UNIT-8 Working with Patterns

Learning Outcomes
By the end of this unit the learner will be able to:
✓ Discuss the various types of patterns available and the process of selection ✓ Explain how a commercial pattern differs from a trace pattern ✓ Understand how pattern markings assist in the cutting and making of clothing ✓ Select a suitable sewing pattern

Unit 8

Working with Patterns

Introduction

The pattern of any garment is like the blueprint for the design and is the basis for the fabric cut.

Types of Paper Patterns

1. Using personal measurements to draft patterns.

   These can be made by:

   a) drafting or
   b) draping.

2. Commercial patterns are prepared on the basis of standard measurements.

1. Drafting Patterns Using Personal Measurements

Drafting and Draping

Drafting is the process of drawing patterns on paper using precise body measurements. The basic pattern is called a sloper, block, master, or foundation pattern. Drafting can be easily learned and is both effective and economical. Draping, on the other hand, requires a model, suitable fabric and considerable skill.

Patterns can be prepared with newspapers or brown paper for the rough drafts. Strong, white paper can be used to develop patterns. This paper can be found in different weights and widths. Tracing paper or butter paper is also very useful when developing patterns.

2. Commercial Patterns

Commercial patterns were first made in the U.S.A. in the 1850s by a tailor named Ebenezer Butterick. They were originally on rough paper and for simple designs only, exclusively for men's and boys' clothing. Patterns for women and children were developed later. Check magazines like *Vogue* or *Simplicity*, etc. and their respective pattern books for more ideas and information.
Tissue paper is usually used for commercial patterns, and as this type of paper is quite thin, many pieces can be packed in an envelope. Seam allowances are included for safety in commercial patterns. Established companies usually print and mark patterns with straight grain lines, seam lines, cutting lines, centre lines, darts and any other necessary construction details. The following

information is labelled in good patterns: pattern size, name of each pattern including front, back, sleeve etc. and the number of pieces to be cut from each pattern piece. In some cases, companies provide instruction sheets with explanations of how to use the patterns to cut out the garments, transferring pattern markings, and constructing the garment.

In certain countries, like India for example, there is not much demand for paper patterns. In the UK, clothes can be custom-tailored at reasonable rates. Those who have existing skills in tailoring sometimes prefer to make their own patterns, instead of having to buy ready-made patterns that can be quite expensive. This could be another reason for the low demand of commercial patterns.

Introduction to Pattern Drafting

Individual figures can be fitted using personal measurements, as opposed to standard measurements. Designs are drafted to fit each individual. A basic pattern is sometimes called a sloper, a block, a foundation or a master pattern and consists of five pattern pieces: bodice front, bodice back, skirt front, skirt back and sleeves. The basic pattern should fit the body comfortably and have a minimum number of seams and darts. The pattern for a design will come from a foundation block which the designer uses. Certain style lines, such as pleats, gathers, tucks or drapes, can be introduced as well.

Principles of Pattern Drafting and Pattern Details

The drafting process can begin with brown paper. Try to make sure it's not too thin. Sharp pencils will give a more accurate draft and a ruler should be used to keep lines straight. Use an L scale or set squares to get the right angles of corners correct. Make sure you understand the instructions and procedures clearly before beginning, and have done enough practice in drawing well-balanced patterns, which include straight lines and also smooth curves.

Some things to keep in mind are:

1. Patterns should be made a little larger than actual body measurements as this allows for comfort and freedom of movement. The recommended ease allowance for various body parts are:

   Bust - 3" to 5" (3" for a tight fitting garment and 5" for a loose fitting one).
   Waist - ¼" to ½"
   Hip - 3" to 5"
   Upper arm - 3" to 4"
   Arm hole depth 1"
   Bodice length - nil.

Sleeve length - nil.
Skirt length - nil.

2. For symmetrical designs that have the same right and left sides, only the paper pattern for half front and half back needs to be made. Start the drafting with the back part for the bodice. A full pattern must be drafted for the sleeves.

3. It is a good idea to draft the primary or basic pattern blocks without seam allowances, so — plain bodice, plain sleeve, and plain skirt. After this, make sure to leave seam allowances while laying out the pattern on the material at the time of cutting. If you are inexperienced in cutting, you can add seam allowances to your paper pattern after completing the draft.

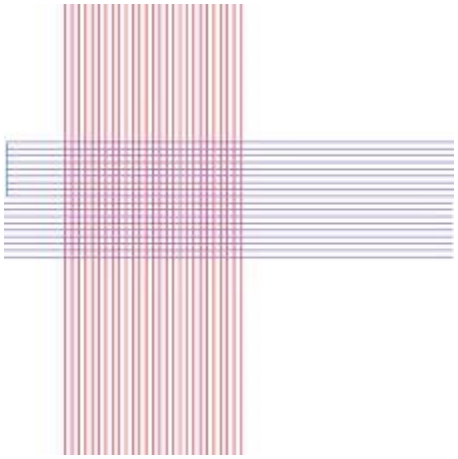
4. The following construction details and information should be recorded and marked clearly:

   a) Name of each piece of pattern (bodice front, bodice back, sleeve etc.)
   b) Number of pieces to be cut with each pattern piece. (For example, for an open back dress cut 1 front, 2 backs and 2 sleeves).
   c) Seam allowances are sometimes not included in the draft. If this is the case, it should be mentioned. If they are included, then seam lines and cutting lines should be shown in a clear way.
   d) Red pencil should be used to show lengthwise or straight grain lines as such: (<- ---->) on all pattern pieces. These lines are to show that the pattern should be kept on the cloth so that the line is parallel to the length of the cloth or the selvedges (sewn to stop fraying or unravelling). Usually, this is drawn parallel to the centre front and centre back edges of a pattern.
   e) If necessary, provide matching notches or balance marks along the seams to indicate which seams should be joined and where.
   f) The centre front and back lines should be marked. Cutting outward notches at the centre front and centre back of pattern pieces is a good idea, because when the garment is being put together, notches on collars can be matched to notches on the neck line, etc.
   g) All fold lines must be shown clearly. These lines appear along centre front or centre back edges as well as along hems at times, to show where the material should be folded.
   h) Any dart or pleat markings etc. should also be shown in a clear manner.

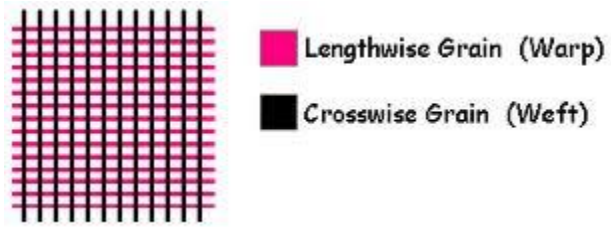
Getting to Know the Fabric

Selvages: The finished edges where the fabric comes off the looms. The selvages will be parallel to the lengthwise grain.

