



by Dominique PELLEN

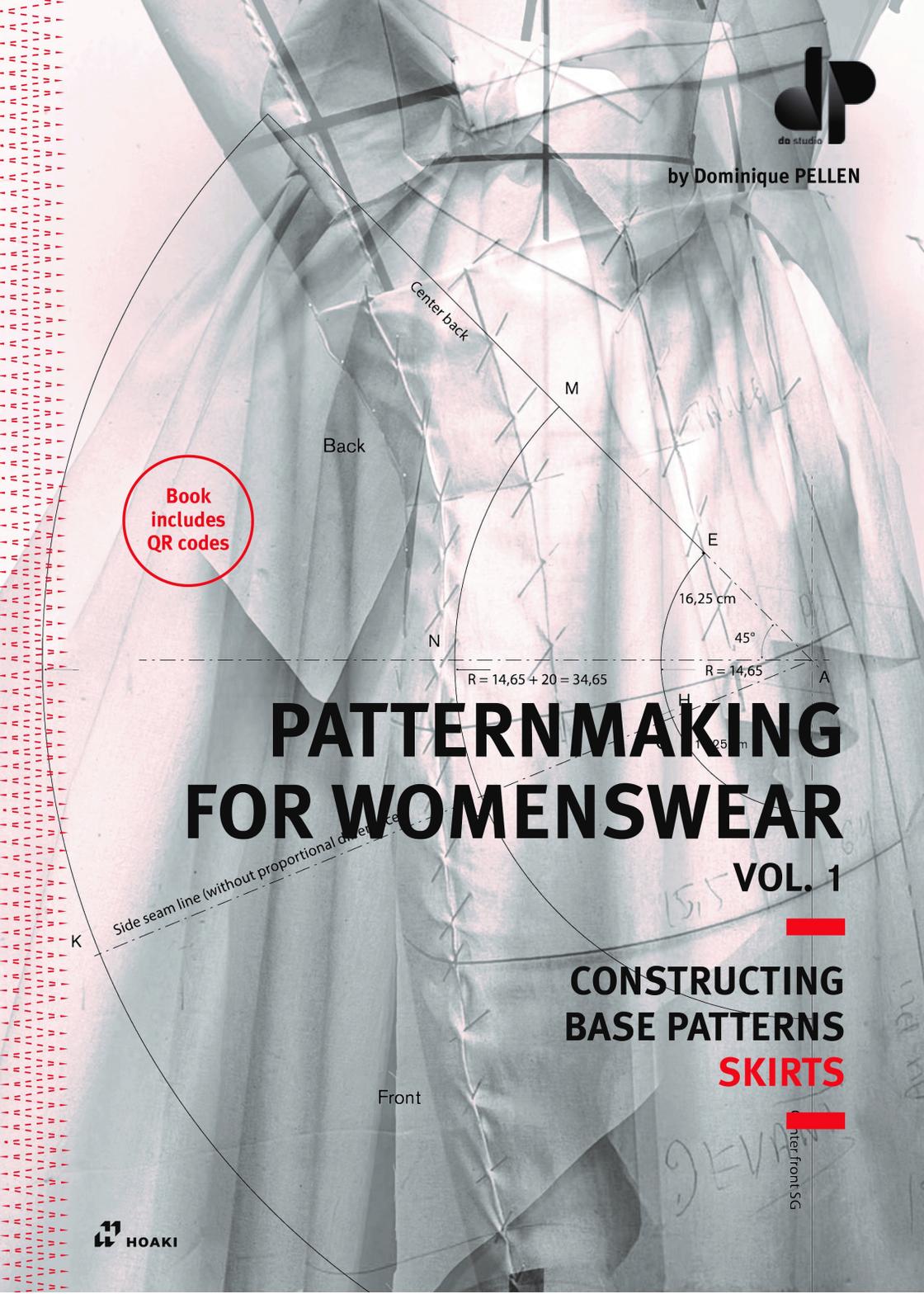
Book includes QR codes

PATTERNMAKING FOR WOMENSWEAR

VOL. 1

CONSTRUCTING
BASE PATTERNS
SKIRTS

interfront SG



Center back

Back

M

E

16,25 cm

45°

N

$R = 14,65 + 20 = 34,65$

$R = 14,65$

A

H

16,25 cm

Side seam line (without proportional difference)

K

Front

15,5

DEVA

TAKING MEASUREMENTS FOR SKIRT MAKING TEMPLATES

Skirt with two front darts and two back darts
 Skirt with two front darts and one back dart
 Four-panel skirt
 Six-panel skirt
 Eight-panel skirt
 Ten-panel skirt
 Quarter-circle skirt
 Half-circle skirt
 Three-quarter-circle skirt
 Full-circle skirt
 Culottes

