

DRAPING TECHNIQUES



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IMPORTANCE OF DRAPING

Draping is viewed as a significant ability for exceptional designers since it shows the specialty of putting a garment together on a dress structure prior to making a sketch.

The craft of draping trains a designer how darts and creases give a garment shape and an ideal fit.

Thinking about darts and creases assists a designer with perceiving what's going on with a garment and rapidly sort out some way to fix it.

A designer who explores different avenues regarding draping likewise has a bigger number of choices open to her than she would by only drawing the look, as she can play with various darts and draping's to check whether they work on a body at that moment.



PRINCIPLES OF DRAPING

- ❖ Always use grain lines.
- ❖ Straight grain should consistently run opposite to the floor and cross grain corresponding to the floor.
- ❖ The body lines like bust line, waistline, hipline and so on ought to be corresponding to the floor
- ❖ Use great quality pins that don't free shape without any problem.
- ❖ Establish crease lines on the structure
- ❖ Tear the muslin piece as opposed to cutting

- ❖ Check the equilibrium of the warp and weft
- ❖ Mark grain line on muslin; mark cross grain at the fullest piece of the dress structure
- ❖ Place the muslin on the structure according to the checked lines, place it in position with pins
- ❖ Pin the fabric to the structure at the creases.
- ❖ Never pull the fabric and misshape the grain
- ❖ Darts, creases, tucks and so forth should be stuck
- ❖ Drape all bits of the garment
- ❖ Mark all lines unmistakably
- ❖ Mark bended creases with little specks at regular spans.
- ❖ Mark darts, creases and tucks where they cross crease lines with a X imprint.

THE PROCESS OF DRAPING TECHNIQUE

Draping from the outset began with a designer, taking a typical essential dress and putting it on a dressmaker's model. Effectively the garment was sewn prior to beginning draping. While sewing the garment, center shape and fit ought to be kept up appropriately to dress-up the model great. The following method is the designer takes bits of fabric, sticks and required material prior to beginning

draping. Pin them to the garment where the wrap is liked, which will give the completed garment shape.

The explanation is that the fabric which was nailed to the garment will regularly be slicing or set apart on while the plan cycle is going. It tends to be exorbitant with well materials.

After the designer has made the garment seeming the way that the model solicitations it, the model will make last blemishes on the fabrics to clarify where the cuts and sewn ought to be made on the finished up garment and afterward the fabric pieces will be taken out.

Designer will take the pieces and follow them on the paper to make an example for the last garment. This will be utilized to manage for making the garment, so it is so significant for the designer to make point by point blemishes on the performed fabric.

TOOLS & EQUIPMENT USED FOR DRAPING:

Dress structure with sizes like 8, 10, 12 can be picked by the necessity. Hung material, scissors, arm opening bend, graduated-square, pins, stamping chalk, pencils, sharpeners, scores, French-bends, foot-ruler, grade-ruler, dull shaded twill tape, estimating tape, hip bend, sleeve bend , sewing machine, needle, string, are the devices required.

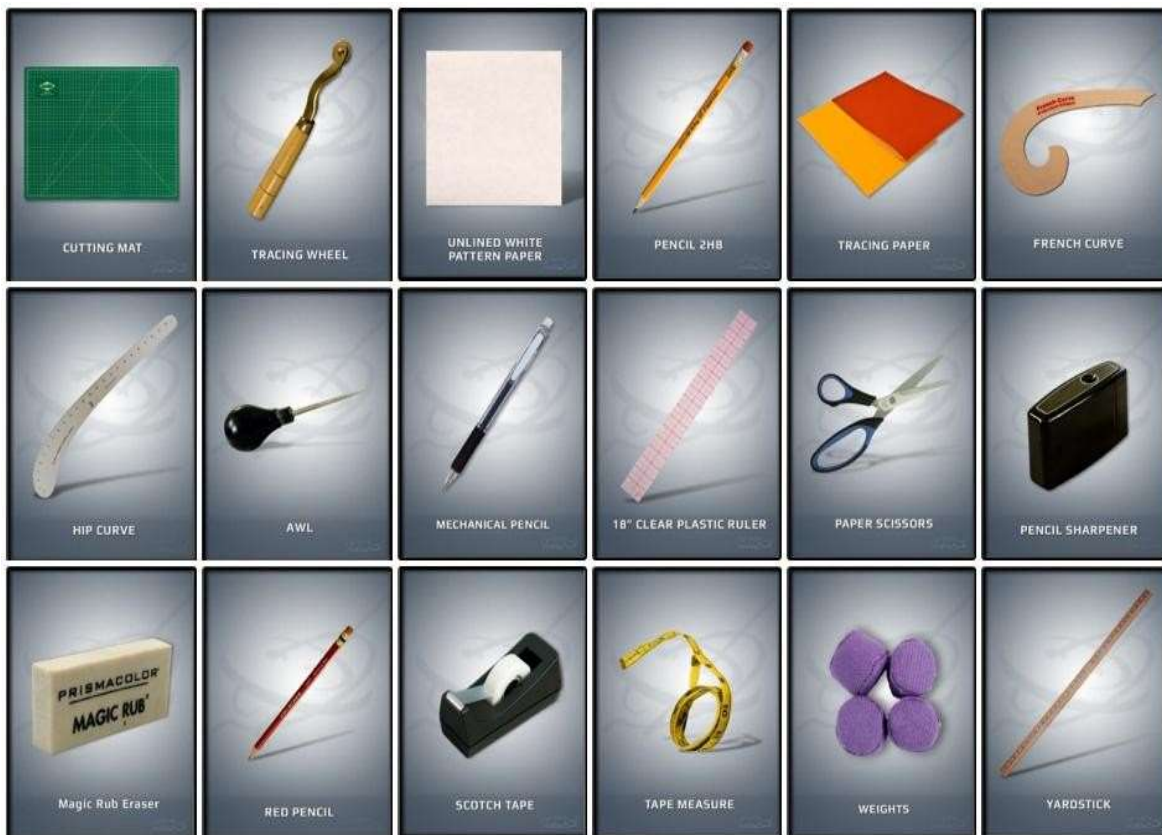
Draping apparatuses are important to wrap, measure, imprint and draft plans.



18-inch Clear Plastic Ruler: A two-inch wide ruler divided into 1/8-inch grids.

