HOME ECONOMICS: DRESSMAKING
(PRODUCE SLEEPING GARMENTS)
Learner’s Material

This instructional material was collaboratively developed and reviewed by educators from public and private schools, colleges, and/or universities. We encourage teachers and other education stakeholders to email their feedback, comments, and recommendations to the Department of Education at action@deped.gov.ph.

We value your feedback and recommendations.

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Published by the Department of Education
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Undersecretary: Dina S. Ocampo, Ph.D.

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LESSON 1

PRODUCE SLEEPING GARMENTS

Objectives

At the end of the module, the learner is expected to
1. plan, design and sew sleeping garments and children’s wear;
2. apply finishing touches on sleeping garments and children's wear; and
3. pack the finished garments attractively.

Draft and Cut Pattern for Sleeping Garments

This DRESSMAKING course leads to National Certificate Level II. This is designed for Grade 9 student to develop competencies: plans, designs and sews sleeping garments and children’s wear. It discusses and explains the tools, materials and equipment used in the making of desired products. It also demonstrates different techniques and processes which will guide the learner in developing the skills and knowledge to work effectively and efficiently.

PRE-TEST

Multiple Choice

Directions: Read the statements carefully. Choose the letter that best describes the statement. Write the answer in your quiz notebook.

1. The tool used to take body measurement accurately
   a. Ruler                      b. Tape measure
   c. L – square                d. Curve rule

2. The principle of design which can be achieved by creating a center of interest in the garment
   a. Balance                   b. Rhythm
   c. Emphasis                  d. Proportion

3. The type of pattern which does not contain any symbol and allowances
   a. Basic pattern             b. Construction pattern
   c. Final pattern            d. Commercial pattern
4. Fabric which is ideal for sleeping because it contains lustrous fiber material from plant
   a. Cotton  c. Linen
   b. Wool  d. Silk
5. One of the characteristics of the sleeping garment
   a. It is made of expensive materials.  c. It is thick and long.
   b. It is comfortable to the wearer.  d. It is easy to wash.
6. The measurement from the shoulder neck junction to the waistline with the tape measure passing at the highest portion of the bust
   a. Blouse length  c. Front Figure
   b. Bust height  d. Chest dept
7. Marking tool used for drafting pattern
   a. Tailor's chalk  c. Pencil
   b. Carbon paper  d. Ballpen
8. A dressmaker's guide in cutting fabric pieces in accordance with the garment design
   a. Dressmaker scale  c. Pattern
   b. Manuscript  d. Design
9. The pattern symbols that direct the dressmakers where to stitch the garment fabric.
   a. Grainline  c. Seamline
   b. Hemline  d. Stitchline
10. A color that is neutral
    a. Yellow  c. Red
    b. Black  d. Violet
11. The elements of design that create visual dimension
    a. Length and width  c. Size and bulkiness
    b. Depth and height  d. Center and emphasis
12. The result of combining primary and secondary colors
    a. neutral colors  c. prime-see colors
    b. complementary colors  d. intermediate colors
13. The cellulose materials made into long, lustrous fibers.
    a. leaves.  c. twigs.
    b. seedpods.  d. flowers
14. An example of silk fabric
    a. Brocale  c. Georgette
    b. Canvass  d. Challis
15. A fabric which can be easily dyed because of its absorptive capacity
    a. Wool  c. Cotton
    b. Nylon  d. Silk
16. Which of the following characteristics of sleeping garment will you consider first when designing?
   a. Age of the wearer
   b. Price of the cloth
   c. Tools and material
   d. Design of sleeping garment

17. When do we prepare the project plan?
   a. During the execution
   b. Towards the completion
   c. Before the execution
   d. At the end of the execution

18. A part of a project plan that depicts the chronological steps on how to accomplish the job
   a. Objectives
   b. Procedure
   c. Bill of material
   d. Evaluation

19. If you want to determine and prepare the logistics needed to finance the project, which part of the project plan will you check?
   a. Working drawing
   b. Bill of materials
   c. Objectives
   d. Tools and materials

20. A flexible tape used to take body measurement
   a. Ruler
   b. L-square
   c. Curve ruler
   d. Tape measure

21. The material needed in the construction of a sleeping garment
   a. cloth
   b. needle
   c. ripper
   d. tracing wheel

22. In drafting the back blouse sloper, the following measurements are needed EXCEPT one.
   a. Back across width
   b. Waist circumference
   c. Shoulder width
   d. Chest width

23. Jovie is drafting a front blouse sloper. Which are you going to divide to obtain the accurate measurement?
   a. 1
   b. ½
   c. ¼
   d. 1/3

24. The body measurement that is needed in drafting back and front blouse slope
   a. Bust circumference
   b. Chest width
   c. Back across width
   d. Front figure length

25. The sloper or basic pattern is the foundation of all final patterns. Which one is characterized as a sloper?
   a. with provision for alteration
   b. flexible for cutting
   c. ready for cutting
   d. no allowances and symbol
26. The body measurement which is taken around the arm where the sleeve length falls
   a. Sleeve length  
   b. Elbow circumference
   c. Arm circumference  
   d. Armhole circumference

27. The measurement needed in drafting pajama trousers where the female customer is allowed to sit while the measurement is being taken
   a. Thigh circumference  
   b. Leg circumference
   c. Full length  
   d. Crotch

28. The tool used in making a construction line
   a. L-square  
   b. Ruler
   c. Tape measure  
   d. Meter stick

29. The drafting tool used in the construction of a garment
   a. Tracing wheel  
   b. Seam ripper
   c. Scissors  
   d. Curve rule

30. A pattern needed in manipulating one piece blouse
   a. Bodice and shirt  
   b. Bodice and trousers
   c. Bodice and sleeve  
   d. Sleeve and skirt

Lesson 1.1

Principles and Elements of Design

The personality of the wearer shows the kind of image she projects. Personalities differ depending on the kind of clothing people wear. Most introvert persons prefer clothes of simple yet classical cut with pastel or light colors. Extroverts, on the other hand are creative, artistic, expressive and energetic. Hence, they prefer clothing that is comfortable, attractive and fashionable. They can wear all kinds of clothing of varied style, colors and design with confidence.
No matter who and what we are, we must be well-groomed every day to be attractive and to project a pleasing personality. Designs in our clothes add interest and beauty. Design in fabric refers to a pattern or figure that is printed on it. There are two basic ways which design is applied: a. design by printing; and b. design by weaving.

a. **Design by Printing** is the use of dye or ink on the surface of the fabric. They are called “prints”. They are often attractive because variety of colors can be combined. When designs are printed all over the fabric, it is called “all-over print”.

b. **Designs by Weaving** are permanent because of the “color-fast dyes” as the fabric is woven. They maybe in solid or in combination colors woven to form special designs. Designs such as stripes use more colors of yarn and will always be straight because they form “grain line” on the fabric. When horizontal lines cross vertical lines to form rectangles or square, it is called plaid. When the design is formed by mixing certain colors of nappy yarns to have speckled effects, it is called “tweeds”.

To understand better how to consider designs and colors in buying fabrics let us review the following principles and elements of design.
Principles of Design

1. **Proportion** is the relationship in size between various parts and the whole. Fashion designing is a creative expression. Exact mathematical proportions are not required as long as what you design is visually pleasing and in accordance with the size, shape and height of the bearer.

According to some artists, normal humans are usually 7-8 times the height of their heads, meaning you can use the height of the head as a unit of measurement to give the “lay lines” for the parts of your body. Example for adult figure above labeled for 7.5 heads tall.

Try to measure the proportion of your body.
2. **Balance** is the arrangement of a design on a space resulting to sense of equilibrium. It is the equal distribution of weight from a central point or area. There are three kinds of visual balance. They are the formal or symmetrical balance, informal or asymmetrical balance and radial balance.

a. **Formal or symmetrical balance** is the equal visual weight of each side of an imaginary central vertical line. It is achieved when each half of an object is exactly like the other. A jacket with two breast pockets and two hip pockets is formally balanced.