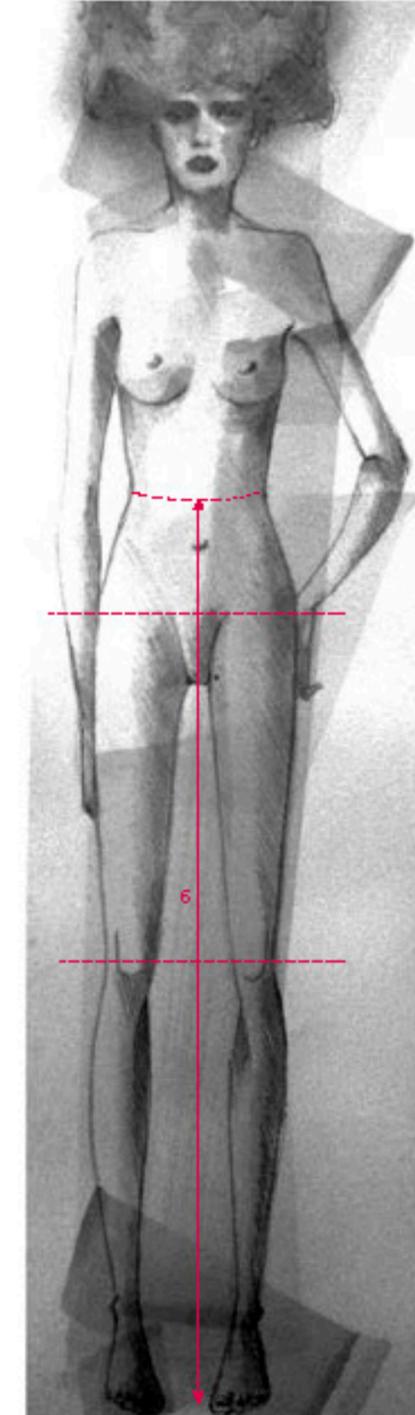
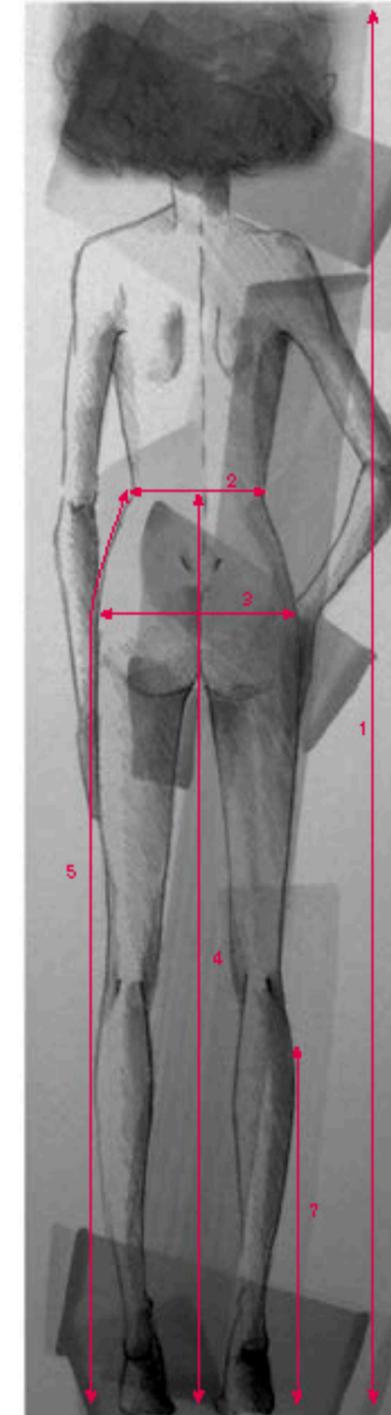
To make a skirt base, this method uses the following reference measurements:

- 1 - Height 168cm
- 2 - Waist 67cm
- 3 - Large hips (20cm below the waist) 94cm
- 6 - Center back waist to floor length 104cm. The tape is slightly lowered at Center back level (see the tape placing chapter).
- 5 - Waist side seam line to floor length 105,5cm. The curve of the hips lengthens this distance compared to the center front waist to floor measurement.
- 4 - Center front waist to floor length 105cm.
- 7 - Bottom of skirt to floor length 145cm.

These skirt base patterns are intended to be made up in woven fabrics (warp and weft). It is therefore necessary to add ease value to the body measurements of the client to facilitate ease of movement.

