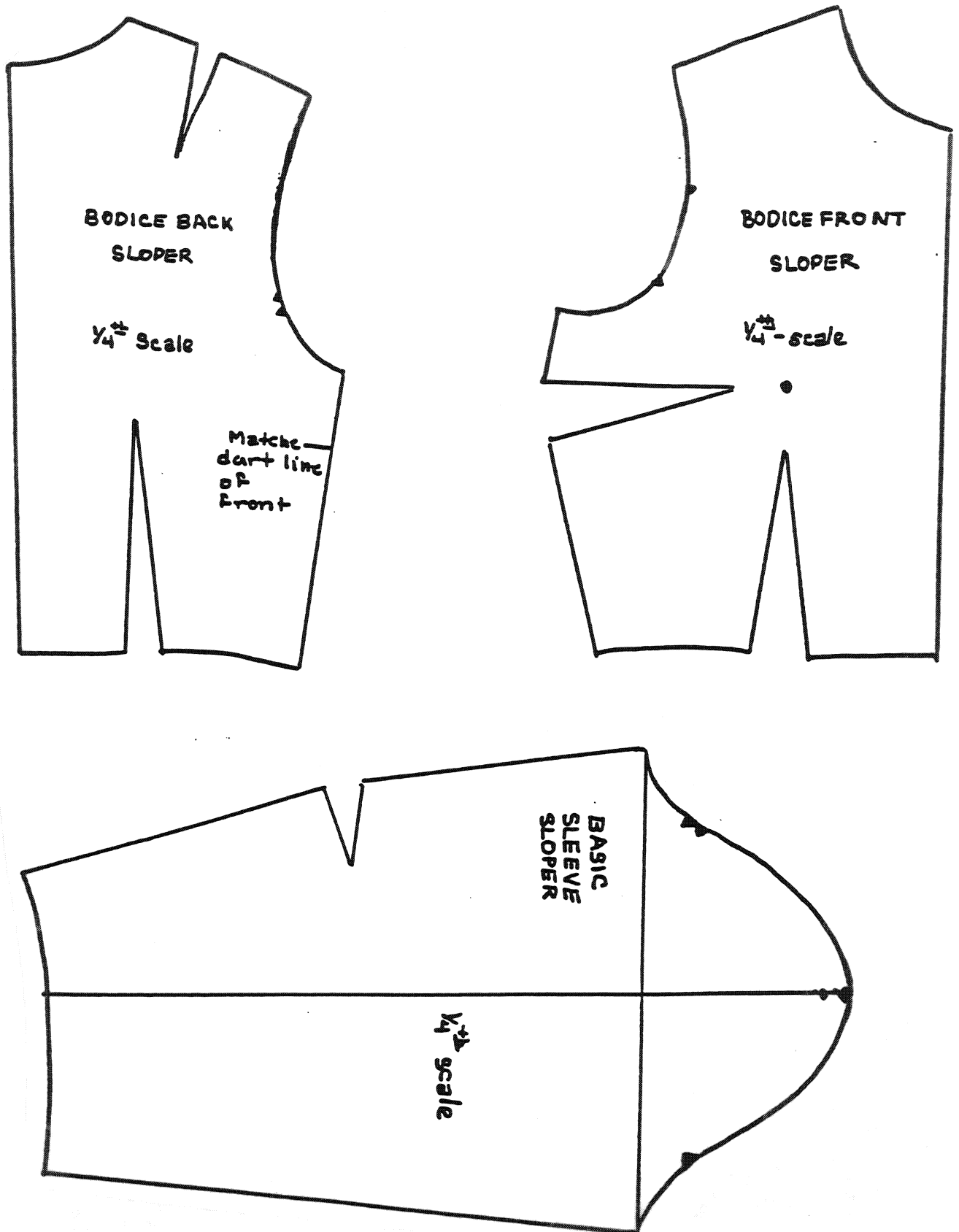


PATTERN DESIGN

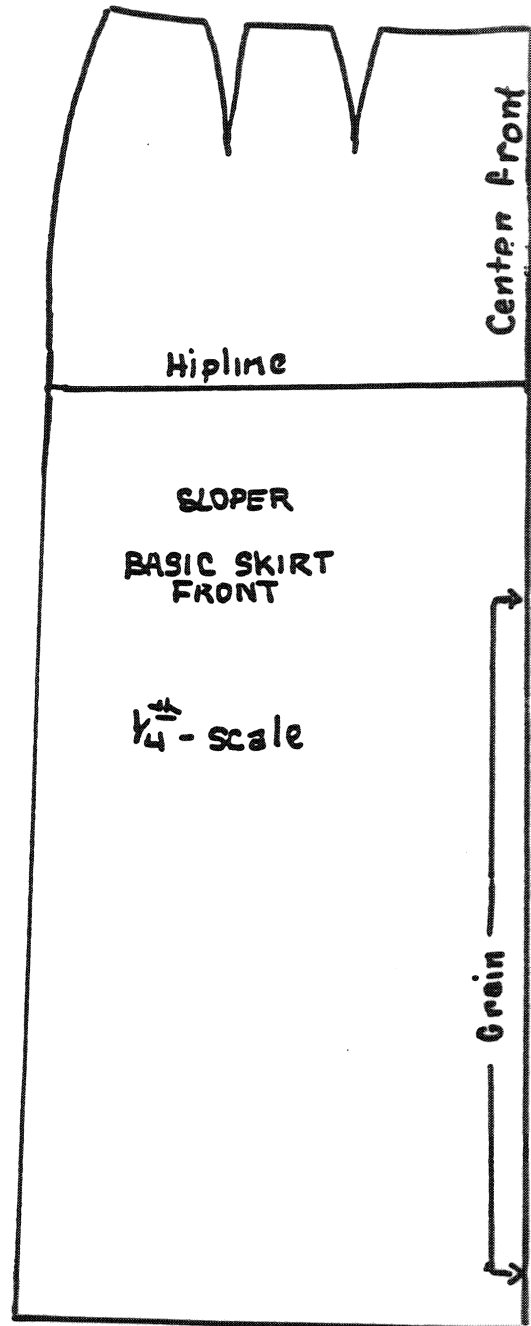
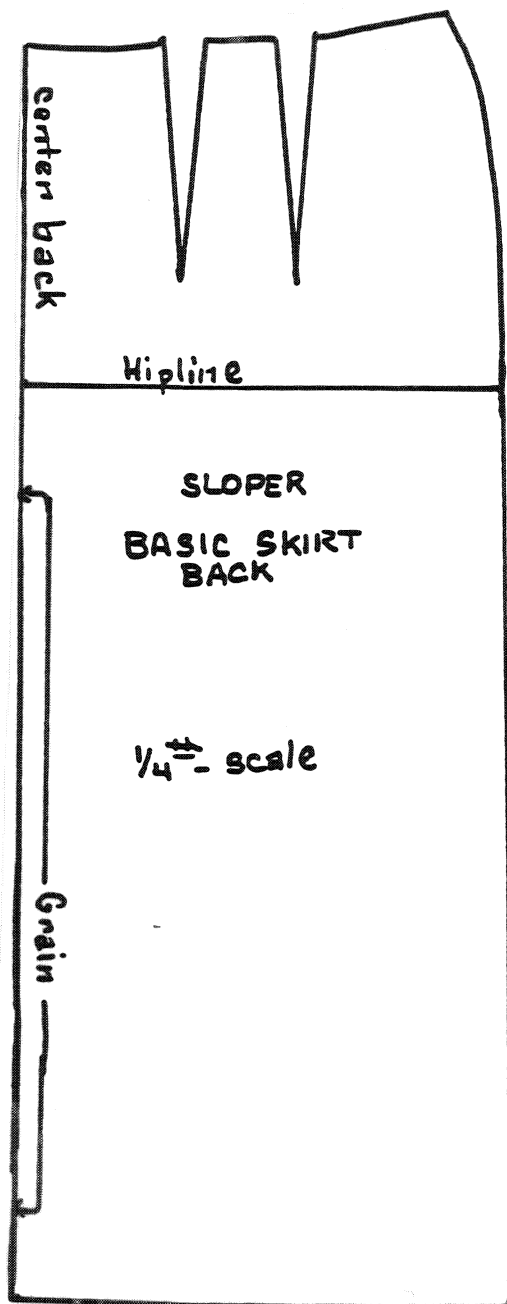


