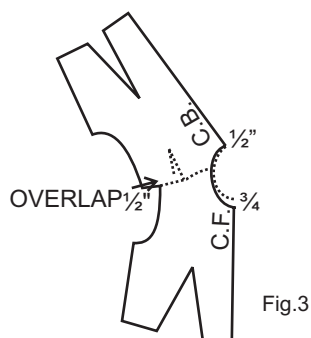


Fig.3

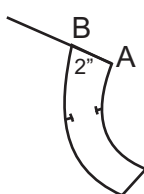


Fig.4

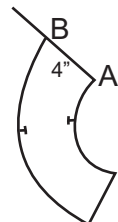


Fig.5

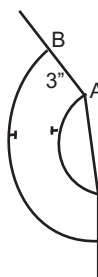


Fig.6

The above diagrams show various collar width and edges at centre front

### Observations

You are required to test fit the developed the pattern for collars attach them to the neckedge of the basic bodice and check the fit on muslin. Make necessary changes if any.

### Viva questions

1. What are requirements of a good fit for a collar?
2. What are the things to be kept in mind while checking the fit of the Mandarin collar?
3. Does the Peterpan collar fit as well as you wanted if not what could be the reasons?



## Annexure - I

### TOOL KIT

- ♦ **All pins:** are 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.
- ♦ **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.



## Annexure - II

### STANDARD DRESS FORM MEASUREMENT CHART FOR BODICE & SKIRT

(in inches)

SIZES	32	34	36	38	40	42	44
Front Length	17 <sup>1/4</sup>	17 <sup>1/2</sup>	17 <sup>3/4</sup>	18	18 <sup>1/4</sup>	18 <sup>1/2</sup>	18 <sup>3/4</sup>
Width of Bust (1" below arm plate includes an ease of 1/2")	9 <sup>1/2</sup>	10	10 <sup>1/2</sup>	11	11 <sup>1/2</sup>	12	12 <sup>1/2</sup>
Centre Front Length	14 <sup>3/8</sup>	14 <sup>1/2</sup>	14 <sup>5/8</sup>	14 <sup>3/4</sup>	14 <sup>7/8</sup>	15	15 <sup>1/8</sup>
Apex	3 <sup>5/8</sup>	3 <sup>3/4</sup>	3 <sup>7/8</sup>	4	4 <sup>1/8</sup>	4 <sup>1/4</sup>	4 <sup>3/8</sup>
Under Arm Seam	7 <sup>7/8</sup>	8	8 <sup>1/8</sup>	8 <sup>1/4</sup>	8 <sup>3/8</sup>	8 <sup>1/2</sup>	8 <sup>5/8</sup>
Front Waistline (includes an ease of 1/4")	6 <sup>3/8</sup>	6 <sup>3/4</sup>	7 <sup>1/8</sup>	7 <sup>1/2</sup>	7 <sup>7/8</sup>	8 <sup>1/4</sup>	8 <sup>5/8</sup>
Waistline To Shoulder (includes an ease of 3/4")	14 <sup>3/4</sup>	14 <sup>7/8</sup>	15	15 <sup>1/8</sup>	15 <sup>1/4</sup>	15 <sup>3/8</sup>	15 <sup>1/2</sup>
Shoulder Length	4 <sup>7/8</sup>	5	5 <sup>1/8</sup>	5 <sup>1/4</sup>	5 <sup>3/8</sup>	5 <sup>1/2</sup>	5 <sup>5/8</sup>
Centre Front To Princess Line	2 <sup>5/8</sup>	2 <sup>3/4</sup>	2 <sup>7/8</sup>	3	3 <sup>1/8</sup>	3 <sup>1/4</sup>	3 <sup>3/8</sup>
Width Of Back (1" below arm plate includes an ease of 1/2")	8 <sup>1/2</sup>	9	9 <sup>1/2</sup>	10	10 <sup>1/2</sup>	11	11 <sup>1/2</sup>
Centre Back Length	16 <sup>1/2</sup>	16 <sup>3/4</sup>	17	17 <sup>1/4</sup>	17 <sup>1/2</sup>	17 <sup>3/4</sup>	18
Back Waist Line (includes an ease of 1/4")	5 <sup>5/8</sup>	6	6 <sup>3/8</sup>	6 <sup>3/4</sup>	7 <sup>1/8</sup>	7 <sup>1/2</sup>	7 <sup>7/8</sup>
Shoulder Blade	6 <sup>7/8</sup>	7	7 <sup>1/8</sup>	7 <sup>1/4</sup>	7 <sup>3/8</sup>	7 <sup>1/2</sup>	7 <sup>5/8</sup>
Centre Back To Princess Line	2 <sup>1/2</sup>	2 <sup>5/8</sup>	2 <sup>3/4</sup>	2 <sup>7/8</sup>	3	3 <sup>1/8</sup>	3 <sup>1/4</sup>
Front Hipline (7" below waistline) (includes an ease of 1/4")	9 <sup>1/8</sup>	9 <sup>3/8</sup>	9 <sup>5/8</sup>	9 <sup>7/8</sup>	10 <sup>1/8</sup>	10 <sup>3/8</sup>	10 <sup>5/8</sup>