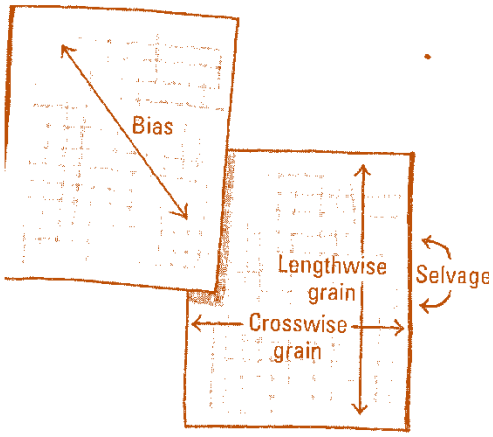
Lengthwise Grain or Grain Line: Grain lines run parallel to the selvages along the fabric length. Knit fabrics usually have lengthwise grains that are more stable and less stretchy than crosswise grains.



Crosswise Grain: This moves across the fabric width from selvage to selvage and is vertical to the lengthwise grain. On knit fabrics, the stretch usually moves across the grain.



Bias: The bias should be 45 degrees between the crosswise and lengthwise grains. A fabric that is pulled on the bias will stretch and be malleable. This makes any bias tape and trims that are cut easily shaped when following curved edges.



Understanding Grain

Grain of the fabric

In the next section, there will be more information about darts, where they are on basic patterns, and how to move darts for different designs. The grain of fabrics will change in the design when darts are moved. Pattern designers understand that garments will not be made from paper. The designer will move darts to create more interesting designs, but he/she should also analyse how each design will come out in fabric. This is why it is important for designers to have a clear understanding of how fabric is woven or knitted. Woven fabric has lengthwise and crosswise grains. Lengthwise (warp) yarns are placed on the loom first and are under tension. Some of them will be raised by the loom and others will stay in place. This will create a “tunnel” through which the crosswise (weft) yarn will be moved from the first side to the second.

The loom will move the warp yarns into a different position and the weft will move across in the new tunnel from the second side back to the first. Moving back and forth, it will create the fabric where the warp is at a right angle to the weft. The fabric is then removed from the loom and processed, pressed and rolled. The fabric can twist during this stage, so it will need to be straightened lengthwise and crosswise in order for it to go back to its original state.

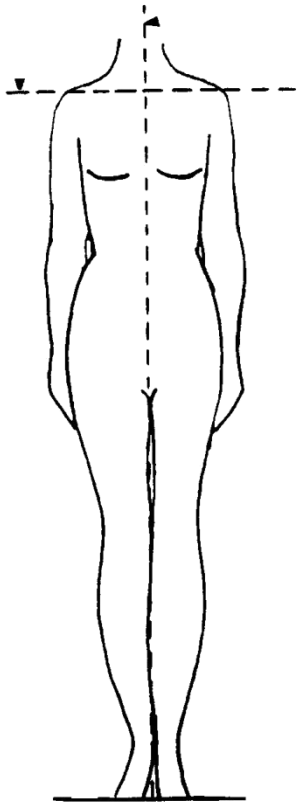
Knit fabrics have lengthwise ribs and crosswise rows and stretch more so in the crosswise direction. Adjusting the knit fabric’s ribs and rows at the correct angles is important.

Even though pattern makers may design perfect patterns, they will not be acceptable if that pattern is made up of fabric that is not straight. This is because the fabric will likely twist when worn on a body (if the fabric is twisted) and therefore, be unappealing as well as uncomfortable.

Grain of the Body

Grains which match the grain of the bodies wearing them produce beautiful garments. These garments will fit without having any unpleasant wrinkling. The body has a grain just like the fabric, the spine being the lengthwise grain, and from one shoulder to the other is the crosswise grain. These could be referred to as the warp and weft of a body. With this in mind, we can see how the fabric grains which match body grains will most likely look good and fit better.

An example of this would be when discussing front bodice darts. It would be necessary to move the darts so that the pattern grain will match the body grain in that area. Many patterns can be made on paper, but don't work out in fabric. Some examples of these patterns can be found in *Moving Bodice Darts.*



An effective design will make a woman's body appear 'on grain' and also make her look beautiful as well as feel comfortable.

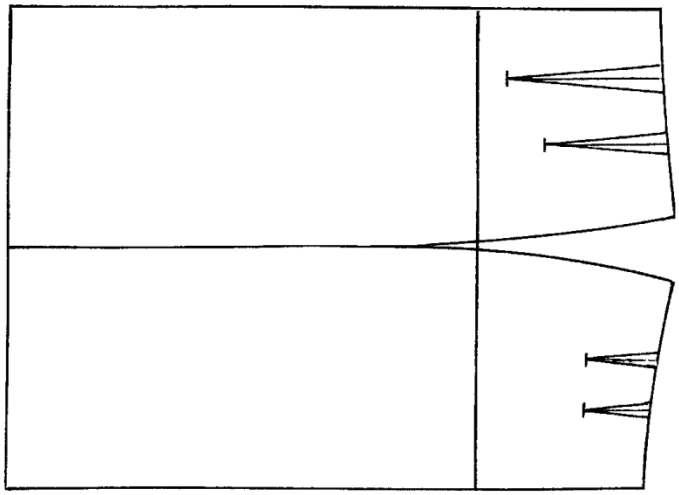
Darts

Understanding Darts

A dart's purpose in patterns is to ensure flat fabric follows the shape of the body. It must have a wide enough length to fit around the largest part of a body which that pattern covers. A skirt pattern, for example, should be wide enough to easily cover the hips. Of course, this would make it too wide for a waistline. When using a basic skirt pattern, some of this difference can be removed using a curve at the sides. The rest will be taken up in darts. 'Waist reduction' refers to the amount a pattern should be made smaller around the waistline. Darts are used to do this.

a) Basic Skirt Pattern

Between the two side hip curves is a space which looks like a big, curved dart. Two darts are at the back, one longer, wider and closer to the centre back. In the front are two short darts. Variations are always needed with each individual person, but these are a good start for the 'average' woman.