![Formal or Symmetrical Balance](image1)

b. **Informal or asymmetrical balance** is when the design is balanced, but each side is different in some way. It is achieved when the two halves of a whole are different, but seem to be equal in weight or emphasis. For example, a jacket with a breast pocket on one side can be balanced by a pocket on the hip of the opposite side.

![Informal or Asymmetrical Balance](image2)

c. **Radial balance** is achieved when all parts of the design are at equal distance from a central point. A man wearing a sun design on the front of his shirt may have this kind of design.
c. Radial Balance

3. **Emphasis** is achieved by the designer’s ability to create a center of interest by which the viewer’s eyes are directed to a specific area of a garment or body part.

4. **Rhythm** is the repetition of an accent to create an interesting design. Repeating an accent on different parts of the dress or one part of the dress will achieve a design that is harmonious and visually united.

5. **Harmony** is the pleasing and congruent arrangement of parts. It is the blending of all components of design. When the structural lines, decorative lines, colors and accessories all relate to each other comfortably, harmony results.
Elements of Design

1. **Line** creates a visual dimension of length and width. When lines meet, space is enclosed and a shape is defined. Lines direct the eyes to a certain path of vision, or it can draw the eyes away from an undesirable area of the body.
   
   It defines a shape or silhouette and conveys a mood of character.

There are two kinds of lines in garments:

a. The **Directional line** such as vertical, horizontal, diagonal, checkered, broken and curved. These affect the height and size of an individual. Lines are serving as clothing designs like the art of printing flowers, dots and others on fabric.
b. **Structural lines** are found on necklines, armholes, hemlines, darts, side seams, sleeves, collars, tucks and pleats of garments.

d. **checkered**

e. **with curve neckline**

a. **with bateau neckline**
b. **with plunging neckline**
c. **with cape collar**

d. **skirt with pleats**
2. **Color** is a radiant energy loosely termed light that produces sensation in our eyes. The color of the dress easily attracts the client’s attention and becomes her basis in choosing her apparel.
   
   It is the most powerful element.

---

**The Color Wheel**

A color circle, based on red, yellow and blue, is traditional in the field of art. Sir Isaac Newton developed the first circular diagram of colors in 1666. Since then, scientists and artists have studied and designed numerous variations of this concept. Differences of opinion about the validity of one format over another continue to provoke debate. In reality, any color circle or color wheel which presents a logically arranged sequence of pure hues has merit.
**Hue** is the other name for color. It is the particular shade of color that differentiates one from another.

**Primary colors** are red, blue and yellow. They are the basic colors where different colors originated.

![Primary Colors Diagram]

**Secondary Colors:** Green, orange and violet
These are the colors formed by mixing the primary colors

![Secondary Colors Diagram]

**Intermediate Colors** stem from the combination of primary and secondary colors.
Tertiary colors are made by mixing either one primary color with one secondary color, or two secondary colors. Tertiary colors are a combination of full saturation of one primary color plus half saturation of another primary color and none of a third primary color. They have specific names, one set of names for the RGB color wheel and a different set of names and colors for the RYB color wheel.

a. Primary, secondary, and tertiary colors
b. A traditional RYB color ‘Violet’ is called ‘purple’.
Neutral colors are the white, black and gray and are predominantly grayish and brownish. They are sometimes called “earth tones.”

Value is the lightness or darkness of color. White added to a color will produce tints. For example, pink is a tint of red. Black added to a color will produce shades. Maroon is a shade of red.

Intensity or chroma is of a color corresponds to its purity and saturation in a color other than black, white and gray.
Color Schemes (Color Harmonies):

**Monochrome** or one color harmony includes only one color of different value. and intensity. An example of a monochrome color scheme could include any color mixed with white, gray, or black.

**Adjacent colors** (also called analogous colors) uses colors that neighbor each other on the color wheel. An example is a color scheme that includes various values and intensities of reds and oranges.
Colors opposite each other on the color wheel are called **complementary colors** for example, violet and yellow, red and green, and blue and orange.

A **single split complementary** uses a primary color plus colors on either side of its complement. An example is a color scheme that includes various values and intensities of greens, violet-reds and red-oranges.

A **double split complementary** (also called tetradic) uses two pairs of complements, one apart on the color wheel. An example is red, green, orange, and blue.

A **triad** uses colors at the points of an equilateral triangle (three colors spaced equally on the color wheel). These are sometimes called balanced colors. An example of a triadic scheme could be red, blue, and yellow; green, orange, and purple, etc.

**Psychological Effects of Colors on People**

Colors bring life to us. Our looks and feelings are sometimes mirrored by our selection of colors. When we choose colors, it reveals our personality. They make us feel and look happy or pretty and sometimes make us look sad or ugly. Which of the colors below signifies the real you? Which one is your favorite?

**Psychology Colors in Marketing**
White makes us feel clean and fresh. White connotes innocence and purity.

Red makes us feel bold and daring. Red connotes passion and bravery.

Yellow makes us feel joyful. It also connotes cowardice and treachery.

Blue represents truth, loyalty, calmness and wisdom. Deep blue could also make us feel depressed.

Green suggests life and abundance as this is the color of plants, but green could also suggest jealousy.

Purple is the color of royalty, but it can also symbolize suffering.

Orange is a warm color that suggests deliciousness and ripeness. Eateries, especially fast food joints use orange with a touch of green to stimulate appetite.

Black suggests strength and dignity and is usually worn for formal evening affairs. Black also symbolizes mourning and death.

3. **Space** is the area inside an enclosed shape. The use of space can lead to an interesting design. But the overuse of a space could make the design confusing while an empty space could be unattractive and boring.
4. **Form** or **shape** refers to the form of a person showing the curves of the body. This includes the shape of the face, neckline and the full body or figure.

   *Form* – is a volume space enclosed a surface.

   *Shape* – is simply a flat space enclosed by a line.

5. **Texture** is the surface quality of an object, rough, smooth, silky, etc.
Lesson Review

Directions: Identify the word(s) that best describes the following statements. Write your answer in your quiz notebook.

1. The kind of design that creates a center of interest
2. The repetition of accent that creates an interesting design
3. An element of design which easily attracts the attention of the client and becomes the basis in choosing her apparel
4. It refers to the lightness and darkness of a color.
5. It is the other name for color.
6. They are the basic colors.
7. The combination of primary and secondary colors
8. The color which suggests strength and dignity and symbolizes mourning and death.
9. A warm color that suggests deliciousness and ripeness
10. A color which makes us feel bold and daring. It connotes passion and bravery.

B. Directions: Draw your ideal sleeping garment in a short-sized bond paper applying the principles and elements of design. Explain briefly what elements and principles of design you applied in your work.

C. Collect several scraps or pieces of patterned fabrics. Paste them on your notebook. Label each of them and write the kind of designs such as: All-over print, Lined-up print, Stripes, Plaids, or Tweeds.
Lesson 2

FABRICS

Fabric is cloth made of fibers. Fibers are hair-like strands that are wound to make yarn or thread used to make fabric. Fabric is the cloth or material used in making our clothes, curtains, tablecloths, sheets and many other items.

Types of Fabrics

Woven fabric does not stretch except on the bias. Woven fabric is made up of fibers which run straight at ninety degree angles to each other.

