GARMENT MAKING

A COMPREHENSIVE NOTES FOR SENIOR SECONDARY SCHOOLS

BY

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**APPLIQUE**

This means cutting from one material and gluing or sewing it to another material. The design is usually cut out in a contrasting material or a lighter shade of the background material. The effectiveness of appliqué is determined by the design.

**Suitable Fabrics**

 Almost all fabrics can be used for appliqué, but they must be evenly and closely woven. The background material is usually darker than the applied material. Both the background and applied material must be washable and colour fast, so that one colour does not run into the other. The material to be applied must not be transparent.

**Uses of Applique**

* It is useful for household goods.
* Used for baby children’s garment.
* Used for making adult addresses.

**Types of Applique**

1. **Rubberish Type**: This is treated with a rubber solution or millinery glue. It is allowed to dry and is then pressed or ironed on to the background material.
2. **Iron-on-type**: This has a self-adhesive bonded backing e.g. Vilene and it is just ironed on to the fabric.
3. **Sew-on-type**: The design is cut with or without turnings. When there is a turning, it is turned to the wrong side and pressed and sewn down. In this case, the design has to be simple without complicated corners and curves, otherwise the raw edges would be difficult to turn in.

**Methods of Making Applique**

1. Make the paper shape or template.
2. Pin the template or paper shape to the right side of the material and cut out the shape, as many as may be needed.
3. Place the pieces with paper backing on the background material, pin and tack in place.
4. Sew on with slip stitch.
5. When using the machine, use a zig-zag stitch all-round the edge of the shape to secure it.
6. Turn the material to the right side, trim any surplus.
7. Zig-zag again with a wider and closer satin stitch.

**Patch Work**

 Patch work refers to making beautiful things out of scraps that could be otherwise called useless and thrown away.

**Tools for making patch work**

Patch work is the only craft which does not need special tools and materials. All that is needed are:

1. A needle
2. A spool of thread of matching colour.

**Template Designs**

These are foundations from which the paper is cut. They must be accurate and strong. They can be made with metal, wood, hard board or plastic.

**Making the patches**

1. Cut liming paper from the metal template.
2. Cut the patch 1cm larger than the liming paper.
3. Fold the edges over the liming paper. Crease fold, making sure that the corners are flat.
4. Tack all round to keep corners flat.
5. To join patches, place together, right sides facing and over-sew neatly and closely, taking care not to stitch through the paper

**Pressing and removing the paper**

 If the work is small, leave the paper till the end of the work, but for large item, such as a bedspread, the paper should be removed as the work progresses.

 Remove the tacking thread then press the work on the wrong side, then remove the paper carefully. These pieces of paper can be used again and again.

**To make a patchwork cushion:** The colour shape and designs of the patches are up to you

Patchwork and Applique

|  |  |  |
| --- | --- | --- |
|  | Patchwork | Applique |
| 1. | Several pieces of fabric are joined together side by side to obtain a larger fabric | A piece of fabric cut into motif and sewn on to the surface of another large fabric |
| 2. | The pieces are usually cut in regular shapes and joined together e.g. six pieces skirt/Gore skirt | The motifs/pattern pieces can be cut into any shape (regular or irregular) |

**SLEEVES**

 Sleeves are important parts of dresses that help to cover all or part of the arm. They are constructed to fit the armhole of a dress at the front and back at shoulder point to close the arm.

**Types of sleeves**

The types of sleeves are grouped and named according to the ways in which they join at the armhole. They are:

1. **The set-in sleeve**: This type of sleeve is cut separate from the bodice of garment and fixed to the armhole. It’s a one-piece sleeve which involves finishing the sleeve before attaching to bodice armhole.
2. **Raglan Sleeve:** This is a type of sleeve that is attached flat to the armhole of the blouse before joining the sleeve seam. It is otherwise called off-shoulder sleeve.
3. **Kimono Sleeve**: Kimono is an umbrella name given to a group of sleeves, which are cut together with the bodice. Other names that are used to describe. Kimono sleeve are Magyar, Dolman etc.

**Types of sleeves**

 **Basic Sleeve types Sub-sleeve types**

1. Set –in Sleeves (i) Puffed sleeve;

a. Puff sleeve with fullness at sleeve
 head and arm circumference.

b. Puff sleeve with fullness at arm
 circumference

(ii) Flare or bell sleeve

(iii) Two- piece sleeve

(iv) Cowl sleeve

(v) Straight sleeve with flounce.

1. Kimono Sleeve (i) Magyar Sleeve

(ii) Dolman or bat wing sleeve.

(iii) Cap sleeve

(iv) Sleeve with gussets

1. Raglan sleeve (1) Raglan sleeve

(2) Raglan sleeve with puff at shoulder

**Note**: Sleeve length is always measured straight along the greeze line before folding. Armhole measurement is always divided into two (2) halves (1/2) if it is vertically marked.

**Styles of Sleeves**

1. Fitted sleeve
2. Three-quarter sleeve
3. Short sleeve
4. Bishop sleeve
5. Puff sleeve
6. **Fitted sleeve**: This is a full –length sleeve set smoothly into the armhole with darts shaping at the elbow.
7. **Three-quarter sleeve:** This is a sleeve reaching just below the elbow. It may be gathered or fitted.
8. **Short sleeve:** A sleeve reaching just before or exactly at the elbow. It may be gathered or fitted.
9. **Bishop sleeve:** A long sleeve gathered into the armhole and wrist band.
10. **Puff sleeve:** A short, fully gather sleeve usually used for children’s garments.

**Drafting sleeve pattern**

**Measurement required for drafting sleeve**

1. Sleeve length
2. Arm hole
3. Round sleeve
4. Depth of sleeve head

Materials needed for drafting

1. Browns paper or any plain paper
2. Pencil.
3. Long ruler used for measuring
4. French curve for shaping.
5. Eraser for cleaning wrong lines.
6. Front and back bodice block.
7. Paper scissors.

**Drafting sleeve patterns**

**Set-in sleeves**

1. Puffed sleeve: This pattern has a puff on the shoulder.
	1. Trace out the basic sleeve pattern
	2. Mark the centre of sleeve from sleeve head to arm circumference, Label it AB
	3. Mark notch points as shown.
	4. Mark two equally spaced lines on each side of AB i.e. between the notch points.
	5. Since the puff is only required at the sleeve head, beginning from the top of each line, slash through to 0.3 cm or 1/8 of an inch to the end arm circumference as shown below.
	6. Place the pattern on a new piece of paper and spread, providing a space of about 2.5cm to 7.5cm pr 1 to 3 inches (or as desired) in between.

**Drafting Basic sleeve:**

Construction of rectangle

 Width = Armhole of bodice

 Length = length of arm

**Measurement Needed**

* Armhole of sleeve = 17 inches
* Length of arm bent (wrist) = 23 ½
* Depth of sleeve head = 5 ½
* Elbow depth = 13 ½

**Construction Lines**

1. Divide width into quarters and name these lines
	1. B and B2 = Back of sleeve
	2. T and T2 = Top of sleeve
	3. F and F2 = Front of sleeve
2. From T measure down depth of sleeve head. Draw line across at this level for underarm.
3. From T measure down elbow depth onto line B to B2
4. From B measure down 1 ¾ inches for back arm point (B.A.P)
5. From F measure down 2 inches for front arm point (F.A.P)
6. Join u through B.A.P to T, through F.A.P to U2 with straight lines, then halve them
7. Sleeve Head: Curve armhole line ¼ inch in and ¼ inch out from guide points on back sleeves. Curve armhole line ½ inch up and ½ inch in from guide point on front sleeve
8. Under arm seam: Measure ½ inch up and 1 inch in on both sides at wrist level Join to U and U2
9. Wrist curve: Measure ¾ inch up from F2 and ½ inch up from T2 Join points with curved line.

**ELEMENTS OF DESIGN**

 Designing refers to the transformation of ideas, perceptions or concepts into concrete plans (Picture form). It makes it possible for what is imaginary and what is in the mind of a person to be made concrete for everybody to see and have access to.