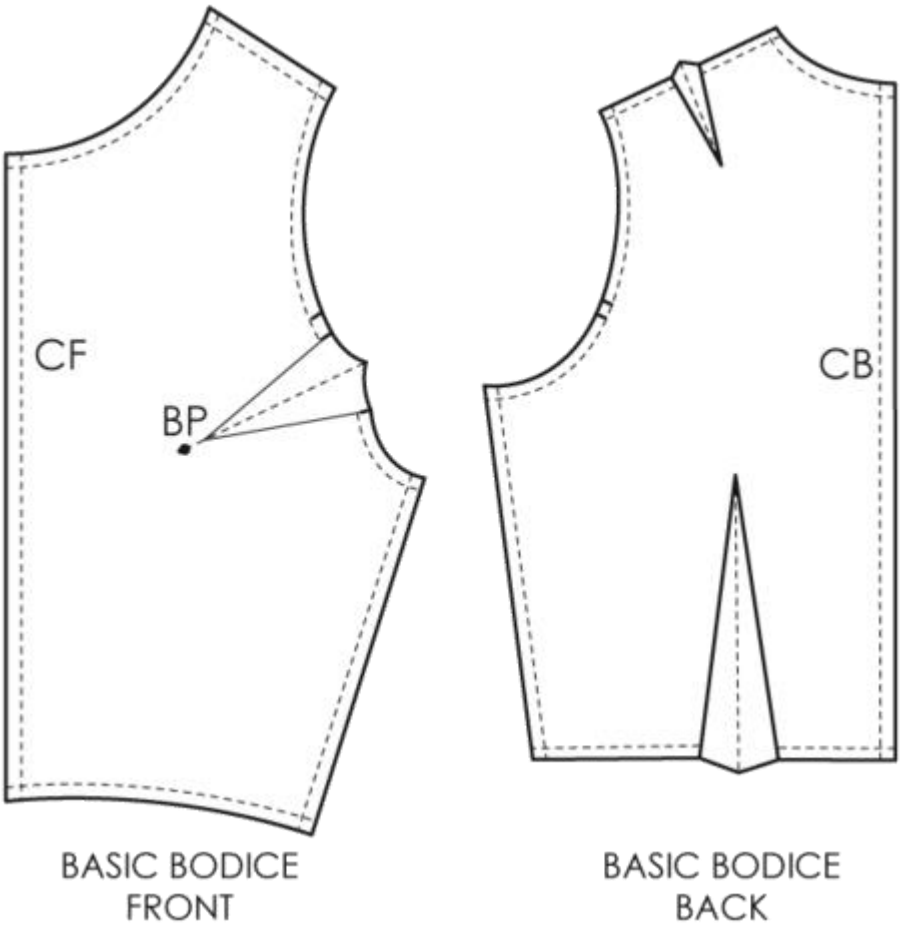
b) Basic Bodice Pattern

With a bodice pattern, there are two darts at the Front and they finish at the height of the bust, called the 'bust point.' Dividing the shoulder seam in half is the upper dart, which takes care of the area from the bust to the shoulder. Further down, there is a dart that will deal with the area from the bust to the waist. Both darts finish at the bust point.

At the back, there are two darts ending at different points. The back has a shoulder blade more like a plateau and the upper dart is small and short, moving from the slope of the blade

to the middle of the shoulder. Then, there is a lower dart which deals with the slope from the shoulder blade to the waistline.

Between the two side seam lines is a space which looks like a dart and takes care of the slope from the underarm to the waistline.



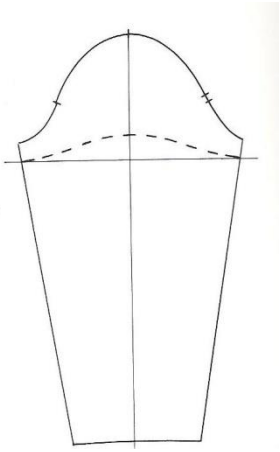
c) Shaped Basic Sleeve Pattern

The sleeve can be viewed as a type of tube, which is larger around the underarm and gets smaller towards the wrist. A shaped cap at the top covers the shoulder joint. Darts are needed in basic sleeve patterns because the arm can be bent.

On a sleeve, the dart is placed at the elbow. Darts on the elbow are used to decrease the width and length of a pattern. When the arm is bent at the elbow, it is longer in length than when it is just down at the side therefore enough length must be used to make sure the sleeve is long enough. This extra length is really only necessary over the back part of the

elbow and this is where the dart is placed on a long sleeve seam. It is placed so that it points the elbow when the arm is bent. Because the arm is flexible, the same dart cannot be used to point the elbow if the arm is stretched out or raised.

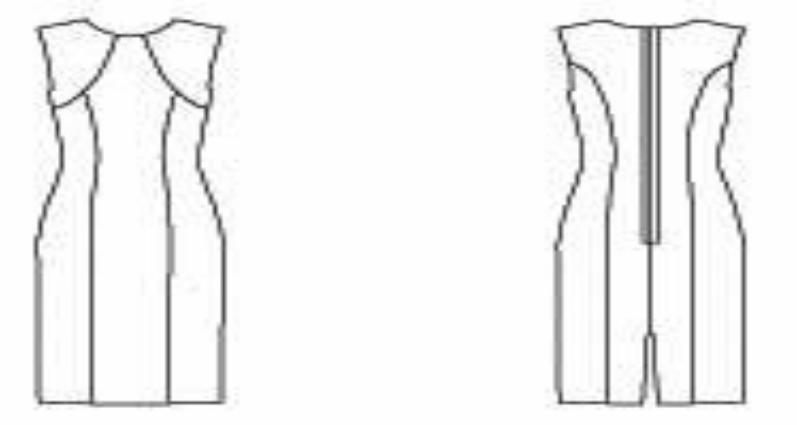
The arm changes length as it moves, so designers should ensure they remember to allow for this when creating sleeve patterns.



d) Basic Sheath Pattern

The basic sheath pattern is actually made from the basic skirt and basic bodice patterns, so it is not necessary to repeat this. The difference is in the waistline darts on the basic sheath pattern, which are double-pointed. The size of the pattern is reduced below a single raised area of the body with a single-pointed dart. On the other hand, the pattern between two raised body areas will be reduced when using double-pointed darts.

Waistline darts on the front and back of a basic sheath pattern will reveal the greatest amount of waist reduction possible, which will create a tight fitting waistline. Styled patterns rarely use maximum darts. When the waistline is made 'easier' it will be more relaxed and attractive. Below is a diagram of a front sheath pattern.



Pattern Grading

Using a pattern drafted from one particular size, it is possible to make other sizes by using grading. This is very helpful in the garment industry.

Definition

Grading is a process of making a range of different sizes for a single style.

Types

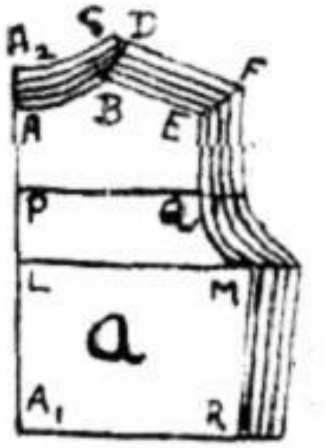
Manual Grades and Master Grades.

Manual Grading

Manual Grading the Back Bodice. See Fig 8a:

Take the 32" size back bodice pattern (without seam allowance) and trace its outline on a larger sheet of paper.

Fig. 8a



Extend the centre back line A1 A by one inch and mark four points at 1/4 intervals. These represent bust sizes 32" to 40" at 2" intervals. Label the last point as A2.

Mark C vertically one inch above B. Mark CD = ½" and connect DB. Divide DB into 4 equal parts. Connect these points to the points marked above the centre back line, as shown.

Draw DF parallel to the shoulder line BE, with DF = BE + 1". This will be the shoulder line for 40'' size. Connect F to the original shoulder point E. Mark three points which divide EF into four equal parts. Join them to the corresponding points on BD by lines parallel to DF.

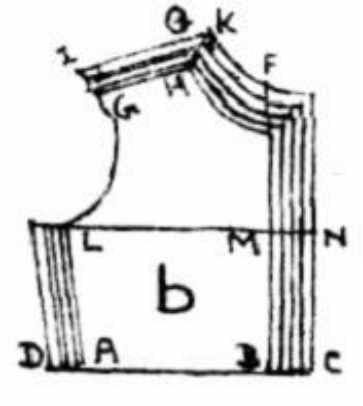
Next, draw the horizontal line LM from the underarm point and mark P as the midpoint of AL.