Knit fabric has loops of fiber that allow the fabric to stretch. The amount and the direction of stretches are all variables. A knit may stretch in one direction or it may stretch in both directions. This is an important consideration when choosing fabric for a specific pattern. For example, a bathing suit pattern will require equal two way stretch. If you choose a fabric that only stretches in one direction, the suit is not going to fit properly and you cannot even put it on.
## KINDS OF FABRICS, THEIR USES, CHARACTERISTICS AND CARE

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<th>USES (Home and Apparel)</th>
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<th>Care</th>
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<td>Vegetable Fibers</td>
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<tr>
<td>A. Cotton</td>
<td>Good for items that need to be washed often like sheets and pillows, school clothes, and work clothes.</td>
<td>The world's most popular fabric. It is cool to wear and easy to wash and sew. It is versatile, durable and comfortable. Inexpensive but shrinks and wrinkles easily.</td>
<td>Special for durable press</td>
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<tr>
<td>Kinds of Cotton Fabrics</td>
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<tr>
<td>1. Canvas</td>
<td>Used for crafts, home decorating (curtains cushions and outdoor gear)</td>
<td>Tightly woven heavy-duty cotton</td>
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<tr>
<td>2. Cotton Batiste</td>
<td>For elegant garments (blouses, baby dresses, and underlinings)</td>
<td>A finely woven lightweight cotton Use straight stitch/jeans presser foot and 60/8 or 70/10 machine needle</td>
<td></td>
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<tr>
<td>3. Broadcloth</td>
<td>Perfect for shirts.</td>
<td>Fantastic, closely woven cotton that has slight rib</td>
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<td>4. Cotton chintz</td>
<td>For home decorations (curtains and cushions)</td>
<td>100 percent cotton. Needs special fabric treatment that leaves it shiny and smooth</td>
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<td>5. <strong>Cotton pique</strong></td>
<td>The most common fabric used in the tie and waistcoat of white tie</td>
<td>Medium weight cotton fabric that has raised nubby surface</td>
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<td>6. <strong>Cotton shirting</strong></td>
<td>Pajamas and boxers.</td>
<td>Lightweight 100-percent cotton that makes fantastic menswear shirts</td>
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<td>7. <strong>Cotton voile</strong></td>
<td>Mostly used in soft furnishing such as curtains, mosquito nets, and also in dressmaking.</td>
<td>Crisp lightweight cotton used for garments</td>
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<td>8. <strong>Denim</strong></td>
<td>Great for work clothes, jeans and jackets.</td>
<td>One of the most heavy-duty cottons</td>
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<td>9. <strong>Seer sucker</strong></td>
<td>Used to make clothing for spring and summer wear</td>
<td>This falls into the category of cotton crinkles which have surface texture.</td>
<td></td>
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<tr>
<td>10. <strong>Terrycloth</strong></td>
<td>Used for robes, towels, beachwear and home decorating</td>
<td>Thick, absorbent cotton</td>
<td></td>
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<td>11. <strong>Velveteen</strong></td>
<td>Used in dressmaking</td>
<td>Either a 100-percent cotton or cotton blend, it has a duller and slightly stiffer look than velvet.</td>
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**B. Linen**

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<td>Women’s and children’s dresses and blouses</td>
<td>Very strong, cool to wear, and usually more expensive than cotton. Easily wrinkled unless a special finish is applied.</td>
<td>Iron at high temperature.</td>
</tr>
<tr>
<td>Summer dress</td>
<td></td>
<td>Avoid pressing in sharp creases.</td>
</tr>
<tr>
<td>Table linens and other</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Household Fabrics

Known as the oldest fiber and used by the Egyptians thousands of years ago. It comes from the stem of a very pretty plant called flax.

### Animal Fibers

#### A. Silk
- Collected from the cocoon of silk worm.
- For high-end clothing and accessories.
- Some expensive upholstery and drapery fabrics.
- Strong and luxurious fabric with natural luster; moderately resilient and resists wrinkling.
- More expensive than manmade (filament) silky yarns.
- Dry cleaning is preferred. Maybe hand washed in mild suds. Avoid over exposure to light. Can be attacked by insects.

### Kinds of Silk Fabric

1. **China silk**
   - Used almost exclusively for lining.
   - A very lightweight silk.

2. **Brocade**
   - Luxurious fabrics made into clothing or wall hangings.
   - Textured silk with some stiffness.

3. **Chiffon**
   - Can be used in all sorts of garments.
   - Lightweight, very drapery silk. This is the fabric that goes with the flow.
<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>4. Charmeuse</strong></td>
<td>Works well as a 1940s redux dressing gown, dresses and blouses</td>
<td>A slinky, satiny, supple silk</td>
</tr>
<tr>
<td><strong>5. Crepe de Chine</strong></td>
<td>For making a full range of garments</td>
<td>A light to medium weight silk and comes in two-ply, three-ply, and four-ply (the heaviest) weights</td>
</tr>
<tr>
<td><strong>6. Dupioni</strong></td>
<td>For making Capri pants or a fancy room divider</td>
<td>A stiffer and crisper silk that has telltale slubs and raised yarn on the fabric; easy-to-sew silk that adds a lot of fashion flair</td>
</tr>
<tr>
<td><strong>7. Georgette</strong></td>
<td>used for blouses, dresses, evening gowns, and trimmings</td>
<td>Lightweight silk and barely visible</td>
</tr>
<tr>
<td><strong>8. Raw silk</strong></td>
<td>woven into textiles.</td>
<td>Rough-looking silk with a dull finish made from short silk filaments discarded as waste but easy to sew and has a distinctive look</td>
</tr>
<tr>
<td><strong>9. Washed silk</strong></td>
<td>A great travel fabric</td>
<td>The washing process makes this silk creamy and soft.</td>
</tr>
<tr>
<td><strong>10. Shantung</strong></td>
<td>For special occasion uses</td>
<td>Especially crisp and shiny silk</td>
</tr>
<tr>
<td><strong>11. Taffeta</strong></td>
<td>for special occasion clothing</td>
<td>A crisp silk that wrinkles and swishes upon movement</td>
</tr>
<tr>
<td>-----------------</td>
<td>-------------------------------</td>
<td>---------------------------------------------------</td>
</tr>
<tr>
<td><strong>Wool</strong> - made from the sleets of sheep</td>
<td><strong>Outerwear</strong> Medium-weight clothing</td>
<td>Springs back into shape</td>
</tr>
</tbody>
</table>

**Kinds of Wool Fabric**

<table>
<thead>
<tr>
<th><strong>1. Boiled</strong></th>
<th>For blankets and jackets</th>
<th>Made in similar fashion as felt, but much richer and more supple. There’s no need to finish the seam edges.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2. Boucle</strong></td>
<td>Perfect for soft shaping in coats and jackets</td>
<td>Has a distinctive sweater-like nubby surface created with little loops</td>
</tr>
<tr>
<td><strong>3. Challis</strong></td>
<td>Perfect for all types of garments</td>
<td>Medium to lightweight, it is hand washable and doesn’t wrinkle much.</td>
</tr>
</tbody>
</table>
4. **Crepe**
- for scarves, shawls, and bonnet trimmings
- Perfect for Making shirts
- Can be composed of wool, silk, cotton, or synthetic. It varies in quality and it is expensive. It is a beautiful fabric that drapes well and is extremely wearable.

5. **Gabardine**
- Works well on tailored and constructed garments
- A twill-weave fabric, hand washable and do not wrinkle

6. **Melton**
- Used for coats
- Thick and bulky wool with a soft napped surface but too thick to handle

7. **Merino**
- widely used in the textile industries
- A very fine, expensive, closely-woven wool made from Merino sheep’s coats.

8. **Worsted**
- Used for tailoring jackets, skirts and pants.
- Lustrous wool in a variety of weights

<table>
<thead>
<tr>
<th>Synthetic or Manmade Fibers</th>
<th>USES (Home and Apparel)</th>
<th>Characteristics</th>
<th>Care</th>
</tr>
</thead>
</table>
| a. Rayon                    | Light and medium-weight clothing
Drapery and upholstery fabrics
Blankets, throw rugs and table coverings | Soft, cheap and comfortable fabric absorbent; lacks resilience; wrinkles easily.
Not easy to sew as plain cottons. | Hand washing to dry cleaning. Tends to shrink and stretch unless proper chemical finish is applied. |
<table>
<thead>
<tr>
<th>Fiber</th>
<th>Uses</th>
<th>Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>b. Polyester</strong></td>
<td>Wash and wear clothing - often in combination with other fibers, especially cotton. Curtains, carpets, fiberfill, raincoats and hats. It is ideal for constructing strong outerwear for damp climates.</td>
<td>Strong and durable synthetic fabric; dries quickly, with sharp pleat and crease retention. Can be washable or dry clean. Remove oily stains before washing. Needs little ironing or pressing. Use steam iron at warm setting.</td>
</tr>
<tr>
<td><strong>c. Nylon</strong></td>
<td>Women's stockings were the first commercial use of nylon. Also used for clothing, upholstery and carpet, rope, tents and fishing line.</td>
<td>It was first developed as a substitute for imported silk. With exceptional strength, excellent elasticity; retains shape. Woven fabrics feel uncomfortable in contact with skin. Remove oily stains before washing. Washes easily; wash with care to maintain whiteness. Press at low temperatures. Dry clean only.</td>
</tr>
<tr>
<td><strong>d. Rubber</strong></td>
<td>Foundation garments; Swimwear</td>
<td>Stretch and recovery rate is high. Damaged by oils and light. With discoloration. Frequent washing in mild suds; avoid constant overstretch at high temperature.</td>
</tr>
<tr>
<td><strong>e. Spandex</strong></td>
<td>Foundation garments; Swimwear; Surgical hose; Ski pants and other sportswear</td>
<td>Stretch and recovery rate is high. Resists abrasion and body oils. With discoloration. May be machine laundered with warm water. Dry on lowest heat, shortest cycle.</td>
</tr>
</tbody>
</table>
Lesson Review