- ✚ **French Curve Ruler:** An irregular curve ruler used to shape and curve edges of collars, necklines, crotch seams, armhole and hip curves.
- ✚ **Iron:** A steam-and-dry iron used to smoothen and flatten and aid in blocking muslin.
- ✚ **Ironing Board:** A flat, adjustable board of about 54-inches long and 15-inches wide, used for back support when ironing fabric.
- ✚ **L-Square:** A metal or plastic ruler with two arms of different lengths meeting at right angles.
- ✚ **Muslin:** An inexpensive fabric, on which the grain and cross grain are quite visible. Used to drape garments made of woven goods.
- ✚ **Notcher:** A punching tool used to mark the edge of a sloper or paper pattern.
- ✚ **Pattern Drafting Paper:** Strong, white, good quality drafting paper, with 1-inch grids of pattern dots. It is available in rolls of various widths.
- ✚ **Pencils:** pencils used in developing muslin patterns.
- ✚ **Pin Cushion or Pin Dispenser:** A sewing tool that keeps pins organized in a convenient place.
- ✚ **Scissors and Shears:** Shears are usually four-to eight inches long and made of steel Bent-handled shears are excellent for easy and straight cutting.
- ✚ **Style Tape:** A narrow, woven tape that is used to define style lines on the dress form.
- ✚ **Straight Pins:** dressmaker pins with sharp tapering points that will not rust are used to anchor muslin or fabric to the dress form while draping.

- ✚ **Tailor's Chalk:** A small piece of chalk, approximately 1 1/2" square, with two tapered edges. It is used to mark lines temporarily on garment hems and other alteration points.
- ✚ **Tape Measure:** A flexible, narrow, firmly woven, 60-inch reversible tape marked with measurements indicating both inches and metric terms used to take dress form, muslin, and body measurements.
- ✚ **Tracing Wheel:** A sharp, spike edged circular wheel with a handle that is used to transfer markings from the drape to the pattern paper.
- ✚ **Yardstick:** A wooden or metal ruler one yard in length (36 inches) that is marked in inches or metric terms, An aid for laying pattern pieces on the straight grain of the fabric or for measuring hemlines.



<https://www.universityoffashion.com/tools/>

Types of darts

The single-pointed dart is wide toward one side and limits at the other. It has an angular shape when completed. Used on pants and skirts at the midsection, and pullovers at the bust, it is the most normal dart.

- **The double-pointed dart** is pointed and tightened at the two closures. It is otherwise called the body dart since it will shape the bodice driving up towards the bust and tightening towards the abdomen.
- **Sleeve Hem Darts** a little darts inclining from the fix at the little finger edge of the sleeve, slanting to the elbow, assists with tightening the sleeve. This permits the sleeve to fit serenely from the wrist to the elbow.
- **Elbow Darts** set in at the elbow make the sleeve more fitted. They are particularly valuable for making the fitted shape in the sleeve for a more customized look.
- **Neck Darts** the neck dart focuses down and away from the neck. It is utilized to make molding in the neck region.
- **Skirt/Pants Types of Darts**, beginning at the abdomen and tightening towards the hip, make the completion required as the waistline tumbles down past the hips. Depending on the fit you require; you can have double darts on one or the other side of the focal point of the skirt midriff, or the jeans midsection.
- **Bust Darts** the bust dart is a side dart. It is a straight dart and fits under the arm pointing towards the bust point. It normally begins two crawls underneath the armhole.
- **Side Angled Dart** or the French Dart this is a troublesome dart to sew. It begins from the waistline or hip and is calculated towards the bust. The dress example is cut here and afterward sewn together along the bend of the dart.
- **Shoulder Darts** these sorts of darts are utilized to make a fitted impact on a shoulder area. The point of the dart will rely upon the example and the plan.
- **Curved Darts** on certain examples can be drawn with a delicate curve. These kinds of darts are utilized to make completion or shape on a skirt

or jeans pattern. Curved darts, contingent upon the example, can be sewed in an inward heading or raised.

Preparation of Fabric for Draping

- Grab your fabric that imitates the heaviness of the fabric you need to work with.
- Iron your fabric to make taking care of and checking simple and exact.
- Notch your fabric block utilizing your estimating tape and ruler and tear along the grain for consummately made right square.
- Use the cutting and checking instruments that we accumulated from above to stamp grain line and other significant perspectives.
- Tear your muslin to decide the grain and utilize the estimations from above to remove your front and back bodice blocks. Grains should each frame right points making the square shape.
- Turn your fabric to its posterior or "wrong side" and iron the long way grain.

Seam Allowance, tracing and marking

- Seam recompense is the region between the fabric edge and the sewing line on (at least two) bits of material being sewn together. Crease stipends can go from 1/4 inch (6.4 mm) wide to as much as a few inches.
- After truing the seamlines on the muslin wrap, mark indents on the seamlines and add crease remittances. At long last, follow the muslin

onto design paper or tissue paper. You can do this with carbon following paper and a following wheel, or by putting the muslin under clear paper and following it.

- Marking is the process where designer mark all essential markings on fabric or hung garment

Front Block (lay bodice down lengthwise) with seam allowance

- Measure from the highest point of the neck band to the bust line level and make your upward rule here
- Measure from the pinnacle (fullest place of the bust) to the middle front, then, at that point add $\frac{1}{8}$ " for crease recompense
- Go to bodice square and measure 1" from top the long way edge and make a level line which will address your CF
- Reference your neck area to pinnacle estimation and drop down that sum making an even line there to address your bust rule
- Reference your all out pinnacle to side crease estimation from stage 2 and make a flat line to address your side crease
- Divide the number above and define a level boundary which will address your equilibrium rule

.Back Block (Lay Bodice Down Lengthwise) With Seam Allowance

- Use your middle back to armhole edge estimation and add 4" for straightforwardness to make an upward rule to your square
- At the lower part of your fabric block measure in 1" from the base edge to make your CB rule.

- o Measure 3" from the left half of the fabric square and spot a little imprint to address your CB neck area
- o From the CB neck area point measure down your down your shoulder bone level and make a rule
- o Make a make to address your whole CB to armhole edge estimation, including the 1/4" for added ease
- o Measure 1/4 " from your CB to armhole edge checking to make a rule to address your back balance rule
- o Fold your CB and CF rules
 - o Iron the squares
 - o Fold the CB and CF rules utilizing your fingers as a finger press (utilizing an iron for this will extend the grain)

BASIC BODICE FRONT

A. READINESS OF MUSLIN

1. Tear the finish of the muslin along the across grain.
2. On the dress form, measure the separation from the highest point of the neckline to the waistline.
3. Measure along the selvage of the muslin the separation from the highest point of the neckline to the waistline in addition to 4 inches.
4. Clasp the selvage and tear along the across grain.
5. On the dress form, measure the separation from the side crease to the middle front at bust level.
6. Measure along the across grain of the muslin the separation from side crease to focus front at bust level in addition to 4 inches.
7. Clasp and tear along the longwise grain.
8. Square and press the muslin.
9. Draw the grain line for focus front 1 inch from the long way grain torn edge.



