

### PART 2: INTERMEDIATE DRAPING

*Overall aim:* These exercises will help you to:

- develop a good eye for proportion, balance and line
- recognize well coordinated construction elements and details
- increase dexterity and skill in the techniques needed to create volume and sculpt shapes
- continue training the eye to understand the difference between the look of the calico drapes and the final fabrics used

#### 2.1: Skirts

*Challenge:* To drape, create a pattern for, and sew a yoked skirt of your own design using pleats, tucks or gathers to create an original silhouette.

*Objectives:*

- To work with construction elements that control volume and movement and to incorporate them into an original design.
- To practise visualizing and understanding how the final shape of the skirt can vary between calico and different types of fabric.
- To select a final fabric that will support the look you are aiming for.

*Strategy:*

1. Design and sketch a skirt with a silhouette of your choice and include a yoke.
2. Decide whether the desired silhouette will be accomplished best with pleats, tucks or gathers and add your chosen construction element to the sketch.
3. Determine what kind of yoke the selected element needs. For example, does the skirt require a wide yoke to hold up deep tucks or a narrow, shaped yoke to support only light gathers?

4. When choosing the final fabric for your skirt, experiment with how it drapes. Hold the fabric up to your waist and, looking in a mirror, watch how it falls and moves. Try folding in some pleats or scrunching in some gathers and observe how the fabric reacts. Try to visualize how the fabric will look in your skirt design.

5. Drape the skirt in calico following the step-by-step instructions on page 111.

6. When the drape is finished, check it in a mirror at a distance to make sure you are satisfied with the silhouette you have created.

7. Take a photograph of the skirt drape for reference. Mark and true up the skirt, and make a paper pattern.

8. Cut and sew the skirt in the actual fabric using an appropriate closure such as an invisible zipper, buttons or snaps.

9. Try the finished garment on the mannequin and make any corrections needed. Make sure to transfer corrections to the pattern as well.

10. Compare the finished skirt to the photograph of the calico drape. Train your eye to recognize the differences between the calico and fabric skirts.

*Notes for Student:*

- When sketching your skirt design, study the different silhouettes on page 95 to determine the elements you will need to use for your chosen silhouette.
- Feel free to create an asymmetrical skirt, but note that if the asymmetry is other than at the hem, you will have to drape a full yoke rather than a half yoke.
- Remember that pleats and tucks can be angled, even severely, to force fabric out in different directions.
- For an additional valuable exercise, make your skirt again in a different type of fabric and observe how the look changes. Note how easy it is to duplicate the skirt in another fabric after you have already made it once.

### Reading/Research:

- Section 2.1: Skirts pages 90-111
- Study current collections online to see what kinds of skirts look new or interesting. Try to figure out what techniques the designers have used to create the silhouettes of their skirts.
- Study vintage skirts of the 1940s and 1950s and observe how the increase in the amount of fabric used after the war years allowed for more freedom of movement.

### Videos:

#### *Preparation*

1. Tearing the Muslin (Calico)
2. Blocking the Muslin (Calico)
3. Pressing the Muslin (Calico)
4. Marking the Grainlines – Pencil
6. Draping the Three Grains
7. Aligning the Grainlines

#### *Pinning, Trimming and Clipping*

8. Pinning Two Pieces of Muslin (Calico) Together
9. Turning Up and Pinning the Hem
10. Pinning, Marking and Turning Seams
11. Trimming and Clipping
13. Turning Front Over Back

#### *Preparing For and Making the Pattern and Fitting*

17. Marking
18. Truing
20. Transferring the Muslin (Toile) to a Paper Pattern

#### *Garment Specific Draping Techniques*

24. Draping the Bias Circle Skirt

### Notes for Instructor:

- When working on the sketches, have your students focus on outside contours and silhouette first, then choose the construction elements that will create the look they want.