THE
ONLY
LIMITATION
IS YOUR
IMAGINATION

BODICE PATTERNS - 1/4 SCALE



SKIRT PATTERNS - 1/4 SCALE

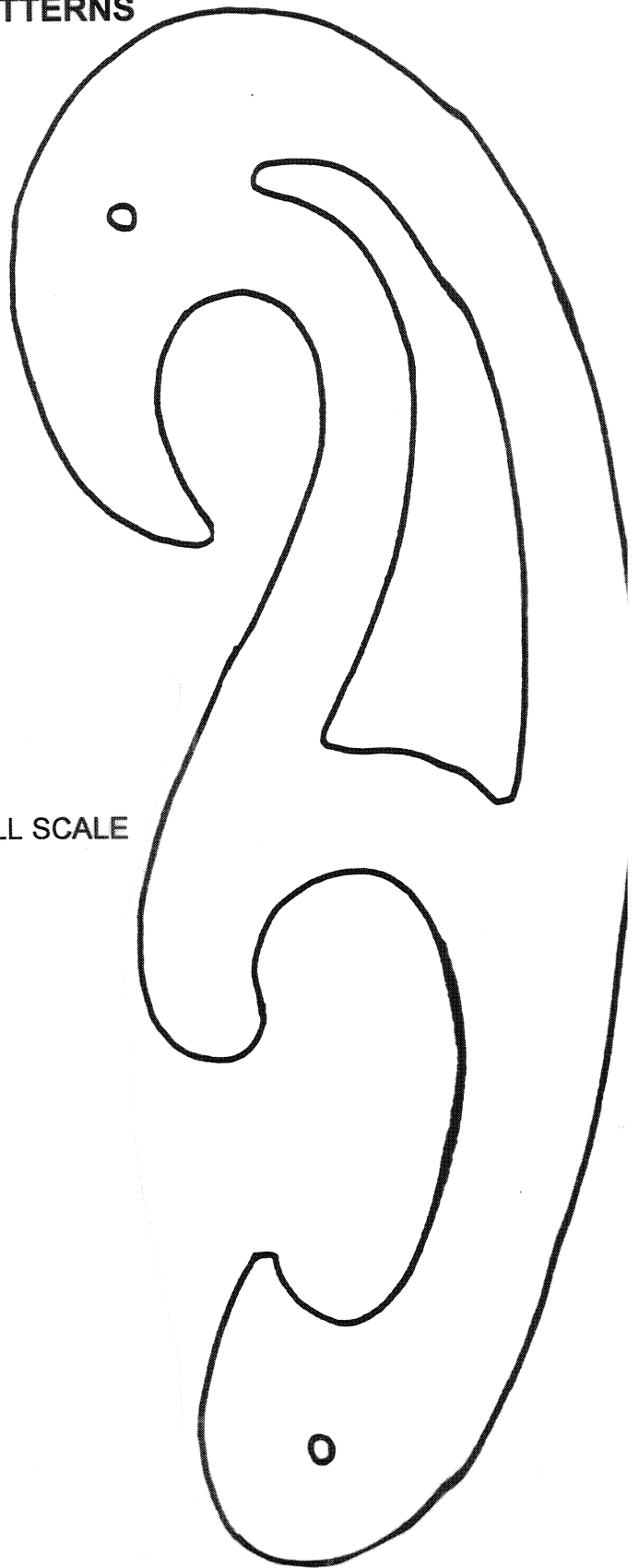


FRENCH CURVE PATTERNS

HALF SCALE



FULL SCALE



FOURTH SCALE



The French Curve

The French Curve is an important marking tool. It is used for marking necklines, armholes, and many other curved areas.

WORDS FOR THE WISE

VOCABULARY:

ALTERATION	a change of form, shape, or size.
ARMSCYE	armhole.
ASYMMETRIAL FIGURE	one having different measurements on each side of the body in one or more locations.
BODICE	the portion of a dress from neckline to waist-line seam.
BUST POINT	the point where a crossmarking of lines indicates bust depth and distance between the bust points on the pattern.
CAP OF SLEEVE	upper portion of the sleeve above the capline that fits into the bodice armscye.
CENTER LINE	a line indicating center back or center front on the pattern piece.
COMMERCIAL PATTERN	any pattern made by a pattern company and sold over the counter.
CURVE	the contour or outline of hip, bust, shoulder, back, etc. This is sometimes referred to as the "bulge."
DART	a shape, fold, or tuck made in a garment or provided in a pattern for this purpose of shaping pattern or fabric to the figure.
SEAM ALLOWANCE	added fabric, or allowance in the pattern or body measurements to ensure ease and comfort and mobility in the garment.
GRAIN	may be the threads running crosswise from selvage to selvage, or the lengthwise threads as the fabric is unrolled from the bolt.
GORE	a set-in section, usually narrower at the top. A skirt may have many sections, each called a gore.
GRAINLINE	direction indicated on the pattern by arrows or lines, showing the relation of the pattern to the crosswise or lengthwise grain of the fabric.
OPENING	the space resulting from "closing and slashing" the pattern.
PARALLEL	lines that are of equal distance from one another.
SLASH	to cut into the pattern on a given line or lines.
TUCK	a fold made in the pattern to decrease it in width or length.



DARTS

PURPOSE OF DARTS:

To permit the fabric of the garment to be “molded” or “shaped” to the curve or contour of the body and to keep grain lines in the correct location.

LOCATION OF DARTS:

These may be located anywhere within the radius of the body curve. Figure 1 shows the well-known waist dart in the front bodice. From this dart any number of darts may be developed, always to accommodate the curve of the bust around which they radiate, as shown by broken lines.

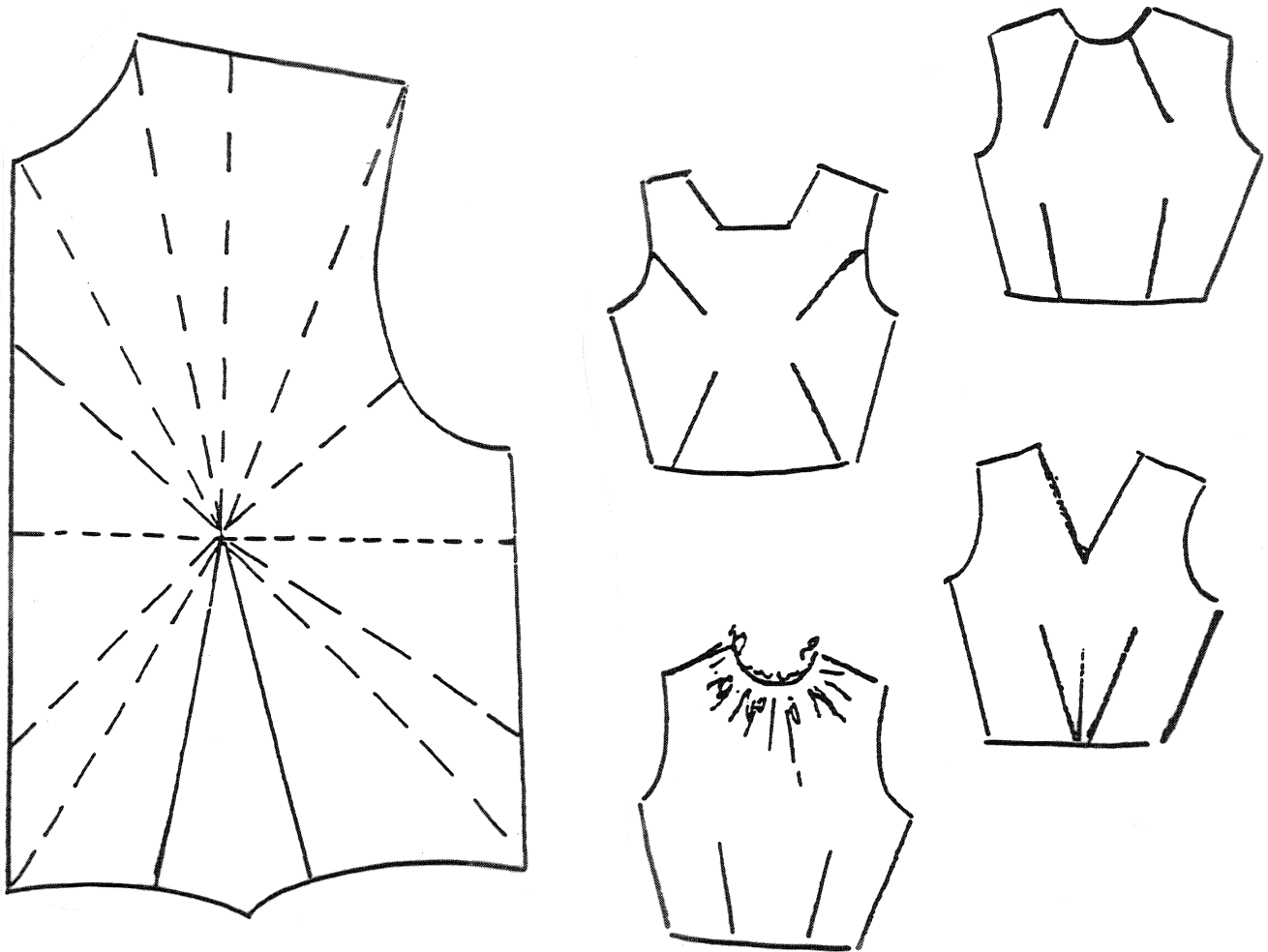


FIGURE 1

Darts are used as fitting darts and decorative darts. Darts can be eliminated in the seamline or put into gathers or tucks.

The size of the dart is determined by the angle at the tip of the dart. As angle becomes larger the “bulge” made by the dart becomes larger.

DARTS

The basic dart for fitting at the bodice front may be moved, divided, combined, or converted to gathers or seamlines by any of two methods: PIVOT or SLASH.

