
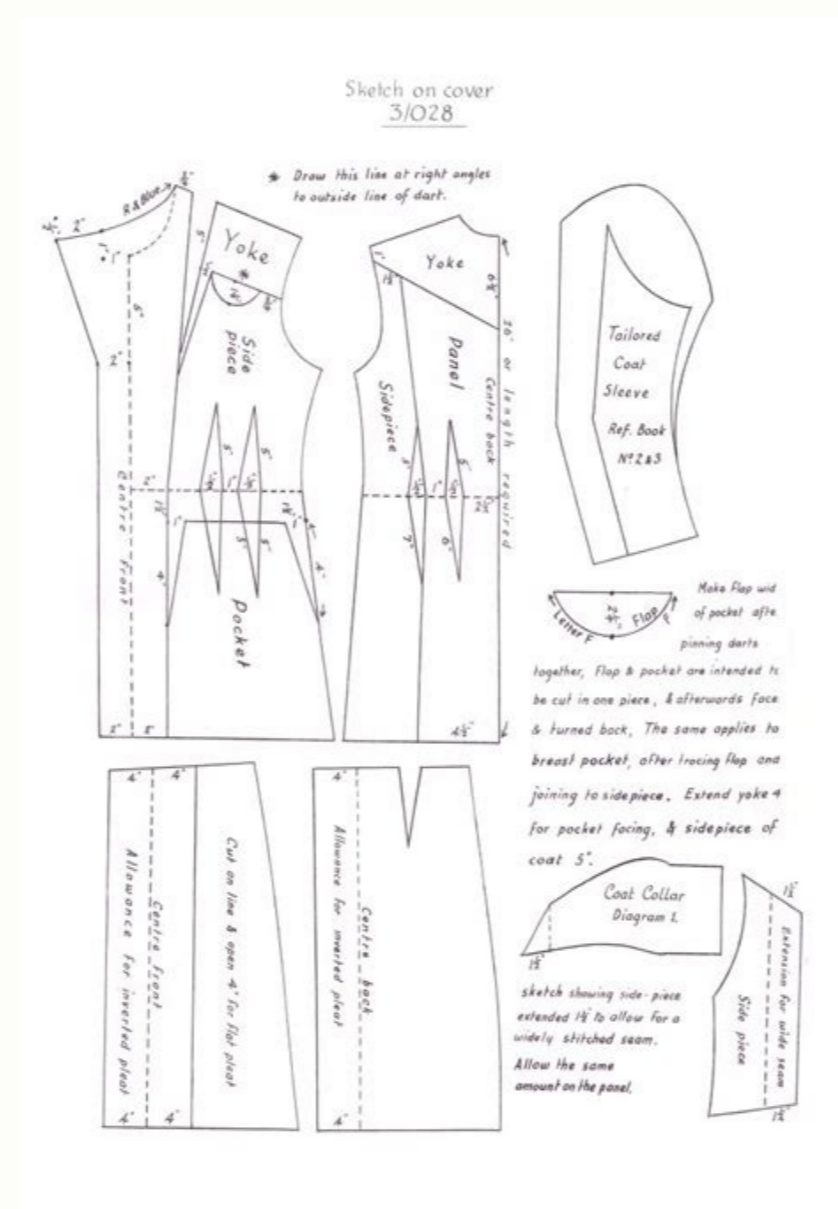


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