- As the students are draping, encourage them to experiment with different scales for their tucks and pleats and to note the differences in the resulting look when adjusting them.
- Try to determine whether the yoke each student has designed is going to work well with the other elements he or she wants to use. The student should also consider the weight of the fabric he or she is going to work with. For example, if he or she wants to create a lot of volume with a heavy fabric, a more substantial yoke will be visually more appropriate and work best to support that volume.
- After truing up and transferring to paper, check each student's pattern to make sure all the seams match up. Check again before cutting to ensure the grainlines of the pattern are aligned with the grain of the fabric.
- For students with more advanced sewing skills, encourage them to cut two of their skirts in different fabrics so that they can study the difference in look.

### Presentation Suggestion:

- Ask students to place their skirts on mannequins and encourage them to comment on each other's garments. Have them observe which techniques they think have succeeded in creating volume and movement and which have not. Consider whether some skirts are less successful because the tucks or pleats are too small in scale or have not worked well with the chosen fabric. Note whether the yokes are supporting the volume of the lower skirts.

Timing: This exercise should take 2 to 3 hours for preparing the calico and draping; approximately 2 to 3 hours to true up the drape and make a paper pattern; and 2 to 3 hours to cut and sew the skirt (sewing time will vary depending on the skill of the student and the complexity of the style chosen).

### 2.2: Blouses

*Challenge:* To drape a basic blouse bodice and to create a variety of collars and sleeves to go with it. Then to drape, create a pattern for, and sew a new blouse using your chosen combination of collar and sleeve.

*Objectives:*

- To become adept with the steps involved in draping collars and to understand the different angles required for the varying styles.
- To practise draping a variety of sleeves so that the basic order in which to create a sleeve is learned.
- To study different combinations of sleeves and collars and through experimentation with proportions to train the eye to recognize when the perfect combination, and therefore balance, has been achieved.

*Strategy:*

1. Design and drape a blouse bodice using any of the darting or seaming methods in section 1.2: Dresses, including yoke style and/or princess lines.
2. Keep the toile neckline draped high around the neckline, and mark it for a basic stand collar.
3. Start by draping either a Mandarin collar (page 147) or stand collar (page 129).
4. Now photograph the collar you have draped and remove it from the mannequin.
5. Drape two more collars onto the same bodice. Try the Peter Pan collar (page 149), or the Convertible collar (pages 137-138), and experiment with varying their scale. Drape another collar of your own design. Photograph each collar in place and then return your favorite one to the mannequin.
6. Now attach the stuffed arm and drape a basic sleeve of your choice (pages 119-120).
7. Follow the same procedure as with the collars. Drape several sleeves, perhaps one with gathers at the crown with some fullness, a bishop sleeve, or a  $\frac{3}{4}$  length

sleeve, photographing them before removing them from the mannequin.

8. Now study the photographs and narrow down your choices to 2 or 3 different combinations of collar and sleeve and try these on the mannequin. Study the proportions and analyze what you like and don't like about the blouse.
9. Now choose your favorite combination of collar and sleeve and try to define the mood or attitude of the blouse you have created.
10. Consider what type of fabric will work best with your style and also communicate the attitude. For example, a chiffon or georgette will support a feminine and soft look, a heavier denim or pleather might communicate a more aggressive attitude.
11. Mark and true up the blouse, and make a paper pattern.
12. Cut and sew your blouse. Return it to the mannequin and critique your work. Has the look you were aiming for been accomplished? Does the fabric help or hinder the result? Do the construction details, such as topstitching or button closures, also support your desired attitude?

*Notes for Student:*

- Both sleeves and collars require precision and take manual dexterity to execute properly. Be patient with the process – they take a lot of practice.
- This is an exercise in designing through experimentation, so try not to have too many preconceived ideas about the outcome. You may like a combination of sleeve/collar that you had not thought would work well together.
- When you have found a combination you like, try adjusting it further by making the scale of each element a little bit bigger or smaller, and see if this improves the balance.
- Push yourself to work fairly quickly on these exercises rather than aiming for perfection. Your skills will improve through repetition, so strive for quantity rather than quality.