**Importance of designing**

* + - 1. It guides a clothing producer to produce exactly what is desired
			2. It helps to hide figure faults and high height nice features
			3. It reflects the ideas, skills and interest of the designer
			4. It reflects our values and self-image
			5. It makes it possible for ideas to be transformed into picture form
			6. It provides a preview of the intended or expected product

**Identification of Elements of Design**

 Elements of design include

1. Form or shape
2. Texture
3. Space
4. Colour
5. Line
6. Dots

All these contributes to the overall design of a garment or an article

1. **Colour**: Refers to the appearance that something has as a result of the in which it reflects light. It’s the most existing design element that catches the eye First

**Importance of colour**

1. It enables us to express ourselves and affect how we feel
2. It makes clothes seem warm or cool
3. It can create several impressions to make us look taller, shorter, larger, smaller, happier or sad. i.e. it reflect mood
4. It enhance cloth selection

**Selecting colour design**

1. A dark colour reduces figure size while, height colour increases figure size
2. Warm colours are more prominent than cool colour
3. A colour in print is highlighted to draw it out
4. Harmonious colours adjacent on the colour wheel can soften each other
5. Colours can be used to emphasize proportion in the garment
6. Contrasting colours intensify each other i.e. makes figure shorter
7. The intensity of colours can be subdued by the addition of tint
8. Colour can accent deferring features such as pockets, collars and cuffs
9. Colours can be used to highlight your best features such as your eyes, hair or skin tone

**COLOUR WHEEL**

**Expression of colour**

Colour Feelings or Moods

1. Red Excitement, power, danger, aggression, anger, passion, love,
 energy
2. Yellow Cheerful, bright, sympathy, cowardice, wisdom, warmth
3. Blue Calm, Serious, reserved, depression, dignified, serenity
4. Orange Lively, cheerful, friendly, energy, warmth
5. Green Refreshing, Restful, peaceful, luck, envy, hope
6. Purple Dignified, dominating, mysterious
7. White Innocence, Purity, faith, peace
8. Black Sophisticated, despair, death, mourning, wisdom

**Types of colour**

1. **Primary colours:** These are natural colours which are Red, Blue, and Yellow.
2. **Secondary colours:** This is obtained by mix two primary colours together in equal proportion
3. Orange = Yellow + Red
4. Green = Blue+ Yellow
5. Purple or violent = Bleu + Red
6. **Tertiary colours:** They are six in number and they are
7. Red – Orange

iv. Yellow – Green

v. Blue – Green

vi. Blue – Violent

1. Yellow – orange
2. Red – Violent

**Other classifications of colours are:**

1. **Warm colours:** Warm Colours are bright, sharp and attractive. They are; Red, yellow, orange, yellow – orange etc.
2. **Cool colours:** These are bright but not sharp colours e.g. Blue - Green, blue, blue – purple etc.

**Colour Schemes**

These refer to the combination of two or more colours to produce a harmonious outfit.

1. **Monochromic colour scheme**: This uses different shades of the same colour or one colour with white and black
2. **Contrasting colour scheme**: This uses two or more different colours in varying strengths e.g. blue and red
3. **Toning colour scheme**: This uses two or more similar colour e.g. purple and blue

**Points to remember when choosing colours**

1. Cool colours make one look smaller.
2. Warm colours make one look larger.
3. White goes with all colours.
4. Brown goes well with yellow, Green, high blue, orange etc.
5. Grey is a neutral colour that harmonizes with red, yellow, blue, green, orange and purple.
6. Black goes with all colours except dark brown because there will be no contrast.

**Guideline for choosing Colours in Clothes**

1. Choose colours that suit your person complexion and size.
2. Choose that fit other colours in your wardrobe.
3. Dark complexion should choose bright colours.
4. A plump or bulky figure looks slim in dark colours.
5. Slim figure look fuller in light bright colours.
6. Light and colours emphasize figure faults.
7. Short plump figure should avoid contrasting blouse and skirt in opposing colours. Make them look shorter.

**Special terms used to describe colour**

1. **Hue**: This is a specific colour name e.g. Red, green
2. **Value**: This is the lightness or darkness of a colour
3. **Shade**: This is a darker value, obtained by adding black to a colour
4. **Tint**: This is a lighter value, obtained by adding while to a colour
5. **Intensity**: This is the brightness or dullness of a colour
6. **Colour wheel:** This is an arrangement or colour in a circle like the face of a round clock, to show how they are related.

**2. Line**: Line refers to a long narrow mark traced on a surface. Lines have directions of width and length. All lines in design are either straight or curved.

**Importance/ Reasons for lines**

1. They connect parts of articles or garment
2. They emphasize or create height, conceal weight or focus attention to certain area
3. It draws attention to a person’s best feature and hide the less attractive ones
4. It gives a slimming effect.
5. It outlines and form outer and inner spaces of garments and other articles.

**Lines in a garment can be**

1. **Structural Lines**: Are formed by the use of seams, darks, panels or princess line. They are the assembly details which also create visual interest examples are; princess line, hip yoke and high waistlines. They add beauty to a garment
2. **Decorative Lines**: Are parts of the fabric design or trimmings added to garments. Rows of buttons and top stitching also create decorative lines

**Types of Line**

There are four types of line which are;

1. **Vertical Lines**: These can add height i.e. it creates an impression of extended height which makes a figure look slender. Vertical Lines are lines that goes up and down.

1. **Horizontal Lines**: These are lines which run across the fabric or article and carry the eye across from side to side to make you look shorter, wider or father. A wide belt creates a horizontal line to make a person look shorter and fatter.
2. **Diagonal Lines**: This are slanted line that add interest to a design. If the slant is more towards t vertical than horizontal they will make you appear taller. Diagonal lines are found in “V” necklines, along lapels and in chevron effects.
3. **Curved lines**: Curved lines are lines that are gently bent. They give a soft, relaxed look to articles and create an impression or increase size and shape of the figure. They add smoothness and interest to designs. Curved lines are found in round and scooped necklines, along scalloped edges.
4. **Shape or Form (Silhouette):** A shape is an enclosed area. It is created by the cut and construction of the garment. If refers to the outline of an outfit when seen form a distance or in a shadow it is called silhouette.

**Types of silhouette**

1. **Tabular shapes:** Have narrow skirts for example tight fitting dresses, straight or slim heath dress and suits. Clothes creating tabular form make a person look masculine, taller and thinner
2. **Bell Shaped**: Government are created by horizontal and vertical lines to achieve an effect that is neither horizontal nor vertical. Bell Shaped garments have wider skin and are flattering to most people. They conceal curves there by hiding figure faults. Examples are flared skirts, “A” Line garments and capes
3. **Full Shapes**: These are dominated by curved lines. Full sleeves, skirts or dresses that are gathered are examples of full- shaped garments. They tend to widen the figure and reduce height slim and tall persons can choose pull shaped garments to make them look fat and short.

**4. Texture**: Texture refers to how the fabric surface feels and looks. It describes fabric quality. It is the main body of an article irrespective of a design.

**Types of Textures**

Rough, Smooth, dull, bulky, fuzzy, soft shiny or sniff texture. Texture affects the way colours look on people

**EFFECTS OF TEXTURE ON FABRICS**

1. Shinny and smooth fabrics: Makes colour look higher and brighter
2. Rough fabrics: Makes colours look dull
3. Bulky or fuzzy fabric adds weight to the area where they are worn
4. Dull textures create an impression of decreased weight or size. Therefore suitable for fat figures
5. Shinny and glossy textures tend to reduce body size

**5. Dots**: this is a simple spot of colour in image formation. A line results from a connection of series of dots. Dots are made in sizes. Large dots on a fabric pattern tend to make the wearer look fatter, while smaller dots can make the wearer appear slimmer or smaller.

**Examples are**: Round patched pockets, appliqué ad prints

**6. Space**: Space is the entire area in a garment poor spacing of any arrangement spoils it beauty. Equal division of space can be monotonous while uneven distribution of space becomes more interesting.

**PRINCIPLES OF DESIGN**

This refers to the rules which guide the organization of the elements into a design. They are the guidelines (Methods) used in combining the elements to produce a design that is unique and attractive. The Principles are:

1. **Unity**: This refers to all elements of the design being in harmony. A design that has unity will have a sense of completeness while one that does not achieve unity will leave the viewer wondering if the design is finished Accessories can be used to add unit to a design
2. **Balance**: This implies equilibrium in design organization i.e. equality among the parts of a design, balance brings overall stability to design. It is achieved in a design when different parts of a design draw equal attention to on lookers.
3. **Proportion**: This refers to the size of one part of a design in relationship to the rest. Proportion is determined by how the total space is divided not in terms of being equal but when all the parts work well together, the garment or article is well proportioned rather than out of proportion. For instance, proportion in a suit would be the length of the jacket in relation to the length of the trouser or skirt. Clothing should also be in proportion to a person’s size.
4. **Emphasis**: Emphasis is the centre of interest of an outfit. It refers to the part of the design to which the eye is instantly drawn without the centre of interest (emphasis) an outfit looks unplanned and monotonous. It is best to have one main area of emphasis
5. **Rhythm**: This refers to the using of item repeated. It can be repeating the same shapes, lines, space, colour in all of the designs.
6. **Harmony**: This means a pleasing visual unity. It is created when elements of design are used effectively according to the design principles. Harmony gives the feeling that all the parts of an outfit belong together and suit the wearer and the occasion.

**FIGURE TYPES**

 Figure refers to the shapes of a female body. Physique refers to the shape of a male body. Body size is usually measured at the chest or bust, wrist and hip. However, the proportion of the part gives a better inclination of shape. Body build, thus refers to the relationship among the different areas of the total human form.

**Identification of the various figure types and description**

Figure types are size categories determined by weight and body proportion

1. Tall and thin: This figure is the ideal “Model” shape for wearing clothes by western standards. The figure is well – proportional and well developed in all body area as. It is the tallest type and could be considered the average figure. This type of figure can wear misses pattern garments.
2. Tall and plump: This type has a statue – frame look. It has a tall and heavy body build. It could wear women’s pattern size
3. Short and thin: These people are small in appearance. They have shorter waist length and look like a teenager. They may wear teen or junior petite pattern.
4. Short and Plump: This figure is fully developed but short. It has a large waist in proportion to bust. Women and half size pattern
5. Tall with large hips: Hips large in proportion to the rest of the body. They have longer waist and narrower shoulders than other figure types.
6. Tall with large bust: Has large upper body in proportion to the rest. They usually have a smaller hip
7. Short with large hips: This type of figure is usually described as “A” Shape. It has narrow shoulders with large hips
8. Short with large bust: These categories of people are almost the same as short and plump figures. The only difference is that one has a larger bust than the other. A person with such s figure can use the closest measurement to his or her measurement.