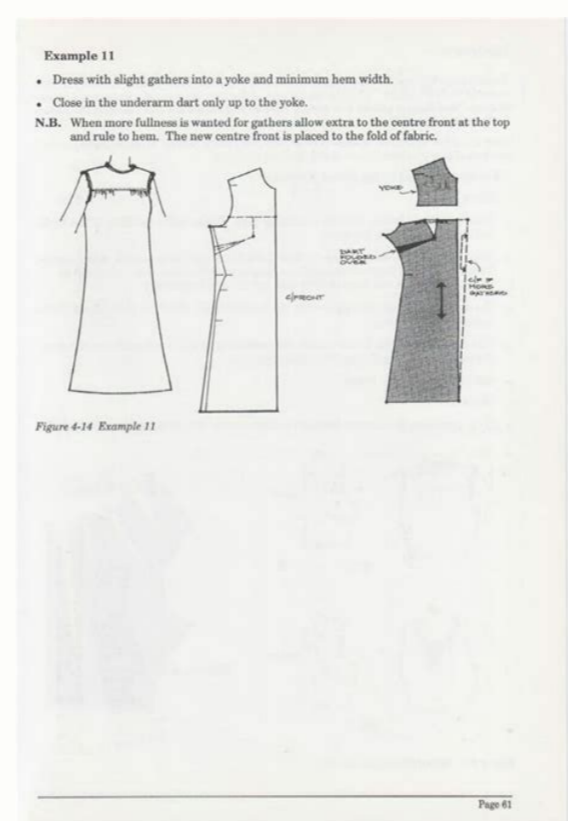
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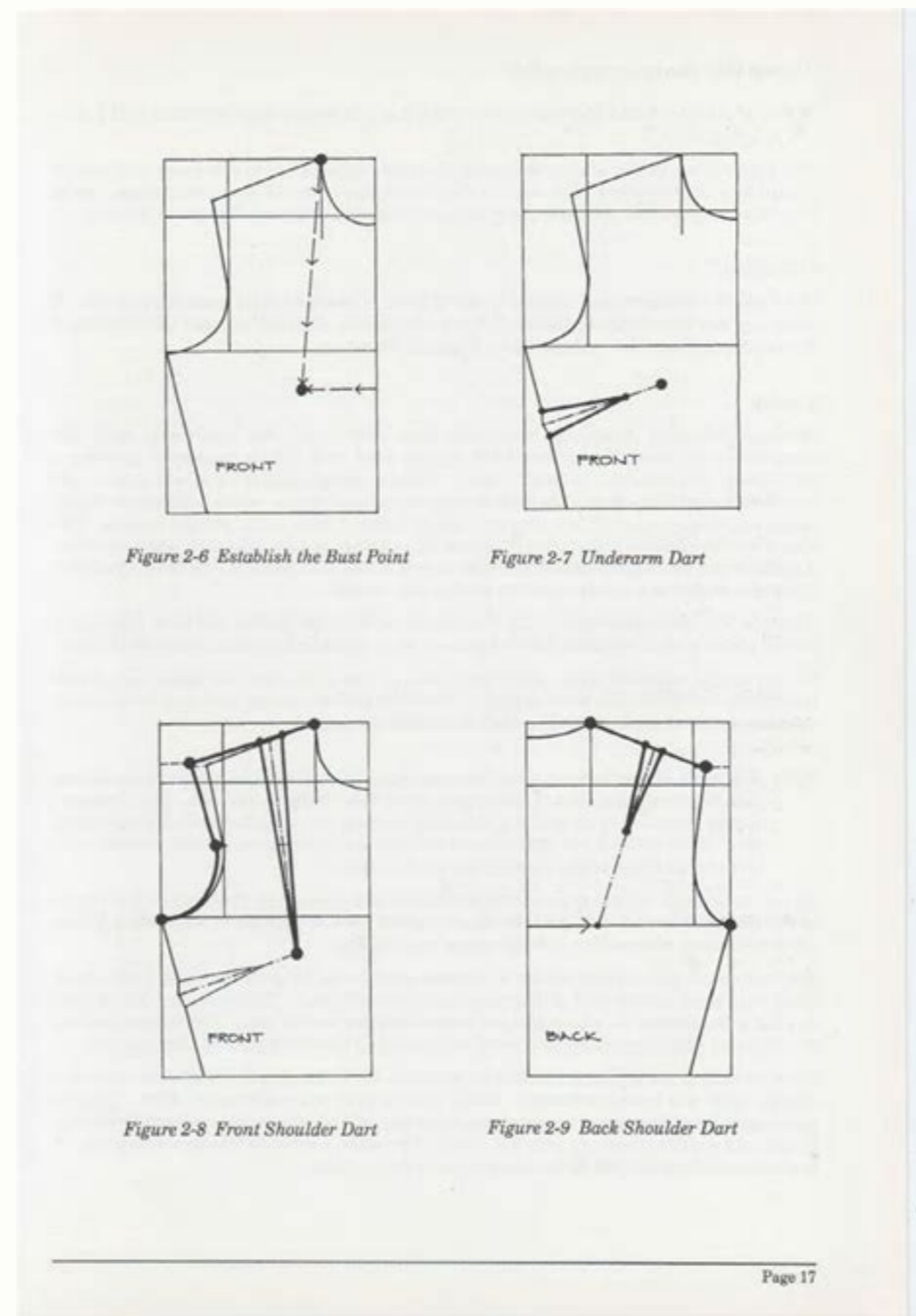