The bust point is the focal point. The bust point is the balance point for the crosswise grain. Locate the bust point by dividing the width of the underarm dart in half. Draw a lengthwise line from the center of the dart through the point of the dart. Repeat for the waistline dart. The two lines meet at the bust point. (Figure 1)

The bust circle encloses the area of the pattern which covers the bust. It is three to five inches in diameter depending on the size of the individual. For work with mini patterns use a radius of $\frac{1}{2}$ inch. (Figure 2)

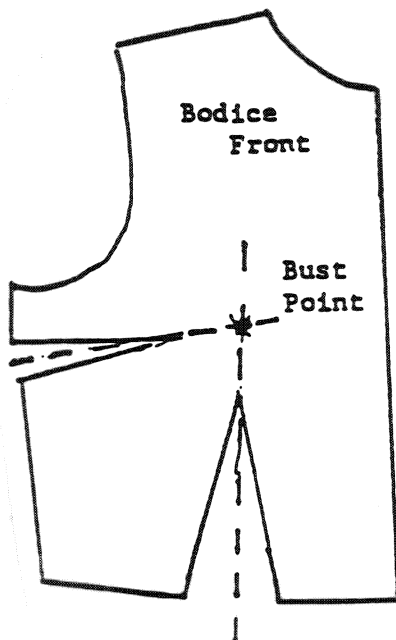


Figure 1

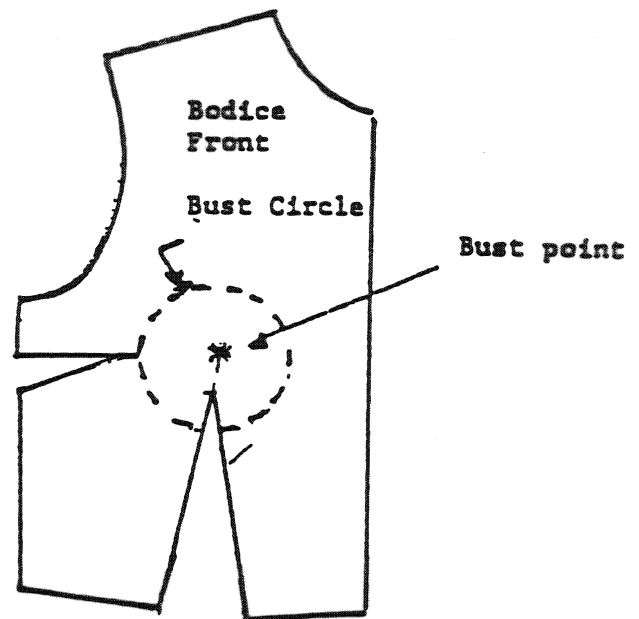


Figure 2

MOVING DARTS BY THE SLASH METHOD

1. Study Figures 1 and 2 and decide which one of the basic darts has been moved to make the design in Figure 1.
2. Use a 1/4-inch scale front bodice pattern, draw a line representing the entire length of the new dart, and continue this line to the bust point. (Dotted line AE in Figure 2)
3. Slash along line AEB TO, BUT NOT THROUGH, the bust point.
4. Slash along the bottom side of the dart to be moved, and continue to slash to the bust point. DON'T CUT THROUGH THE PIVOT POINT.
5. Close the dart by overlapping cut edges until dart line C meets with dart line D at the seamline. Tape the dart closed.

NOTE: There will be some overlapping of the edges beyond the tip of the dart within the bust circle. You are to complete the dart the same as the pivot fold method.

LOCATE THE PIVOT POINT ON THE PATTERN. MAKE ALL SLASHES GO TO, BUT NOT THROUGH, THE PIVOT POINT. IT IS PREFERABLE TO SLASH ALONG THE LOWER LINE OF HORIZONTAL DARTS AND ALONG THE LINE CLOSEST TO THE CENTER FOR VERTICAL DARTS.



Figure 1

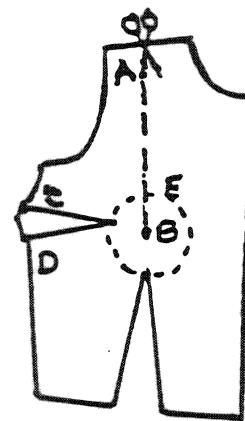


Figure 2

ADDING FULLNESS BY SLASHING AND SPREADING

Gathers may come from two sources: Elimination of darts and/or added fullness (slash and spread). In this lesson, you will add material at various points in order to add gathers and bulk to the silhouette.

DIRECTIONS: (Slash and Spread)

1. Decide where you want to add fullness (See Figure 1). Before slashing the pattern, add notches along the waistline of the bodice and skirt. This bodice has added fullness at the waistline while the shoulder is still smoothly fitted. Transfer the bustline dart to the waistline.
2. Cut the pattern in three vertical slashes **TO, BUT NOT THROUGH**, the shoulder seam. (Figure 2)
3. Spread the slashed pieces apart equally. The amount you spread will be determined by how much fullness you want. Tape to a piece of paper.
4. When you spread out the slashed pattern, some of the pieces will project down further than others. Even up the bottom edge. (This is indicated in Figure 3 with a dotted line along the bottom of the pattern.)

NOTE: Make certain that the distance between each slash is equal.



← Figure 1

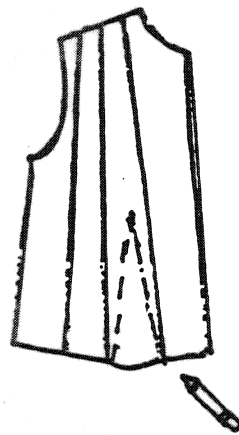


Figure 2

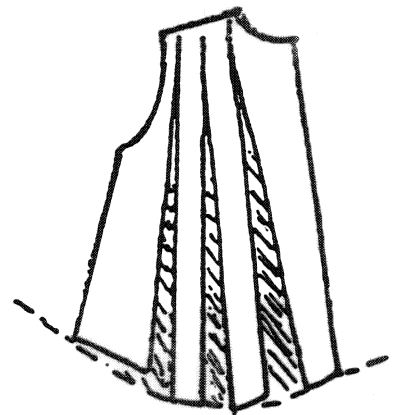


Figure 3

Even up bottom edge of the bodice as illustrated in Figure 3.

CHANGING DARTS TO GATHERS

Transfer bustline dart to neckline. (Figure 1)

Change waistline dart to gathers. (Figure 2)

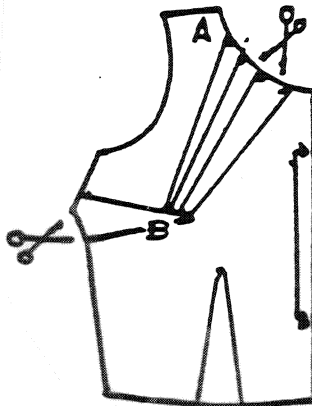


Figure 1

1. Mark four evenly spaced dots along neckline. (A)
2. Draw lines from A down to point of dart. (B)
3. Slash along lines from A to B.
4. Spread pattern apart as you close off bustline dart. (Figure 2)

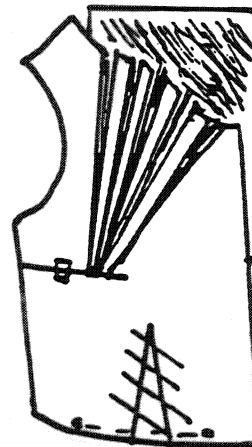


Figure 2

1. To eliminate waistline dart.
2. Make a dog on each side of Dart to indicate where to gather.
3. Cross out existing waistline dart.
4. Gather between dots.

ELIMINATION OF DART

DIRECTIONS:

1. Decide where you want your gathers. (Note: If you want to eliminate both bust and waistline darts, transfer the bustline dart to the waistline using the slash method.)
2. Place notches where you want gathers to begin and end. (If the bodice was to be attached to the skirt, place corresponding notches on the skirt waistline.)
3. Simply cross out dart and mark gathering lines. (Figure 1)

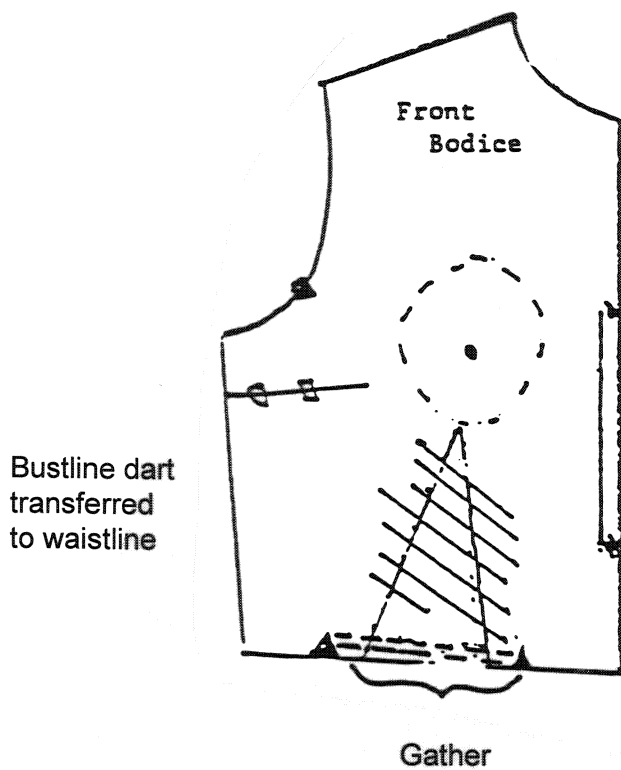
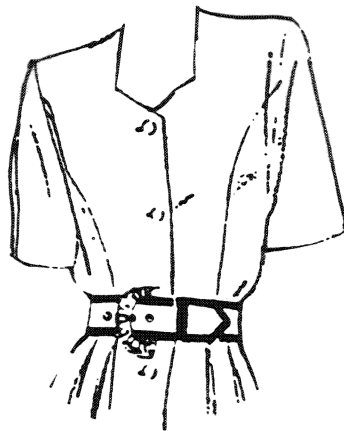


Figure 1



PRINCESS SEAMS - BODICE FRONT

1. Design the curved line where the new dart will be located, MB.
Draw the grain line in the side front area while the dart is still unfolded. Add notches along curved area of seamline.
2. Cut along this line MB, cut along the lower line of the underarm dart to the bust point and close it by overlapping the cut edges until dart line D meets dart line C. Tape shut.
3. Cut out the other side of the waistline dart, along line A.
4. Add 5/8-inch seam allowance along both cut edges of the new seamline.