10. Separation the muslin into equal parts at the middle front on the across grain to set up the bustline level. Draw an across grain line at bustline level.
11. On the dress form, decide the zenith of the bosom with a pin. Measure the separation from the zenith to the middle front.
12. On the muslin, mark the situation of the summit at the bust level transversely grain line.
13. On the dress form, measure the separation from the zenith to the side crease.
14. Add 1/8 inch for ease, and demonstrate the situation of the side crease on the bust-level transversely grain.
15. Split the distance between the pinnacle and the side crease into equal parts to decide the focal point of the princess board.
16. Draw the long way grain lines from the pinnacle and the focal point of the princess board to the lower edge of the muslin. In the event that important, square and press muslin again prior to draping.
17. Overlap under the 1-inch augmentation at focus front.
18. Wrinkle the long way grain line at the pinnacle.

B. DRAPING STEPS

1. Pin the muslin to the dress form at the peak. Two pins embedded in inverse ways will keep the muslin from moving.
2. Smooth the muslin up from the summit so the middle front grain line of the muslin lies straight over the middle front crease of the dress form.
3. Pin at the middle front and neck area.
4. Pin at the middle front somewhere between the neck area and bust level.
5. Wrap the muslin so that the bustline level is straight across the dress form, leaving the lower half of the muslin hanging like a crate coat; nail to the bustline level among pinnacle and side crease to keep the muslin from drooping.
6. Pin the princess board grain line at the waistline, taking a squeeze. The squeeze pickup equivalents to inch.
7. Slice the princess board grain line from the lower edge of the muslin to inch below the waistline.

8. Pin the muslin to the side crease at the waistline and underarm crossing points.
9. Hold the muslin at the middle front and waistline without upsetting the bearing of the straight grain.
10. Pin the dart pickup at the waistline; the zenith grain line should be at the focal point of the dart.
11. Pin the middle front at the waistline with the goal that the across grain is straight between the dart and focus front. Move the overabundance muslin up toward the bust level and pin underneath the bend of the bosom at focus front. An empty space will be between the bosoms permitting the muslin to keep up straight grain across the whole front of the bodice.
12. To wrap the neck area: a. Remove a rectangular piece of muslin one inch over the neck area and focus front intersection. The cut ought to be 1 inch down and extend vertical to the edge of the muslin. b. Smooth the muslin on grain from the middle front across and afterward up at a right point toward the shoulder and neck area convergence. c. Slice cautiously from the external edge to inside 7 inch of the neck area so muslin lies easily. Pin at the neck area and shoulder crossing point.

13. Smooth the muslin along the shoulder crease from the neck area to the princess crease; spot the crossing point of the princess and shoulder creases.

14. Wrinkle delicately from the spot toward the zenith, smooth around the armhole from the side crease up toward the shoulder, and move in the abundance totality so it lies level under the wrinkle and forms the shoulder dart. Pin at the shoulder crease and armhole convergence.

15. Pin the dart so the muslin lies level at the shoulder seam. 16. Pin across the evaporating points of the shoulder dart and the waistline dart. The disappearing point is the finish of the dart.

C. MARKING

Mark all muslins with an all around honed pencil. Crossmarks and specks indicate the crease lines of the garment being hung. Crossmarks follow the bearing of in converging crease lines. Spots ought to be precisely marked, little focuses.

1. Neck area Crossmark at focus front; speck to bear along neck area; crossmark at shoulder and neck area convergence

2. SHOULDER-Crossmark the two edges of the dart at the shoulder crease; crossmark shoulder crease and armhole convergence.

3. ARMHOLE-Spot armhole edge from the shoulder crease to plate screw level; dab the edge of the arm plate at the plate screw level; crossmark the convergence of the armplate and side crease. Spot the mark for the front bodice side crease straightforwardly be rear the edge of the side crease of the dress form.

4. WAISTLINE-Crossmark the waistline and side crease convergence; dab along the lower edge of the waistline tape from sideseam to shoot; crossmark the two sides of the dart pin.

D. TRUEING

Trueing the muslin is defining the boundaries that characterize the specific components of the completed example.

1. Eliminate the muslin from the dress form, and eliminate all pins with the exception of those indicating the evaporating points of the darts.
2. Watch that the dart crossmarks at the waistline are similarly far off from the pinnacle grain line. Change, if vital
3. Genuine the waistline dart by defining boundaries from the evaporating point through the waistline crossmarks to the lower edge of the muslin. Expand all lines for creases or darts past the elements of the example.

4. Genuine the shoulder dart by defining a boundary from the peak to the crossmark closest the neck area. Mark the disappearing point on this line at pin level: interface the shoulder crossmark closest the armhole with the evaporating point.

5. Draw the side crease by interfacing cross marks at armhole and waistline.

6. Lower the armhole for an essential set-in sleeve by estimating down on the dress form from the armhole edge at the shoulder, over the focal point of the plate, to the side crease. Armhole profundity ought to be brought down as demonstrated in the accompanying table. Along the edge crease of the dress form, mark the profundity of the brought down armhole with a pin. Decide the distance between this pin and the lower edge of the arm plate. Lower the armhole along the edge crease of the muslin likewise.

7. Genuine the armhole by setting the French bend so the straight edge contacts the shoulder crease and armhole cross mark, passes along the dabs of the arm opening edge close to the shoulder, and falls halfway between the spots at the plate screw level. The bended edge should contact the Crossmark along the edge crease and the brought down armhole

8. Genuine the neck area by putting the French bend with the goal that the bended edge follows the neck area specks and contacts the cross marks at focus front and shoulder crease. This line is utilized as a take-off point in a

fundamental example. For a completed garment the neck area ought to be dropped at the middle front in any event 4 inch, more whenever wanted.

9. Overlay the muslin on the across grain at the disappearing point of the shoulder dart. Wrinkle the dart line closest the middle front and carry this line to meet the dart line closest the armhole. Slide a ruler under the dart line and pin the dart as it delineated. Pin darts and creases by embeddings the pin on the collapsed edge, through every one of the layers of muslin, at a right point to the crease line. Pins ought to be divided around 2 inches separated.