- When you do find the combination of elements you are going to finalize, then work on perfecting those drapes before you mark and true them.
- Before taking the drape off the mannequin, resolve any other details needed such as closures, hem, cuffs, etc.

### Reading/Research:

- Section 2.3: Blouses pages 114-155
- Make a study of classic blouses through the decades of the 20th century. Notice how the different proportions of collars and sleeves have changed over the years, and how the attitude of the blouses has also changed.
- Look at contemporary collections online and sketch some new collars and sleeves that you have never seen before. Try to visualize what the shape of the pattern pieces might look like.

### Videos:

#### *Preparation*

1. Tearing the Muslin (Calico)
2. Blocking the Muslin (Calico)
3. Pressing the Muslin (Calico)
4. Marking the Grainlines – Pencil
7. Aligning the Grainlines

#### *Pinning, Trimming and Clipping*

8. Pinning Two Pieces of Muslin (Calico) Together
10. Pinning, Marking and Turning Seams
11. Trimming and Clipping
13. Turning Front Over Back

#### *Darts*

12. Side Bust Dart
14. French Dart
15. Long Vertical Darts, Front and Back

#### *Preparing For and Making the Pattern and Fitting*

16. Taping the Stylelines
17. Marking

18. Truing
20. Transferring the Muslin (Toile) to a Paper Pattern

#### *Garment Specific Draping Techniques*

25. Draping the Sleeve
26. Draping the Convertible Collar

### Notes for Instructor:

- Make sure that your students drape their basic bodices well, with armholes and necklines marked with tape.
- Remove the bodices temporarily and attach the stuffed arm. Make sure the bodices are firmly secured to the mannequin before the collar and sleeve drapes are started.
- It is a good idea to keep the necklines draped high for as long as possible to aid in the stability of the drape.
- Have students tape the armhole first, then check this has been done properly. Students can then chalk the armhole line and remove the tape, which will make it slightly easier to work with the sleeve drape.
- Suggest that students use elastic at the wrist of the sleeve to hold in gathers there, and even at the crown as well if there are a lot of gathers to adjust.
- Make sure collar edges are turned under so that proportions are finalized as much as possible.
- Don't let students spend too much time perfecting lower armholes and underarm from elbow up. This is a difficult area and they should practise doing it, but not excessively on each one. When each student has decided on his or her final sleeve, encourage him or her to work on perfecting that sleeve.
- Make sure that when students arrive at their final combination of collar and sleeve that they push the design even further towards perfection by adjusting the proportions up and down by small increments.
- Finalizing other construction elements such as hems, closures and topstitching should be done before the drape is marked, trued up or the pattern is made.
- Encourage students to choose their fabric with

consideration to the mood/attitude they are trying to convey in their blouses.

### Presentation Suggestion:

- The more combinations of sleeves and collars the students can critique, the better. Have students put all their photographs on a wall so that everyone can study the different proportions.
- Have as many toiles with different collars and sleeves and finished blouses on view to critique as well.
- As students assess the different looks, encourage them to verbalize the mood, tone and attitude of each garment. It is good practice to identify specific looks so they can begin to identify their own.

Timing: This exercise should take about one hour to prepare the basic bodice; 2 to 3 hours for draping and photographing collars and 2 to 3 hours for sleeves; marking, truing and making the paper pattern should take another 2 to 3 hours; and cutting and sewing the blouse also about 2 to 3 hours (sewing time will vary depending on the skill of the student and the complexity of style chosen).

### 2.3: Trousers

**Challenge #1:** To drape, create a pattern for, and sew a pair of trousers of your own design using pleats, tucks or gathers to create an original silhouette.

### Objectives:

- To drape a pair of trousers with volume and movement in two sections, front and back.
- To create a balanced line and a smooth crotch curve (front/back rise).
- To work with construction elements such as pleating, tucking or gathering and to add details such as pockets, belt loops or a shaped waistband.
- To select a final fabric that will support the volume of the silhouette you are aiming for.