Draw PQ as shown. Extend this line one inch outward and mark 4 points 1/4" apart. Now extend bust line LM and waist line A_1R and mark points ½" apart. Connect all the points marked as shown in the figure.

Grading the Front Bodice: (Fig.8b)

Grading the front bodice involves extending the bust line to both sides (beyond centre front and beyond side seam) 3/8" is added beyond centre front and 1/8" beyond side seam for each size increase. The area around the armhole does not need grading. The shoulder lengthens 1/8" and rises J" for each size increase. The neck grade rises 1/8" and extends 3/8" outward on the centre front.

Fig.8b



Using the 32" size front bodice pattern, trace its outline on a large sheet of paper. Extend waist line AB beyond B and mark four points 3/8" apart. Label the last point as C. Extend bust line LM to LN and mark points 3/8" apart on MN.

Connect CN and corresponding points and extend all four lines upwards. These are the centre front lines of the various different sizes.

Extend line BA beyond A and mark four points 1/8" apart. Label the last point as D. Similarly extend line ML and mark four points 1/8" apart.

Connect all the corresponding points to form the side seam lines of the various sizes. On the shoulder line, rule vertical lines upwards from G and H and mark off four points
at J" intervals along each of these lines.

Label the highest points as P and Q respectively. Connect PQ and extend it on to either side by and mark points I and K.

IK is the shoulder line of size 40. Connect GI and HK as shown. This gives the angle for shoulder increase. For the in between sizes rule the shoulder lines by connecting the points marked earlier, and extending them on to either side as shown.
Extend centre front line upwards and mark off four points 1/8" apart.
The highest point should be labelled as F and connect KF as shown in Figure 1b.

Connect corresponding points to form the neck lines. Extend the lines to meet the centre front lines.

Grading of Basic Sleeve

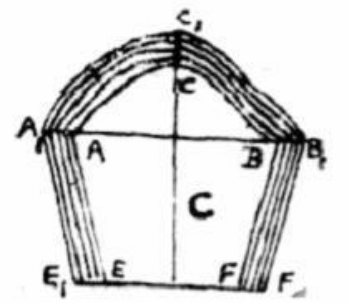
Trace the outline of the sleeve pattern of bust size 32" on a sheet of paper. Extend line AB one inch beyond B to B, and one inch beyond A to A.

Between A A1 and B B1 mark points at ¼ inch intervals. Extend the centre line one inch beyond C to C1. On CC1, mark points \ inch apart.

Extend line EF one inch beyond F to F1 and one inch beyond E to E1. Between E E1 and F F1 also mark points an inch apart.

Connect the particular points as shown in Fig.8c.

Fig.8c



The outermost pattern is of 40” size, the next one is 38” size, the next is 36" size, and so on.

Grading of Basic Collar

Using the collar pattern of bust size 32 inch, trace its outline on a sheet of paper.

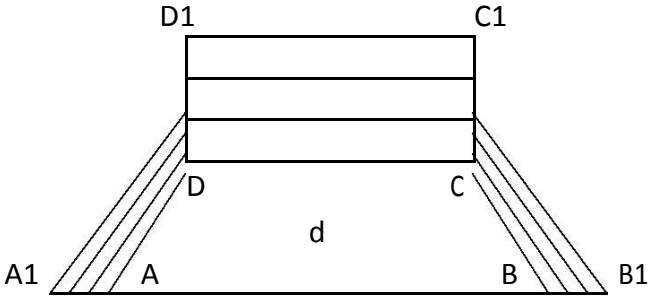


Fig.8d

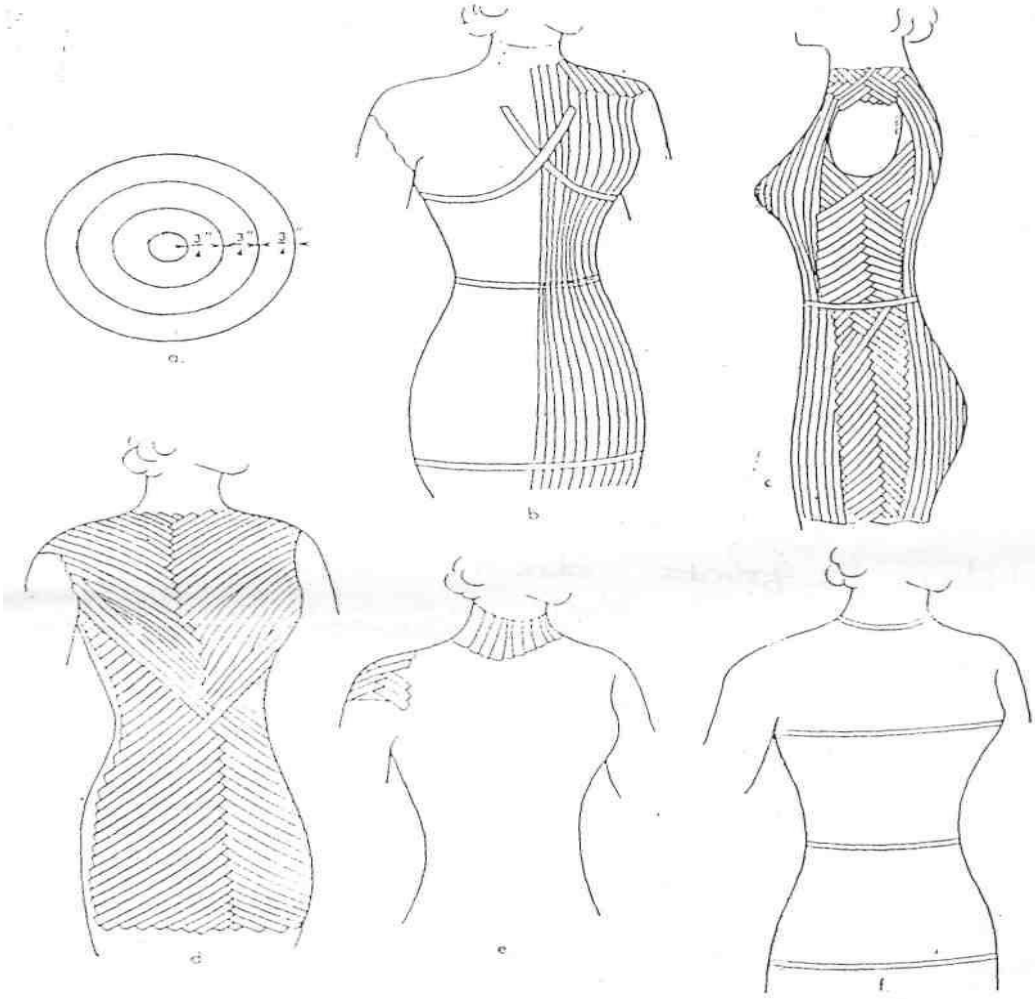
Extend the line A to A1, B to B1, C to C1 and D to D1 as shown in Fig.8d above. Mark points at ¼ inch intervals between A A1, B B1, C C1 and D D1. Connect the respective points as shown above in Fig.8d.