Add the following ease values to all the skirt base patterns illustrated hereafter:

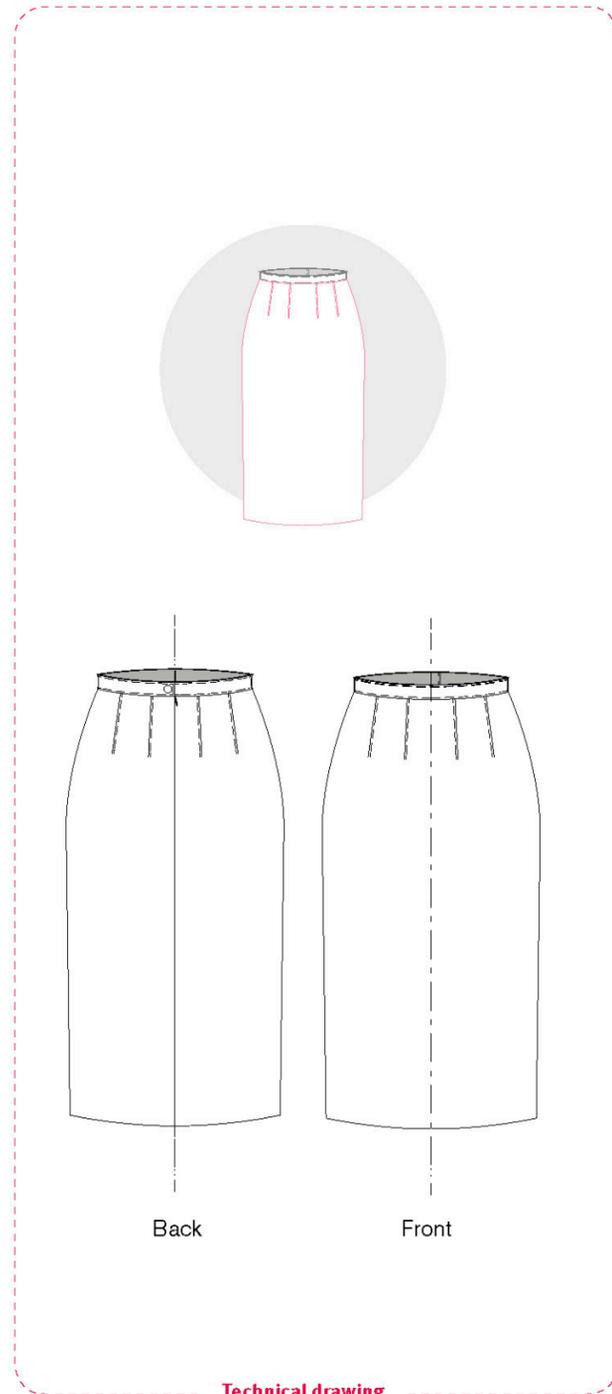
- + 2cm around the waist
- + 4cm around the large hips



SKIRT WITH TWO FRONT DARTS AND TWO BACK DARTS



👁️ P. 196 | STRAIGHT AND SHAPED WAISTBAND
P. 230 | SEAM ALLOWANCE OF THE SKIRT BASE
P. 234 | SKIRT BASE LINING



Technical drawing

SKIRT WITH TWO BACK DARTS AND TWO FRONT DARTS

(Center back on fold or with seam)

Dart value chart

Calculate the difference between ½ the large hip girth with ease value and ½ the waist girth with ease value	1 st back dart	2 nd back dart	Side darts		2 nd front dart	1 st front dart
			Back	Front		
16,5	1,8	2,9	3,7	3,7	2,5	1,8
16	1,75	2,8	3,6	3,6	2,4	1,75
15,5	1,7	2,7	3,5	3,5	2,3	1,7
15	1,65	2,6	3,4	3,4	2,2	1,65
14,5	1,6	2,5	3,3	3,3	2,1	1,6
14	1,55	2,4	3,2	3,2	2,0	1,55
13,5	1,5	2,3	3,1	3,1	1,9	1,5
13	1,45	2,2	3,0	3,0	1,8	1,45
12,5	1,4	2,1	2,9	2,9	1,7	1,4
12	1,35	2,0	2,8	2,8	1,6	1,35
11,5	1,3	1,9	2,7	2,7	1,5	1,3
11	1,25	1,8	2,6	2,6	1,4	1,25