### Strategy:

1. Design and sketch a pair of trousers with a silhouette of your choice.
2. Decide whether the desired silhouette will be accomplished best with pleats, tucks or gathers and add your chosen construction element to the sketch.
3. Drape the trousers in calico following the step-by-step instructions on pages 174-175.
4. When the drape is finished, check it in a mirror at a distance to make sure you are satisfied with the silhouette you have created.
5. Photograph the ½ drape.
6. Mark and true up the trousers, and make a paper pattern.
7. When choosing the fabric, experiment with how it drapes. Hold it up to your waist and, looking in a mirror, watch how it falls and moves. Try folding in some pleats, or holding in some gathers, and observe how the fabric reacts. Try to visualize how it will look in your trouser design.

8. Cut and sew the trousers in the fabric using an appropriate closure such as a fly front or invisible zipper, buttons or snaps.

9. Try the finished garment on the mannequin and make any corrections needed. Make sure to transfer corrections to the pattern as well.

10. Compare the finished trousers to the photograph of the calico drape. Train your eye to recognize the differences between the calico trousers and final fabric trousers. Observe the way the trouser leg falls with the fullness created by the pleats, tucks or gathers, and the silhouette that is created by these details at the hipline.

### Notes for Student:

- When adding or decreasing the volume of the trouser leg, remember that it must be done equally from the inside leg seam and the outside leg seam.
- When increasing the volume of the trouser leg, the length of the crotch curve (front/back rise) must also be increased for it to hang smoothly.
- Remember that pleats and tucks can be angled, even severely, to force fabric out in different directions.
- For an additional valuable exercise, make your trousers again in a different type of fabric and observe how the look changes.

### Reading/Research:

- Section 2.3: Trousers pages 158-183
- Study current collections online to see what kind of trouser silhouettes look new or interesting. Try to figure out what techniques the designers have used to create their silhouettes.

### Videos:

#### *Preparation*

1. Tearing the Muslin (Calico)
2. Blocking the Muslin (Calico)
3. Pressing the Muslin (Calico)

4. Marking the Grainlines – Pencil

7. Aligning the Grainlines

#### *Pinning, Trimming and Clipping*

8. Pinning Two Pieces of Muslin (Calico) Together

9. Turning Up and Pinning the Hem

10. Pinning, Marking and Turning Seams

11. Trimming and Clipping

13. Turning Front Over Back

#### *Preparing For and Making the Pattern and Fitting*

16. Taping the Stylelines

17. Marking

18. Truing

28. Fitting the Pant

20. Transferring the Muslin (Toile) to a Paper Pattern

#### *Garment Specific Draping Techniques*

27. Draping the Crotch

**Challenge #2:** To drape, create a pattern for, and sew a pair of trousers of your own design and own choice of fabric to fit yourself. Using the 'Easy trouser draft' method on pages 171-173, substitute your own measurements and use that draft as the beginning of your drape. If you are smaller than your mannequin, note the details and change your pattern later to accommodate that. If you are larger than your mannequin, use felt or batting to pad the mannequin until it is your size.

Follow all other instructions on pages 174-175 for creating the trousers.

### Notes for Instructor:

- When students are working on their sketches, have them focus on outside contours and silhouette first, then choose the construction elements that will create that shape.
- As the students are draping, encourage them to experiment with different scales for their tucks and pleats, and to note the differences in the resulting look when adjusting them.
- After truing up and transferring to paper, check each

student's pattern to make sure all the seams match up. Check again before cutting to ensure grainlines of the pattern are aligned with the grain of the fabric.

- For students with more advanced sewing skills, encourage them to cut two of their trousers in different fabrics so that they can study the difference in looks.

### Presentation Suggestion:

- Ask students to place their finished trousers on mannequins and encourage them to comment on each other's garments. Have them observe which techniques have succeeded in creating volume and movement and which have not. Consider whether some trousers are less successful because the tucks or pleats are too small in scale or have not worked well with the chosen fabric.