The outermost pattern is that of 40 inch size, then 38 size, then 36 etc.

Introduction to Draping

Draping is the manipulation of fabric by designers on a three dimensional form, in order to achieve the perfect fit and create harmony with the design of a garment, the fabrics used and the shape of an individual. Designers use draping to mould materials on an actual body (or a dress stand) in order to work in three-dimensions. This way, they can create a better-fitting outfit.

Draping designs are often used by many designers to produce original designs. Designers are able to see the fit, balance, proportion and style lines of designs exactly as they will look on the body. The use of actual materials as they work will also give designers more ideas and clearer indications of how a particular fabric will perform.



Steps in Draping

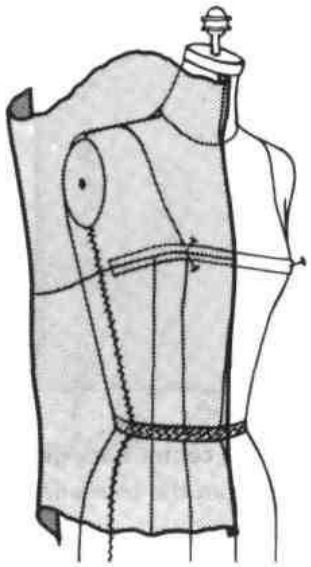
When draping fabric on a body form, there are a few points to consider:

a) Think about the creative elements of the design. Identify design details such as body style, style lines, neck details, and collars, etc. Establish the draping techniques for that particular design.
b) Measure and prepare the approximate length and width of required fabric for the design.
c) Align and anchor the fabric for the first steps, starting with the chosen grain line.
d) Once the fabric is aligned on the dress form, work around the figure.
e) Trim or cut any excess fabric around the style area.
f) Once the design has been completed, remove the fabric from the dress form.
g) Put the finished design together and check the fit once more to make sure it fits well.

Basic Front Bodice

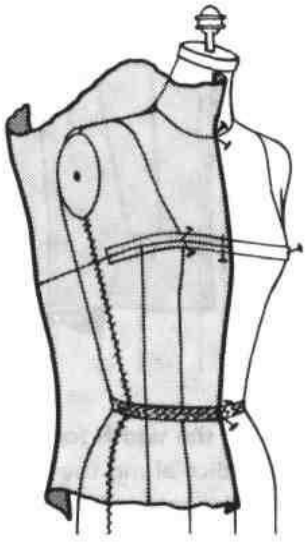
1. **Pinning the apex mark.** Pin this on the fabric to the apex position on the dress form.

Fig.8.1



2. **Pin the centre front grain line fold** of the fabric to the centre front position of the dress form. Anchor pins at centre front neck and centre front waist. Sometimes, an added pin may be needed at the bust level tape.

Fig.8.2

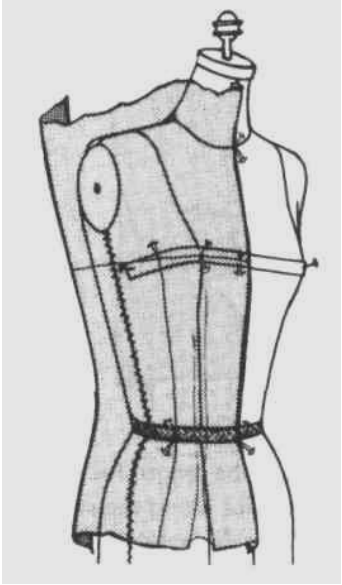


3. **a.** **Put a pin on the centre of the princess panel position** at the waistline on the dress form. Use it as a guide for the following steps.

   b. **Pin the centre of the princess panel line** of the fabric right in the centre of the princess panel of the dress form.

   c. **Anchor pins** at the waistline *and in* the cross grain.

Fig.8.3



4. **The front cross grain should be pinned parallel to the floor** (not the bust level tape).

NOTE: Centering the princess panel line is done to verify that the cross grain line is precisely aligned. Check that the lengthwise grain is parallel to the centre front and the cross grain is parallel to the floor.

5. **Clip the waistline fabric** at the centre of the princess panel from the bottom edge up to the waist seam tape.

NOTE: Do not over clip the waistline as this will result in a tight waistline fit and a lack of ease. The ease is necessary and should be taken into account.

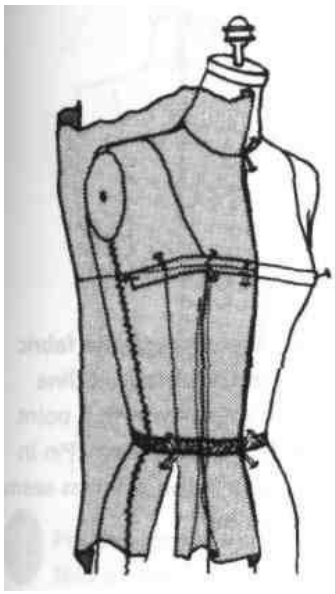
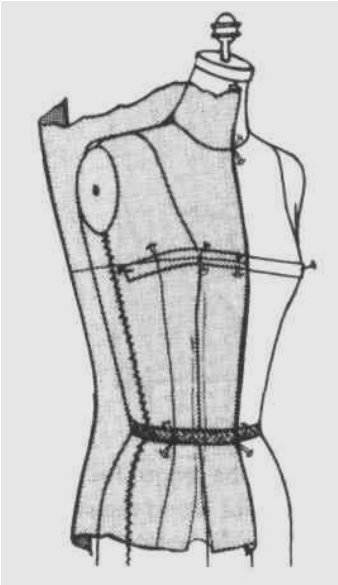


Fig 8.4

6. **Pin and drape the front waist dart.** Excess fabric will fall between the centre of the princess panel and the centre front waist position. This will become the front waist dart. Be careful not to overstretch the waistline or the rib cage area.

a. **Crossmark the princess seam at the waistline** Smooth the fabric from the centre front to the princess seam at the waistline and crossmark. Crease the fabric at the waistline/princess seam crossmark.
b. **Pin the excess fabric on the princess seam.** Any excess fabric will be creased at the princess seam crossmark and folded toward the centre front. Taper the dart toward the bust apex.

Fig.8.5



7. **Smooth and drape the remainder of the waistline.** Smooth the fabric across the waist tape until the fabric passes the side seam. Pin at the side seam/waist corner. Leave a 1/8 inch pinch at the waistline. Be careful not to mould the area around the rib cage.

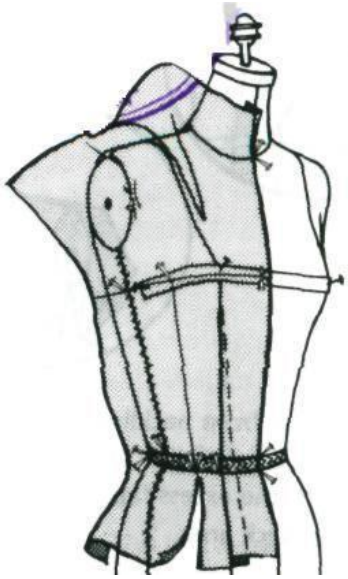


Fig.8.6

- **Pin and drape the side seam and the beginning of the shoulder..**
- **Smooth the excess fabric past the side seam.** Again, do not to pull or mould the fabric across the rib cage area.
- **Smooth the fabric up and over the dress from the arm plate to the shoulder.**

Create a V4-inch-1/4 inch pinch at the screw level (middle at ridge) of the armhole. This will ensure the armhole will not become too tight. Pin it in place. Leave all excess fabric in the shoulder area.