I. MATCHING TYPE
Directions: Match column A (Descriptions) with column B (Fabric). Choose the letter that best describes the statement. Write the answer in your quiz notebook.

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. It is made out of flax plants that give more stiffness and fewer drapes.</td>
<td>a. Denim</td>
</tr>
<tr>
<td>2. It is made from the silkworm’s cocoon</td>
<td>b. Shantung</td>
</tr>
<tr>
<td>3. A fabric made from cellulose-based cotton plants</td>
<td>c. Chiffon</td>
</tr>
<tr>
<td>4. A specially crisp and shiny silk for special occasions</td>
<td>d. Canvas</td>
</tr>
<tr>
<td>5. A fabric that goes with the flow</td>
<td>e. Linen</td>
</tr>
<tr>
<td>6. Tightly woven heavy-duty cotton used for crafts and home decorations</td>
<td>f. Cotton</td>
</tr>
<tr>
<td>7. A heavy duty cotton great for working clothes, jeans and jackets</td>
<td>g. Silk</td>
</tr>
<tr>
<td>8. A textured silk with some stiffness</td>
<td>h. Wool</td>
</tr>
<tr>
<td>9. It is made from the coat of sheep, and is perfect for tailoring.</td>
<td>i. Georgette</td>
</tr>
<tr>
<td>10. A twill weave fabric that works well on tailored and constructed garments</td>
<td>j. China Silk</td>
</tr>
<tr>
<td></td>
<td>k. Gabardine</td>
</tr>
<tr>
<td></td>
<td>l. Challis</td>
</tr>
<tr>
<td></td>
<td>m. Brocade</td>
</tr>
</tbody>
</table>
B. Venn Diagram
Directions: Using a Venn diagram list the fabrics with common properties. Write your answers in your quiz notebook.

C. Directions: Make an album and collect swatches of fabric (3 x 4 inches) and classify their type. Paste them in 5x8 index card.

D. Directions: Using a Venn diagram, identify fabrics with common fabric care. Write your answers in your quiz notebook.
Lesson 3

SLEEPING GARMENTS

Nightwear, also called sleepwear, nightclothes, or nightdress, is clothing designed to be worn while sleeping. The style of nightwear worn may vary with the seasons, with warmer styles being worn in colder conditions and vice versa. Some styles or materials are selected to be visually appealing or erotic in addition to their functional purposes.

Lesson 3.1

Characteristics of a Sleeping Garment

Sleeping garments must provide us the comfort while sleeping. They should possess the following characteristics:

1. They should not exceed the maximum dimensions specified in the regulations for the chest, waist, seat, upper arm, thigh, wrist, or ankle;
2. They should have no fabric ornament or trim, such as lace or ribbon, which extends more than ¼ inch from the point at which it is attached to the garment;
3. They should have sleeves that taper from the shoulders to the ends of the sleeves;
4. They should have pant legs that taper from the thighs to the ends of the legs;
5. If they are 1-piece, they should taper from the chest down to the waist and from the seat up to the waist;
6. If they are 2-piece,
   a. The upper piece should taper from the chest down to the bottom of the piece,
   b. If the upper piece has fastenings it should be located within 6 inches of the bottom of the piece.
   c. It has a lower piece that tapers from the seat to the bottom.
7. They should bear a permanent label stating the size of garment;
8. They should bear a hang tag alerting buyers that the garments are not flame-resistant and should be worn snug fitting because loose-fitting garments are more likely to catch fire.

3.2 Types and Selection of Fabrics for Sleeping Garments

<table>
<thead>
<tr>
<th>Types of Sleeping Garment</th>
<th>Suggested Fabrics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adult jumpsuits or footed pajamas</td>
<td>Usually made of cotton and marketed under a number of different brand names</td>
</tr>
<tr>
<td><img src="image" alt="Adult jumpsuits or footed pajamas" /></td>
<td>All-in-one footed sleep suits worn by adults but similar to an infant one size or children's blanket sleeper</td>
</tr>
<tr>
<td></td>
<td>Usually made from cotton and marketed under a number of different brand names</td>
</tr>
<tr>
<td><strong>Blanket sleeper</strong></td>
<td>A warm sleeping garment for infants and young children</td>
</tr>
<tr>
<td>---------------------</td>
<td>--------------------------------------------------------</td>
</tr>
</tbody>
</table>
| **Babydoll**        | The garment is often trimmed with lace, ruffles, appliques, marabou fur, bows, and ribbons; optionally with spaghetti straps. Sometimes it is made of sheer or translucent fabric like nylon or chiffon or silk.  
A short, sometimes sleeveless, loose-fitting nightgown or negligee for women, generally designed to resemble a young girl's nightgown |
| **Chemise**         | Skimpy chemises pieced from a narrow piece of rough cloth, some have voluminous chemises pieced from thin, smooth fine linen.  
It is a delicate, usually provocative, loose-fitting, sleeveless, shirt-like lingerie, similar to baby doll, but tighter at the hips. |
| **Negligee** or *négligée* | Usually made of sheer or semi-translucent fabrics and trimmed with lace or other fine material, and bows  
*From* the French: *négligée*, literally meaning "neglected", loose, sensuous nightwear for women |
| **Nightgown**       | Typically made from cotton, silk, satin or nylon.  
A loose hanging nightwear for women |
<table>
<thead>
<tr>
<th>Nightshirt</th>
<th>Usually made of cotton fabric</th>
</tr>
</thead>
<tbody>
<tr>
<td>A garment somewhat longer than most regular shirts, reaching down to the thighs or below the knees while leaving some of the legs uncovered. It is generally loose-fitting to avoid restricting the wearer's movement while sleeping.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Nightcap</th>
<th>Ideally made from cotton fabrics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A warm cloth cap worn while sleeping, often with pajamas or a nightgown. It is similar to winter 'beanies' worn in cold climates. They were common in northern Europe before central heating was available. Women's night caps usually consist of a long piece of cloth wrapped around the head. Men's nightcaps were traditionally pointed with a long top and usually accompanied by a small ball similar to a scarf. They keep the neck warm as wrapped around but not so tight to become a choking hazard.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Pajamas</th>
<th>They may be made from cotton, silk, satin or synthetic materials made of soft fabric, such as flannel.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loose fitting two-piece garments for women, men and children. Traditional pajamas consist of jacket-and-trousers. The jacket element usually has a placket front and its sleeves have no cuffs. For a number of reasons (increased freedom of movement, aesthetic appeal, etc.), many men opt to sleep or lounge bare chested in just the pajama trousers.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Dressing gown or bathrobe.</th>
<th>Made of chiffon, silk or cotton fabrics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A long outer garment for women usually sheer. They are usually sold with a matching nightgown, negligee or panties.</td>
<td></td>
</tr>
</tbody>
</table>
Lesson Review

A. Identification

Directions: Choose the letter of the word that best fits the description. Write your answers in your quiz notebook.