All measurements are given in cm



Diagram n°3b

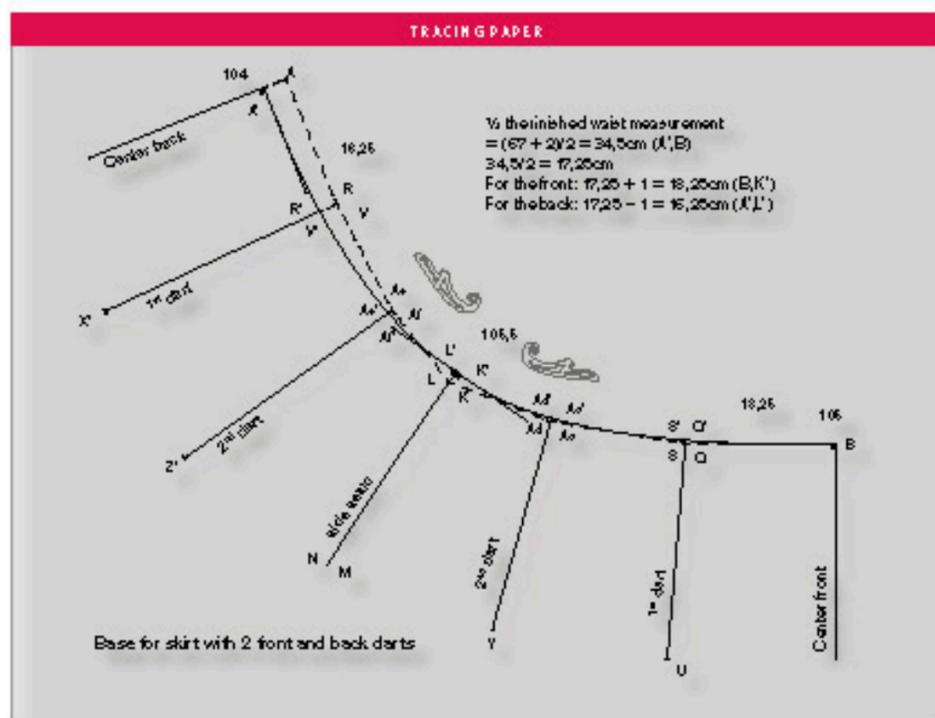


Diagram n°3 (continued)

5. At point L' outline the flat area and horizontal waist line as far as the second leg of the second back dart (points L, A') that you will close by pivoting the base (point Z'), moving the second leg onto the first leg (points Z', A'). Continue as far as center back.

Once the outline with the closed darts is complete on tracing paper, begin to retrace the definitive waist curve. Square center front, back and sides. It is not necessary to retrace the dart tips.

Retrace the front and back curves as indicated on the outline. Once the curve has been found, measure it to check that you have the half-waist measurement required: $(67 + 2)/2 = 34,5$ cm (points A, B). To find out the front and back waist measurements, divide this measurement by two and add the 1cm proportional difference to the front and subtract it from the back:

$34,5/2 = 17,25$ cm
Front $17,25 + 1 = 18,25$ cm (points B, K')

Back $17,25 - 1 = 16,25$ (points A, L')

If this value is too big, there is the possibility of slightly raising the waist curve to reduce its length. Inversely, if this measurement is too small, deepen the curve to increase its value by a few millimeters.

Reproduce it on the skirt outline from the beginning of center front (points B, B).

6. Use an awl to dot this curve as far as the first leg of the first front dart (points B, Q'). Then, open the dart, previously closed on tracing paper, placing its first leg (points U, Q') on to the second leg (points U, S') by pivoting from the base of the dart (point U).

Now continue dotting the waist curve where you left off (the first front dart on the tracing paper point Q') as far as the first leg of the second front dart (points Y, A'). Pivot the base of this dart to open it (point Y) and continue outlining the waist curve up to the side seam (points A', L').

7. Move to the back. For this part, start from center back level and work in the same way as for the front, dotting the three waist curve segments with an awl (points A', R', V', A'e' and A'f, L').

When the entire waist curve has been dotted, carefully redraw the curve segments using the French curve in the same way as before (check on your outline).

Certain dart legs might need lengthening or reducing to reach the waist curve.