10. Genuine the shoulder crease by interfacing the cross marks at the neck area and armhole edge with a ruler.

11. Add crease stipend to the neck area and shoulder crease, and trim away overabundance muslin.

12. Trim the armhole generally, leaving about 1% creeps past the crease line.

13. Pin the waistline dart by bringing the side nearest to the middle front to the opposite side of the dart.

Creases - Creases are not sewed yet are collapsed and put into position. Creases, used to supplant darts, are usu partner not pushed down with the goal that they will fall delicately.

A. MARKING

1. Crossmark the two sides of the crease at the crease.
2. Crossmark the two sides of the crease 1 inch from the crease line. This crossmark doesn't show sewing however assists with holding the course of the crease.

B. TRUEING

1. Eliminate the muslin from the dress structure cautiously, leaving the crease stuck together,
2. Genuine the crease line and add crease allowance.
3. Remove abundance muslin.
4. Eliminate sticks, and associate the crossmarks to show the state of the crease.
5. Draw a bolt inside the crease to show the heading of the overlap.

BASIC BODICE -BACK

A. PREPARATION OF MUSLIN

1. On the dress structure, measure the separation from the highest point of the jewelry to the waistline at focus back.
2. Along the selvage of the muslin, measure the separation from the top of the necklace to the waistline in addition to 4 inches.



3. Clasp selvage and tear along the crosswise grain.
4. On the dress structure, measure the separation from the side crease to the middle back at the most stretched out point across the back, which is located at the armplate and side crease convergence.
5. On the muslin, measure along the crosswise grain the distance across the back at the most stretched out point in addition to 4 inches.
- 6 . Clasp and tear along the long way grain.
- 7 · Block and press the muslin.
8. Draw the grain line for the center back 1 inch from the long way grain torn edge.
9. Crease under the 1-inch augmentation at center back.
10. Measure down 3 crawls from the top edge of the muslin at center back and cross mark for the neck area.
11. On the dress structure, measure the separation from the neck area to the waistline at center back.
12. On the muslin, show with a cross mark the separation from the neck area to the waistline at the center back grain line.
13. Split the distance between the neck area and waistline at center once again into quarters. ·
14. On the muslin, measure down one fourth of the center back from the neck area to set up the shoulder bone level.
15. Draw a transversely grain line at the shoulder bone level.
16. On the dress structure, measure the separation from center back to the armplate at the shoulder bone level.
17. On the muslin, demonstrate with a cross mark this estimation in addition to 1/8 inch for ease on the shoulder bone transversely grain.
18. Measure 1¼ creeps toward the center back from the armplate cross mark; starting here draw a grain line toward the lower edge of the muslin.

B. DRAPING STEPS-

Prior to draping the back bodice, the front bodice should be stuck to the dress structure, taking consideration that all crease and dart lines compare with those on the structure. Sink pins at the shoulder crease totally into the dress structure. Once in set position, place a line of pins roughly ½ inch away from the side crease. Eliminate pins along the edge crease and overlap back overabundance muslin as shown

I. Pin the center back of the muslin to the dress structure at the neck area and shoulder bone level.

2 Smooth the muslin across the shoulder bone level from center back toward the armplate; pin the armplate cross mark to armhole edge, circulating abundance ease uniformly; then, at that point pin along the shoulder bone level to keep muslin from listing.

3. Smooth down on the longwise grain line to the level of the lower edge of the armplate. Forge ahead the across grain to the armplate and side crease crossing point, and pin.

4. Equilibrium the side creases by sticking the front and back muslin together at the armplate and side crease crossing points. Prior to sticking the side creases together at the waistline, ensure that the grains are equal at the whole edges of the muslin. On the off chance that the grains don't adjust, change back bodice. Pin side crease together at the abdomen line.

5. Smooth down on the long way grain line to the waistline; take a squeeze and pin into place at the waistline.

6. Cut the long way grain line from lower edge of muslin to ½ inch underneath the waistline.

7. Pin the muslin at the center back and waistline convergence.

8 Smooth along the waistline to the princess line and get overabundance muslin for dart. Pin the dart just at the waistline and princess line crossing point. With a pin, demonstrate the evaporating point of the dart. The dart should not reach out past the brought down level of the armhole.

9. To wrap the neck area:

a. Remove a "rectangular piece of muslin 1 inch over the neck area and center back crossing point. The cut ought to be 1½ inches down and ought to stretch out vertical to the edge of the muslin.

b. Smooth the muslin on grain from center back across and afterward up at a right point toward the shoulder and neck area convergence.

c. Cut cautiously from the external edge toward the neck area with the goal that muslin lies easily.

10. Smooth the muslin along the shoulder crease from the neck area toward the princess line and take a squeeze close to the neck area; dab the convergence of princess crease and shoulder crease.

11. Smooth around the armhole toward the shoulder crease, and pin at the convergence of the shoulder crease and the armhole edge.

12. Take a squeeze at the shoulder crease close to the armhole.

13. Move abundance completion under the spot at the princess line to frame the shoulder dart. The dart pickup should not surpass $\frac{1}{4}$ inch

C. MARKING

NECKLINE – Cross mark at center back; dab to the shoulder along neckline; cross mark at the shoulder crease and neckline convergence.

2. SHOULDER-Dot straight over the front shoulder crease; cross marks at the shoulder crease and armhole edge convergence.

3. ARMHOLE-Dot armhole edge to the armplate cross mark; pass through mark the intersection of the armplate and side crease.

4. WAISTLINE – Cross mark the waistline and side crease convergence; speck along the lower edge of the waistline tape from side crease to shoot; cross mark the two sides of the dart pin; from dart to center back.

D. TRUEING

1. Leaving the side crease stuck together, eliminate the front and back muslin from the dress structure. 2. Spot the muslins, actually stuck together, on following paper with the abdomen front on top.

3. Utilizing a ruler, follow the front side crease.

4. Extra straightforwardness is required for a set-in sleeve. At the brought down armhole, speck $\frac{1}{2}$ inch past the width of the bodice; interface this mark with the side crease and waist line convergence.

5. Add a 1-inch crease stipend at the all-inclusive side creases, and remove overabundance muslin ,while front and back are as yet stuck together.