1. A delicate sleepwear, usually provocative, loose fitting, sleeveless, shirt like lingerie
2. A warm sleeping garment for infants and young children
3. Loose hanging nightwear for women
4. A nightwear which is longer than most regular shirts
5. A warm cloth cap worn while sleeping
6. Loose fitting two-piece garments for women, men and children
7. A long outer garment for women usually sold with a matching night gown, negligee or panties
8. A clothing designed to be worn while sleeping
9. All-in-one footed sleep suits worn by adults similar to an infant onesie or blanket sleeper
10. A short, sometimes sleeveless, loose-fitting night gown or negligee for women, generally designed to resemble a young girl’s night gown

|--------------|---------------|---------------|------------|--------------------|

B. True or False

Directions: Read the statements carefully. Write T if the statement is correct and F if it is wrong. Write your answer in your test booklet

1. Sleeping garments can be worn only at night.
2. Ideally, all sleeping garments should be made quite loose to achieve comfort.
3. With adults 2- piece sleeping garments with fastenings, the lowest fastening should have 1 inch distance from the bottom of the piece
4. The lower piece of sleeping garments should taper from the seat to the bottom of the piece
5. Sleeping garments should have no fabric ornaments that extends more than ¼ inch from the point of attachment.

**Congratulations!**
You are now knowledgeable with the characteristics of good and suitable sleeping garment. It’s now time to practice making your own.

Are you ready? Produce your own sleeping garment!
Take note: you are going to prepare first your project plan.

Lesson 4

**Project Plan for Sleeping Garment**

Construction of sleeping garment is just like cooking a recipe for a party that requires careful planning. In every task or project you have, it should be accompanied with a project plan. This serves as a guide in making any kind of project. It contains the materials and tools to be used, design and procedure in making the project and the criteria for evaluating the finish output coupled with rubrics designed by the teacher and students.

Lesson 4.1

**Components of a Project Plan**

1. Project Plan No. – reflects the number of projects
2. Date Begun – date when the construction of the project will starts
3. Date Finished – the exact date when the project will be completed
4. Name of the Project – a specific description of the job/ project.
5. Objectives - states the purpose why a project should be done. This is usually stated in three learning domains: the cognitive, psychomotor and affective.
6. Word Study – unlocks the terms used operationally and conceptually
7. Tools and Equipment – list of tools and equipment in the accomplishment of the job
8. Materials and Supplies Needed – the itemized list of tools and supplies needed to produce a project.
   a. Quantity suggests the amount needed.
   b. Unit is the unit of measure of the quantity.
   c. Description refers to the features and characteristics of the materials and supply needed.
   d. Unit Cost is the selling price per quantity and unit of the materials
   e. Total Cost is the total amount needed per quantity of supply and material needed.

Congratulations!
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Congratulations!
You are now knowledgeable with the characteristics of good and suitable sleeping garment. It’s now time to practice making your own.
Are you ready? Produce your own sleeping garment!
Take note: you are going to prepare first your project plan.
Total is the over-all total cost of all the supplies and materials to be used.

9. Design Specifications – the photographic representation of the project in two to five views: front, back, right, left and top views.

10. Procedure – the chronological steps or operations involved to accomplish the project. This is divided into two stages:
   a. Preparation stage – depicts the preparation to be done before the actual execution or performance of the operations.
   b. Performance stage – the actual procedures involve in the actual making of the project where all tools, supplies, materials and equipment intended to make the project are ready.

11. Evaluation – the process of assessing the finished project with its given criteria prepared during planning and evaluating.

Lesson Review

**Make a Project Plan**

**Directions:** Make a project plan for your sleeping garment using the template below. Use separate sheet if necessary.

Project Plan No. ____
Name: ______________________________ Date Begun: ____________
Year and Section: ____________________ Date Finished: ____________

I. Name of the Project: ____________________________________________

II. Objectives:
   1. ___________________________________________________________
   2. ___________________________________________________________
   3. ___________________________________________________________

III. Word Study:
   1. 
   2. 
   3. 

IV. Tools and Equipment:
   1. 
   2. 
   3. 
   4. 
   5.
V. Materials and Supplies Needed:

<table>
<thead>
<tr>
<th>Quantity</th>
<th>Unit</th>
<th>Description</th>
<th>Unit Cost</th>
<th>Total Cost</th>
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</thead>
<tbody>
<tr>
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<tr>
<td>Total</td>
<td></td>
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</tbody>
</table>

VI. Design Specifications:

A. Pre-sewing stage
   A1. 
   A2. 
   A3. 

B. Sewing Stage
   B1. 
   B2. 
   B3. 

VIII. Evaluation:

Criteria for Evaluation (Rubrics of Performance)

<p>| | | |</p>
<table>
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</tbody>
</table>
Lesson 5
Tools, Materials and Equipment used in Sewing

A. Tools

Congratulations!
Now you know how to plan ahead your own project. Let us proceed with the making of your own sleeping garment.
B. Materials

Pattern paper

Pins

Tailor’s chalk

Complete Sewing Kit

Pencil

Carbon paper

Tracing Wheel

Thread
Cloth

interfacing materials

Fasteners

C. Equipment

Ironing Board

Cutting Table

Sewing Machine
Lesson 5.1

Marking Tools Used in Pattern Drafting

Marking tools are used to transfer the pattern symbols onto the fabric. It is essential to transfer these symbols for correct fitting and sewing. Below are some tools used to transfer the pattern markings onto the fabric.

1. **Tracing wheel** is available in a serrated or smooth edge. The serrated edge is used to make a dotted link marking in most fabrics. The smooth edge makes a solid line marking and is used for delicate fabrics such as silk and chiffon.

2. **Dressmaker’s carbon/tracing paper** is used to transfer the tracing wheel’s line to the wrong side of the fabric. Select a color close to your fabric which is visible enough to see.
3. **Tailor's chalk** can be used to mark directly onto the fabric. It does not need sharpening like a chalk pencil. Great for dark, heavy fabrics where a traditional water soluble marking pen may not appear.

4. **Chalk pencil** is filled with chalk at one end of the pencil and a brush at the other end to remove chalk marks.

5. **Liquid marking pens** are used to mark tucks, darts, pleats and pockets. One type disappears after about 48 hours. Another type washes off with water.
Lesson Review

A. Identification
Directions: Draw the different marking tools, write its functions and put the remark “USED” if you have used it.

<table>
<thead>
<tr>
<th>Marking Tools</th>
<th>Functions</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
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<td></td>
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<td></td>
</tr>
</tbody>
</table>

B. Selection
Directions: Given the list of equipment, tools and materials, choose those that are needed in drafting the sloper.

Tape measure  Sewing Machine  Working Table
Scissors     Hem marker     Cloth
Machine needle L – square  Tracing wheel
Pencil       Curve Rule     Iron
Lesson 6

Pattern Symbols

Sewing will be easier if you know how to read patterns. Pay attention to every symbol. Immediately transfer the symbols to the fabric after cutting. This way you won't forget this step. It's not fun to look for these symbols after removing the pattern.

Pattern Symbols or Construction Markings

These guides help the sewer put together and sew the pieces of garment easily. Several markings are evident in some patterns but others have only few, depending on the design and style of their project.

1. **Straight Grain or Direction**
   - The selvage is the finished edge of fabric. It usually has a different color or texture. Sometimes it also has little holes.
   - Every woven fabric is made of crosswise (from selvage to selvage) and lengthwise threads. They are called the grain threads. The grain is the direction that tells where they're going.
   - In patterns, this arrow must be in the same direction as the length and parallel to the selvage. This will make the fabric prevent from falling and be more resistant to movement. If you place it parallel to the crosswise grain, the fabric will hang after it is sewn.

When fabric yarns do not cross at exact right angles, the cloth is off-grain. But if the lengthwise and crosswise yarns cross each other at exact right angle, the fabric is grain-perfect.

**Pleat**

This little symbol marks the beginning and ending of a pleat. The arrow indicates which way to fold. In this example, you would pleat from left to right. It is usually indicated by an alternating solid and broken line.
Notches

These help you match pattern pieces.

In sewing garment pieces, the front and back notches should be aligned. Notches will help the sewer perfectly match the pieces easily.