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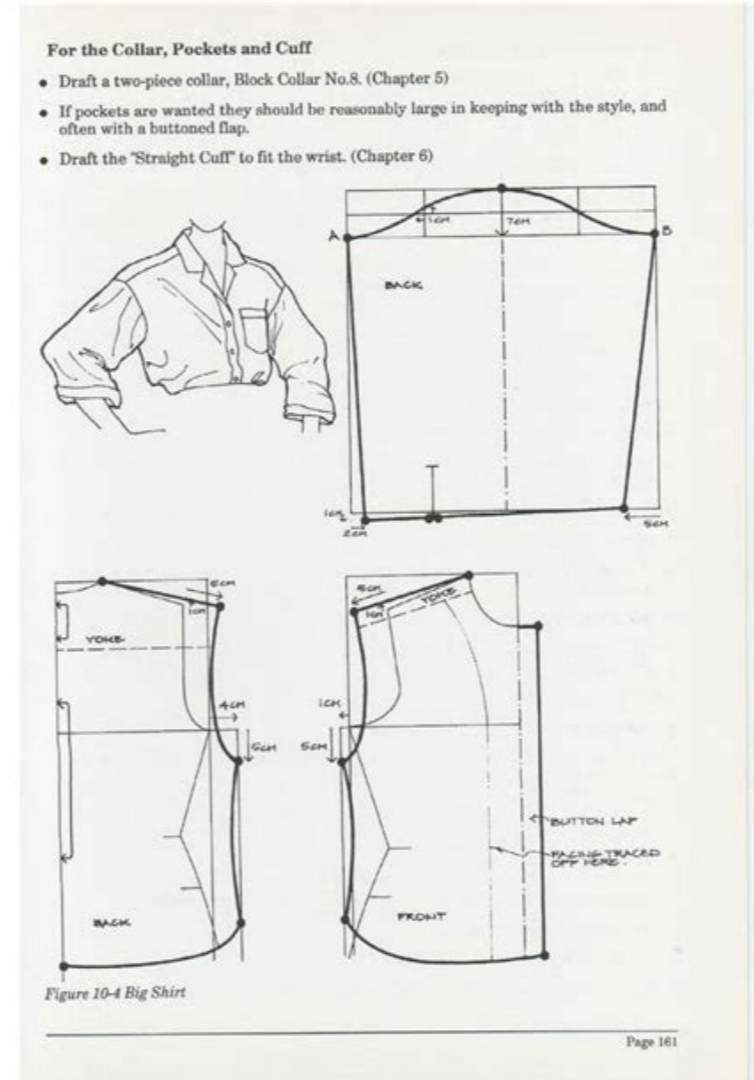