6. Genuine the waistline darts by finding the center of the dart at the waistline cross marks. Draw a grain line at the center of the dart from the waistline to the level of the disappearing point pin. Eliminate the pin and define boundaries from the evaporating point, through the waistline cross marks, to the lower edge of the muslin.

7. Genuine the shoulder dart by defining a boundary from the evaporating point of the waistline dart to the cross mark closest the neckline. On this line, mark the evaporating point of the shoulder dart 3 crawls down from the shoulder crease. Interface the shoulder cross mark closest the armhole with the 3-inch mark.

8. Genuine the neckline by setting the French bend so the bended edge follows the neckline dabs and contacts the cross marks at the center back and shoulder crease.

9. To genuine the armhole:

a. Pin the front and back bodice together along the expansion line of the side crease. Draw a $1\frac{1}{4}$ -inch grain line down from the shoulder bone level and armplate crossing point; place the French bend with the goal that it leans against

this grain, line, and the bended edge contacts the all-encompassing side crease and mixes into the front armhole

b. Invert the French bend so the specks along the armhole edge mix into a constant shallow bend with the lower armhole.

10. Pin the shoulder dart by wrinkling the dart line closest the center back and carrying it to meet the dart line closest the armhole.

11. Associate the shoulder crease specks utilizing the straighter finish of the French bend as delineated.

12. Add crease remittance to the neckline, shoulder crease, and armhole; cut back abundance muslin. 13. Genuine the waistline by dropping the waistline roughly $\frac{1}{4}$ inch along the edge crease. Mix, utilizing the French bend, to the back waistline darts and the front waistline darts. On the off chance that a slight vertical point happens at the darts,, mix so the waistline shapes a consistent bend. Interface I the specks from the waistline dart to center back; follow, the transversely grain from the waistline dart to center front. Add crease remittance and trim away overabundance muslin.

14. Pin the shoulder crease back over front. The back shoulder crease will be $\frac{1}{4}$ inch longer than the front shoulder crease. Match front and back shoulder darts, neckline, and armhole edge convergences.

15. Spot the bodice on the dress structure and check fit.

THE PRINCESS BODICE

The princess bodice is fitted with creases as opposed to darts. The fitting crease has limitless plan prospects. It can start anytime over the bust line even out and end at practically any point beneath. To take out darts, in any case, the fitting crease should pass inside 1 inch of the zenith. When planning the rear of the sovereigns: bodice, each exertion ought to be made to blend style lines with the front.



A. READINESS OF MUSLIN-FRONT AND BACK

1. Pin style tape to the dress structure to set up the ideal princess line. Pins ought to be fallen through the style tape into the dress structure at a shallow point with the goal that they can be totally embedded.
2. Tear muslin:
 - a) Length—equivalent to for the basic bodice.
 - b) Width-center up front back boards: width at the largest point in addition to inches 4 inches; side boards: width at the broadest point in addition to 4 inches.

3. Draw grain lines as delineated.

B. DRAPING STEPS-FRONT

1. Pin the center front board to the zenith and center front.
2. Smooth the muslin from the center front 2 toward the style tape, keeping across grains consummately adjusted; pin along the style tape.
3. Drape the neckline.
4. Pin at the shoulder.
5. Dot muslin along the center of the style tape and along the neckline.
6. Cross mark at the crossing point of the neckline and shoulder, the shoulder and style tape, and the style tape and waistline.
7. Remove the center front board from the dress structure, and genuine the neckline, the shoulder, and the princess crease line. Utilize the ruler or French bend where vital.
8. Allow the vital crease recompense, and trim off abundance muslin.
9. Replace the center front board on the dress structure, sinking pins into the structure along the princess crease.

10. Place the side front board against the dress structure so the transversely grain line is straight on the bust line level and the length grain is opposite to the floor.
11. Pin along the transversely grain, permitting the important simplicity.
12. Smooth and nail the muslin down along the straight grain line, taking a squeeze at the waistline.
13. Slash the muslin underneath the waistline.
14. Smooth the muslin over the center front board, and pin over the trued princess crease.
15. Pin at the waistline and side crease crossing point; pin the side crease and arm plate convergence.
16. Smooth the muslin up from the bust line level toward the shoulder, keeping the grain smooth. The

the long way grain will swing toward the neckline.
17. Pin down along the princess crease toward the peak; some straightforwardness might be in the summit region.
18. Pin the shoulder and armhole.
19. Mark the shoulder, armhole, side crease, and waistline.

20. Dot the princess crease of the side board straight over the princess crease of the center front board.

21. Cross mark both the center front board and the side front board at the peak, 2 creeps over the summit, and 2 crawls underneath.

22. True all crease lines, adding the essential straightforwardness along the edge crease. Cut back overabundance muslin, leaving crease remittance at the shoulder crease, princess crease, and arm opening. Try not to manage muslin at side crease.

23. Pin the center front and side accumulate, coordinating with cross marks.

B. DRAPING STEPS-BACK

1. Pin the center back board at the center back and at the shoulder bone level grain line. Permit the fundamental straightforwardness along the shoulder bone region.

2. Smooth the muslin from the center back toward the style tape, keeping across grain impeccably adjusted; pin along the style tape.

3. Drape the neckline.

4. Pin at the shoulder, putting vital squeezes for ease. On the off chance that the shoulder is isolated by the princess crease, one squeeze is put in the center back board and one squeeze is set in the side back board.

5. Mark and genuine the center back board the 1 same path as the center front board.

6. Replace the center back board on the dress structure a similar route as the center front, prior to draping the side back.
7. Place the side board on the dress structure so the across grain line is in accordance with the center back at the shoulder bone level, and the length grain is centered in the princess board.
8. Pin along the shoulder bone grain line, permitting the fundamental straightforwardness.
9. Pin the longwise grain line at the midsection 9 line, slicing the muslin underneath the waistline, and taking a squeeze for ease.
10. Smooth the muslin over the center back board, and pin over the trued princess crease.
11. Smooth the muslin up toward the shoulder, and pin into place.
12. Pin the side creases together at the arm plate and waistline crossing points. Grains ought to be adjusted.
13. Mark the rear board a similar path as the front; cross mark the princess crease at the shoulder bone level and 3 crawls underneath
14. True all crease lines: recompense, and trim away all overabundance muslin.
15. Pin the princess abdomen together prior to trueing the waistline. Check the fit on the dress structure.
16. See the completed example.