You can find one triangle or more. Some patterns include numbers beside the notch to help you. These are the V-shaped symbols or triangles along the cutting line.

Fold

Fold the fabric and place the pattern’s edge on the fold. When you cut do it around the pattern only, never cut the folded edge.

Dots

They are used to mark important parts of the patterns such as dart points or pocket placement (see the image above). Their meaning varies depending on the pattern.
Slash

Lengthen or shorten here. This is the part of the pattern where you can safely adjust the length. Avoid doing this before or after because the pattern's shape could change.

Cutting Lines

These vary depending on the pattern company but they're usually marked with a dark line and scissors symbol or dotted line.

Buttonholes

Mark where to make the buttonholes. They are indicated by a solid line having a short line at right angles to one end.

Buttons

This is where to sew the buttons.

Stitching Lines

Not all pattern pieces include stitching lines. If they are included then there is a broken line, indicating the areas that will be stitched together. These are a guide so you can see where the line of stitching intersects and where you will not be stitching. It is not recommended that you mark every stitching line on to your garment. This would result to excess handling of your fabric.

Fold Line

This line indicates that the edge of the pattern piece must be placed on a fold of fabric. The edge of the pattern piece is usually indicated as a broken line, to remind you not to cut on that edge. If you cut this edge, there is no seam allowance and trying to join these will change the way the pattern fits, as well as how other pieces will join to this piece.
Centerfold

This indicates that the edge of the pattern must be placed on the folded part of the fabric. This is when cutting two sides of the garment parts as left and right or back and front parts.

Lesson Review

A. Directions: Draw the following pattern symbols:

<table>
<thead>
<tr>
<th>Buttons</th>
<th>Grainline</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buttonholes</td>
<td>Pleats</td>
</tr>
<tr>
<td>Stitching line/Seam line</td>
<td>Notches</td>
</tr>
<tr>
<td>Slash</td>
<td>Cutting line</td>
</tr>
</tbody>
</table>

B. Make a sample pattern using a skirt or t-shirt with proper markings. Let your teacher check your work.

How are you doing with your exercises?
Are you doing well?
Very Good!

After familiarizing with the essential markings on the pattern and using the most common tools used in pattern making, you are halfway to the making of your sleeping garment.
Enjoy learning!

Lesson 7

Measurements Needed in Sleeping Garments

As variety of ready-to wear garments is largely available in our market, you may think there’s no need for you to sew and make a dress for yourself. That’s not a good idea! Now that you have acquired some of the basic learning about the different kinds of fabric, let us continue to develop your ability and skill in sewing. It would be a great accomplishment for you if you know what you are wearing is a product of your own talent, skill and creativity. Let’s deal first with the different tools, materials and sewing equipment. Perhaps, you have
already encountered all of these during your Grade 8. As a review, find time to discuss and be familiar again with tools and sewing equipment.

Apparel requires specific measurement to come up with a well-designed and comfortable sleeping garment. The following measurements are needed:

Lesson 7.1

**BODY MEASUREMENTS NEEDED IN SEWING SLEEPING GARMENT**

**Shoulder Width**  Measure from the tip of the left shoulder to the tip of right shoulder with the tape measure passing over the prominent bone.

**Back Across Width**  Measure from the left shoulder arm joint to the opposite side, approximately 4 to 5 inches down from the tip of the shoulder.

**Back Figure Length**  Measure from the nape to the waistline on the cord. Allow the tape measure to hang freely.

**Chest Width**  Measure from the left (front) armhole seam to the right (front) armhole seam.
**Bust Circumference**  Measure around the fullest portion of the bust with the tape measure passing over the shoulder blades running on the same level in front.

**Waist Circumference**  Measure around the smallest portion of the torso.

**Front Figure Length**  Measure from the shoulder neck junction with the tape measure passing over the highest part of the bust down to the waistline.

**Bust Height**  Measure from the shoulder neck junction to the highest point of the bust.

**Armhole Circumference**  Measure around the base of the arm with the tape measure closes at the tip of the shoulder.
**Sleeve Length**  Measure from the tip of the shoulder to the desired length of the sleeve.

**Arm Circumference**  This measurement is taken around the arm where the sleeve length falls.

**1st Hip**

**Hip1 Circumference**  This measurement is taken 5 inches below the waistline measure around the hip level.

**2nd Hip**

**Hip2 Circumference**  This measurement is taken 7 to 8 inches below the waistline. Measure around the fullest part of the buttocks with the tape measure closest at the side.

**Thigh Circumference**  Measure around the fullest part of the thigh with the tape measure closest at the side.
**Bust Distance**  Measure from the highest point of the bust to the opposite side.

**Crotch/seat/rise**  This measurement is taken in two ways. For male customer insert a ruler on the rise and measure from the waistline to the upper edge of the ruler.

For female customer allow her to sit on a flat chair, and measure at the side from the waistline to the surface of the chair.

**Skirt’s Length**  Measure from the waistline to the desired length.

**Full Length**  Measure from the waistline down to the desired length of the shorts / pants.
Lesson 7.2

**INDIVIDUAL MEASUREMENT CHART (IMC)**

Customer’s Name ____________  Date Taken: ____________

<table>
<thead>
<tr>
<th>Parts of the body measured</th>
<th>Actual Body Measurement</th>
<th>Measurement Needed</th>
<th>Computed Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shoulder width</td>
<td></td>
<td>$\frac{1}{2}$</td>
<td></td>
</tr>
<tr>
<td>Back Across width</td>
<td></td>
<td>$\frac{1}{2}$</td>
<td></td>
</tr>
<tr>
<td>Back Figure length</td>
<td></td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Chest width</td>
<td></td>
<td>$\frac{1}{2}$</td>
<td></td>
</tr>
<tr>
<td>Bust Circumference</td>
<td></td>
<td>$\frac{1}{4}$</td>
<td></td>
</tr>
<tr>
<td>Waist Circumference</td>
<td></td>
<td>$\frac{1}{4}$</td>
<td></td>
</tr>
<tr>
<td>Front Figure length</td>
<td></td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Bust height</td>
<td></td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Bust Distance</td>
<td></td>
<td>$\frac{1}{2}$</td>
<td></td>
</tr>
<tr>
<td>Armhole circumference</td>
<td></td>
<td>$\frac{1}{2}$</td>
<td></td>
</tr>
<tr>
<td>Sleeve length</td>
<td></td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Arm Circumference</td>
<td></td>
<td>$\frac{1}{2}$</td>
<td></td>
</tr>
<tr>
<td>Hip1 Circumference</td>
<td></td>
<td>$\frac{1}{4}$</td>
<td></td>
</tr>
</tbody>
</table>
Lesson Review

A. Directions: Get a partner and measure his/her actual body measurement then divide it by the corresponding divisor provided in the IMC above. This will be the actual measurements needed in sewing the sleeping garment. Use separate sheet if necessary.

Customer’s Name _______  Yr. & Sec.: _______  Date Taken: _______

<table>
<thead>
<tr>
<th>Parts of the body measured</th>
<th>Actual Body Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shoulder width</td>
<td></td>
</tr>
<tr>
<td>Back Across width</td>
<td></td>
</tr>
<tr>
<td>Back Figure length</td>
<td></td>
</tr>
<tr>
<td>Chest width</td>
<td></td>
</tr>
<tr>
<td>Bust Circumference</td>
<td></td>
</tr>
<tr>
<td>Waist Circumference</td>
<td></td>
</tr>
<tr>
<td>Front Figure length</td>
<td></td>
</tr>
<tr>
<td>Bust height</td>
<td></td>
</tr>
<tr>
<td>Bust Distance</td>
<td></td>
</tr>
<tr>
<td>Armhole circumference</td>
<td></td>
</tr>
<tr>
<td>Sleeve length</td>
<td></td>
</tr>
<tr>
<td>Arm Circumference</td>
<td></td>
</tr>
</tbody>
</table>
Lesson 8

Drafting Basic / Block Pattern of Sleeping Garment

Lesson 8.1

Front Blouse Sloper

Measurements Needed in Drafting Front Blouse Sloper

(Sample Measurement)

<table>
<thead>
<tr>
<th>Parts of the body measured</th>
<th>Actual Body Measurement</th>
<th>Measurement Needed</th>
<th>Computed Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shoulder width</td>
<td>15</td>
<td>½</td>
<td>7 1/2</td>
</tr>
<tr>
<td>Chest width</td>
<td>13 1/2</td>
<td>½</td>
<td>6 3/4</td>
</tr>
<tr>
<td>Bust Circumference</td>
<td>35</td>
<td>¼</td>
<td>8 3/4</td>
</tr>
<tr>
<td>Waist Circumference</td>
<td>26</td>
<td>1/4</td>
<td>6 1/2</td>
</tr>
</tbody>
</table>
Always remember that the best fit of one’s dress depends largely on the body measurements, height and body shape and not on his/her age.