**Standard figure types**

1. Junior petite
2. Chubby
3. Girl
4. Women
5. Misses
6. Half size
7. Young Junior/ Teen

**Criteria for determining figure types**

 The main criteria for determining one’s figure type are;

1. Height ii. Width or girth

**How to identify your figure type**

1. When you find a figure type about your height with all body measurements same as yours, that is your figure type and the patterns designed for the figure will fit you best
2. If you find two figure types that have the same bust, waist and hip measurement as yours, check the bask waist length. Choose the type with the back waist
3. If your exact measurements are not listed for any figure types decide with measurements, figure description and height nearest to yours

**Figure Variations**

People come in a variety of sizes, shaped and proportions. This brings about figure variations which are:

* Facial shape e.g. oval, narrow, broad and wide
* Neck length and width e.g. short, long, wide and narrow neck
* Square or drooping shoulders
* Large upper arm
* Hunch back and hollow chest
1. **Facial shape**: Oval shape is seen as the ‘perfect’ type, hence people with this facial shape can wear and shapes at the neckline. People with round neckline should use other neckline shapes to de-emphasis the roundness square shaped faces need other necklines such as round, scooped and ‘v’.
2. **Square shoulders**: Such shoulders does not need shoulder pad
3. **Drooping shoulders**: Garments should be given shoulder pads and sleeve heads to raise shoulders a bit
4. **Large upper arms**: Make arm hides deeper, the sleeve looser and sleeve length 2.5cm above elbow length
5. **Hunch**: Areas with hunch on figure should be padded to reduce visibility of the hunch
6. Neck length and with
7. Short neck :- Wear deep neckline
* Strapped garments
* Off shoulder dresses
1. Long neck: Wear high neckline clothes
2. Thick neck: Designs the hug the neck

**Figure types appropriate and inappropriate, colours, patterns and styles**

|  |  |  |
| --- | --- | --- |
| **Figures**  | **Appropriate**  | **Inappropriate**  |
| Tall and thin (Slender) | * Large flowery designs and broad belts
* Warm colours
* Trimmings and frills
* Contrasting colours for skirt and blouse
* Horizontal stripes
* Shinning or bulky fabrics
* Full sleeves and collars
* Gathered or pleated skirts
 | * Vertical stripes
* V – shaped neckline
* Collarless dress
* Geometrical potteries
* Tiny designs
* Tight dresses
* Sleeveless garment

  |
| Tall and plump | * Simple lines and little decoration
* A line skirts
* Straight trousers with slightly flared legs
* Vertical or diagonal lines
* Details at neck
 | * Loud prints
* Checks
* Plaids and stripes
* Ruffles
* Bright colours
* Bulky heavy fabrics
* Untucked shirts
* Gathers or excess fullness
 |
|  Short and thin | * Soft light weight fabrics
* Small prints and smooth texture
* Vertical or diagonal lines
* Bell and flared silhouette
* Light or bright one colour outfits
* Clothes with and collars, lapel, pocket and cuffs
* Hip length jackets
 | * Bulky textures and large prints and plaids
* Large pockets, collars or cuffs
* Wide contracting horizontal bands or belt makes t hem look shorter
 |
| Tall with large hips  | * Vertical lines around hips, horizontal lines across the bodice
* Collars and wide shoulder
* Line, yokes and gathered sleeve tops
* Flare skirt
* Dull coloured skirt or trousers
 | * Tight fitting trousers
* Blouses/ shirts that ends at the hip
* Wide belts
* Horizontal bands
* Large print
* Tight fitting top make hip look larger
 |
| Tall with large bust  | * Long jackets
* Vertical lines or designs
* V – necklines, open collars with label
* Dark/ dull colour on top
* Light/ bright patterned fabric for bottom
* Bulky textures on bottom
* Low waist lines
* A line silhouette
* Full flare skirt
 | * Low yoke at bust line
* Shinning fabric on top
* Fussy neckline and large collars
* Short full sleeves
* Breast pockets
* Tight short tops
* Ruffles and trimming on top
 |
| Short with large hip | * Vertical lines
* A line dresses
* Long sleeve dresses
 |  |
| Short with large bust (heavy top)\_ | * Vertical tucks or seam
* Straight dresses
* Slightly flared hem
* Deep necklines
* V- shaped yoke
 | * Skirt and tope in contrasting colour
 |

**SOURCES OF IDEAS FOR DESIGNING**

Ideas are developed from various sources. Below are examples of some identified areas where ideas for designing are sourced from:

1. Historical inspiration
2. Ethnic costumes
3. Cultural environment
4. Museums
5. Library records
6. Exhibitions, film, musical, television and fashion show
7. Personal observation in watching people in the street (street fashion) at functions or during various activities
8. Photographs
9. Catalogue and patterns
10. Fashion publication
11. Computer Aided design (CAD) software

**INDIVIDUAL CREATIVITY IN FASHION**

 Individual creativity is an in born tendency which needs to be developed and encouraged to be put to good use.

Importance of innovation or creativity

1. It promotes variety 2. It influences choice

**Meaning of individual creativity**

This is one’s ability to come up with new and unique ideas of products

 **Factor that influence individual creativity**

1. Environmental conditions: These include, financial support, motivation from relatives or teachers and friends the opportunity to go to places to have great exposures and many favorable conditions that can help develop individual skills.
2. Mentorship inspiration: It is important to have a role model who will serve as an admirer, advisor , director, motivator and a friend who will help to discover one’s creative ability
3. Self-motivation: This is a self-driver factor which must be an attribute of an individual who aims to be creative. This will enable one to see beyond discouragements and remain focused
4. Sensitivity to relevant fashion signals: IT is important to be sensitive to current needs of the society on care and maintenance of the society on care and maintenance of articles in the area of repair, renovation and remodeling, laundry and storage.
5. Ability to translate fashion signals to useful and attractive clothing design

**ESTIMATING QUANTITIES OF FABRIC FOR ARTICLES**

Factor that determine quantities of fabric

1. Width of the fabric: The wider a fabric, the lesser the amount required for an article and vice versa
2. Designs in the fabric (Motifs) more fabric is required for the motifs to be well organized when cutting out for a smooth flow
3. Size of the wearer: The large the size of the wearer, the larger the amount of fabric required
4. Style of the article: Simple styles require fewer fabric and vice versa.

**CONCEPT OF CLOTHING**

Clothing refers to anything worn or carried on the body to modify personal appearance

**Functions of clothing**

1. Physical protection: Clothes are worn to protect the body from extremes of weather temperatures: i.e. protect our beaches against cold, sun, insect, bites and other damages
2. Adornment: Clothing beautifies the body if it is well used i.e. it help to improve personal appearance
3. Modesty: Clothes helps to cover our nakedness and make us appear decent.
4. Mood expression: Clothes helps to show our mood or feelings such as anger, depression, joy, sadness, low and high self esteem
5. Impression Creation: Clothing can be used to create different impressions e.g. an armed robber may dress in a good suit and accessories and go round people’s home and bank to rob them
6. Attraction: Clothing may be used to express sexual interest i.e. clothing to seduce
7. Sexual Lure: Clothing is used to express sexual interest i.e. cloth to seduce
8. Role identity: Clothes show the role which people perform and also gives identity in public or at important occasion

**Classification of clothing**

Clothing is a silent language which sees information about its user before he or she has the chance to speak. The classifications are

1. Clothes 2. Accessories 3. Cosmetics

|  |  |  |
| --- | --- | --- |
| Clothes | Accessories | Cosmetic |
| * Under wear or undergarment
 | * Head dress
* Jewellery
 | * Pomade
* Powder
 |
| * Inner wear or inner garments
 | * Neck wear
* Foot wear
 | * Perfume
* Body Paint
 |
| * Outer wear or outer garment
 | * Belts
* Hosiery
 | * Artificial

Eye lashes  |
| * Sleep wear
 | * Carried objects
* Eye glasses or spectacles
 | * Artificial nail
 |

1. Clothes: These are garment worn next to the skin and under the fashion dress e.g. brassieres, panties, corsets, underskirts, bellyband, singlet, girdles and boxer shorts.
2. Inner garments: These are garments worn over the under garments and under the outer garments. E.g. tube, vest/ waistcoat, dresses, shirts, shorts and trousers
3. Outer garments: These are smartly looking clothing worn to cover our body and are seen by others e.g. skirt suits, coats, jackets, dressers, trousers, T- shirts, shorts, shirts and blouses
4. Sleep wear: These are clothes worn to bed e.g. pajamas, baby doll (Shorts and shirt or blouse) and might shirt
5. Accessories: These are items worn with clothes to complete or complement dressing
6. Halts: Head covering accessories which comes in different shapes and sizes
7. Scarf: Also a head covering accessory
8. Neck wear: Fabrics worn around the neck e.g. Neck scarf, neck tie and muffler
9. Jewelry: Gold, copper, silver, diamond, beads, may all be used to produce jewelry. They appear in clothing as earrings, nose rings, navel rings, necklaces, anklets, waist chain, bangles, gold or silver teeth, finger and toe rings and mouth disks
10. Foot wear: They are worn to protect and adorn the feet. It comes in different shape, size, styles and colours. It is made with materials such as leather, cord, wood, ivory, rubber and fabrics
11. Belts: Accessory worn around the waistline
12. Carried objects: These are detachable objects which complement dressing. They are taken along as part of the dressing to hold items like money, keys and handkerchiefs. Examples are handbags, shoulder bags, tote bags, pulse, walking sticks
13. Hosiery: They are socks and stockings

Gloves: They are often worn by brides; they help to protect the hand.