(Eliminate bustline dart. Convert waistline dart into princess seam.)

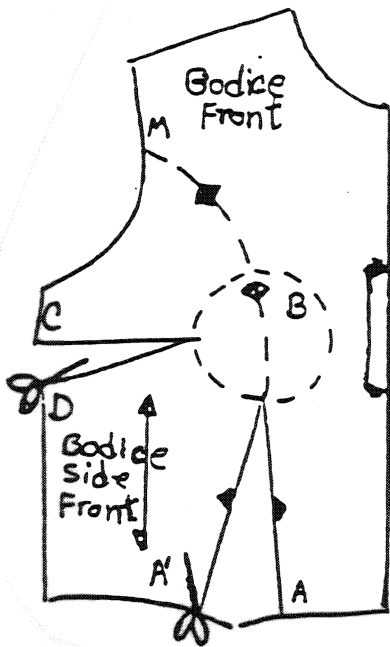


Figure 2

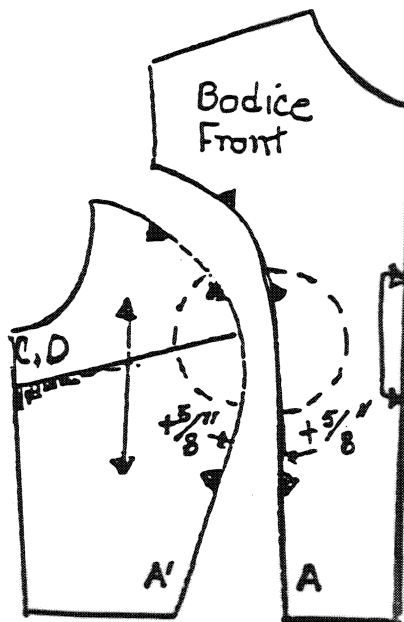


Figure 3

CONVERTING DARTS TO SEAMLINES BODICE BACK

The slash method for the bodice back is the same as that for the front with the exception of the pivot location. The pivot point for the shoulder dart will be moved from P to P' (Figure 1). This is where the pivot point will fall on the new design line AP'PE.

1. Decide on the new design line. (Figure 1)
2. Move the pivot point. Add grainline to each section. Place notches along the new design line. (Figure 2)

NOTE: If center back is on the fold, you need not add grainline to that section.

3. Slash new dart line, A to P'. Continue down through line E. Cut off waistline dart line E', making two separate back pieces.
4. Slash along dart line C to bust point P. Then continue to slash to the new bust point P'.
5. Close dart CD and tape.
6. Label all pieces correctly and accurately. Add 5/8-inch seam allowance along cut edges.

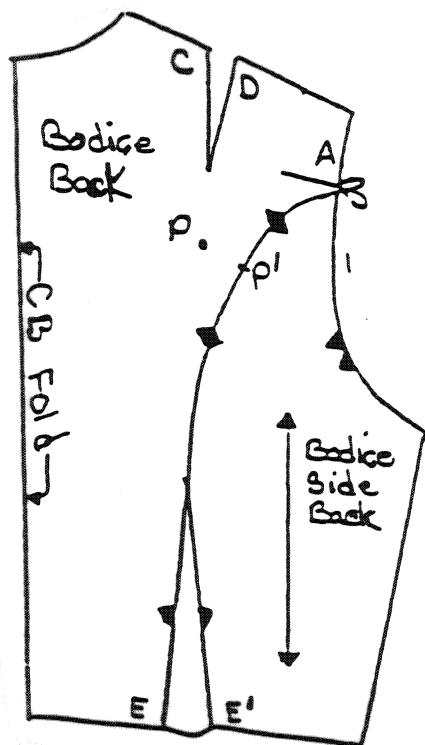


Figure 1

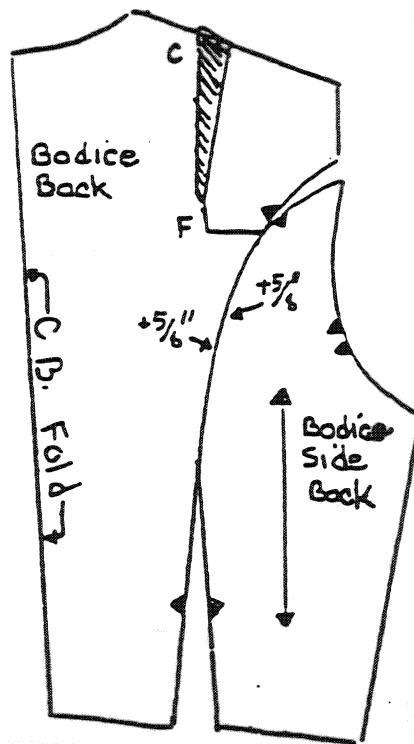


Figure 2

NECKLINES

ALTERING THE NECKLINE

DIRECTIONS:

1. To help determine the shape and location of the new neckline, add dotted lines to the design (Figure 2) to show the bustline, center front, and the original neckline.

The original neckline can be determined by making a tracing of the basic bodice outline (Figure 1) and superimposing it on the design (Figure 2) and superimposing it on the design.

2. Design the new neckline on the pattern, line AD in Figure 2. Separate the old neckline area from the rest of the pattern by cutting along line AD. DO NOT DISCARD IT.
3. Add 5/8-inch seam allowance and notches to the new neckline.

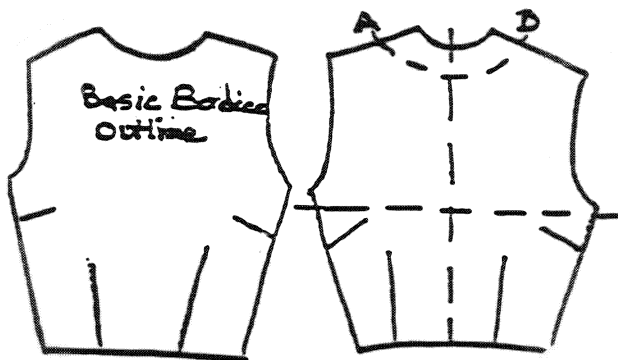


Figure 1

Figure 2

(Remember to alter the back neckline also.)

Note: If you change the neckline, you will also need to change the neckline facing.

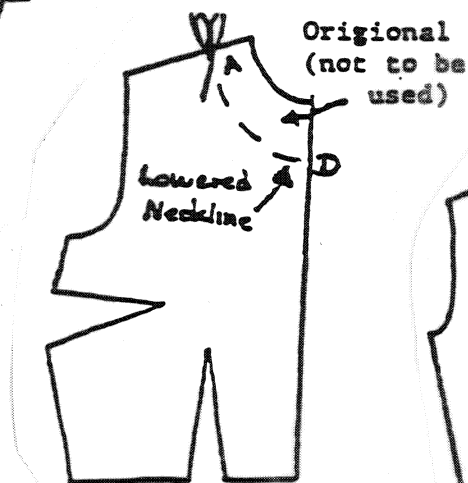


Figure 3

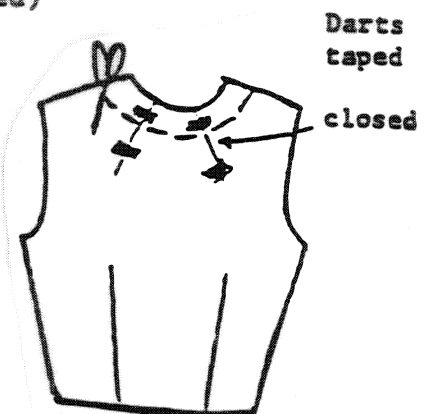


Figure 4

LOWERING THE NECKLINE ACROSS A DART

When the lowered neckline crosses a dart as in Figure 4, the procedure will be modified as directed below.

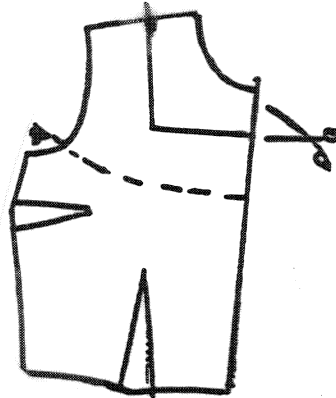
1. Keep the dart taped closed while designing the lowered neckline.
2. Cut the pattern apart on the new neckline while the dart is still folded.
3. Add 5/8-inch seam allowance and notches while the dart is still closed.