Diagram n°4

Base for skirt with two back darts

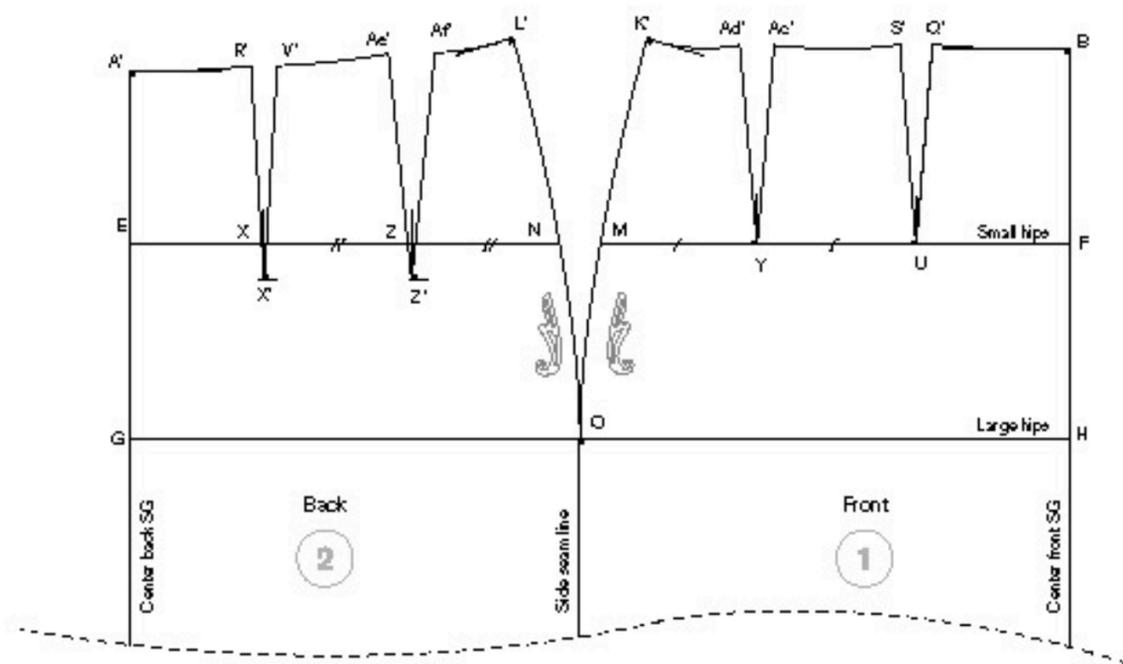


Diagram n°4

1. To perfect the visual of the darts on the skirt, it is also possible to move them by 0,5cm towards the side seam (points U', Y', Z'' and X'') enhance the skirt's proportions (better visual balance). But assembly will be trickier because the bias between each dart leg will be different.

2. You will need to adjust the waist curve using tracing paper (Diagram n°4b) because the dart legs are no longer of the same length.

This method can be used when machine-sewing and assembly are relatively mastered since the darts create a false bias and the first and second dart legs are facing different ways.

THE FLARED SKIRT



P. 196 | STRAIGHT AND SHAPED WAISTBAND

To make this skirt, start by using the skirt base with two back darts. The darts will be closed and their equivalent value used to create the flared effect at the bottom of the skirt.