1. Eye Glasses: They include medicated spectacles and goggles and sunshades. They are worn to protect the eyes and decorate the face
2. Cosmetics
3. Pomade: This s a gel for the hair and the skin. It protects us from skin dangers
4. Powder: Helps to beautify the face it comes in loose or solid forms.
5. Perfumes: They provide fresh breath to the body
6. Lip stick or lip glass: Lip stick colours the lips but lip gloss make the lip moist and shiny lip gloss may or may not have colour
7. Eye shadow: This is a coloured cream, pencil or paste which makes the eyes appear smaller or large and more beautiful

**Clothing Items:** Clothing items include: Dresses, shoes, sweaters, laboratory coats, jewelry, umbrellas, handbags, hair accessories, hats, night gowns, suits, trousers, scarf ties etc.

**Selecting accessories:** The following should be considered before selecting accessories

1. Colour of the accessories: Select colour that match your bag, shoe or cloth Bag, shoe or cloth
2. Good knowledge of colour combination should be applied
3. Style of the accessories: Shoes, handbag, hats and other head gear, belt should be smart and of the right colour and style to match the dress worn

**BODY SHAPES**

Body shape refers to the skeletal structure and distribution of muscles and fat in human

 **Types of body shape**

1. Hour glass: This shape has a small, waist with proportionately large hips
2. Triangle body shape: Characterized with slim shoulders and bust, heavy waist and hip

1. Wedge: Broad chest and wide shoulders, narrow waist and hips with slender legs
2. Rectangle: Waist, hip and shoulders are similar, they are usually on the slim side
3. Oval: Full in waist and hips with prominent tummy
4. Thin: Narrow in waist and hips (Few curves)
5. Pear: Lower body wider than upper body
6. Apple: Upper bodice wider than lower body

**Figure silhouettes and proportions**

|  |  |  |  |
| --- | --- | --- | --- |
| Figure silhouettes | Objectives to enhance | Enhancing Styles (DO’s) | Avoid (Don’t) |
| Hour Glass  | Minimize curves elongate body  | * Straight or tapered knickers, trousers, skirt
* Soft pleats, gathers
 | * Patch pockets
* Horizontal at hip
 |
| Triangle  | Minimize hips And things.  | * Raised waist skirt/ trouser
* Wide leg trouser
* Limited pleats or gathers at waist
 | * Right fitting clothes at hip
* Horizontal lines
* Gather/pleats at bottom
* Excessively full styles
 |
| Wedge | Widen hip area | * Cropped trousers
* Elastic waist
* Bright colour on bottom
* Full skirts
* High waist styles
* Tops that calls attention to waist line
 | * Spaghetti strap tops
* Boat neckline tops
 |
| Rectangle  | Create a more slender shape  | * Scoop neck and sweet heart top
* Long jackets tops with collar, ruffles and details to flatter the chest
* Layer dresses
* Colourful bottoms
* Good bra for good lift
 | * Overwhelming styles
* Patch pocket at hips
* Tight waistband
* Full gathers
 |
| Thin | Create more fullness and shape  | * Flared, palazzo
* Patch pockets
* Horizontal lines
 | * Vertical lines
* Very slim pants
 |
| Oval  | Elongate and slim the body  | * Raised waist bottom
* Tapered trousers
* Limited pleats
 | * Horizontal line
* Excessive fullness
 |
| Pear  |  Reveal waist and arms. Also minimize hips  | * A line skirts
* Light coloured top and dark – coloured bottom
* Boat, square and cowl necklines
* Strapless dresses
* Ruffles on top
* Jackets that hits above the waist
* Pointy – toed shoes to elongate your legs
 | * Clothes that draw attention to the hips
 |
| Apple  | Make upper bodice look small (Slimmer)  | * Clothes that give monoclro mastic look
* V- neck top
* Good bra for good lift
* Clothes that conceal tummy bulge
* Flare clothes
 |  |

**BODY MEASUREMENT**

 Body measurements deals with the measurements of body parts usually with a tape measure

**Important of taking body measurement**

1. It helps to prevent wastage of fabric
2. In order to achieve correct shape, fit and size of a garment

**Guidelines for taking measurement**

1. Well-fitting foundation and under garments such as bra or girdle should be worn
2. Remove belts and heavy clothing e.g. cardigans
3. Use a good tape measure which is clearly marked on both sides in centimeters and inches
4. Record all measurements
5. Do not try to measure yourself. Ask someone to take your measurement for you
6. The person bring measured should stand upright because the slightest bend will affect the body measurement
7. Tie a string around the waist and move the tape to it settle on the natural waistline before reading the measurement

**How to measure**

1. Bust/ chest: Place the t ape round the fullest part of the chest/ bust, raising it slightly at the back and keeping two fingers inside the tape to prevent the measurement from being too tight
2. Waist: Tie a piece of string firmly around the waist. Place tape round the waistline firmly but not tightly
3. Hips: Measure around the fullest part of hips (about 18 – 23cm) below the waist depending on height
4. Shoulder to front waist line; place the tape on the top or the shoulder close to the neck and measure over the bust to the natural waistline
5. Across chest: Measure across the chest from hollow of one arm hole to hollow of the other armhole
6. Across back: Measure from one armhole to the other armhole at the back
7. Shoulder: Measure from base or neck along the shoulder line to shoulder bone
8. Nape to waist: Measure from the most prominent hone at the nape of the neck down the centre back to the waist
9. Full length: Measure from nape to required length, holding the tape close to waist
10. Sleeve length: Place hand on hip and measure from bend of shoulder to the elbow and them to the wrist for long sleeves
11. Upper arm (around arm/ sleeve girth): place tape around the widest part of the arm
12. Wrist Measure closely round wrist
13. Neck: Place the tape closely round the neck, keeping two fingers inside the tape to prevent tight measurement
14. Thigh: Measure round the fullest part of the thigh
15. Leg: Measure from side waist line to desired length along outside of leg seam
16. Crotch length or body elevation: Measure from the waist to seat while the client is seated on a chair
17. Height: Vertical measurement taken from the head crown to the soles of the feet while standing erect
18. Cervical height: The measurement taken from the cervical to the soles of the feet
19. Girth: measure at the base of the leg just above the ankle bone
20. Head circumference: The horizontal girth of the head
21. Vertical trunk: It is taken from the center of one shoulder, down the back, under the crotch returning over the abdomen and chest to the original shoulder position.

**PATTERNS**

A Pattern is a template developed with specific measurements for cutting an article. Patterns have diagrams representing the way garments and other sewn products are constructed

**Importance of patterns**

1. It guide to accuracy and precision in cutting articles
2. They ensure the making of a well-fitting garment
3. It eliminates unnecessary corrections when making the garment
4. It builds the dress maker’s confidence

**Types of patterns**

1. Commercial patterns: These are patterns produced by experts in pattern making industries and sold in shops. i.e. they are bought ready – made in shops and used o cut garments

**Types of commercial patterns**

1. Printed pattern: This type has all the cutting and fitting lines printed clearly with written instructions
2. Perforated pattern: This type has all important markings indicated by holes of various sizes and arrangements. For beginners, a printed pattern is easier to use because instructions for the use of the pattern in cutting and sewing are clearly spelt out in print.