### Procedure in Drafting Front Blouse Sloper

1. Draw construction line by tracing the outer edge of the L-square and mark the corner A.

2. A – C is 6 inches downward on the construction.
3. A – D is ½ of the armhole circumference.

4. A – E is the bust height.

5. A – F is the front figure length.
7. Square out points B – C – D – E – F.

8. A – G is 2 1/2 inches.

10. Shape front neckline from point G to B with a French curve.

11. A – H is 1/2 of the shoulder measurement.

12. H - I is 1 ½ inches down on the swayed line.
13. Connect points I G with a straight line.

14. C – J is \( \frac{1}{2} \) of the chest width or \( \frac{1}{2} \) shoulder measurement minus \( \frac{3}{4} \) inch.

15. D – K is \( \frac{1}{4} \) of the bust circumference plus \( \frac{1}{2} \) inch for allowance.


17. F – L is \( \frac{1}{4} \) of the waist circumference plus 1 inch for the front dart and \( \frac{1}{2} \) inch for allowance.
<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>18.</strong> Connect points L – K with straight line.</td>
<td><img src="image1" alt="Diagram" /></td>
</tr>
<tr>
<td><strong>19.</strong> E – M is ½ of the bust distance.</td>
<td><img src="image2" alt="Diagram" /></td>
</tr>
<tr>
<td><strong>20.</strong> Square down point M to line FL.</td>
<td><img src="image3" alt="Diagram" /></td>
</tr>
<tr>
<td><strong>21.</strong> Mark the intersection of points M and F as N.</td>
<td><img src="image4" alt="Diagram" /></td>
</tr>
<tr>
<td><strong>22.</strong> N – O is ½ inch towards point F.</td>
<td><img src="image5" alt="Diagram" /></td>
</tr>
<tr>
<td>23.</td>
<td>N – P is ½ inch towards point L.</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>24.</td>
<td>Connect points O and M with a straight line.</td>
</tr>
<tr>
<td>25.</td>
<td>Connect points P and M with a straight line</td>
</tr>
<tr>
<td>26.</td>
<td>L– Q is ½ inch upward on line L.</td>
</tr>
<tr>
<td>27.</td>
<td>Connect point Q to point N with a slight curve.</td>
</tr>
</tbody>
</table>
Lesson Review

A. Fill in the blanks.
Directions: Fill in the missing data to complete the procedure in drafting the front bodice pattern.

A – B is 3 inches downward and the
A – C is ____________on the construction.
A – D is ½ of the armhole circumference.
A – E is the _______________
A – F is the _______________
A – G is 2 ½ inches of the shoulder width sway point G down.
A – H is 1/2 of the shoulder width sway point H down
H – I is _______________down on the swayed line
C – J is ½ of the _______________
D – K is ¼ of the bust circumference plus ½ inch.

B. Front Blouse Sloper

Directions: Based from the body measurement obtained in IMC, draft the front blouse sloper.

Find out how far you have done by accomplishing the Scoring Rubric to the best of your competence. This will be your passport to proceed for the next learning experiences.
Rubric in Drafting the Pattern for Front Blouse

<table>
<thead>
<tr>
<th>Item</th>
<th>15</th>
<th>10</th>
<th>5</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tools</td>
<td>Tools were complete, appropriate and correctly used.</td>
<td>Lack of one tool, some are appropriate and correctly used.</td>
<td>Lack of two or more tools, some are appropriate and not correctly used.</td>
<td></td>
</tr>
<tr>
<td>Procedure</td>
<td>Correct methods and procedures correctly followed.</td>
<td>Correct Methods And procedures incorrectly followed.</td>
<td>Failed to follow the correct method and procedures</td>
<td></td>
</tr>
<tr>
<td>Pattern</td>
<td>All pattern details Were correctly measured and accurately drafted.</td>
<td>Some pattern details were inaccurately drafted.</td>
<td>All pattern details are not drafted correctly and accurately.</td>
<td></td>
</tr>
<tr>
<td>Speed</td>
<td>Finished the pattern ahead of time.</td>
<td>Finished the pattern on time.</td>
<td>Finished the pattern beyond the allotted time.</td>
<td></td>
</tr>
</tbody>
</table>

60 points perfect score

Lesson 8.2

Back Blouse Sloper

Measurements Needed in Drafting Back Blouse Sloper
(Sample Measurement)

<table>
<thead>
<tr>
<th>Parts of the body measured</th>
<th>Actual Body Measurement</th>
<th>Measurement Needed</th>
<th>Computed Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shoulder width</td>
<td>15</td>
<td>½</td>
<td>7 1/2</td>
</tr>
<tr>
<td>Back Across width</td>
<td>14 ½</td>
<td>½</td>
<td>7 1/4</td>
</tr>
<tr>
<td>Back Figure length</td>
<td>15 ½</td>
<td>1</td>
<td>15 1/2</td>
</tr>
<tr>
<td>Bust Circumference</td>
<td>35</td>
<td>1/4</td>
<td>8 3/4</td>
</tr>
</tbody>
</table>
Waist Circumference  |  26  |  ¼  |  6 1/2  
Armhole circumference  |  16  |  ½  |   8   
Bust distance  |  7  |  1/2  |  3 ½  

Procedure in Drafting Pattern for Back Blouse Sloper

1. Draw construction line by tracing the outer edge of the L-square. Make corner A.

2. A – B is ½ inch downward on the construction line.

3. A – C is 5 inches downward on the construction.

4. A – D is ½ of the armhole circumference.
5. A – E is the back figure length.

17. Square out points B – C – D – E.

18. A – F on the horizontal construction line is 2½ inches.

19. Shape back neckline from point F to B with a French curve.
20. A – G is ½ of the shoulder width sway point G down.

21. G – H is 1 ½ inches down on the swayed line.

22. Connect points F and H with a straight line.

23. C – I is ½ of the back across width.

24. D – J is ¼ of the bust circumference.

26. E – K is ¼ of the waist circumference plus 1 inch for the back dart.

27. Connect points J – K with straight line.

28. E – L is 7 inches upward on line AE. Square out point L.

29. E – M is 3 ½ inches on line EK square M up.
30. Mark intersection of line LM as point N.

31. M – O is $\frac{1}{2}$ inch towards point E.

32. M – P is $\frac{1}{2}$ inch towards point K.

33. Connect points N and O to point P with a straight line.

34. K – Q is $\frac{1}{2}$ inch upward on line KJ.
35. Connect point Q to point M with a slight curve.


Lesson Review
Directions: Based on the body measurement obtained in Activity No. 8 draft the back blouse sloper.

Find out how far you have done by accomplishing the Scoring Rubric to the best of your competence. This will be your passport to proceed for the next learning experiences.