THE WRAP FRONT BODICE

The wrap front bodice, which has additionally been called surplice, is cut in two segments that cover and tie or attach aside. A wrap front bodice might be hung delicately or fitted with darts. It very well might be planned as a different shirt or joined to a skirt or slacks. On the off chance that it's anything but a shirt or a wrap dress, it could be done with a tie that folds over the midriff. The two sides of the front might be cut the same and simply utilize cover, or when the upper segment is hung, the under area might be level and fitted with a dart.



A. READINESS OF MUSLIN

1. Tape the covering neckline on the dress structure.
2. The straight grain edge of the muslin should be adequately long to reach from the shoulder and neckline crossing point to the waistline in addition to 8 inches.
3. The cross grain edge should quantify roughly 20 inches.
4. Block and press the muslin.

B. DRAPING STEPS

1. Fold more than 2 crawls at the straight grain peak the neckline confronting, and place the muslin on the dress structure with the goal that the collapsed edge follows the taped neckline. Pin the muslin at the shoulder and abdomen line convergences.
2. Fit the bodice by smoothing abundance full ness into darts, dart tucks, creases, or accumulates as wanted, following the dart control strategies portrayed before. Extra hung totality might be brought into the bodice wrap by lifting the muslin from underneath the waistline and sticking as wanted.
3. Because the wrap front bodice is a lopsided plan, the center front should be painstakingly demonstrated with cross marks at the neckline and waistline before the muslin is taken out from the dress structure.
4. See the completed example.

THE PRINCESS LINE WITH PLEATED

The princess bodice is fitted with creases as opposed to darts. The fitting crease has limitless plan prospects. It can begin anytime over the bust line even out and end at practically any point beneath. To take out darts, notwithstanding, the fitting crease should pass inside 1 inch of the peak. When planning the rear of the rulers: bodice, each exertion ought to be made to fit style lines with the front.



A. ARRANGEMENT OF MUSLIN- FRONT AND BACK

1. Pin style tape to the dress structure to build up the ideal princess line. Pins ought to be fallen through the style tape into the dress structure at a shallow point with the goal that they can be totally embedded.
2. Tear muslin:
 - a) Length—equivalent to for the basic bodice.
 - b) Width-center up front back boards: width at the most stretched out point in addition to inches 4 inches; side boards: width at the largest point in addition to 4 inches.
3. Draw grain lines as shown.

THE BASIC COWL

A PREPARATION OF FABRIC

1. Estimation: A 30-inch square is sufficient for a bodice with

typical waistline. In the event that the cowl is essential for a bodice with a brought down

waistline or a piece of clothing cut without a waistline crease, the square

should be cut proportionately bigger.

Then again, a more modest

square will be adequate for a yoke cowl.

2. To draw a genuine predisposition across the square of fabric, crease the fabric

into a right triangle and tenderly wrinkle along the overlap. To forestall

extending the predisposition, pat the fabric toward the straight

grain. Unfurl the fabric and define the predisposition boundary as demonstrated by the wrinkle.



B. DRAPING STEPS

1. On the dress structure, demonstrate the profundity of the ideal neckline with a pin. Necklines might be high or brought down to any level of décolletage. For a high cowl, place the pin straightforwardly on the neckline of the dress structure.
2. at the shoulder creases of the dress structure, show wanted width of the neckline.
3. Turn around a corner of the fabric square for looking as shown. The inclination collapsed edge, which will be utilized for the neckline, should be adequately long to stretch around the pins situated on the dress frame and give in any event 2 inches extra at the shoulders
4. Spot muslin against the dress structure, holding the center of the cowl under the pin and sticking the neckline at the two shoulders. Allow the neckline to fall delicately. Try not to stretch or pull fabric. As the fabric falls against the body, a cowl wrap will shape. On the off chance that the neckline is high, the cowl wrap will be shallow, and more profundity is typically added by lifting extra fabric up toward the shoulders. In the event that the neckline is brought down, the underlying cowl wrap might be sufficient, yet more creases can be added by lifting the fabric as recently referenced. As the fabric is lifted to shape extra hung crease the center of the cowl showed on the fabric should be kept straightforwardly in accordance with the center front or center back of the dress structure. The center of the cowl is kept in line via cautiously lifting similar measure of fabric on the two sides.

5. Structure accumulates or creases at the shoulders to oblige extra curtains. Accumulates will give a delicate, nonchalantly hung appearance though collapsed fabric will hold the wrap set up for a more controlled look.

6. Wrap the remainder of the article of clothing as wanted. On the off chance that the cowl wraps are adequately profound, extra darts or different methods for fitting the bodice may not be required. At the point when darts are required, they are regularly positioned on the straight grain, framing a French dart. As the article of clothing is fitted, smooth just with the long way or across grain to forestall extending or pulling

7. Mark just one side of the hung cowl.

8. Leaving any creases and additionally tucks stuck, eliminate the cowl bodice from the dress structure. \

9. Genuine all markings. Raise the waistline $\frac{1}{4}$ inch at the center front to permit predisposition to extend. At the point when one a large portion of the cowl has been totally trued, crease and pin the cowl at the center, and follow the trued half to the opposite side.

10. Trim off the overabundance profundity of the neckline confronting, leaving roughly $3\frac{1}{2}$ crawls at the center front. Add crease remittances, and trim away overabundance fabric at armhole, side crease, and waistline.

11. Supplant the cowl on the dress structure to check the situation of the hung folds and the fit. Make any important changes. If required, little loads might be utilized to hold cowl creases or assemblies set up.

THE SHAWL COLLAR

Cut in One Piece with the Front Bodice The shawl collar was initially roused by the tuxedo plan of formal men's wear. Today, this neckline might be utilized on coats and coats or any piece of clothing with a front opening. Its width, length, and stature of roll may fluctuate its basic rich shape. The external edge of the shawl collar might be scored to recreate the two-piece indented collar. The undercollar is constantly seamed at the center back, however the upper collar-cut in one piece with the confronting might be scaled without a center back crease.



A. READINESS OF MUSLIN

1. Tear muslin: a. Length center front length in addition to 10 inches in addition to sew b. Width-side crease to center front at bust level in addition to 9 inches
2. Draw the center front grain line 6 inches from the torn edge.
3. Crossmark the neckline 10 inches down from the upper tom edge of the muslin.
4. Pin the center front of the muslin to the dress structure at the neckline and the chest.

5. Smoothing on grain across the chest, locate, pin, and mark the situation of the zenith.

6. Draw an across grain line at the peak level

7. Draw a longwise grain line corresponding to the center front, demonstrating the width of the expansion. An expansion is required at the center front for the cover important to oblige fastens and buttonholes. The width of this augmentation relies upon the size of catch utilized, yet 1 inch is normally adequate for lightweight dresses and pullovers. Jackets and covers need a more extensive cover. The shawl collar streams up from the edge of the expansion.