**Examples of commercial patterns**

* Maccall
* Butterick
* Newlook
* Advance etc.
* Vogue
* Simplicity
* Style
* Burda
1. **Drafted (Homemade) Patterns:** IT is also known as homemade pattern. It refers to freehand cutting in sewing. They are patterns produced by using body measurements to construct patterns. Homemade patterns are cheaper to make and they can be obtained by
* Draping
* Copying
* Drafting
* Freehand cutting

But, the main types of homemade patterns used in garment production are drafted pattern and freehand cutting

**Methods of making patterns**

There are four different methods of making patterns:

1. **Drafting**: This is an engineering approach or making pattern based on body measurements. Here, a basic block pattern is constructed on paper on a flat surface to make a paper pattern

**Parts of a block pattern**

1. Front and back bodice block (FxB)
2. Front and back skirt blocks sleeve block
3. Front and back trouser block
4. Front and back shirt block
5. **Freehand** **Cutting**: This refers to the method of cutting and sewing without using patterns
6. **Flat Pattern:** This is a system of drawing patterns on paper on the basis of body measurements. The developed patterns can be adapted to varied styles
7. **Knock Off Design (Copying):** This is obtained by loosen a ready to wear garment to get the sections in pieces, the sections are then pressed to remove creases and either used to cut new fabrics to get the same style or trace on paper and adapted to make some changes for different designs
8. **Draping or Modeling:** This the process of positioning and pinning fabric on a standard size dress form (Muslin) to develop the structure of a garment design

**Steps for draping on a dress form**

1. Get your muslin and measurement ready
2. Work form a sketch or photograph
3. Choose muslin weight that is close to fabric weight
4. Start pinning on the muslin. An cut off the extra
5. Baste the fabric to the foundation piece with contrasting colour thread when you’re satisfied with the draping
6. Trim off any excess fabric and continue garment construction

**Materials used for draping**

1. Scissors
2. Chalk
3. Tape measure
4. Pin
5. Dress form
6. Pencil
7. Cheap fabric
8. Sketch design

1. **Computer Aided Design:** This is the use of a computer system to draft or adapt pattern

**Advantages and disadvantages of various methods or obtaining patterns**

|  |  |  |
| --- | --- | --- |
| Method  | Advantages  | Disadvantages |
| Commercial pattern  | * It saves time
* It reduces mistake in garment making
* It contains information on the quality and type of fabric needed
* It is accurate and makes sewing easy.
* They made in different sizes, styles and designs
* It has definite instruction for cutting and sewing
 | * It is expensive
* It is scare
* You may not get your actual size
* It sometimes require adjustment and alteration to fit the user’s size
 |
| Drafted pattern  | * It is cheap
* It is unique
* It does not require alteration and adjustment
* It fits a person perfectly
* It can be adapted to any style of your choice
* It sharpens one’s skill of pattern marking
 | * It consumes time
* It involves lot of calculation
* It requires special skill
* It has lots of instructions which are difficult to remember
 |
| Flat pattern  | * It is the fastest method
* It is less costly
* Various styles can be derived from the blocks
* It is accurate and fit a person perfectly
* Style features like fullness are planned on the pattern
 | * If the foundation is not properly made, it will affect the developed pattern
 |
| Knock off design  | * It looks original if carefully done
* It gives joy and satisfaction
* It fits well
 | * It is expensive, because you have to buy a ready to wear garment
* The original garment may not be well sewn back
* It is time consuming
* It damages a designer’s reputation
* They are rarely perfect copies
 |
| Freehand method  | * It is a fast method because you don’t need to draft any pattern before cutting
* It saves energy of drafting pattern
 | * It may not be accurate
* Mistake can lead to wastage of materials
 |
| Draping modeling  | * It shows creativity
* It pleases the dress maker
* It does not involve calculation like flat pattern
 | * It is time consuming
* It requires patience hence, frustration set in
* Double fabric is use

  |
| Computer aided design  | * It can be easily stored and transferred to other devices
* It saves time and money
* Designing can be done any where
* It can be saved in disks, flash etc.
* Designs can be easily customized personalized
* It can be edited, without starting all over
 | * You must a computer literate before you can use this method
 |

**Pattern Symbols and Instructions:** Pattern symbols are makings on pattern, which guide cutting and assembling of articles in a sewing process

|  |  |  |
| --- | --- | --- |
| Meaning  | Perforated  | Printed  |
| Lay to the fold  |  |  |
| Straight of grain |  |  |
| Fitting  |  |  |
| Line or seam allowance Notches/ balance mark  |  |  |
| Darts  |  |  |
| Centre or fold line  |  |  |
| Pleats  |  |  |
| Button and button hole positions  |  |  |

**Pattern Drafting Tools and Uses**

1. French curve for shaping
2. Eraser for cleaning wrong lines
3. Ruler for measuring distance, drawing lines or connecting points on a straight long line
4. Paper scissors for cutting drafted pattern
5. Brown or plain paper on which patter is sketch
6. Measuring tape for measuring distance
7. Pencil: For drawing lines and curves
8. Pins: For hold two pattern piece or pattern piece to fabric

**Meaning of Pattern Symbols**

1. Lay to fold (Place on fold) this indicates that the fabric to be cut should be in one piece
2. Notches: It indicate matching points when joining two pieces of fabric together. They are black triangular shape
3. Marked in singles and groups of two or three
4. Grain line: It shows the directions a pattern should be placed on fabric. It’s a long solid line with straight arrows at the end
5. Fitting line: it’s indicated with broken lines. It shows lines on which stitching is to be worked i.e. indicated seam allowance
6. Darts: this shown as a dotted triangle or diamond, it shows where to stitch to add shape in areas such as bust, waist etc.
7. Button and buttonholes: this is a long bar with vertical ends, it shows the size and position of the button and button hole

 **Drafting of Pattern Blocks**

 The basic pattern blocks

1. Front and back trouser block
2. Front and back shirt block
3. Front and back bodice block
4. Front and back skirt block
5. Sleeve blocks
6. Front and back bodice block

Blouse & gown

**Measurement required**

1. Across back
2. Across chest
3. Nape to waist
4. Waist to hip (Hip depth)
5. Bust
6. Waist
7. Hip
8. Shoulder length neck size
9. Front and back skirt block

**Measurement required**

1. Waist
2. Hips
3. Waist to hip
4. Skirt length

**Skirt Front**

Rule a vertical line and indicate point 0

* 1. = skirt length
	2. = waist to hip measurement

Draw horizontal line through 0, 2 and 1

* 1. = ¼ waist measurement

2-4 = ¼ hip measurement

Draw a perpendicular line from point 4 to meet point 1 at 5

1. Raise 3-6 by 1.3cm
2. Shape the waist line from 6-0
3. Shape side back point (SBP) of the skirt with a curve from point 6 through 3 to 4
4. 6 – 7 = 1/3 the distance 0 – 6
5. Draw a perpendicular from 7 to meet line 2 – 4
6. Measure and mark dart 4.5cm wide (2.25cm on each side) and 10cm long at point 7
7. Draw in the dart
8. Draw in waist line curve from point 0 through 7 to 6

**Skirt Back**

1. Rule a vertical line and indicate point 0
2. 0-1 = skirt length
3. 0-2 = waist to hip measurement
4. Draw horizontal line through point 0,2 and 1
5. 0 – 3 = ¼ waist measurement plus 3.5 cm
6. 2 – 4 = ¼ hip measurement
7. Draw a perpendicular line from 4 to meat 1 at 5
8. Raise 3 – 6 by 1.3cm
9. Shape side back point (SBP) of the skirt with a curve from 6 through 3 to 4
10. 0-7 = 10cm
11. Draw a perpendicular line from 7 to touch line 2- 4 (hip level)
12. Measure and mark dart of 3.5cm wide and 13cm long at point 7. Draw in waist line curve from point 0 through 7 to 6
13. **Sleeve block**

**Measurement required**

* Armhole depth
* Sleeve length
* Armhole measurement

**Drafting the basic sleeve**

* AB = length of sleeve
* AC = round sleeve

**To form a rectangle**

* ½ of AB = GH
* ½ of AC = EF
* Draw a line from E to H form a triangle
* Mark the middle of G-E = I
* Mark the middle of E-H = J
* From G – I mark the middle measure ½ down
* From I – E = K, find the middle and measure I” up = L
* From J- H find the middle measure ½ down =N
* From J – E find the middle and measure I” up = M

Use broom or French curve to join G to K to I to L to E

* Join E to M J to N to H
* O – p is round sleeve
1. **Drafting shirt block:**

**Measurement required**

* Across chest
* Armhole/ arms eye depth
* Neck size
* Shirt length
* Chest measurement
* Shoulder (black width)

A – B = Back neck to waist plus ½ or 1.25cm square down

 B- C = Waist to hip square across

1. D = ½ chest measurement squares down to E- F

A-G = ½ or 1.25cm

G-H = scye depth, square across to I

G-J = ½ measurement G- H square out

G- L = ½ scye depth minus 1 or 2cm square out

1. M = 1/5 neck size. Draw back neck curve G – M

H- M = ½ across back square up to O and P

 Join M and P shoulder measurement

Draw the arm-scye shape, to touch P, O and I

1. **Drafting the trouser pattern**

**Measurement required**

* Hip/ seat
* Body rise
* Inside leg
* Bottom width

**ARRANGEMENT OF FULLNESS**

Fullness are essential garment styles which allow for ease of movement in a well fitted garment.

Disposal of Fullness

This means various methods of controlling fullness in order to give shape, fit and appearance.

Reasons for Arrangement Fullness

1. To accommodate the curves of the figure.
2. To provide decoration.

Ways of Arrangement Fullness

1. Darts
2. Tucks
3. Gathers
4. Shirring/Smocking
5. Frills and Ruffles
6. Pleats
7. **Darts:**

 Darts are triangular folds of fabrics stitched to tapered point of garment. It’s usually constructed on the wrong side.

Darts Positions

1. Waists
2. Wrists (Elbow)
3. Under bust
4. Neckline
5. Shoulder
6. Back neck
7. Underarm

Types of Darts

1. Front and back shoulder darts: To accommodate bust and shoulder bone.
2. Back neck: To accommodate nape shaping
3. Under arm darts: To accommodate bust shaping.
4. Elbow darts in long or three-quarter length sleeve.
5. Waists darts: To reveal the real shape of the waist and accommodate bust.
6. French darts: This incorporate the underarm and waist darts into one
7. Skirts darts: To accommodate hip shaping.