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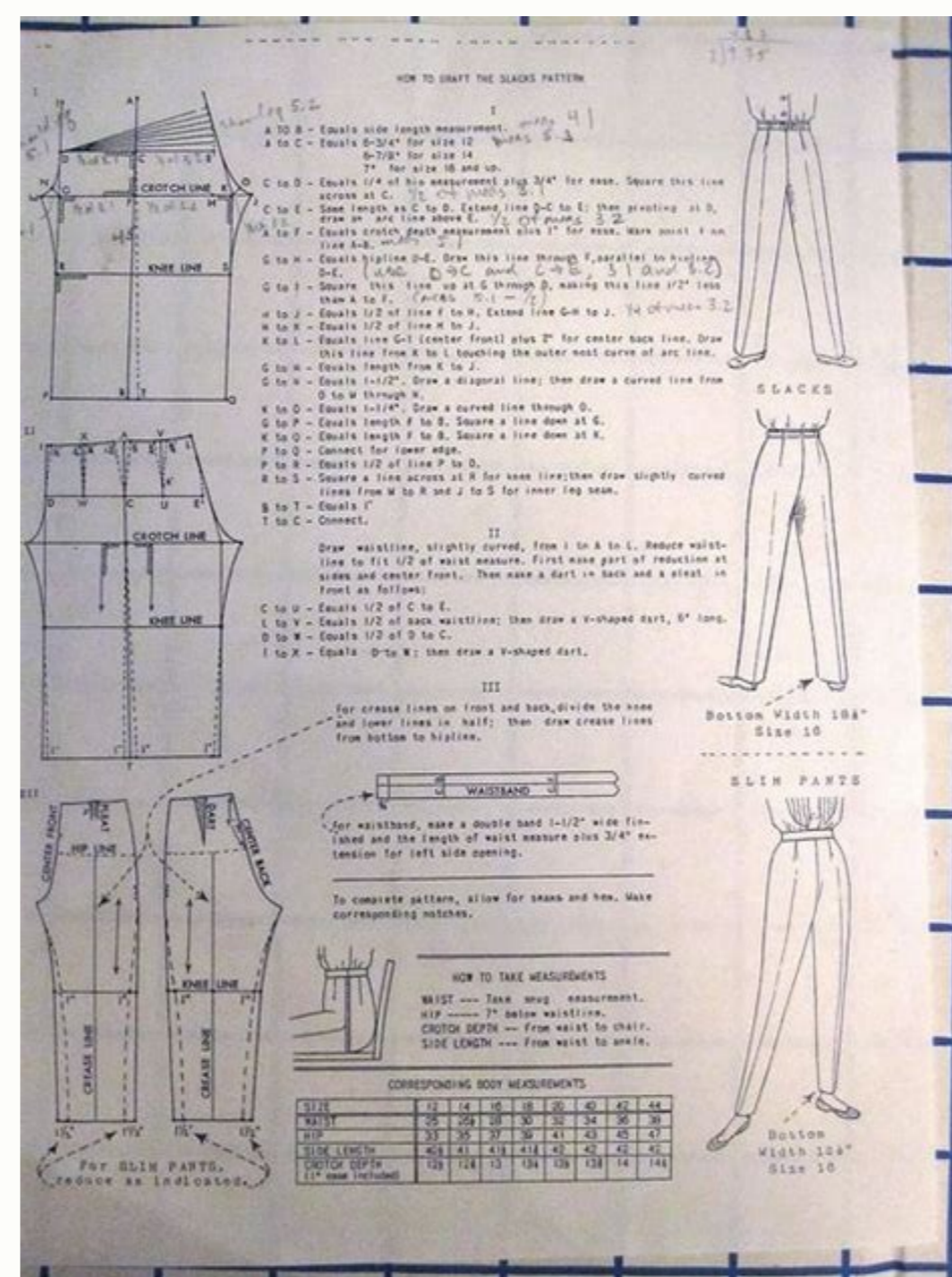
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Balance Line Terms Styleline Guides THE WAY WE WERE PRODUCTION TERMS BODY SCANNING COMPUTER COMPANIES LAST, BUT NOT LEAST E-FIT SIMULATOR IS BORN APPAREL PRODUCT DEVELOPMENT COST SHEET PATTERN CHART DESIGN SPECIFICATIONS SHEET Patternmaking Essentials for the Workroom From Chapter 1 of Patternmaking for Fashion Design, 5/e. Helen Joseph-Armstrong. Copyright © 2010 by Pearson Education. Published by Prentice Hall. All rights reserved. 1. Straight pins: ___ Dressmaker silk #17 for draping and fittings. 2. Straight pin holder: ___ Pincushion, or magnetic holder for wrist or table. 3. Scissors: ___ Paper scissors. ___ Fabric scissors. 4. Pencils and pens: ___ Mechanical pencil and sharpener. (Use #4-H lead for pattern work.) ___ Red and blue colored pencils to identify pattern changes. Black, green, red, and blue felt-tip pens for pattern information.