NECKLINE VARIATIONS

Square Neckline

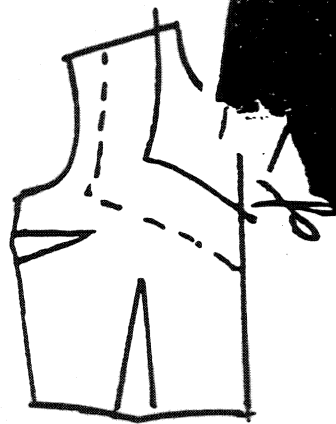


NOTE: Remember to change back neckline and make back neckline facings.



Note: Facings are indicated by the broken lines on the patterns: -----

Sweetheart Neckline



V-neckline

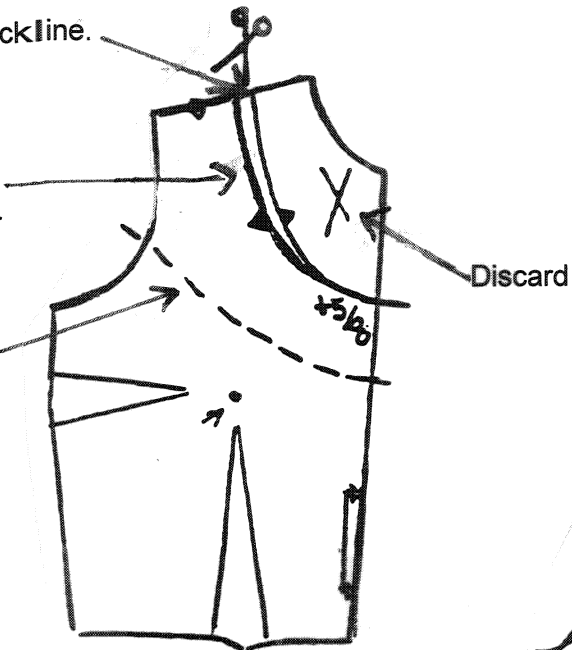


SCOOP NECKLINE

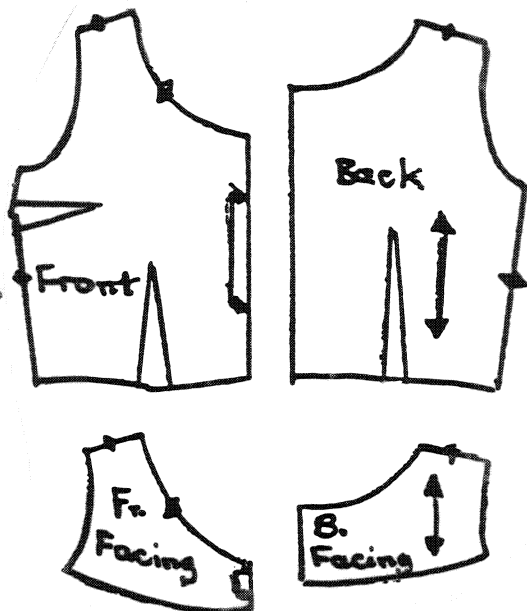
1. Draw new neckline.

2. Mark, cut pattern apart.

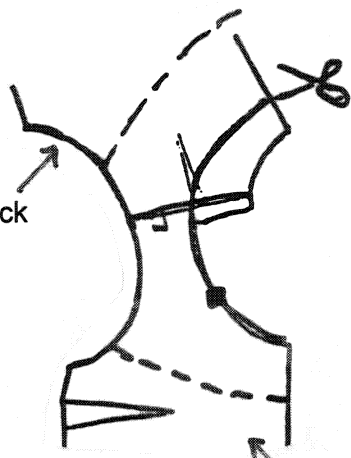
3. Draw line for facing.



Finished pattern



Bodice back



Bodice front

Remember to change the back neckline also.

DESIGNING SLEEVES

Study the sleeve drawing and learn the terms given below.

CAPLINE extend horizontally from underarm to underarm. It separates the upper and lower parts of the sleeve. It is also the crosswise grainline.

SLEEVE CAP is the part of the sleeve above the capline.

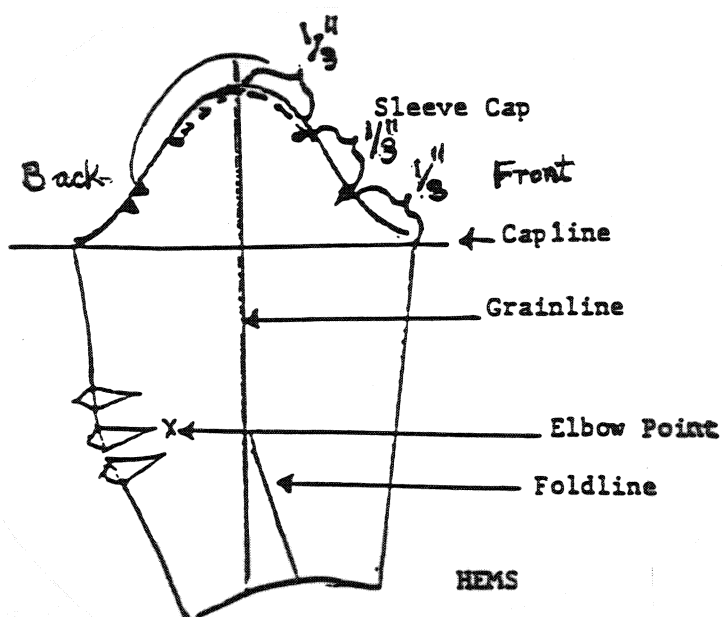
SLEEVE CAP SEAMLINE is the curved line across the top of the sleeve. The two notches in the back and one notch in the front insure proper location of the ease in the cap seamline.

LENGTHWISE GRAINLINE is at right angles to the capline. As you can see, it does not go completely through the center of the sleeve. (There may be exceptions to this rule.)

ELBOW DARTS are fitting darts which create a bulge that gives room for the arm to bend. The elbow comes at the end of the middle dart.

THE SECRET OF A SLEEVE IS TO WORK IN THIRDS.

Note: double notches indicate back of sleeve
single notches indicate front of sleeve



Dots are placed halfway between notches and the top center of the sleeve.

ALL EASE IN THE SLEEVE
IS BETWEEN THE TWO
DOTS.

PUFF SLEEVE

The puff sleeve is made by slashing and spreading the sleeve pattern at the top or the bottom to add enough length to the seamlines so they can be gathered. The puff sleeve is a short sleeve.

DIRECTIONS:

1. Change the long fitted sleeve to a short sleeve by measuring down from the capline along both underarm seamlines and establishing line CD, the bottom line of the short sleeve. It should be parallel to the capline AB (Figure 1). Cut off sleeve. Make facing for bottom edge of the new sleeve.
2. Slash through the cap seamline, as shown in Figure 2, **but not through** the opposite edge. (Note the placement of the slash lines in Figure 2).
- 2-A. Slashes should occur halfway between the shoulder mark dot, and halfway between the dot and notch (Figure 2).
- 2-B. Slashes should never be on the center top of the sleeve because this will alter the sleeve and make fitting it to the bodice difficult.
3. Perfect the cap seamline, adding length as shown (add paper). This extra length will make the sleeve puff more.