Guidelines for Making Darts

1. Start stitching from the wider end of the fabric to a sharp point. The last three stitches must be exactly on the fold. This helps to eliminate bulge or pleat the dart area.
2. Double-pointed darts are similarly stitched to single-pointed darts.

How to make a Dart

1. Fold the material so that the right side face and the pattern lines of the darts are together.
2. Pin and tack the dart on the pattern line.
3. Stitch from the broad end towards the point bringing the stitching right off the fold. Sew off or knot the ends of thread.
4. Press the dart to one side of the stitching or cut along fold to within 2cm of the point and open the turn.

Reasons/Importance of Dart

1. To control fullness
2. To decorate garment
3. To accommodate figure curves
4. To create firm look especially the skirt
5. It helps fabric to fit the shape of the woman body
6. It gives good fitting and shape to the finished garment.
7. **Pleats**

A pleat is a fold of fabric designed to give extra width in garments. It consists of three layers of fabric. So for each pleat, three times its own width of fabric must be allowed. For example, for each 5cm pleat 15cm fabric is required.

Pleats provide fullness evenly all around.

Kind of Pleats

1. Knife pleats
2. Box pleats
3. Inverted pleats
4. Knife Pleat: This have the folds facing one (the same) direction.
5. Box Pleat: This pleat is two knife pleats backing each other.
6. Inverted Pleats: This refers to two knife pleats meeting i.e. two knife pleats facing each other to meet on the right side. It is otherwise called kissing pleat.

Reason for pleats

1. It provides fullness
2. It is used to decorate clothes
3. They serve as style feature
4. **Tucks**

Tucks are folds of fabrics lying parallel or horizontal to each other. They can be used for shaping garments for adults and children. Usually on the right side of garment.

Uses of Tucks

1. For decoration
2. They dispose (get rid of) fullness and introduce shaping e.g. Tucks at the shoulders of a bodices
3. They serve as style feature.
4. It adds bodices to thin fabrics
5. It adds design to plain fabrics.
6. It can be used to hide joining in fabric.
7. It provides extra width in garment.

How to make Tucks

1. Fold the material with the wrong side facing.
2. Make small running stitch to fixture tuck at an even distance.
3. Work the stitches with the side upper most which will show when the tusks are pressed.
4. When all tusks are stitched press them in position.
5. **Gathers**

Gathers are soft folds of fabrics formed by the fabric fit into a pre-determined area.

Positions of Gathers.

1. Around waist
2. Yoke lines
3. Waistline
4. Necklines
5. Upper and lower edges of sleeves

If lightweight fabric is used, allow approximately twice the width for gathering and if heavy weight fabric is used, allow approximately one and a half times the width for gathering as is required for the finished width.

How to work gathers

1. By Hand
2. Use running stitch. Allow up to twice the width of material the ring as required for finished width.
3. Thread the needle and hold the fabric in place.
4. Thread the needle and hold the fabric in place.
5. Work two rows of running stitches, one on the pattern line and the other 6mm away in the turning.
6. Pull up thread together and wind the thread to the required width.
7. Pull gathers until they are evenly distributed.
8. Fasten off each thread with a back stitch.
9. By machine
10. Thread the machine in the usual way.
11. ii. Adjust the stitch to its longest length
12. Work two rows of machine stitches.
13. Fasten off beginning of each thread
14. Draw up under-thread of both rows of gathering together and fasten off both threads

Uses of gathers

1. It’s a style feature
2. It provides fullness
3. It decorates garment
4. **Frills and Ruffles**

This is a fabric strip cut and handled in a way as to produce fullness.

1. **SHIRRING/SMOKING**

Shirring is made with several rows of gathering that are reinforced.

Reason for Shirring

1. To beautify garment
2. It controls fullness decoratively
3. It’s a style feature

Methods of shirring

1. Thread shirrs
2. Elasticized shirrs (smoking)

**FACING**

Facing refers to the process of covering or finishing the raw edge of garment with a piece of cloth or fabric. Facing can be made onto the right or wrong side of an article using the same material or a material of contrasting colour or texture. Facing can be applied on the inside or outside of a garment edge.

Uses of facing

1. For neatening the raw edges of garment.
2. To decorate a garment.
3. To prevent garment edge from fraying.
4. To make a garment retain its shape.

Guidelines for attaching facing

1. Facing should be cut to the same shape of the garment edge to be faced.
2. Facing and garment edge should be placed exactly together.
3. The width should be long enough to give a neat finishing.
4. The grain line of the facing should be same with the garment edge.
5. When facing is to show up the right side, put right side of facing to wrong side of garment.
6. When facing is to show on the wrong side put right side of facing to right side of garment.

Kinds of facing

1. Straight facing

These are facing used on straight hems of button or skirts.

How to make straight facing

1. cutting facing on straight or cross grain
2. Place right side together, pin or tack facing with garment.
3. Sew the two together then, remove tacking
4. Turn facing to wrong side
5. Edge-stitch the raw edge of facings
6. Tack and press facing flat
7. Stitch facing down on wrong side
8. Shaped facing

These are facing cut in the same shape as the edge to be faced and on the same grain.

Shaped facing is on shaped edges such as

(i) Necklines (ii) Armholes of sleeveless garment

How to make shaped facing

1. Cut facing and make it identical with the shape of the edge to be neatened.
2. Place right sides of facing and garment to be finished together.
3. Pin, tack and stitch
4. Remove tacking and trim away excess material at the top
5. snip or clip edges
6. Turn facing to wrong side of articles to be neatened.
7. Press and edge the lower edge of facing.
8. Tack, facing to article to be neatened and stitch down using slip hemming or catch stitches.

**EDGE FINISHINGS**

This refers to the process of neatening the raw edges of garment.

Examples of edges that can be neatened;

1. Necklines
2. Armholes
3. Sleeves at wrist or elbow
4. waist
5. Aprons
6. Hem edges of all articles and garments

Processes of Edge Finishing

1. Pinking
2. Over-casting
3. Edge-stitching
4. Zig zag
5. bond finishing
6. Hem lace finishing
7. Scalloped edge

Uses of Edge Finishing

1. For decorating garment edge
2. To prevent fraying and secure garment edge
3. To neaten garment edge

Points to consider in choosing an Edge Finishing

1. The type of fabric/material to be finished.
2. The shape of the edge to be finished.
3. The purpose of the finishing e.g. for decoration.

Methods of Edge Finishing

1. Hem
2. Facing
3. Binding
4. Lace
5. **Hem:** This is done by folding the garment edge to the wrong side twice and sewing it up by machine or hand sewing.

Uses of hem

1. To finish raw edges of garment
2. It improves the garment appearance
3. It is sometimes use to decorate garment
4. It helps garment to hang well
5. It improves the garment style
6. It prevent garment edge from fraying

How to make Hemming

1. Fold about 1cm of the raw edge down and crease properly.
2. Fold the second turning (2.5cm or more) fold enclosing the first and second together carefully.
3. Hem down close to the edge near the raw edge.

Use any of the following stitches: Slip hemming, machine stitching

Difference Between facing and hem

Facing involves the addition of extra fabric to the raw edge while, hemming requires folding of the same garment edge for neatening

1. **Pink Finishing:** This is done by using a pair of pinking shears to give a zigzag look pattern on the edges.

It is usually applied to woven fabrics to prevent fraying on the edges mostly on the inside of the seam so it’s visible from the outside.

1. **Zigzag Seam Finishing:** This is used to reinforce the inside of your seam to prevent fraying. This can be applied with a normal sewing machine.
2. **Serge Finishing:** This is done with the use of an overlocking machine. It applies a pattern of thread on the edge of the fabric to reinforce it and prevent fraying.
3. **The Edge stitch Finishing:** This involves the application of simple running stitches close to the edge of the seam.
4. **The Bond Seam Finishing:** This involves the use of binding tapes on the inside of your seam e.g. bias. Usually on the neckline and armhole. It serves decorative and neatening purpose.
5. **Turn Stitch Finishing:** This involves the turning of seam allowance and apply a simple running or backstitch and iron the seam together.
6. **Scalloped Edge Finishing:** This means closing the edge of your fabric with a blanket stitch using contrasting colour of thread. It’s a decorative Finishing.
7. **Overcasting:** This is an improved version of zigzag finishing. It is done with the use of a modern sewing machine that has an overlock stitch.
8. **The Heated Edge:** For polyesters, this is done by using a mild heat source on the fabric edge to prevent fraying.
9. **Fringed Edge Finishing:** This requires the use of a drawn thread attached to the end of garment. It is more decorative and used in conjunction with other edge finishes to prevent fraying. It is commonly used on blouses, table clothes etc.
10. **Attaching Lace:** This is a decorative edge finishing that involves adding lace to garment edge with the use of machine stitch, satin stitch, blanket stitch etc.
11. **Crossway Strips:** These refers to narrow strips of fabric cut at an angle of 45o to the warp and weft threads.
12. Warp refers to the lengthwise or longitudinal yarns. It determines the way /how fabric should be cut.
13. Weft refers to the yarns that are pulled and inserted perpendicular to the warp yarns across the width of fabric,

Uses of Crossway strips

1. For binding raw edges
2. It is used in place of facing
3. It is used as piping
4. It is used to bound button holes
5. It is used for Rouleau loops

Bias Facing

This is when crossway strips is used as facings for neatening hemlines, armhole, collar and cuff joins etc.