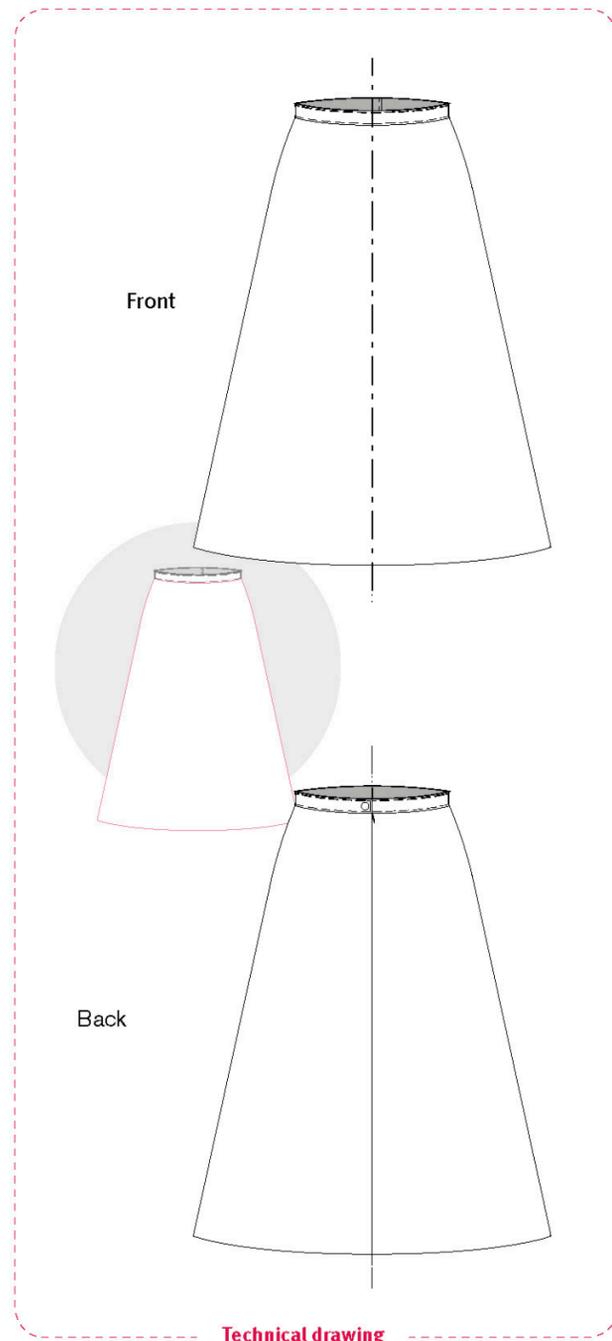


Diagram n°1

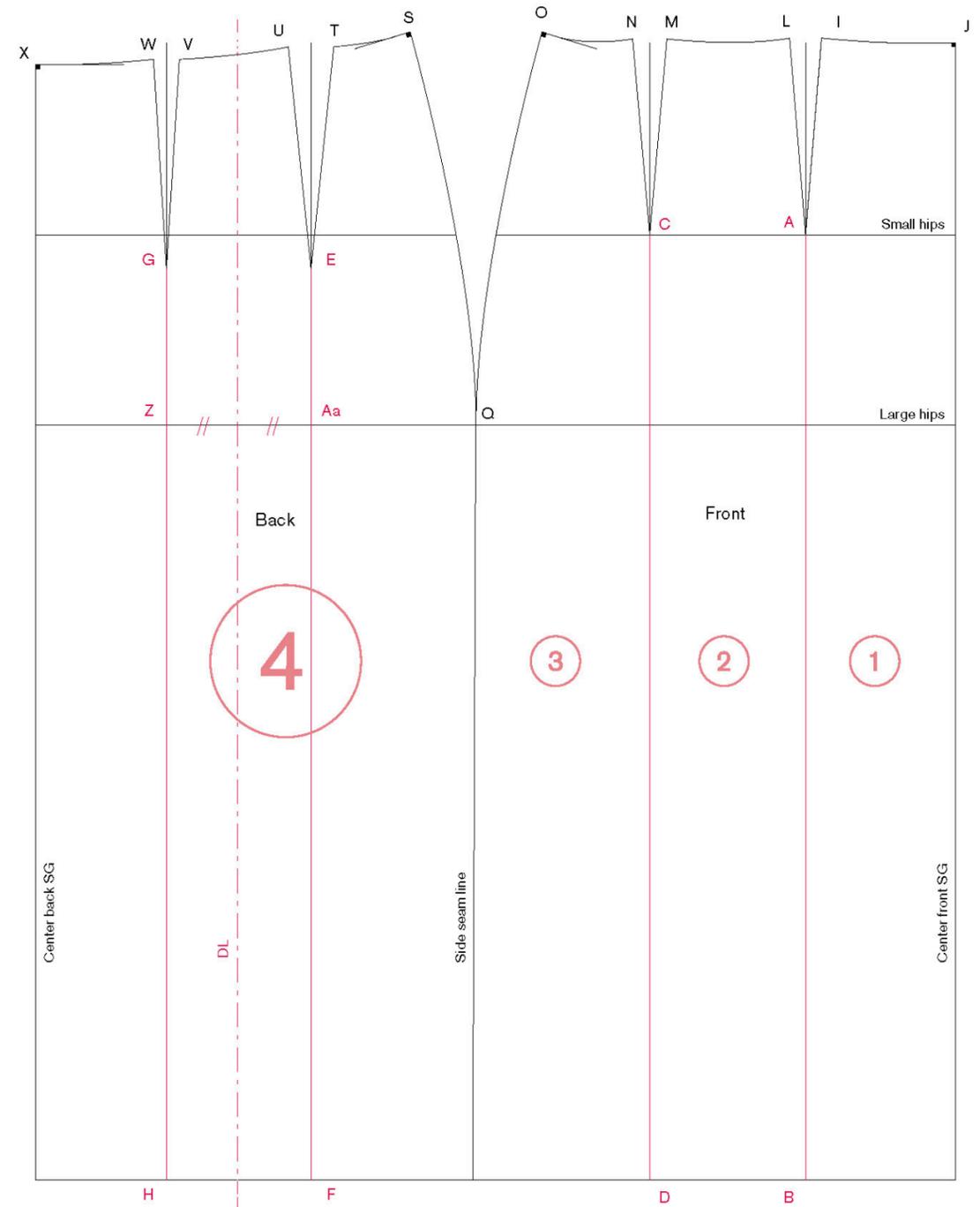


Diagram n°1

1. To clearly demonstrate the transformations carried out to the base pattern to create a flared skirt, the back and front of the skirt will be explained separately. In normal circumstances, without starting from the base pattern, you will follow directions for either the front or the back and make the other side in identical fashion.

2. First of all, prepare the front and back of this new base by lengthening the SG of each dart. From points A, C, E, G, draw lines

running perpendicular to the large hip line right down to the hem. Mark these new points B, D, F, H. The front and back will now be made up of three different pieces but the back will be worked as one piece (n°4) and the front as three pieces (n°1, n°2 and n°3).

Diagram n°8

1. outline all the yokes onto your paper with center front and back in SG position and do not forget to place notches for the position of the godets:

- For the front: points Aa and Ab.
- For the back: points Af and Ad.

2. Once the yokes have been outlined, elaborate the upper yoke, if you are going to use facing or lining. The base pattern outlines represent the under yoke. To make sure the upper yoke extends slightly beyond the edge of the under yoke, it is preferable to add a few millimeters to the under yoke (Diagram n°8b) at the waist and sides (between 2 and 5 millimeters depending on the fabric thickness used).