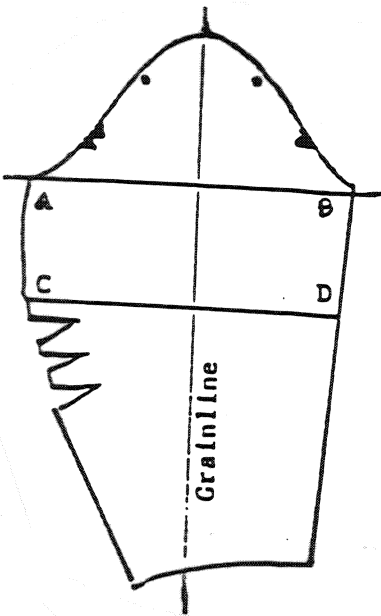


Figure 1

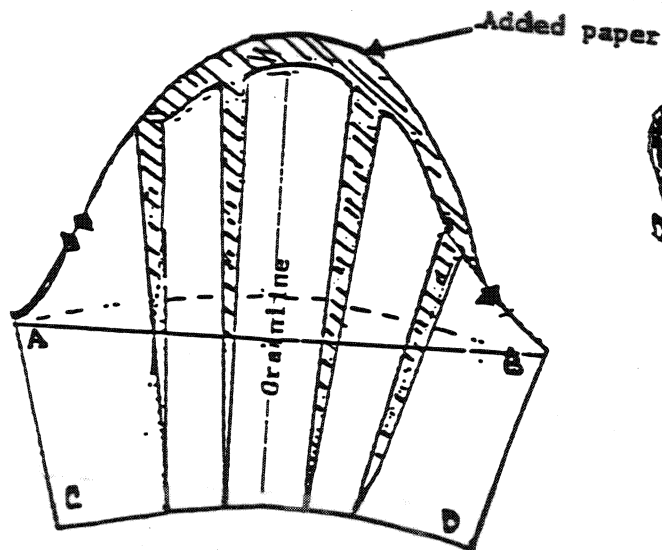


Figure 2



SET-IN SLEEVE WITH BOTTOM FULLNESS

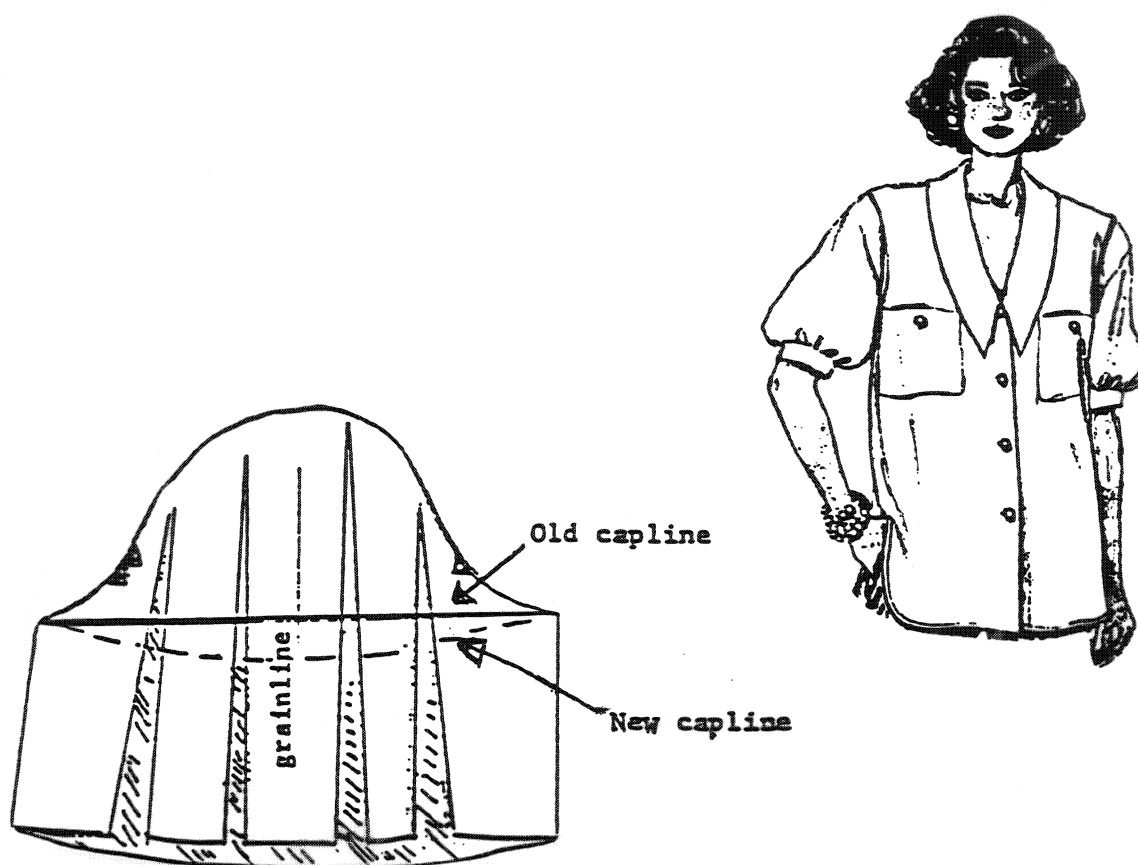


Figure 3

To put the puff at the bottom, the fullness is added at the bottom (Figure 3). Follow directions for puffed sleeve at top. ONLY change directions to the bottom of the sleeve.

TO MAKE THE SLEEVE BAND:

1. Make armband long enough to go around the upper arm (arm girth plus 2 inches). Use the straight of grain in the lengthwise direction. Make it 3 inches wide plus the seam allowance. This makes the band 1 inch when finished because it is folded. The seam allowance will be $\frac{1}{2}$ inch.
2. A variation is to omit the band, narrow the hem at the bottom edge, and run an elastic casing $1\frac{1}{2}$ inches from the bottom edge to form a ruffle look.

PUFFED-SLEEVE VARIATIONS

PUFFED TOP AND BOTTOM (Figure 1)

1. Starting at single notch, draw ten vertical lines. Number each section, 1 to 11. Draw a vertical line through the capline. (Figure 2)
2. Cut along the ten lines. Spread them apart, keeping the vertical line even. Tape to a piece of paper. Redraw the outside lines of the sleeve. (Figure 3)



Figure 1

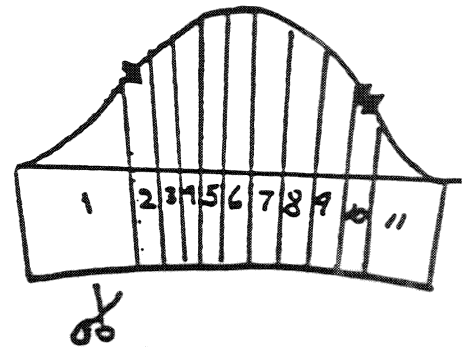


Figure 2

PINAFORE SLEEVE

To make a pinafore sleeve (Figure 4), simply prepare the sleeve for a sleeve with a flare at the bottom. Before cutting apart, cut off the sleeve 2 to 3 inches below the capline. Redraw the bottom edge of the sleeve. (Figure 5)

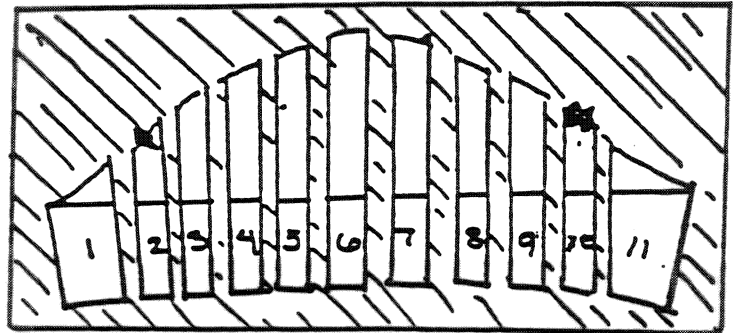


Figure 3



Figure 4

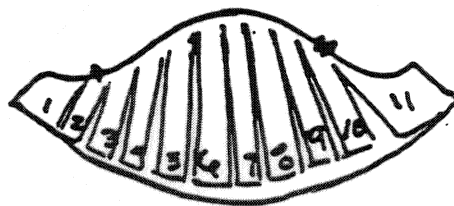


Figure 5

YOKES - BODICE FRONT

A yoke replaces part of the wide end of the dart and permits the remainder to be released as gathers or to be used as a shortened dart.

DIRECTIONS:

1. Analyze the design. (Figure 1)
2. Change the underarm dart to the shoulder.
3. Make a basic pattern, folding and taping the shoulder seam line dart closed.
4. Decide on the location of the yoke line. Now draw this line across the already taped dart. (Figure 2)
5. Mark matching notches on the yoke line. These notches will be as far apart as the distance covered by the gathers. Add grainline and 5/8-inch seam allowance.
6. Separate the pattern into two pieces by cutting along the yoke design line while the dart is still folded. (Figure 3)
7. The dart in the yoke will remain closed. Open the dart in the lower bodice and convert it to gathers. (Figure 4)
8. Complete the pattern lines and adding labels.

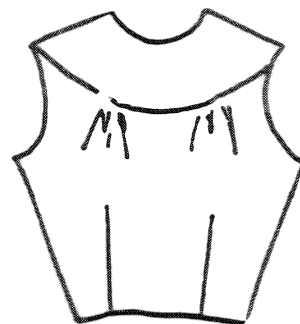
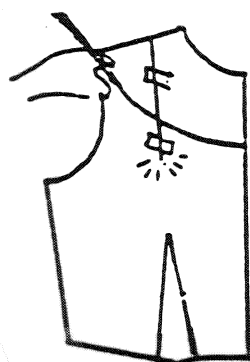
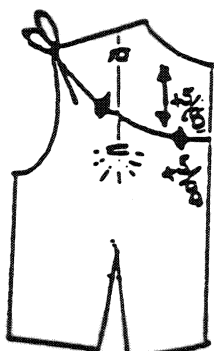


Figure 1



Steps 2-4

Figure 2



Steps 5-6

Figure 3



Steps 7-8

Figure 4
VII - 64

Note: Whenever cutting a pattern apart, be sure to add 5/8-inch seam allowance to both cut edges.