Bias Binding

This is a long narrow piece of fabric that has been pre-folded in a couple of places.

Cutting Crossway Strips

1. Fold fabric over at a corner so that the crosswise grain is parallel to the sew edge at angle 45o
2. Crease the fold line
3. Using a ruler as a guide, mark lines parallel to the fold line. The distance between the lines is the required width of the strips.
4. Cut along the marked line.

Joining the crossway stripes

1. Lay out the crossway stripes cut and the garment side by side.
2. Cut the ends parallel to the selvedge edges
3. Place the selvedge edges together, right sides facing, corners overlapping for the seam depth.
4. Tack and stitch on the seam line between the angles formed by the overlapping corners.
5. Remove tacking and press turning out flat.

Uses of crossway strips

1. For binding raw edges
2. For facing raw edges (replace facing)
3. Bound buttonholes
4. Rouleau loops
5. Piping

Reasons for Finishing Edges

1. To strengthen it: An edge can easily tear and stretch if not finished to strengthen it.
2. To decorate it: Necklines and armholes may be finished to edge finishing to add decorative effects.
3. It serves as part of style feature
4. It neaten and complete article
5. It helps to prevent garment from fraying

**ALTERATION AND ADAPTATION OF PATTERN**

Alternation refers to the adjustment made on the paper pattern either in terms of shortening, lengthening, widen or narrowing in size that will lead to proper fitness of the garment to be made.

Adaptation: Thus us done when one turns the adjusted pattern into meaning garment style.

Where to make alteration on a pattern

1. At the edges 2. Through the body of the pattern.

**Pattern Alterations**

 Pattern alteration refers making necessary alterations on a pattern before it is placed on the fabric for cutting such alterations are:

* Lengthening
* Enlarging
* Shortening

**Shortening and Lengthening**

 These two alterations are very common and the easiest to make. Most commercial paper pattern include instructions and mark out places where these should be done.

**Shortening**

1. Measure from the shortening line the amount to be shortened and draw a line across the pattern.
2. Fold pattern on the shortening line, bring it up to the draw line and pin down.
3. Draw a new cutting line.

**Lengthening patterns**

1. Cut pattern apart on lengthening line.
2. Place paper under the two pieces
3. Spread pattern to required length, keeping grain lines straight and then pin.
4. Complete the cutting line and any darts on the paper.

**Enlarging patterns**

 This is done in the same way as when lengthening patterns, but this time the adjustment is vertical instead of horizontal. The pattern is slashed and spread for the extra amount required. If the extra amount needed is not very much, it can be added at the side.

**Reducing patterns**

1. Mark a vertical line on the pattern. Making sure that it does not cross the design line.
2. Fold and keep the amount not required.
3. Correct the lines at bottom and top.

**MANIPULATION OF THE BODICE DARTS**

This refers to the process of changing darts from its position to any other position (another). It is also called swinging the dart. Darts can be changed to;

-Gathers

-Tucks

-Soft pleats in order to create a new fashion, depending on the prevailing style.

**Basic Dart Movement**

This includes:

1. Moving waist dart to shoulder method
2. Copy block pattern on a fresh paper, outline dart and adjust neckline.
3. Draw line from the middle of shoulder and B to meet the tip of waist dart at point A.
4. Slash through the lines from the shoulder and centre of waist darts to 0.2cm of point A.
5. Close waist dart completely. This opens at shoulder.
6. Place pattern on fresh piece of paper and trace out new pattern outlining the new dart.
7. Add seam allowance to complete pattern.
8. Moving waist dart to underarm dart
9. Copy basic pattern
10. Extend centre of underarm or bust to meet centre of waist at point A.
11. Slash through these lines to 0.2cm of point A. This allows pattern to laten
12. Close waist dart completely
13. Place on fresh paper and trace out, outlining the new dart.
14. Add seam allowances

Note: The underarm or bust dart may be horizontal or slanting.

Reasons for pattern adaptation

1. To express creative ability
2. To create new fashion trends
3. To produce attractive and interesting clothing that will ensure products acceptability on a highly competitive market.
4. Consumers are of different shapes; hence the need of adapt patterns to fit them.
5. People are always interested and attracted by new clothes and ideas which can be achieved through the use of pattern adaptation.

Materials needed for pattern adaptation

1. The basic block of required size
2. Soft paper or brown paper
3. A sketch of the style
4. Pins
5. cello tape or masking tape
6. Tape measure
7. Tracing wheel
8. Pencil for marking
9. Eraser

**SKIRTS**

A skirt is a piece of clothing that fastens at the waist and hangs down around the legs.

Types of Skirt

There are different kinds and types of skirt according to their types and design. The straight design is the general principle to form a skirt. From these straight skirt other types can be adapted.

Measurements for Drafting Skirt

1. Waist
2. Hip
3. Full length

Types of Shirt

1. Narrow skirt
2. A-Line skirt
3. Flare skirt
4. Pleated skirt
5. Gore skirt
6. **Narrow skirt:** This is a skirt that is narrow at the hem.

How to cut a narrow skirt

1. Pick a section of the straight and
2. Go in 2 inches at the hem level along the side seam
3. Join this point to the hip level/line
4. **A-Line skirt:** This is a type of skirt that looks A i.e. it has letter A shape.

Method

1. From the normal straight skirt, come out about 2 inches at the hem level.
2. Go up by 1 inch
3. Join this point to the hip line/level
4. **Flare skirt:** There are three methods of cutting flare skirt. These are:
5. **Slashing Method:**
6. From the straight skirt, divide the skirt into two equal parts
7. Make a slash at the centre or middle of the skirt starting from the hem level towards the waist.
8. Stop at a few centimeters before the waist line.
9. Pin the centre to another brown paper and open the side seam about 2 inches or more depending on how flare you want it to be.
10. Trace the wideness on another paper to get the flare skirt.
11. **Swinging method**
12. Choose a pair from the straight skirt
13. Hold the pattern down on another pattern with a pin at the edge of the centre line and on the waist line. Use the point to swing the pattern out towards the seam line side depending on how flare you want it to be.
14. **Folding Method:** This method consumes fabric
15. Fold the material into four equal parts in a rectangular way.
16. Allow the folding to be wider than ¼ waist width measurement.
17. At the centre front (CE) measure the length of the skirt body from any point outside from the centre front measure/the skirt length. This type of skirt does not have hip measurement and no dart.
18. **Pleated skirt**: Has been explained in the previous topic.
19. **Gore skirt**

Method

1. From the straight skirt, come out 2 inches at the hem level, as in A-line skirt
2. Join this point to the knee level and not to the hip level
3. Divide the pattern into 2 or 3 equal parts depending on whether it is going to be 4 pieces or six pieces
4. Cut out the first 1/3 of the pattern which will be on fold while, the other 2/3 is left uncut.
5. Place the 2 cut parts on a new brown paper and trace out
6. Add sewing allowance to each sides of the pattern parts.

**Godget and Gusset**

Gusset: Thus is a shaped section introduced into garments at the junctions of seams to allow freedom of movement by provide extra room e.g. underarm of kimono/Magyar sleeve. It is rhomboidal in shape. Areas where Gusser can be used, shoulders, underarm, hem.

Uses

It strengthens or enlarges a garment part.

Godget: This is an extra piece of fabric in the shape of a circular sector which is set into a garment. It makes a garment to flare thus adding width and volume. Usually on skirt, blouse.

**Necklines**

Necklines are face-framing details of clothing. It includes collars and lapels. The neckline is often the most eye-arresting area of a garment. Its size should be related to the size of the body, head, etc. It may be selected to suit the face of a client, width or of the neck and bust size.

Types of Necklines

1. Round Neckline: It design the shape of the neckline and cut off.
2. Vee-Neckline

Method

1. Draw the neckline in the required position.
2. Cut along the new neckline
3. Draw a dart from the bust point to the neckline half (1/2) –one (1) inch wide. Fold out the dart by transferring to the waist
4. Correct the shape of the neckline
5. Square Neckline
6. Draw the neckline in the required position, making horizontal line to be at right angle to C.F and straight –the side edge straight or curved and slanted.
7. Cut along the new neckline as shown above
8. correct the shape of the neckline
9. Sweetheart neckline
10. Love Neckline
11. Scalloping Neckline

**LINING AND INTERFACING**

Lining refers to the second layer of fabric cut to the size of an article and stitched to the inside or wrong side of the article at the neckline, armhole, trouser, shorts, skirts and waistline etc. Lining finishes the inside of garments, reduces wrinkles and help the garment hang well.