Timing: This exercise should take 2 to 3 hours for preparing the calico and draping; approximately 2 to 3 hours to true up the drape and make a paper pattern; and 2 to 3 hours to cut and sew the trousers (sewing time will vary depending on the skill of the student and the complexity of the style chosen).

## 2.4: Knits

Challenge: To drape, create a pattern for, and sew a fitted T-shirt or knit top that utilizes the stretch of the knit and which also incorporates an attached draped piece in the design.

### Objectives:

- To familiarize yourself with stretching the knit over the mannequin to create fit.
- To experiment with using the handle of the knit to add a free-flowing drape element to the design. This element does not have to be sketched ahead of time, but can be draped improvisationally on the mannequin after the drape of the top is complete.

### Strategy:

1. Design and sketch a T-shirt or knit top of your choice that has a fitted look.
2. Select a medium stretch knit fabric that seems suitable for your top.
3. Drape the knit top using the grid method. Follow the instructions for this method on page 188 under 'Knit Fabric Preparation'.
4. Keep the knit neckline draped high and leave a generous seam allowance around the armholes.
5. Mark the style lines with tape or chalk.
6. Drape the free-flowing piece by experimenting with various looks using a section of fabric. Don't cut the fabric until you are satisfied with the look you are aiming for.
7. Photograph the T-shirt/knit top you have draped and remove it from the mannequin.
8. Mark and true up the T-shirt/knit top, and make a paper pattern.
9. Cut and sew your T-shirt/knit top. Return it to the mannequin and critique your work. Does the draped piece have the same look that it did before marking and truing?

### Notes for Student:

- The fitted part of the T-shirt/knit top is good practice for draping a knit stretched onto the mannequin.
- The second, draped section is an exercise in designing through experimentation. Try not to have too many preconceived ideas about the outcome. You may be surprised to achieve a result you did not imagine.
- Before taking the drape off the mannequin, view it from a distance or use a mirror to make sure you have taken the T-shirt/knit top as far as you want and that you are finished with it.

### Reading/Research:

- Section 2.4: Knits pages 186-201
- Look at contemporary collections online and sketch some knit tops that appear new and exciting. Try to envision what the pattern pieces might look like.

### Videos:

#### *Preparation*

1. Tearing the Muslin (Calico)
2. Blocking the Muslin (Calico)
3. Pressing the Muslin (Calico)
4. Marking the Grainlines – Pencil
7. Aligning the Grainlines

#### *Pinning, Trimming and Clipping*

8. Pinning Two Pieces of Muslin (Calico) Together
10. Pinning, Marking and Turning Seams
11. Trimming and Clipping
13. Turning Front Over Back

#### *Preparing For and Making the Pattern and Fitting*

16. Taping the Stylelines
17. Marking
18. Truing
20. Transferring the Muslin (Toile) to a Paper Pattern

### Notes for Instructor:

- Encourage students to choose their fabric with consideration to the mood/attitude they are trying to convey in their T-shirts/knit tops.
- The T-shirt/knit top should stand on its own as a garment. The armholes and neckline should be fairly resolved before starting on the draped section.
- Make sure students mark the armholes and necklines with tape.
- If a student wants to do a drape that involves the arm, suggest that he or she removes the drape temporarily from the mannequin and then attaches the stuffed arm. The T-shirt/knit top should then be re-set securely on the mannequin before moving on.
- Necklines should be draped high for as long as possible to aid in the stability of the drape.
- Suggest that students use elastic to help hold in gathers or sections that need support, as it will make the fabric easier to handle.

### Presentation Suggestion:

- After the drapes of the fitted T-shirts/knit tops are complete, have the students pin their draped pieces to them and conduct a group critique on the mannequins. Give students the opportunity to shift the draped piece, change the dimensions, etc., after hearing the comments of their peers.

Timing: This exercise should take about one hour to prepare the basic T-shirt/knit top; 1 to 2 hours for draping the improvisational section; marking, truing and making the paper pattern should take another 2 to 3 hours; and cutting and sewing also about 2 to 3 hours (sewing time will vary depending on the skill of the student and the complexity of style chosen).