... AND MORE YOKES ... FOR HIM

The process for making a yoke in a man's shirt is the same as in a woman's bodice:

1. Determine what you want the yoke to look like. (Figure 1)
2. Draw the yokeline on the pattern. Add a grainline, notches, and a 5/8-inch seam allowance. (Figure 2)
3. Cut the pattern apart.
4. Repeat the process for the shirt back. (Figure 3)

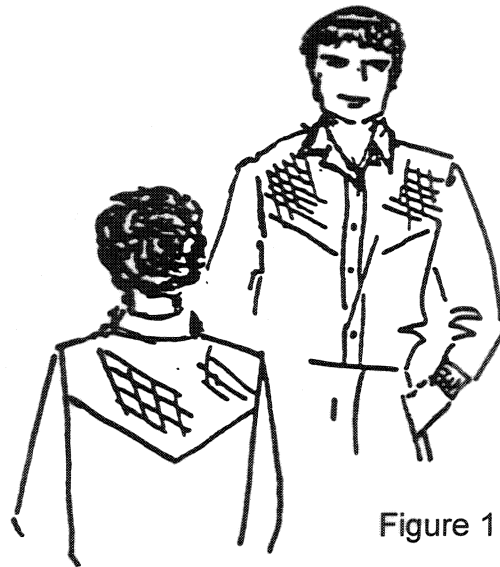
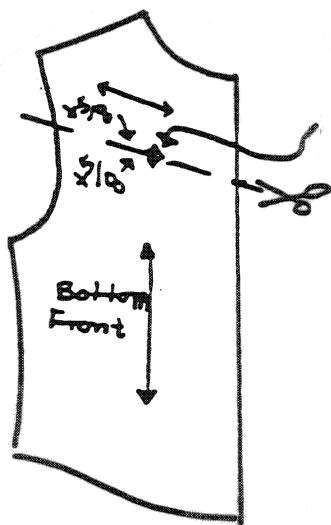


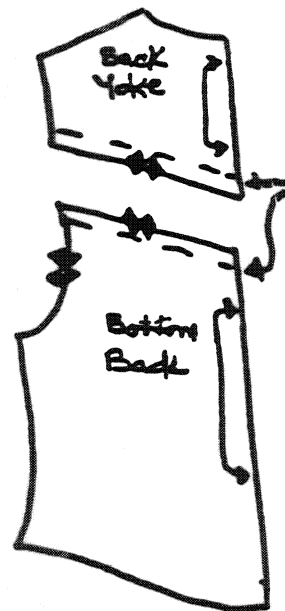
Figure 1

Back



Mark a notch along design line before cutting pattern apart.

Figure 2 Shirt Front



5/8-inch seam added

Figure 3 Shirt Back



FLARED - GATHERED SKIRTS

(Figure 1) This is an attractive skirt shape. It is not found too often in ready-to-wear because it is more expensive to make than the usual gathered skirt. This style looks very nice because there aren't a lot of gathers bunched in at the waistline, yet there is a generous sweep at the hemline. It looks well with fabrics that are too heavy to be gathered very much.

1. Trace skirt front.
2. Mark your slash lines as shown in Figure 2. Number the pieces of your working pattern and cut along the slash lines from hem to waist. Disregard the waist dart.
3. Place the pieces of the working pattern on a large piece of paper (Figure 3). There should be more space between each piece at the hem than at the waistline. For example, if you have $\frac{1}{2}$ inch between each piece at the waist, you should have from 1 inch to $1\frac{1}{2}$ inches between each piece at the hemline.
4. Tape pattern pieces in place. Draw your new pattern. Perfect the new hemline.
5. Remove and discard the strips of your working pattern. Mark the center front grainline. Use the same pattern for the front and back skirt.



Figure 1

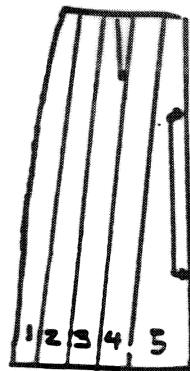


Figure 2

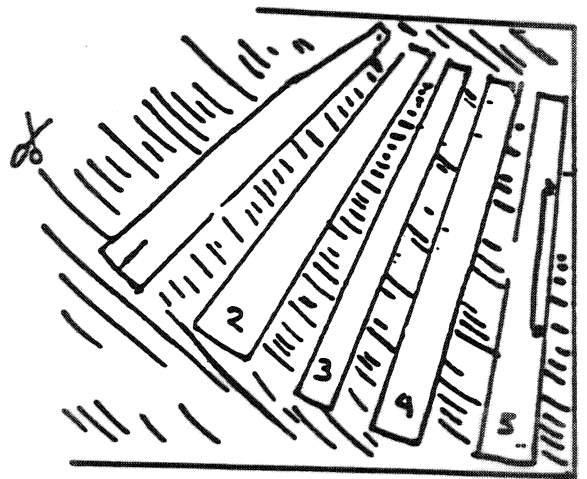


Figure 3

Skirt may be gored by adding seams to front and back skirts (slash and spread) (Figure 4)

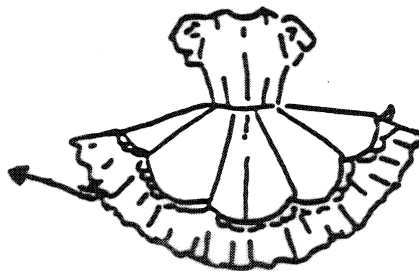


Figure 4

ESTIMATING YARDAGE

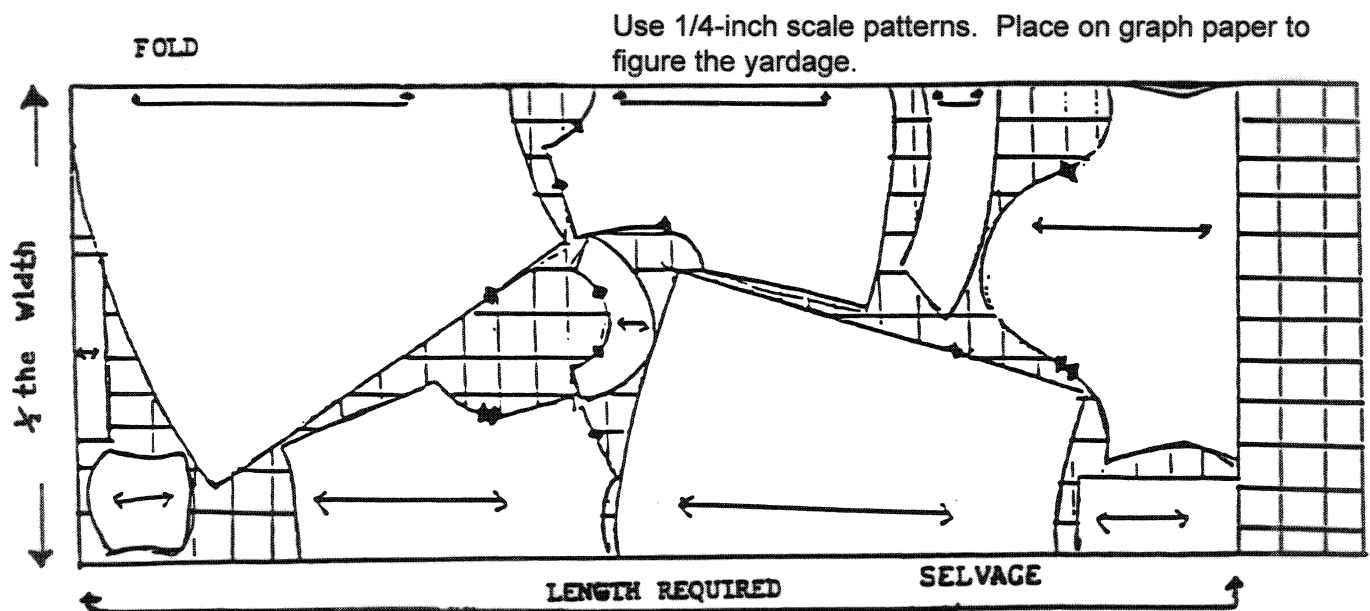
In order to eliminate the yardage required for a pattern, it is necessary to lay out all of the pattern pieces, fitted together as closely as possible, on a piece of paper the same width as the material selected. Remember that the fabric is generally purchased folded except some specialty fabrics such as velvet or drapery fabric. End rolls of newsprint are good for this purpose. Just be sure you trim the paper to width to match the width of the purchased fabric.

If it is awkward to use a full-sized pattern in your work area, it may be easier to copy your pattern in quarter sizes to estimate yardage. All pattern pieces should have a directional arrow marked on them to show in which direction the piece should be cut.

To determine exactly how much yardage you will need in cutting your garment, lay out all of the quarter-sized pattern pieces on a piece of paper the width (also in 1/4-inch scale) of the material which you have in mind. If your material is folded on purchase, and to cut your garment on the fold, lay the pieces out on a piece of paper half the width of the material (a 44-inch wide fabric folded is 22 inches when purchased). Be sure to mark FOLD on one side and SELVAGE on the opposite side to indicate the fabric is folded in two layers.

When all pieces have been fitted in as closely as possible, with due regard for their proper direction, measure the paper that is required. This amount will constitute your yardage requirements. However, don't forget that you have been working in 1/4 size and that every 1/4 inch is actually 1 inch.

Laying out a pattern on the full width of a goods generally takes a little less material than laying out the pattern on a folded piece of goods. But in cutting a garment one piece at a time, the amount of material saved is seldom worth the extra time and trouble. It is important to remember that when the pattern is cut singly, the second cut **must** have the pattern piece **turned over**. Otherwise, you will be cutting two pieces for the same side of the body. The exception to this is if the pattern, such as a full flared skirt, has been designed so the entire front or back is one piece and would therefore be cut as a single cut.