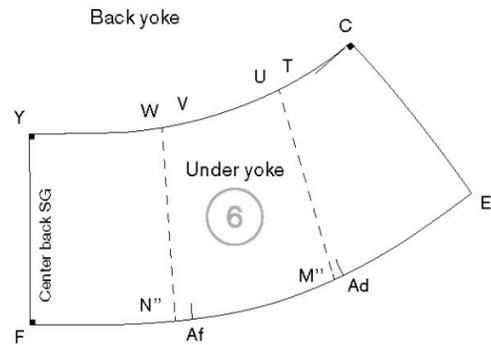


Diagram n°8

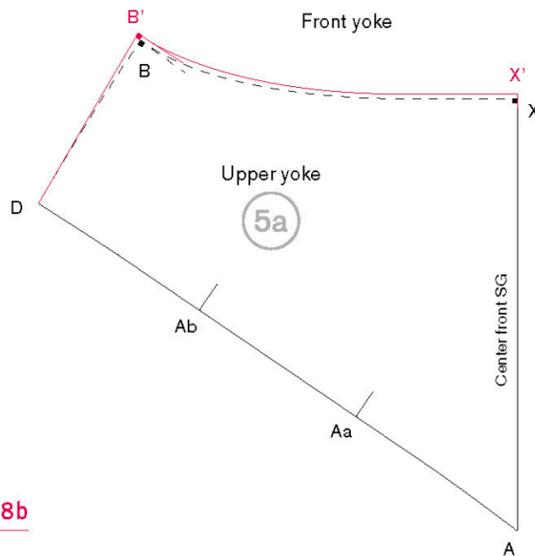
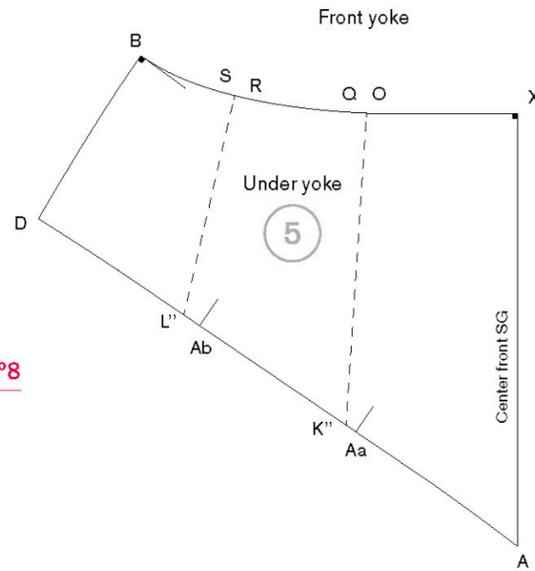


Diagram n°8b

3. Starting from points D and E at the bottom of the yokes, add a few millimeters at points X', B', C' and Y'. Make sure these points are still on a right angle before retracing the sides and the waist lines with a French curve.

4. The angles obtained at the top of the godets (points Aa, Ab, Ad, Af) must be conserved as they will enhance the way the godets hang. However, if the angles are too pronounced, soften them softly.