5. Rulers: ___ Flex general rule—1/2 × 12-inch (very accurate). ___ 36-inch ruler. ___ 18 × 2-inch plastic rule (flexible for measuring curves). ___ Tailor's square—24 × 14-inch metal ruler with two arms forming a 90° angle that measures, rules, and squares simultaneously. ___ Triangle with measurements to square lines. 6. Curve rules: ___ French curve, Deitzgen #17 is one of several curves used for shaping armhole and neckline. ___ Sleigh curve, shapes necklines, armholes and other curves, pockets, collars, and cuffs. ___ Hip curve rule to shape hipline, hem, lapels. ___ Vary form curve to blend and shape armhole necklines.

PATTERNMAKING ESSENTIALS FOR THE WORKROOM PATTERNMAKING TOOLS To work efficiently, the patternmaker must have the proper tools and supplies. To communicate effectively in the workroom and to minimize errors due to misunderstanding, the patternmaker should know and understand terminology. This chapter introduces tools, supplies, and definitions of terms used in industry. The professional patternmaker arrives on the job with all tools required for patternmaking. Each tool should be marked with an identify symbol and transported in a carrying case. Tools may be purchased from apparel supply houses, art stores, department stores, and yardage stores.

Specialized tools, such as a rabbit punch used to punch pattern holes for hanger hooks, are generally supplied by the manufacturer. COLD SPRING. 102-CA 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1 0 18 19 20 21 22 23 24 Vary form curve 22 21 20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1 0 23 24 MADE IN U. S. A. 100-C Hip curve rule French curve 1 1 2 3 4 5 6 7 8 9 1 0 11 2 3 4 5 6 7 8 9 1 0 1 1 Square/triangle Sleigh curve 1 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 2 3 4 5 6 7 8 9 10 11 12 13 14 MADE IN U. S.

A. COLD SPRING. NEW YORK 45 Mechanical pencil and sharpener Straight pins and cushion 2 PATTERNMAKING ESSENTIALS FOR THE WORKROOM 1 2 Ringer Hanger hook 7. Hanger hooks or ringers: ___ To hold patterns together while hanging on rods. 8. Push pins: ___ For pattern manipulation and transferring muslin patterns to paper.

9. Stapler and remover: ___ Prevents pattern slippage when cutting several plies of paper together. 10. Magic mend scotch tape: ___ To mend pattern work. 11. Black twill tape: ___ Placement of stylelines on form and to hold ease in place. 12. Notcher: ___ Cuts a 1/4 × 1/16-inch opening at the pattern's edge to indicate seam allowance, center lines, and ease notches and to identify front and back of patterns. 13. Tracing wheels: ___ Pointed wheel transfers pattern shapes to paper. ___ Blunted wheel is used with carbon paper to transfer pattern shapes to muslin. 14. Awl: ___ Pierces 1/8-inch hole in the pattern to indicate the ending of darts, pocket, trim, and buttonhole placements. 15. Metal weights (several): ___ Hold patterns in place for tracing and marking. 16. Measuring tape—60 inches long: ___ Metal-tipped, linen or plastic to measure the form. Metric is on the other side. ___ Metal tape 1/4 inch wide inside a dispenser. It is convenient, flexible, and very accurate. 17. Tailor's chalk: ___ Clay, chalk, chalk wheel, or chalk marking pencils in black and white.

Use for marking adjusted seams and stylelines. 18. Simflex folding measure: ___ Spaces button/button holes, pleats, tucks. 5 4 Metal tape 3 PATTERNMAKING ESSENTIALS FOR THE WORKROOM Ease Punch/circle pocket placements Notch inverse corner Functions of Patternmaking Tools Tools provide the symbols used in marking fabric and patterns in the production of garments. Sym- bols are like a silent language that are understood among the designer, seamstress, grader, marker maker, and production personnel. Without these symbols, garments would not be cut or stitched with accuracy. Missing or misplaced symbols disrupt the flow of production.

Notch Tool The notch tool has a cutting blade that slips into the pattern's edge, leaving an 1/8- to 1/4-inch cut-out. As the patterns are traced, the notch cut-outs are marked on the fabric. The cutter slashes the fabric at these lo- cations. The seamstress assembles and stitches the garment parts following the notches (Figure 1). The notch is used to indicate: • Seam allowance (Figure 2).* • Center lines.

• Identification of front and back patterns. • Correct assembling of similar pattern parts (Figure 3). • Correct location of joining parts. Gather and ease control (Figure 2). Dart intake (Figure 1). • Shoulder tip of extended shoulders. • Waistline of one-piece garments. • Zipper stopping point. • Fold-back for hems and facings.