ASSEMBLY OF GARMENT

Before cutting into your fabric, pin paper patterns together and try on for size and fit. This will prevent mistakes in cutting and avoid waste of material.

1. Fold material with right side facing and pin pattern pieces into position on material. Mark all details (cutting, line, darts, pleats, pockets, etc.) with pins, tailor tacks, a tracing wheel, or chalk. There are some new marking pencils on the market now. Be sure to allow for seams and hems when cutting (approximately 5/8 inch).
2. Pin and sew darts, style lines, pleats, and yokes.
3. Pin back and front shoulder seams together. Have neck points matching. Now stitch. Shoulder dart should be pressed away from the center; bust dart should be pressed down. **PRESS AS YOU SEW.** This is important to do before sewing across an area that has previously been sewn. It is impossible to remove small tucks that have been sewn in which could have been eliminated by pressing first.
4. Sew in zipper at front, back, or wherever needed.
5. Attach collar, cuffs, pockets, etc.
6. Pin side seams together. Have waistline, underarm, hip, and hem points matching. Smooth out and press.
7. Pin or tack hem. Then slip stitch or do a herringbone hem.
8. Sew underarm seam of sleeve. Use a basting stitch length to stitch a row from notch to notch, leaving a length of thread at each end. Smooth out and press seam. Finish hem area.
9. Pin sleeve into bodice at key points, matching top of sleeve to shoulder line, front and back notches, and underarm seam. Ease sleeve into bodice, pulling ease thread, not too snugly, to fit sleeve into armhole. Do not leave any pleats. Stitch with eased side up, starting at the underarm seam.

Try this special technique which will help prevent the sleeve from being pulled too tightly into the armhole. Work with the sleeve side up. As you pin, roll the cap of the sleeve over your hand pulling the sleeve slightly over the seam allowance area of the bodice armhole. Then fold back the armhole seam allowance slightly. When this roll is released it aids in putting the fullness of the sleeve where it belongs without strain.
10. For easing, only one row of ease thread is required. For gathered sleeves, sew three rows of machine basting (the longest stitch length) 1/8 of an inch apart in the seam allowance area, putting the center row on the seam stitching line. Pull all three threads at the same time to form equal gathers. When you are ready to stitch the final row of stitching with a regular stitch length, stitch on the center easing thread. When stitching is completed, pull out the easing threads, especially the one that will show on the right side. Hint: If the ease thread is of a contrasting color, it is easier to see in order to remove.
11. Finish any other details on the garment.
12. Give it a final press when you are finished.
Smile and be pleased with your work.



WHAT KIND OF CARE IS REQUIRED?

The care required needs to be considered in relation to the purpose of the garment. Is the time, energy, and cost involved appropriate to the wear and use of the garment? Fabric finishes and fiber content affect care.

1. Natural fibers (cotton, wool, silk, and linen) take longer to dry because they are absorbent. Natural fibers are not as wrinkle resistant as synthetic fibers.
2. Synthetic fibers (nylon, polyester, acrylic, etc.) wash and dry quickly because they are not very absorbent. They should be pressed with a warm, not hot, iron because they are heat sensitive.
3. Blends of fibers should be laundered or cleaned according to the most delicate fiber in the blends.
4. The method of construction can influence care. For example, knitted fabrics usually have greater resiliency than woven fabrics.
5. Fabric finishes which eliminate ironing and soiling are in demand because of their ease of care.

ANSWER TO THE QUESTION? READ THE CARE LABEL ON THE FABRIC PURCHASED



WHAT ABOUT SHRINKAGE?

The shrinkage given on the label on the bolt end is the percentage of total shrinkage per yard, both in length and width. Two percent shrinkage means that one yard of fabric will not shrink more than 7/10 of 1 inch per yard. This may or may not make a difference to the finished garment.

To be sure that the garment will not shrink, it is always wise to preshrink the fabric before cutting.

If the label does not indicate that the fabric has been preshrunk, the fabric needs to be pretreated by washing or sponging. All washable woolens should be shrunk to relax any stretching that may have occurred in the finishing process of the fabric.

1. For fabrics which will be washed, soak fabric in lukewarm water for a few hours (or put through a cycle in the washing machine) and then dry as you would normally expect to dry the garment.
2. For fabrics which will be dry cleaned, spread fabric on dampened sheet, fold with sheet, and leave overnight. To dry, spread fabric flag being sure grain is straight. (This is called the LONDON SHRINK and is a good way to pretreat woolen fabrics.)

SELECTING FABRICS FOR GARMENTS

HOW DO THE FABRIC AND PATTERN RELATE?

The design, texture, weave, or knit and weight of the fabric, and the lines and details of the garment may influence the final choice. The pattern envelope will help with a list of suggested fabrics on the back.

SUGGESTED FABRICS: cotton, cotton blends,
light weight, prints, broadcloth, etc.

CONSIDER THE FOLLOWING:

1. If lines or detail of the pattern are the most interesting part, a plain fabric may emphasize them.
2. Is matching necessary? Will it be easy to match the design at seams in the garment? Will extra fabric be needed to do the matching? Does the design go in one direction?
3. Drape the fabric. Does the fabric have any characteristics, such as bulkiness, which might make it more attractive in one pattern rather than another?
4. Special fabrics, such as leathers, suedes, laminates, and permanent press fabrics, may be better suited to patterns that do not require easing pieces together, such as set-in sleeves.
5. Patterns with circular skirts may sag in some knit fabrics. However, double knits (i.e., they look the same on both sides) offer more shape retention.

WHAT TO LOOK FOR IN FABRICS



One concern is appearance

1. Is the fabric becoming to the person who will wear it? Will it look attractive made up into the garment in mind? The best way to tell is to hold it up in front of a mirror and drape it as it will fall in the garment.
2. Will it be appropriate and pleasing for the end use of the garment?

Other concerns are working with the fabric and its care

3. Do you have the skills to sew on this fabric?
4. How will this fabric behave during construction and once it has been made into a garment?
5. What kind of care does this fabric require?

SPECIAL CONSIDERATIONS IN CUTTING A GARMENT

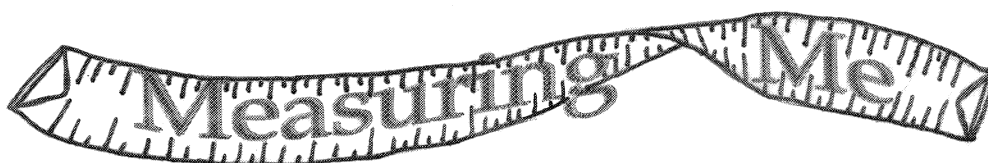
Prints, stripes, plaids, checks, and pile fabrics all require special consideration in cutting and almost always take more material for a garment than a plain fabric.

Stripes, plaids, and checks must always match with absolute accuracy at openings and seams, and sleeves must match the bodice except where the design is being used specifically in opposing directions. If there are two or more pockets, they, too, must be perfectly matched. It is a good idea to rule in the stripes, plaids, or checks on your full-sized pattern so that there will be no danger of making a mistake when cutting the actual garment.

Some fabrics, such as corduroy, velvet, velveteen, velour, and teddy bear cloth, have a pile surface and have to be cut in one direction. Run your hand over the cloth to determine in which direction the pile goes, and then lay all the pattern pieces on the cloth with the pile going down the garment. If you do make an error and have some of the pieces with the pile going up, you will find that there is a vast difference in the color, as light is reflected in a different manner with the pile going up from the effect of pile going down.

Prints, too, offer problems which must be kept in mind when cutting the garment. Some prints are one way directional and, like pile fabrics, must be cut all one direction. Be sure to cut the pieces the right way, and don't have the print upside down. With large prints, care must be used in placing the motif in strategic spots. Sleeves should match unless you are deliberately placing a motif on one sleeve and leaving the other plain. Care should also be used not to bisect a large design right at the waist. It is better to have one complete motif appear on the bodice and another on the skirt.





	ME	PLUS EASE	WHAT MY PATTERN SHOULD BE
BUST - taken over the high point of the bust and across shoulder blades in back		2 inches to 3 inches divided around front and back	
WAISTLINE - taken snugly around the natural waistline		½ inch to 1 inch divided around front and back	
HIPS - taken 7 inches to 9 inches below the waist or around the fullest part of the hips		at least 2 inches half in front and half in back	
CENTER FRONT - from the hollow between the collar bones to the waistline			
CENTER BACK - from the bone protruding from the base of the neck to the waistline			
OVER BUST LENGTH - from the middle of the shoulder seam over the bust to the waistline			
OVER SHOULDER BLADES - from the middle of the shoulder seam to the waistline			
BUST POINT HEIGHT - from the highest point of the bust to the waistline			
BUST POINT WIDTH - from bust point to bust point			
SHOULDER BLADE WIDTH - from the prominent part of one shoulder blade to the other			
SHOULDER BLADE HEIGHT - from the prominent part of the shoulder blade to the waistline			
ACROSS THE CHEST WIDTH - from the crease where the arm meets the body to the opposite crease		1/4 inch to ½ inch	
ACROSS THE SHOULDER BLADES WIDTH - from the crease where the arm meets the body to the opposite crease		1/4 inch to ½ inch	
SKIRT LENGTH - from waist to the desired length of the skirt plus hem width			