Materials that can be lined

1. Bags
2. Curtains
3. Bed cover etc.
4. Dresses
5. Jackets
6. Blouses

Importance of lining

1. It enables garments to slip on and off easily i.e easy wearing and removal.
2. It makes articles look neat on the wrong side.
3. It finishes edges of garment e.g. necklines, armholes, hem, waistline.
4. It adds warmth to a garment.
5. It adds weight or body to garment
6. It makes article opaque and therefore decent to wear. For instance, underwear does not easily slow through a lined garment.
7. It makes article smooth on the outside i.e. reduces wrinkling
8. It improves durability of cloth.
9. It brings out the shape of an article.
10. It prevents loosely woven fabric from bagging around the seat.

Fabrics suitable for lining

1. Lining must have similar care requirements to the article is washable, the lining should also be washable.
2. The fabric should be strong to stand the kind of strain and abrasion it will be subjected to
3. Its surface should remain smooth throughout its use
4. It should be soft and comfortable to wear.
5. It should match the colour of fabric
6. It should be a material that does not bleach.

Examples of lining fabric

1. Calico
2. Tricel
3. dicel or Nylon
4. Satin fabric
5. Rayon
6. Taffeta
7. Polyester-cotton
8. Cotton

Areas where lining can be found

Collars, sleeve ends, waist band, front openings, cuffs, pocket vents and flaps

Types of lining Application

Lining can be applied in two ways;

1. Edge to Edge (closed edge): This is suitable for fabric where edges are sealed together e.g. jackets, coats, bedcover etc.
2. Free-hanging (open edge): This covers top edges such as neckline, armhole and waistline. The lining here, are neatened at the lower edges or bottom separately.

**INTERFACING**

These refers to specially prepared fabrics which are set into the garment to give added strength and support. It is a third layer cut to the size of the facing and sewn in-between the fabric and lining.

Importance of Interfacing

1. It gives added strength and support to garment
2. It brings out the shape of garment
3. It makes garment stronger
4. It provides stability to garment sections e.g. collar, cuffs, waistline etc

Fabrics suitable for Interfacing

1. Firm materials that gives crisp
2. Thick or a bit hard in texture
3. Must have smooth surface

Types of Interfacing

1. Iron-on interfacing: These are interfacing applied by fixing with hot steam iron. Iron-on interfacing have one side waxed, when pressed with iron to the wrong side of the fabric, they get stuck to it. This type does not require stitching e.g. Iron-on cotton, iron-on knit and Vilene.
2. Sew-on Interfacing: This is fixed to an article by stitching. However, both iron-on and sew-on interfacing may be;
3. Woven Interfacing

(b)Non-woven Interface

Woven Interfacing: have specific direction as it is cut on the straight grain. It blends smoothly with main fabric, gives better shape

Non-woven Interfacing: This does not have specific grain direction to be followed when cutting so, does not blend smoothly with the main fabric.

1. Knit Interfacing: These are interfacing suitable for knot fabrics ad fabrics that stretch.

**Interlining:** This is a layer applied before the lining to provide warmth.

**Interfacing:** This is a layer between underlining and interlining to help support and shape a garment and stabilize its edges.

**Underling:** Fabric that is applied before interfacing, interlining and lining

**FASHION FEATURES**

These refer to elements which distinguish one fashion from the other i.e. style details of a garment. They are: Shapes of garments, collars, necklines, sleeves, hem widths, shapes, trimmings, belts, frills, panel lines, pockets, empire line (high waist line), tiered skirts and godets.

**COLLAR**

A collar is a style feature, which gives the garment its focal point and provides a frame for the face. A collar may be attached permanently to the main body of detachable. Collar shapes and style changes frequently according to fashion trend, but a collar style must suit the shape of the face, hairstyle and garment style. The neck edge of the collar must be the same measurement as the neckline of the bodice or blouse.

Uses of Collar

1. It finishes the neckline of dresses neatly.
2. It hides or disguise a long thin neck
3. It provides an illusion of normalcy to an unusually broad shoulder.
4. It covers tell-tale age lines
5. It gives extra warmth around the neck
6. For decoration
7. It provides variation in styles.

Terms used in the construction of collar/parts of collar

1. Neckline Edge: This is the edge of the collar which is stitched to the neckline of the garment.
2. Style line: This is also known as outer edge of the collar. It determines the finished shape of the collar.
3. Break-line: This is the line which helps the collar to turn back and form the rever.
4. Roll line: This is the line at which a roll collar, like the shawl, folds over.
5. Stand: This is the part of the rolled roller which stands above the neckline from the roll line to the neck edge.
6. Fall: This is the remaining part of the rolled collar from the roll line to the outer edge.

Types of collars

1. Flat collars
2. Rolled or Turnover collar
3. Standing, Mandarin or Chinese collar

**Flat Collars**

These are collars that lie flat on the shoulder and are usually turned away from the neck. It may have little or no stand. Examples of flat collars are;

(a) Peter pan collar (b) Sailor collar (c) Etan collar (d) Jabot collar

**Drafting of Flat collar**

Peter Pan collar

Method

1. Place front bodice pattern on brown paper or any plain paper and trace out. Mark front edge.
2. Place back bodice pattern with the neck point matching that of front at point B as shown in the diagram and the shoulder overlapping at armhole edge by 1.25cm or ½ inch. Then trace and mark centre back neck edge C.
3. Mark centre back (C.B.) and centre front (C.F) on back and front patterns respectively.
4. From C measure required depth of collar down at center back to locate D. This can be about 5-6.25cm or 2.5inhes.
5. From B, measure same distance on shoulder line to locate E and from A measure same distance on center front to locate F.
6. Measure FED with a curve
7. From F measure 2.5cm to 1 inch inwards as shown to locate G.
8. Join AGEDC with a curve to form the Peter Pan collar.

Sailor’s Collar: This is characterized by the wide square shape at the back as shown below

Drafting the Sailor’s collar

1. Trace out front bodice pattern on paper and label center front neck point A as shown above.
2. Place back pattern, matching the neck edge of front and back bodice at B.
3. Lower center back neck by 0.3cm or 1/8 of an inch and label it. Outline neck curve from C. Overlap their shoulders at armhole by 1.2cm or ½ inch.
4. Decide depth of collar from C on center back locate D. CD is the depth of the collar. This could be about 13cm or 5 inches.
5. Decide depth of collar at center front and locate point E. This could be able 10cm or 4 inches.
6. Decide width of collar from D measure width of collar to locate point F. Thus, DF is the width of collar. This can extend beyond the armhole, depending on the prevailing fashion.
7. Join B to E to obtain front neckline.
8. **Rolled Collars/Turnover Collars**

This stands around the neck and then fold or roll over.

Example of Rolled or Turnover collars:

(a)Convertible collar (b) Shawl collar (c) Polo collar

Convertible collar

Method of drafting convertible collar

1. Measure front and back neckline and multiple the measurement by two
2. Draw a line AB as shown in the figure to the measurement obtained in (i)
3. Decide on the depth of collar, which could be 5 and 6.25cm
4. Draw two lines from A and B upwards equal to collar depth to obtain C and D

**Standing/Chinese Collar/Mandarin**

This type of collar fits around the neck and not lying on the shoulders. It I best for slender neck.

Examples are (a) Standing collar (b) Shirt collar (c) Polo collar

Method of drafting Standing Collars

1. Add measurement of front and back bodice neckline and multiply by two.
2. Cut a strip of paper of length equal to half to total neckline or half front and half back bodice neckline measurements). This width represents the width of the collar.
3. Draw three or four equal lines from top down to the neckline edge.
4. On either side of each line, measure out 0.2cm and join neck lines.
5. Pin off these darts
6. Place strip of paper on a fresh or new sheet of paper and trace out new pattern, now curved in a convex shape
7. Curve or adjust tip of centre front, if desired as shown below

Attachment of Collar to Garment Bodice

1. Cut out the collar as directed on the paper pattern.
2. Sew round the outer edge of the collar and snip all round.
3. Turn the collar to the right side and make a row of running stitches along the Seam and press
4. Place the collar in position on the garment
5. Place the right side of collar to the right side of the garment
6. Stitch one layer of the collar, leave the other layer
7. Turn in the edge of the upper collar and hem into position

**Men’s Shirt Collar**

The men’s shirt collar is made up of three parts;

1. The stand which is the band
2. The fall which is the part of the rolled that form the outer edge called the overfold.
3. Vent which is the line which helps the collar turn back and form the reverse. In men’s shirt collar, we have the upper and lower collar respectively.

Drafting the Men’s collar

1. The upper collar or the over-fold is made just like the type A of convertible collar.
2. Trace out on a plan sheet of paper to obtain ABCD
3. Extend D and C by 2.5cm or 1 inch respectively to obtain D1 and CI
4. From D1 and C1 measure 2.5 to 1 and ¼ inches downwards to E and F respectively.
5. Join DI to E and CI to F
6. Curve DI and CI edges as shown in the diagram above.
7. Outline collar properly ABCC (Curved) FEDI (Curved) DA

A collar has three main pieces which are:

1. The collar also called upper collar
2. Facing to the collar also called under collar
3. An interfacing which is fixed between the collar and facing

Fashion Features on Garments: This refers to style details of a garment. It includes:

* Trimmings
* Belts
* Frills
* Panel lines
* Pockets
* Empire lines (high waist line)
* Tiered shirts and godets
* Shapes of garment
* collars
* Necklines
* Sleeves
* Waistlines
* Hem widths and shapes

These features change with changes in fashion.