• Placement for inserts. • Tension release (acute curves). • Inverse corners (Figure 2). *Unless instructed otherwise, 1/4-inch seams are not notched. Overlocked seams are generally not notched. Awl Punch and Circle The awl puts a hole (or mark) on the pattern. The hole is circled to notify the marker maker that a drill is needed to burn a hole in the fabric, which damages the garment. That is why the placement of the drill hole is always inside the finished seam (to cover the damage in the fabric). • Dart back-off point (Figure 1). • 1/8 inch in from corners. • Buttonholes and buttons. • Trimming. • Pocket placements. FRONT SIDE FRONT SIDE BACK BACK Figure 1 Figure 2 Figure 3 4 Test Your Math Skills Write answers in the spaces provided. Also give common denominators. Check answers at the end of the chapter. Test 1 Measure the distance between letters given, starting from A; use 1/8-inch increments.

Test 2 Measure from the start of the ruler to A. A to B, B to C, and C to D, at 1/6-inch increments. PATTERNMAKING ESSENTIALS FOR THE WORKROOM 1 x 1/8 = 1/8 " 1 1 3 x 1/8 = 3/8 " 1 2 x 1/8 = 1/4 " 1 4 x 1/8 = 1/2 " 1 5 x 1/8 = 5/8 " 6 x 1/8 = 3/4 " 1 1 7 x 1/8 = 7/8 " YARDAGE IN INCHES 9 " = a quarter yard (1/4) 12 " = a third yard (1/3) 18 " = a half a yard (1/2) 24 " = 2/3 of a yard 36 " = 1 yard 2 2 2 2 2 2 1 11 x 1/8 = 1 3/8 " 2 1 2 * 1/16 " = one- half of 1/8 " 8 x 1/8 = 1 " The Importance of Math Why should you have sufficient math skills to read measuring devices: rulers, measuring tape, frac- tions, and percentages? The answer is, to be eligible for hire! In the fashion business, every phase of pro- duction relies on the math skills of the associates to stay in business.

For hire, you should be able to: a. Take and record measurements of the form to the exact 1/16 inch. b. Compute yardage for single and mass-produced garments. c. Provide the exact measurements on spec sheets for the production of garments. d. Apply math instructions from a work sheet to the developing project. e. Operate a computer. Decimal and Fraction Conversion .063 = 1/16 .438 = 7/16 .125 = 1/8 .5 = 1/2 .188 = 3/16 .563 = 9/16 .25 = 1/4 .625 = 5/8 .313 = 5/16 .750 = 3/4 .375 = 3/8 .875 = 7/8 A B D C 1 2 3 8 ths A ___ B ___ D A ___ D D ___ C 1 2 3 16ths A B C D A ___ B ___ C ___ D ___ Guide to Reading Ruler Increments (based on 1/8 inch*) 5 PATTERNMAKING ESSENTIALS FOR THE WORKROOM BACK FRONT BACK SKIRT FRONT SKIRT SLEEVE Basic Pattern Set PATTERN PAPER Pattern paper has code numbers to indicate its weight from heavy to light: Heavy-weight Paper—Weight Code IX Granite Tag (.007) to 5X Granite Tag (.019) • Heavyweight pattern paper is called tag board, manila, or hard paper and is used primarily for production patterns. Light-weight Paper—Weight Code 1 to 5 Double-Duty Marking Paper • Lightweight paper is called marking paper. • Marking paper is used for making markers and to develop first patterns. • The paper is marked with a choice of symbols: numbers, letters, short lines, and/or dots. The symbols help when aligning the grainlines of the patterns for tracing, and the numbers give an account of inches of the finished marker. • Color-coded paper (color on one side only) has two functions: to indicate right-side-up of the pattern pieces and/or to indicate the design divi- sion to which the patterns belong.