Diagram n°9

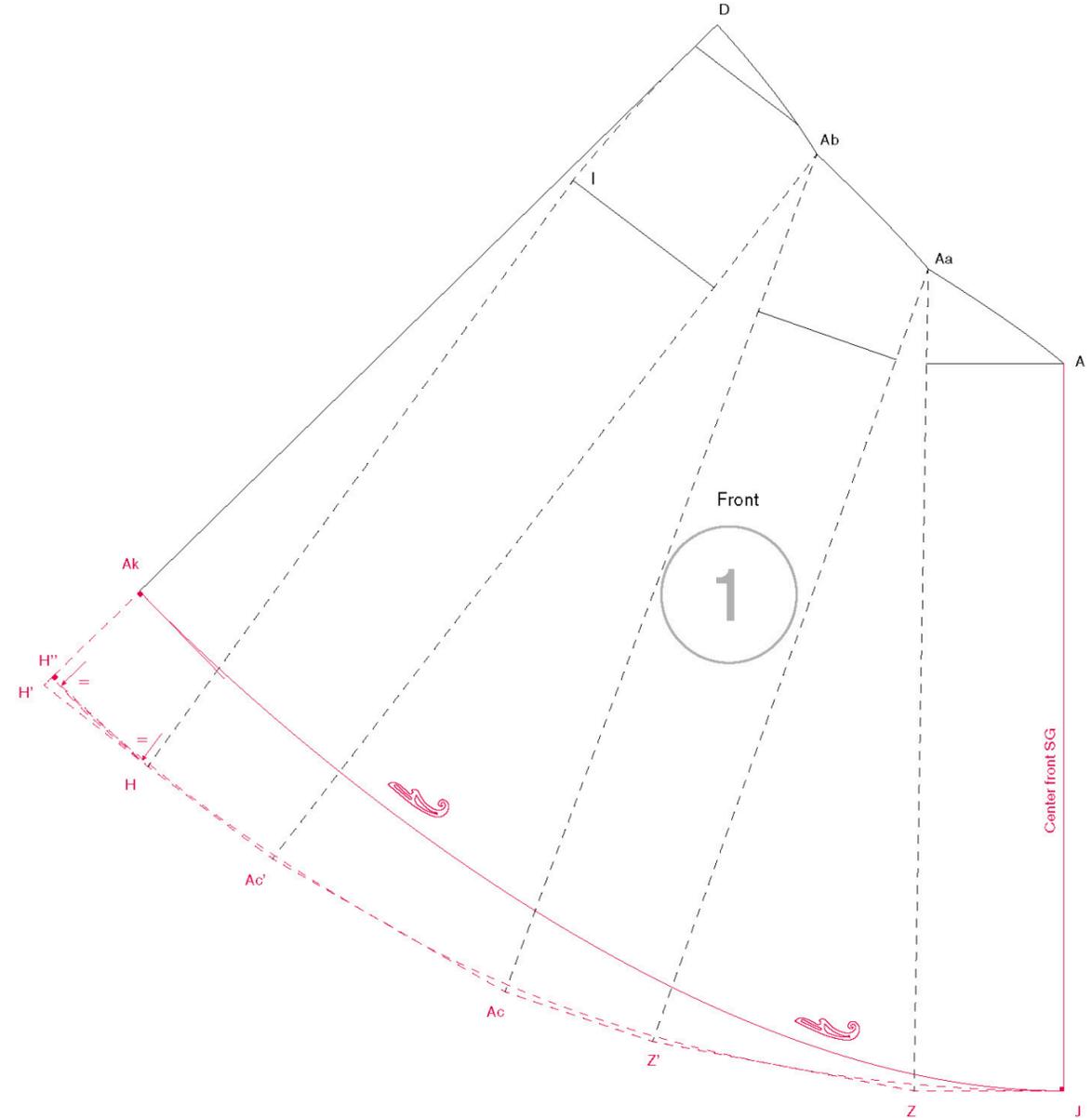


Diagram n°9

Slight modifications will be observed on this skirt, depending on how it is developed.

The Front

1. The SG is placed center front, which allows the skirt to be cut on fold (the front is one piece). However, with this SG position, a larger false bias is formed on the side. Assembly will be more difficult because the risk of distortion is higher. The hem might be longer at the side, for example. In this case, you will need to adjust the hem.

2. Place the skirt on a hanger all night (for example) and observe what happens to the side. Measure the length of the side again and incorporate this new length on your outline, working up from point H''. New point Ak is obtained.

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SEAM ALLOWANCE VALUE AND LINING

Contents

p 220 Standardization

p 230 Seam allowance value for the skirt base (ready-to-wear and luxury)

p 234 Skirt base lining

PRODUCTION SCALE

Before launching the production of a garment, a production scale needs to be drawn up.

This scale covers various elements that are crucial to the garment-making process:

- The garment is identified by its reference, a drawing and the season it is intended for
- Technological conditions necessary for its manufacture are also highlighted, namely the material(s) used for making the garment, the types of machine used to make it, the type of stitch to use as well as the stitch number per centimeter and possibly a list of complementary materials
- Each assembly stage is highlighted to make sure the exact criteria, step by step, for making the model in question (the approved pre-production sample) are fully respected and reproduced. To ensure this, seam and sewing symbols are indicated and sometimes even photos for an optimal understanding. Further observations might complete this information.

GAMME DE FABRICATION PRODUCTION SCALE					
Saison Season			Réf. Modèle Model ref.		
Conditions Technologiques Technological conditions					
Tissus Fabrics	Matériel Material	Type de point Stitch type	Nombre de points/cm Stitch number / cm	Matériels divers Various materials	Dessin Sketch

	Opérations Operations	Sections ou Photos Sections or Photos	Observations Observations
1			
2			
3			
4			
5			
6			
7			
etc...			

SYMBOLS

When preparing the production scale, it is useful to provide symbols for each section that requires specific explanations, to clarify and facilitate assembly.

Knowing how to illustrate a section requires familiarization with the symbols and markings used on layouts:

- A thick black continuous line represents a layer of fabric
- A fine red continuous line represents needle penetration for various assembly points.

Different symbols are necessary to make each layout completely comprehensible.

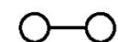
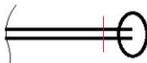
The symbols themselves are grouped together in the following way:

- Open seams assemblies
- Closed seams assemblies
- Folded seams assemblies
- Other seams assemblies

Lines generally used for layouts

	Thick black continuous line Line representing a layer of fabric
	Fine red continuous line Line representing needle penetration for various assembly points

Symbols for layouts

	Fabric face (right side)
	Fabric back (wrong side)
	Single thickness over-seaming
	Multi-thickness over-seaming or over-edging
	Diameter
	Blind stitch