B. DRAPING STEPS

1. Pin the muslin to the center front of the dress structure at the neckline, and wrap the lower some portion of the article of clothing front as wanted.

2. Wrap the rear of the article of clothing totally prior to chipping away at the front shoulder and collar.

3. Pin the back shoulder crease to the dress structure by sinking pins into the crease all lowrance off the shoulder.

4. Wrap the front shoulder over the back.

5. Leaving just the crease recompense at the shoulder, cut into the muslin from the armhole to inside 1 inch of the neckline.

6. Cut cautiously to the crossing point of the neckline and shoulder crease as delineated.

7. Sink a pin into the dress structure at the neck line and shoulder convergence.

8. Eliminate the pins at the center front that the muslin might be collapsed back to the ideal profundity of the completed neckline. Spot a pin at the brought down neckline as Illustrated.

9. Carry the muslin around the neckline to the back. The center back will be on the containers. Pin the back neckline from the shoulder and neckline cut to the center back, keeping up satisfactory crease al recompense .

10. Crease the collar down at the ideal roll line, and slice the external edge of the collar to the ideal width. The collar should cover the back neckline crease.

11. With style tape, decide the ideal state of the collar,

12. Cut to the crossing point of the collar edge and augmentation.

13. Turn up the collar. On the off chance that there is an abundance overlap of fabric close to the neckline, shape a shallow dart from the crossing point of the shoulder and neckline down the front under the collar until all overabundance fabric is retained.

14. Mark the front and back muslin. Valid and cut back overabundance muslin, leaving crease remittances.

15. The confronting and upper collar are cut in one piece. Decide the width of the looking at the shoulder and along the center front. The base width is 14 inches at the shoulder and 2½ inches at the waistline.

Follow the blueprint of the collar edge, center back of the collar, back neck-line, and shoulder crease onto another piece of muslin for the upper collar. In the event that the upper collar is to be scaled without a center back crease, the grain ought to be directly at the center back. The front neckline dart, whenever utilized, may not be essential in the looking for the right roll of the collar. Utilize the hip bend to draw within edge of the looking from the shoulder crease to waistline. To protect the legitimate roll of this collar, than the undercollar from the center back to the center front expansion . 16. A different back neck confronting is required.

SEWING TIPS FOR THE SHAWL COLLAR

Since the undercollar is cut in one with the front of the piece of clothing, it is seamed at the center back. The upper collar, cut in one with the forward looking, could possibly have a center back crease.

1. Interface the piece of clothing front and the under collar with fusible web interfacing.
2. Line the center back creases and press open.
3. Stay-line the sides of the shoulder and neckline into segments to support both the article of clothing and the confronting. Clasp into the corners.
4. Line the front and back shoulder creases of the article of clothing.

5. Pin and afterward line the back undercollar to the back neckline of the article of clothing.

6. Clasp along the neckline crease stipend. In the event that the article of clothing is arranged with a back neck confronting, press the shoulder and neckline creases open. In the event that the back neckline confronting is precluded, press the neckline crease toward the collar.

7. Fasten the external edge of the upper collar looking to the external edge of the undercollar article of clothing, right sides together. For a smooth edge, trim crease in layers.

8. Turn right side out, and press collar and facing together, moving the external edge of the upper collar over the crease line.

9. To keep the collar from moving, join the back neckline crease remittances together within. 10. At the point when the back confronting is wiped out, overlay in the back neckline crease stipend of the upper collar and fasten over the crease of the undercollar. Connect the shoulder crease of the looking to the shoulder crease stipend of the piece of clothing .

PETER PAN COLLAR

❖ Step 1

- Prepare a classic bust dart bodice, but smooth bust ease into a dart at underbust area. Keep neckline high and neatly clipped and trimmed. Mark it lightly $\frac{1}{2}$ " (1.5 cm) down from CB seam on form, $\frac{1}{2}$ " (1.5 cm) out from seam at shoulder point, and $\frac{3}{4}$ " (2 cm) down at CF.
- Align CB of collar muslin piece with CB of bodice neckline, allowing slashed area to lie at shoulder line.
- Trim and clip neckline to match neckline of bodice. Step 3 Tape the shape of the collar.



❖ Step 2

- Continue clipping and trimming as you bring fabric around to front. Allow it to lie smoothly on bodice front.

Note:

Line and proportion corrections: Pay close attention to the front collar curve.

❖ Step 3

- Tape the shape of the collar.

BELL SLEEVE

Stage 1

This sleeve will be draped on a tunic with an exemplary armhole. First make a bodice with a side bust dart toward the front and a solitary vertical dart toward the back. Tape, then, at that point mark, an exemplary egg-formed armhole with a drop of around 1" (2.5 cm) underneath the arm plate



Stage 2

Adjust length grain with external line of stuffed arm and pin at bicep line (not shown). Permit sleeve to point somewhat forward, following the blue line on the stuffed arm. Set cap volume by holding upper edge in somewhat at shoulder region. There won't be any social event, yet there will be slight facilitating in of the muslin. On the off chance that it helps you, pin out ½" (1.5 cm) on front and back cap

Stage 3

Beginning at the wrist, decide volume of lower edge. It is smaller at the elbow than at the wrist, so get the crease at a point. As you pin, recall that the cross grains should coordinate at underarm. Pin wrong sides together from wrist to elbow region; clasp to your pins.

Stage 4

Set notch focuses. Taking a gander at sleeve from the side, decide volume around arm. On the off chance that you have not effectively done as such in Step 2, pin out ½" (1.5 cm) or so ease on outside of arm. Despite the fact that the sleeve has a thin fit, it will in any case require some straightforwardness. Check the sleeve through 360° and change until you are certain it is adjusted and has the vibe of the photograph. Pin firmly to mostly down profundity of armhole. Clasp to the pin, and trim off triangle of abundance fabric above it. Rehash for back.

Stage 5

Turn underarm crease front over back from wrist to elbow, verifying that cross grains are coordinating up. Turn up fix. Finish cap region by changing the simplicity and afterward turning it under along armhole line.

Stage 6

Cut back abundance on lower sleeve in a bend that approximates the bend of the lower armhole.