PATTERNMAKING TERMS The following terms and definitions are related to the workroom. Pattern drafting. A system of patternmaking that depends on measurements taken from a form or model to create basic, foundation, or design pat- terns. An example is the draft of the basic pattern set. Flat patternmaking. A system of patternmaking that depends on previously developed patterns. The working pattern is manipulated by using the slash or pivotal method to create design patterns. Basic pattern set. A five-piece pattern set, consist- ing of front and back bodice and skirt and a long sleeve, which represents the dimensions of a specific form or figure. It is developed without design fea- tures. The traced copy is referred to as a working pattern. Working pattern. Any pattern used as a base for manipulation when generating design patterns. In this text the basic pattern set is the base for design projects.

6 PATTERNMAKING ESSENTIALS FOR THE WORKROOM Selvage Selvage Lengthwise grain(warp) Crosswise grain (weft) True bias (45° angle) FABRIC TERMS Muslin. A plain-woven cotton made from bleached or unbleached corded yarns in a variety of weights: • Coarse-weave: Used for draping and testing basic patterns. • Light-weight: Used for softly draped garments. • Heavy-weight: Firmly woven, used for testing tai- lored garments, jackets, and coats. Grain. The direction in which the yarn is woven or knitted (lengthwise grain, or warp; crosswise grain, or weft). Lengthwise grain (warp). Yarns parallel with sel- vage and at right angles to the crosswise grain. It is the most stable grain. Crosswise grain (weft). Yarns woven across the fab- ric from selvage to selvage. It is the filling yarn of woven fabrics. Crosswise grain yields to tension. Selvage. The narrow, firmly woven, and finished strip on both lengthwise grain edges of the woven fabric. Clipping selvage releases tension. Bias. A slanting or diagonal line cut or sewn across the weave of the cloth. True bias. The angle line that intersects with the lengthwise and crosswise grains at a 45° angle. True bias has maximum give and stretch, easily conform- ing to the figure's contours. Flares, cowls, and drapes work best when cut on true bias.

Bowing and skewing. When filler threads do not interlace with the straight grains at 90°, bowing and skewing, or a one-sided combination occurs and is often sent to industry in that condition unless otherwise instructed. Skewing Bowing 7 PATTERNMAKING ESSENTIALS FOR THE WORKROOM S- T- R- E- T- C- H Selvage Selvage Thread fill on the warp. Thread fill on the weft. S- T- R- E- T- C- H Selvage Selvage Figure 1: Controlling the Grain Finding the grainline. Pull a filler thread (weft) on the cross-grain selvage to selvage. Cut through the channel in preparation for stretching. Do not trim the other end. Figure 2: Aligning the Grainline To correct bowing or skewing. Pull the fabric diago- nally at opposite ends of the fabric.

Repeat at the other ends. This process helps to align the straight grain (warp) and crosswise grain (weft); then press to a perfect square. This process can be done for individual gar- ments but is impractical for mass-produced designs. However, the manufacturer can request, at a cost, to have the problem corrected by the fabric com- pany. Computer-controlled weaving can correct the problem. Pull a weft thread on grain. Trim Figure 3: Thread-Marking Grains Pull straight and filler threads through the squared fabric and with colored threaded needle, slip through the channels for marking. Couture salons prepare toile in a similar man- ner, as do some fashion schools, in preparing muslin for draping projects. It is also an excellent way to in- troduce beginning students to the straight and cross grains that make up woven fabrics. Thread lines allow the draper to view the grain- line as the design is being created. Figure 1 Figure 2 Figure 3 8 VDOC.PUB Authors: Pamela C. Stringer PDF Download Embed This document was uploaded by our user. The uploader already confirmed that they had the permission to publish it. If you are author/publisher or own the copyright of this documents, please report to us by using this DMCA report form. Report DMCA This easy-to-use guide to drafting patterns for individual designs is aimed at anyone who wants to learn how to make patterns, from taking the measurements to constructing the foundations to drafting the actual pattern. The book concentrates on teaching the principles of pattern drafting and will equip the reader with the knowledge to draft any pattern for any design. All the methods can be applied to men, women and children, whatever their shape or size, and the contents include skirts, dresses, bodices, collars, lapels, sleeves, trousers, culottes and shorts. Year: 1,992 Pages: 185 Pages In File: 185 Language: English Identifier: 0713469870,9780713469875 Ddc: 646.4/072 Lcc: TT520 .S9 1992 Org File Size: 78,028,489 Extension: pdf