NOTE: It is not necessary to make the 1/4-inch pinch if using a foam form or any amount of arm.

- **Drape the front neckline.** Trim and clip the neckline at intervals. Smooth any excess fabric around the neck area.

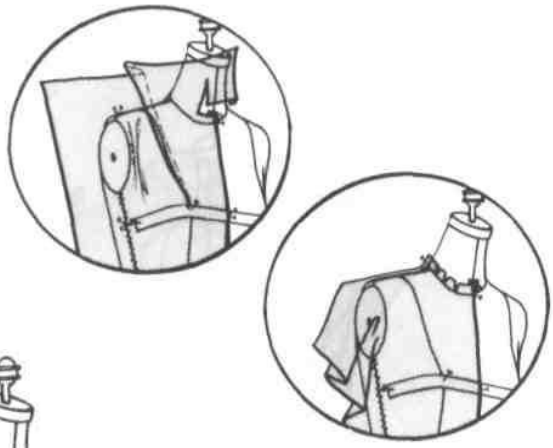


Fig.8.7

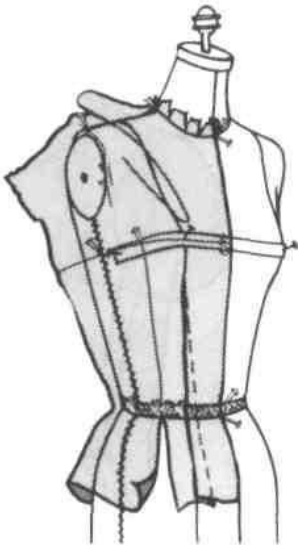


Fig.8.8

- **Drape and smooth the fabric over the shoulder/neckline** seam of the dress. This will form to a point just past the princess seam. Pin in place. Crossmark the princess seam and the shoulder.
- **Drape the front shoulder dart.** The excess fabric that falls between the shoulder/neckline and the shoulder/armhole area will become the amount of excess fabric in the shoulder dart. The larger the bust, the larger the dart; the smaller the bust, the smaller the dart.

a. Crease the fabric at the shoulder/princess seam crossmark.

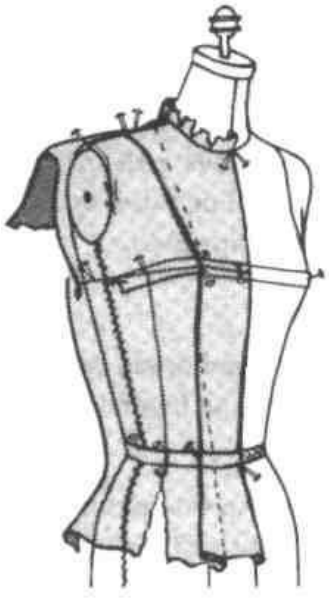


Fig.8.9

b. Pin the excess fabric on the princess seam. The excess fabric should be folded at the princess seam crossmark and then folded toward the centre front neck. Taper the dart to nothing toward the bust apex.

- **Mark all key areas** of the dress form to the fabric.

a. **Neckline:** Crossmark at centre front neck and at neckline/shoulder corner. Lightly mark the remainder of neckline.

b. **Shoulder seam and shoulder dart:** Lightly mark shoulder seam, crossmark shoulder dart and shoulder ridge corner.

Arm plate:

- Top at shoulder seam ridge.
- Middle at screw level.
- Crossmark bottom at side seam.

c. **Side seam:** Lightly mark.

d. **Waistline and waist dart:** Crossmark at centre front waist, side seam waist, and both sides of the dart.

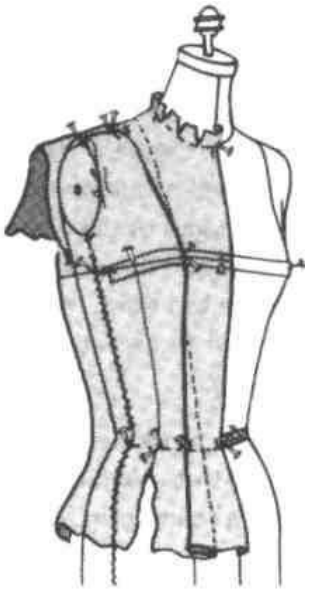


Fig.8.10

Basic Back Bodice

1. **Pin the centre back grain line** fold of the fabric to the centre back position on the dress form.
2. **Align the neckline position mark** of the fabric to the centre back neck position on the dress form.

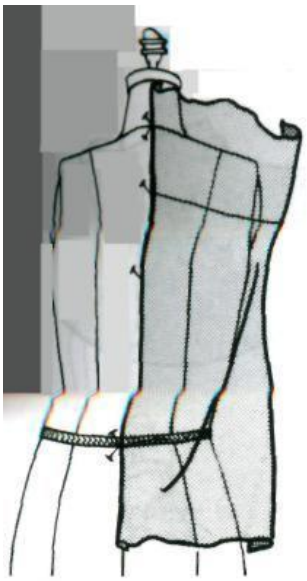


Fig.8.11

3. **Pin and drape the back cross-grain line** of the fabric to the shoulder blade level on the dress form. Pin the arm plate crossmark 1/4 inch away from the plate (at the armhole ridge). Move the excess evenly along the shoulder blade level.

NOTE: A correctly draped line here is when the drape hangs freely and evenly, without looking like it's

dragging or being pulled-down. The lower edge of the drape should hang parallel to the floor.

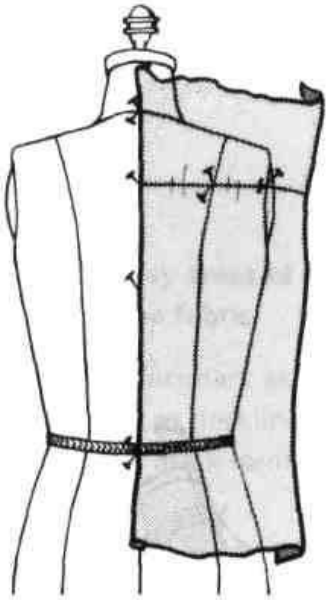


Fig.8.12

4. **Pin and drape in the back waistline dart** 7 inches long by 1 1/4 inches wide, as follows:

   a. **Smooth the fabric toward the** side seam until the fabric passes the princess seam. Place a cross-mark at the princess/waist seam.

   b. **Measure and crossmark the waistline 1 1/4 inches** toward the side seam from the princess seam/waist cross-mark.

   c. **Measure and crossmark 7 inches up** at the middle of the dart, remaining parallel to centre back (on grain). See Fig 8.13.

   d. **Fold the back waistline dart in place.** At the waistline, fold the princess seam crossmark to the 1 1/4-inch crossmark. Taper the dart to nothing at the 7-inch mark.