Stage 7

Permit lower sleeve to go to within. Note where it falls against armhole line. Pin the front lower bend

Stage 8

See how fabric is hanging at the underarm. It has an excessive number of folds, which implies more fabric should be removed from the sleeve at the underarm bend. Pin along lower bend, raising and bringing down the stuffed arm and considering the manner in which the sleeve breaks. Discover the harmony between having the option to lift the arm uninhibitedly, yet bringing about bunches of folds at the underarm, and having a smooth fit with no lift

Stage 9

Nail down the underarm crease on sleeve, on the other hand sticking up the underarm crease to armhole. The last couple of inches (about 7.5 cm) will be difficulties to fines; after you have finished the wrap, it is worthy to eliminate pullover from structure and finish sticking this region last. Tape neck area.

PUFF SLEEVES

Follow the basic draping order set out on

Step: 1

1. Set proper angle
2. Pin cap
3. Set wrist
4. Set notch points
5. Work line from underarm to elbow
6. Trim excess and work lower sleeve curves
7. Finish underarm seam where it meets the armhole point

Step: 2

1. Align lengthgrain of sleeve piece with external line of stuffed arm and pin at bicep line.
2. Allow sleeve to point marginally forward as the regular hang of the arm, following the blue line on the stuffed arm.
3. Set cap volume by sticking in ease on upper edge at shoulder region. There will be about $\frac{1}{2}$ " (1.5 cm) ease on both the front and the back
4. Starting at wrist, decide volume of lower edge. It is smaller at the elbow than at the wrist, so acquire crease at a point, keeping wrist region as full as could really be expected.
5. Remember to coordinate crossgrains at underarm as you pin this region.



6. Pin wrong sides together from wrist to elbow region. Clasp to your pins.
7. Set notch focuses. Taking a gander at sleeve from the side, decide volume around arm.
8. Pin at notch focuses. Note that there is a considerable amount more completion in the bicep region than there was with the chime sleeve.
9. The real cap simplicity will in any case be $\frac{1}{2}$ " (1.5 cm) at both front and back, however there will be more as it goes down toward notch region.
10. Pin solidly to mostly down profundity of armhole.
11. Clip to the pin, and trim off abundance triangle of muslin above it.
12. Repeat for back.

BASIC BODICE SKIRT

1. Adjust CF grainline with CF of structure and pin down around 6" (15 cm).
2. Permitting around 1" (2.5 cm) ease, pin at hipline, keeping cross grain even.
3. Smooth muslin from hipline up to waist. Notice abundance shaped at front.
4. Overlap in princess-line dart with an admission of around 1" (2.5 cm) altogether.
5. Pin from waist to around 4" (10 cm) down. Dart should point somewhat out toward the side to shape totality of front hip region. Trim and clasp at waistline until muslin lies easily.
6. For the back, rehash Step 1.
7. As you pin up the side crease, see that there is much more abundance texture here than in the front because of the rounder state of the back hip region.
8. Examination with folding darts. A solitary dart makes a conspicuous end point and should be very long.
9. Take a stab at isolating straightforwardness into two darts. Presently darts can be more limited and, on the grounds that they are not as profound, make a much smoother back region.
10. Pin side creases wrong sides together; trim to around 1" (2.5 cm).
11. Turn front side crease over rear crease, ensuring ease is equivalent in front and back.
12. Spot a tape around the waist to make it simpler to stamp.



13. Turn fixes up, evening out it against one of the bars on the confine of the structure.

A-LINE SKIRT

1. Adjust CF grainline with CF of structure and pin down around 6" (15 cm).
2. Pin high hipline around 3" (7.5 cm) across from CF. Smooth muslin over waist and high hipline, proceeding to cut at waistline.
3. Structure a little dart at princess line to keep flare from getting excessively misrepresented.
4. Check the photo. The skirt is reasonably flat toward the front and the little dart will permit the flare to be controlled toward the side, giving a more adjusted look.
5. Cut back side crease remittance to about 1" (2.5 cm), following side crease of structure.
6. For the back, again repeat Step 1.
7. Pin side creases wrong sides together. Pin line will follow structure for about the first 4" (10 cm) and afterward become a straight line, calculating out toward fix to make flare.
8. Check flare from the side. For this skirt, the flare ought to be of equivalent completion. more in the back than front for a more elegant flow when in development.



9. Turn front side crease over back. To begin with, daintily chalk hipline on the two sides and draw a crossmark so pieces can be realigned while repinning. Eliminate pins , overlay front over back.
10. Be exact with the equilibrium. On the off chance that the front side crease shifts up corresponding to the back, or then again the other way around, it will change the way the flare wraps. Be mindful so as not to lose the style of wrap you have made.
11. Twill-tape waist to hold firmly.
12. Utilizing a long ruler or right-calculated metal ruler, mark fix and turn up

STYLIZED YOKE WITH GATHERS

1. To set front yoke piece, adjust CF grainline with CF of structure and cross grain with waist tape.
2. Pin descending and flat across waistline for the first 1" (2.5 cm).
3. Then, at that point trim and clasp, smoothing yoke toward side crease.
4. Rehash for back yoke.
5. Pin yoke wrong sides together at side crease. Since weight of the skirt will hang from the yoke, it very well may be hung very close to the structure effortlessly.
6. Turn front over back and pin.
7. Twill-tape waist and anchor-pin firmly at CF and CB.
8. Decide vital width of yoke to make wanted extent; measure and gently chalk the line.
9. Turn up yoke edge along stamped line.



Step- 2

10. To wrap the skirt front, you will make flare and accumulates. set a piece of versatile to assist you with changing texture uniformly.
11. Lift yoke pieces up tenderly and pin a piece of flexible around 1" (2.5 cm) above yoke line, keeping flexible even to floor.

- 12.Slip skirt front under flexible, adjusting CF grainlines. Pull it up uniformly to 4–6" (10–15 cm) above flexible.
- 13.need some flare in the skirt, the square shape should turn into a bended piece.
- 14.Beginning along the edge crease, handle the texture at the sew and pull descending, changing the accumulates as you go, and note
- 15.how the flare is being made. Proceed until the ideal fl are is reached.
- 16.Note that the cross grain is no more even, however drops down toward side crease. The side crease will currently be calculated furthermore, huge triangle at top edge can be remove.
- 17.Rehash from Step 2 for back area
- 18.Pin side creases together.
- 19.Trim top edge simply above versatile piece.
- 20.Crease yoke down and pin to skirt along collapsed edge.
- 21.Turn up fix utilizing bar of structure confine to even out.



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