Back Hipline (7" below waistline) (includes an ease of 1/4")	9 <sup>1/8</sup>	9 <sup>3/8</sup>	9 <sup>5/8</sup> 6	9 <sup>7/8</sup> 6	10 <sup>1/8</sup>	10 <sup>3/8</sup>	10 <sup>5/8</sup> 6 <sup>1/8</sup>
Cap Height	6	6	9 <sup>1/2</sup>	9 <sup>3/4</sup>	6 <sup>1/8</sup>	6 <sup>1/8</sup>	10 <sup>3/4</sup>
Short Sleeve Length	9	9 <sup>1/4</sup>	24	24 <sup>1/2</sup>	10	10 <sup>1/2</sup>	25
Sleeve Length	23	23 <sup>1/2</sup>			24 <sup>1/2</sup>	25	

## 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.

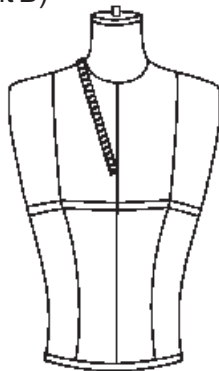


## Annexure - IV

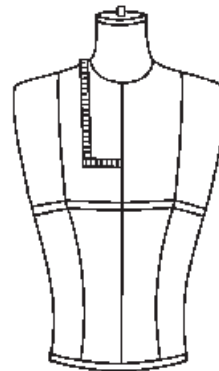
### Measurements Required for Necklines

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)

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)



Neckline measurement A



Neckline measurement B

### Points to be kept in mind for developing Neckline's

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  $\frac{1}{2}$ " 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  $\frac{1}{4}$ " either side at center back and center front and on shoulder level.

### Finishing of Necklines

Piping is a bias strip of fabric  $1\frac{1}{4}$ " wide and is attached to the neckline on the seam line after stretching. The piping is finished either by hemming or machine stitch. It is finished to about  $\frac{1}{8}$ " -  $\frac{1}{4}$ " wide ready on the right side of the garment. It is a popular finish for blouses and other Indian garments.

### Facings are of two kinds - bias facing and shaped facing

Bias facing is a similar strip of fabric like piping but is attached to the neckline without stretching. The same is finished completely on the wrong side.

Shaped facing - A shaped facing is cut following the shape of the neckline and is attached on the right side and then is completely turned in. The width of this facing varies for each design but is generally  $1\frac{1}{2}$ " wide.





## **CENTRAL BOARD OF SECONDARY EDUCATION**

Shiksha Kendra, 2, Community Centre, Preet Vihar, Delhi-110301

Tel: 011-22527183 • Fax: 011-22526580

E-mail: [voc.cbse@gmail.com](mailto:voc.cbse@gmail.com) • Website: [www.cbsevocational.in](http://www.cbsevocational.in)