NOTE: As the sizes become larger or smaller, so the waist dart increases or decreases in width and length from a standard size 8 or 10.

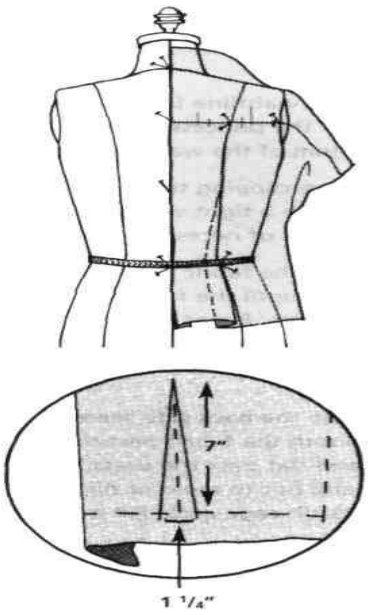


Fig.8.13

5. Clip, smooth, and drape the waistline

a. Clip the waistline fabric at the centre of the princess panel up to the bottom of the waist seam tape.

NOTE: Do not over-clip the waistline as this will result in a tight waistline fit and a lack of necessary ease.

b. Smooth the fabric across the waist tape until the fabric passes the side seam. Pin at the side seam/waist corner.

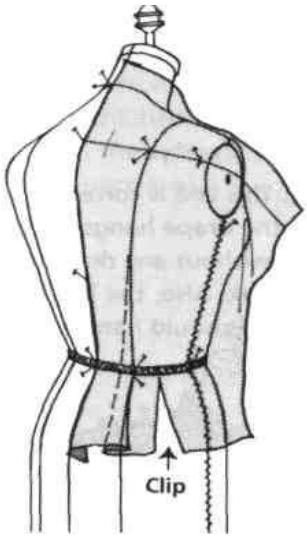


Fig. 8.14

6. Drape the back side seam. Smooth the fabric past the side seam and flat over the dress form. Ensure the back rib cage area is not moulded or distorted in any way. Pin in place.

7. Clip, smooth, and drape back neckline

a. Trim the excess fabric around the neck area carefully and clip at intervals.

b. Smooth the fabric over the shoulder/neckline area of the dress form and pin in place.

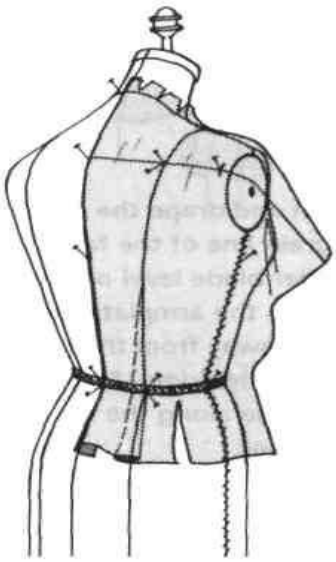


Fig.8.15

8. **Drape in the back shoulder dart**. The measurements should be 3 inches long by a half inch wide.

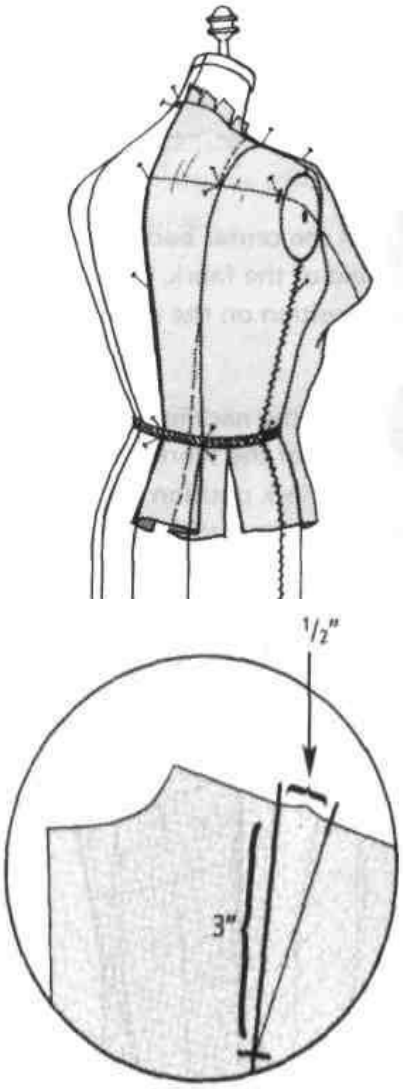
   a. **Smooth the fabric over the shoulder seam.** Start at the neckline and move toward the princess seam, and crossmark.

   b. **Measure toward the armhole a half inch** from the princess seam at the shoulder (width of back shoulder dart) and crossmark.

   c. **Measure 3 inches down** on the princess seam from the shoulder seam and crossmark.

   d. **Fold back shoulder dart in place.** Fold the fabric from the princess seam crossmark to the ½ inch crossmark. Taper the dart to nothing at the 3-inch crossmark.

Fig.8.16



9. All key areas of the dress form to the fabric should be marked

a. **Neckline:** Crossmark at centre back neck and at neckline/shoulder corner. Mark remainder of neckline lightly.
b. **Shoulder seam and shoulder dart:** Lightly mark shoulder seam. Crossmark shoulder dart and shoulder ridge corner.
c. **Arm plate:** Mark the top at the shoulder seam ridge. Mark the middle at screw level. Mark the bottom of the plate at the side seam crossmark.
d. **Side seam**: Lightly mark.
e. **Waistline and waist dart:** Crossmark at centre back waist, side seam waist, and both sides of the dart.

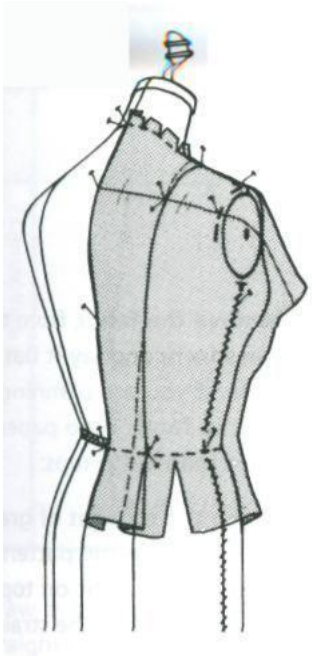
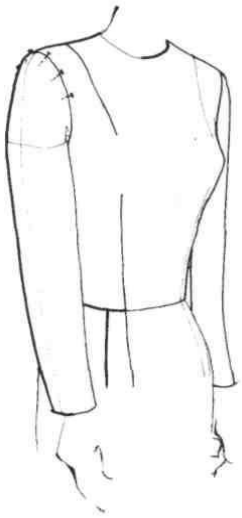


Fig.8.17

The original character of the sleeve can still be retained, even if the designer makes some pattern adjustments. When a new sleeve has been drafted, it is essential to fit this sleeve into a garment. The designer is then able to compare the flat pattern dimensions with the hang movement, the proportions and the shape of the sleeve. It is imperative to have a properly fitted sleeve as this will have an effect on the quality of the garment. For this reason, the designer must take extreme care to ensure fittings are done carefully and, of course, accurately.

Fig.8.18



10. **Cut, sew, and crimp the basic sleeve.** Cut the basic sleeve shape out of the fabric. Sew the elbow dart and the underarm seam, then crimp the sleeve cap from the front notch to the back notches.

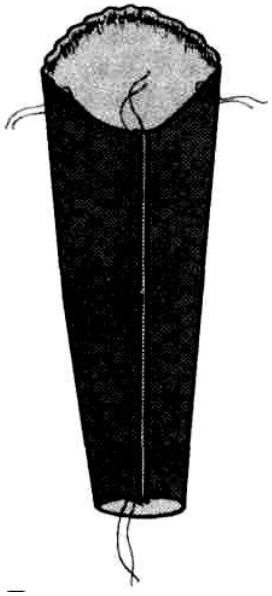
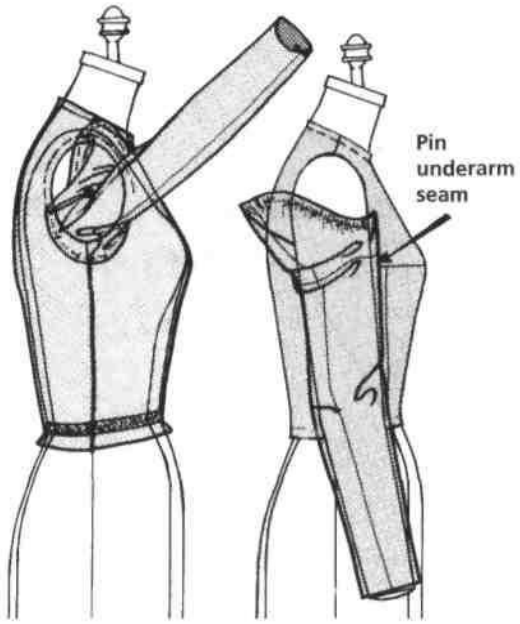


Fig.8.19

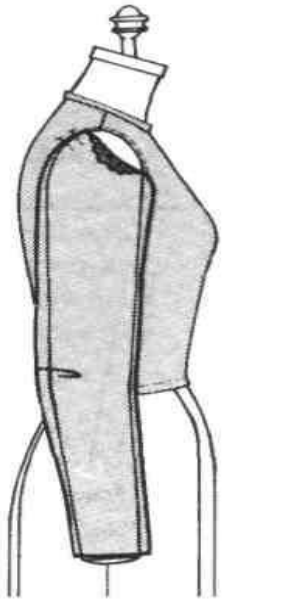
11. **Pin the underarm seam of the sleeve.** Lift the arm and display the underarm seams. Pin the underarm seam of the sleeve to the underarm seam of the bodice armhole. Place the pins parallel to the stitch line from the front notches down and around to the back notches.

Fig.8.20



12. **Pin the sleeve cap to the remaining portion of the armhole,** matching the shoulder notch to the shoulder seam of the bodice and all remaining stitch lines.

Fig.8.21



Knowing Right from Wrong

The attractive side of a piece of fabric which people actually see is the *right side*. This right side is usually folded to the inside to keep it clean. The inside of a fabric is the *wrong side*, which no-one sees when you wear the garment. Ensure that when the pattern is laid out for cutting, all the pattern pieces are laid out with it as per the instructions on the guide sheet. On these guide sheets, it will be clear which is the right

side and which is the wrong side of the fabric. The right side will be shaded in a darker colour. This way, it is easier to follow the step-by-step illustrations.

Placing the Pattern Pieces on Grain

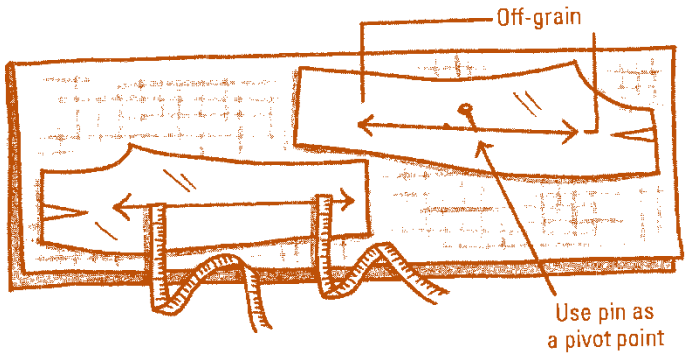
All pattern pieces show grain lines. These can also be the place-on fold symbols and also the lengthwise grains. The grain line enables you to cut the piece *on-grain.* This means that the pattern pieces line up with the lengthwise grains of the fabric.

1. Find the paper pieces you need and cut them to make your project view. Put them to one side for the time being. Tracing the pattern size you need on pattern tracing paper will help you if you want to make the garment in a different size. Make sure you transfer all the pattern markings from the master pattern. When cutting out the paper pattern pieces, remember to always cut a little further out from the actual lines. This will make it quicker and easier when you get them on the fabric.

2. Find the lengthwise grain or the place-on-fold symbols on the paper pieces. Mark over these symbols with a highlighter for easy reference, before placing the pattern tissue on the fabric. A flat tabletop is best for this.

3. Fold the fabric and lay it on a cutting board (or table) as shown in the pattern guide instructions. In some cases the fabric may be longer than the cutting board or table. If this is the case, fold the fabric and lay it out on the end of the table to prevent it from pulling or stretching.

   Using the suggested layout on the pattern guide sheet, lay out the pattern on-grain and ensure that the grain line is parallel to the selvage.



Make sure each piece is placed exactly on grain. This can be done by sticking a pin directly down into the grain line and measuring the distance directly across from one end of the grain line to the selvage. Then measure the distance from the other end of the grain line directly across to the same selvage. It is important to note here that you must pivot the paper pattern to ensure that each end of the pattern piece is directly in the centre of the selvage.

Pinning and Cutting Out the Pieces

Pin the pattern piece to the doubled layer of fabric so that the pins go through both fabric layers. Make sure they are perpendicular to and inside the cutting line. This is done to stop the fabric from shifting during the cutting process. It is not necessary to pin every inch. Pin only at the notches and anywhere the pattern changes direction. On edges such as pant legs and sleeve seams, which are long and straight, place the pins around every 4 inches. Cut the pattern pieces with a pair of sharp dressmaker's shears. Cut in the middle of the solid cutting line marked on the pattern pieces. When cutting, be careful to not lift the fabric off the table too much. The reason for transferring pattern marks indicating darts, tucks, pleats and other symbols is to be able to see and understand what the drawings and text in the pattern guide sheets intend for you to do. An example would be when marking a tuck or pleat; simply mark dots on the stitching lines instead of marking the entire stitching line. When putting the right sides together for sewing, pin the garment together by matching the dots. Sew from dot to dot (or in other words, pin to pin). The pattern guide sheet instructions will give more specific instructions on marking and sewing darts, tucks and pleats.

Further Reading:

- ✓ ***How Patterns Work: The Fundamental Principles of Pattern Making and Sewing in Fashion Design (By Assembil Books)***
- ✓ ***Designing Patterns - A Fresh Approach to Pattern Cutting (FashionDesign) by Hilary Campbell***