Rubric in Drafting the Pattern for Back Blouse

<table>
<thead>
<tr>
<th>Item</th>
<th>15</th>
<th>10</th>
<th>5</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tools</td>
<td>Tools were complete, appropriate and correctly used.</td>
<td>Lack of one tool, some are appropriate and correctly used.</td>
<td>Lack of two or more tools, some are appropriate and not correctly used.</td>
<td></td>
</tr>
<tr>
<td>Procedure</td>
<td>Correct methods and procedures correctly followed.</td>
<td>Correct Methods and procedures incorrectly followed.</td>
<td>Failed to follow the correct method and procedures</td>
<td></td>
</tr>
</tbody>
</table>
Lesson 8.3

Sleeves

Measurements Needed in Set – in Sleeve Pattern

<table>
<thead>
<tr>
<th>Parts of the body measured</th>
<th>Actual Body Measurement</th>
<th>Measurement Needed</th>
<th>Computed Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Armhole circumference</td>
<td>16</td>
<td>½</td>
<td>8</td>
</tr>
<tr>
<td>Sleeve length</td>
<td>10</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>Arm Circumference</td>
<td>13</td>
<td>½</td>
<td>6 ½</td>
</tr>
</tbody>
</table>

Procedure in Drafting Pattern for Set – in Sleeve

1. Draw construction line by tracing the outer edge of the L-square. Make corner A.

2. A – B is 4½ inches downward.
3. A – C is the sleeve length.

4. Square out points B and C.

5. A – D is ½ inch on the construction line.

6. A – E is ½ of the armhole circumference.

7. Connect points D – E.
8. Point F is the center of line D – E.

9. Point G is the center of line D – F.

10. Point H is ½ inch outward of point G.

11. Point I is the center of line FE, point J is 1/2 inch inward from I.

Lesson Review

Directions: Based on the body measurement obtained in IMC draft the sleeve’s sloper.

<table>
<thead>
<tr>
<th>Measurements Needed</th>
<th>Sleeve Sloper</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Find out how far you have done by accomplishing the Scoring Rubric to the best of your competence. This will be your passport to proceed for the next learning experiences.
Rubric in Drafting the Pattern for Sleeves

<table>
<thead>
<tr>
<th>Item</th>
<th>15</th>
<th>10</th>
<th>5</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tools</td>
<td>Tools were complete, appropriate and correctly used.</td>
<td>Lack of one tool, some are appropriate and correctly used.</td>
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<td></td>
</tr>
<tr>
<td>Procedure</td>
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<td>Correct methods and procedures incorrectly followed.</td>
<td>Failed to follow the correct method and procedures</td>
<td></td>
</tr>
<tr>
<td>Pattern</td>
<td>All pattern details were correctly measured and accurately drafted.</td>
<td>Some pattern details were inaccurately drafted.</td>
<td>All pattern details are not drafted correctly and accurately.</td>
<td></td>
</tr>
<tr>
<td>Speed</td>
<td>Finished the pattern ahead of time.</td>
<td>Finished the pattern on time.</td>
<td>Finished the pattern beyond the allotted time.</td>
<td></td>
</tr>
</tbody>
</table>

60 points perfect score

Lesson 8.4

Patch Pocket

Procedure in Drafting Pattern for Patch Pocket

1. Draw construction line mark the corner point A.
2. A – B is 8 inches down, square point B outward. This includes 1 1/2 inches opening fold and 1/2 inches on bottom.

3. A – C is 6 inches outward, square C downward. This includes 1/2 inches on both sides.

3. D is the intersection of lines B and C.

4. E is center of line B and D.

5. B – F is 1/2 inch upward.

D – J is 1/2 inch upward.

6. Connect points F and J to E with a straight line.

7. Cut pocket pattern on line A – F – E – J – C and A.
Lesson Review

**Directions:** Based on the body measurement obtained in IMC, draft pattern for patch pocket. Use separate sheet if necessary.

<table>
<thead>
<tr>
<th>Measurements Needed</th>
<th>Patch Pocket</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Find out how far you have done by accomplishing the Scoring Rubric to the best of your competence. This will be your passport to proceed for the next learning experiences.

**Rubric in Drafting the Pattern for Patch Pocket**

<table>
<thead>
<tr>
<th>Item</th>
<th>15</th>
<th>10</th>
<th>5</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tools</strong></td>
<td>Tools were complete, appropriate and correctly used.</td>
<td>Lack of one tool, some are appropriate and correctly used.</td>
<td>Lack of two or more tools, some are appropriate and not correctly used.</td>
<td></td>
</tr>
<tr>
<td><strong>Procedure</strong></td>
<td>Correct methods and procedures correctly followed.</td>
<td>Correct methods and procedures incorrectly followed.</td>
<td>Failed to follow the correct method and procedures</td>
<td></td>
</tr>
<tr>
<td><strong>Pattern</strong></td>
<td>All pattern details were correctly measured and accurately drafted.</td>
<td>Some pattern details were inaccurately drafted.</td>
<td>All pattern details are not drafted correctly and accurately.</td>
<td></td>
</tr>
<tr>
<td><strong>Speed</strong></td>
<td>Finished the pattern ahead of time.</td>
<td>Finished the pattern on time.</td>
<td>Finished the Pattern beyond the allotted time.</td>
<td></td>
</tr>
</tbody>
</table>

60 points perfect score
Lesson 8.5

Pencil Cut Skirt

Measurements Needed in Pencil Cut Skirt

(Sample Measurement)

<table>
<thead>
<tr>
<th>Parts of the body measured</th>
<th>Actual Body Measurement</th>
<th>Measurement Needed</th>
<th>Computed Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Waist Circumference</td>
<td>26</td>
<td>¼</td>
<td>6 1/2</td>
</tr>
<tr>
<td>Bust Distance</td>
<td>7</td>
<td>½</td>
<td>3 1/2</td>
</tr>
<tr>
<td>Hip1 Circumference</td>
<td>34</td>
<td>¼</td>
<td>8 1/2</td>
</tr>
<tr>
<td>Hip2 Circumference</td>
<td>36</td>
<td>¼</td>
<td>9</td>
</tr>
<tr>
<td>Skirts length</td>
<td>22</td>
<td>1</td>
<td>22</td>
</tr>
</tbody>
</table>

Procedure in Drafting Basic Skirt Pattern

1. Draw construction line by tracing the outer edge of the L-square mark corner as A.
2. A – B is 5 inches downward.
3. A – C is 8 inches downward.
4. A – D is the skirts full length.

5. Square out points B – C – D.

6. A – C is ¼ of the waist circumference plus 1 inch for the dart.

7. B – F is ¼ of the hip1 circumference.

8. C – G is ¼ of the hip2 circumference

9. Square point G down to line D, mark intersection as point H.

11. A – I is ½ inch down on the construction line.

12. Connect point I to E with a curve rule.

13. A – J is ½ of the bust distance.

14. Square down point J to line B mark intersection as K.

15. J – L is ½ inch towards point A.

16. J – M is ½ inch towards point E.

17. Connect points L and M to point K with a straight line.
Lesson Review

Directions: Based on the body measurement obtained in IMC, draft the following slopers. Use separate sheet if necessary.

Measurements Needed

Front Skirt Sloper
Find out how far you have done by accomplishing the Scoring Rubric to the best of your competence. This will be your passport to proceed for the next learning experiences.

**Rubric in Drafting the Pattern for Pencil Cut Skirt**

<table>
<thead>
<tr>
<th>Item</th>
<th>15</th>
<th>10</th>
<th>5</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tools</td>
<td>Tools were complete, appropriate and correctly used.</td>
<td>Lack of one tool, some are appropriate and correctly used.</td>
<td>Lack of two or more tools, some are appropriate and not correctly used.</td>
<td></td>
</tr>
<tr>
<td>Procedure</td>
<td>Correct methods and procedures correctly followed.</td>
<td>Correct methods and procedures incorrectly followed.</td>
<td>Failed to follow the correct method and procedures.</td>
<td></td>
</tr>
<tr>
<td>Pattern</td>
<td>All pattern details were correctly measured and accurately drafted.</td>
<td>Some pattern details were inaccurately drafted.</td>
<td>All pattern details are not drafted correctly and accurately.</td>
<td></td>
</tr>
<tr>
<td>Speed</td>
<td>Finished the pattern ahead of time.</td>
<td>Finished the pattern on time.</td>
<td>Finished the Pattern beyond the allotted time.</td>
<td></td>
</tr>
</tbody>
</table>

60 points perfect score

**Lesson 8.6**

**Front Pajama Pants**

**Measurements Needed in Drafting Pattern for Front Pajama Pants**

(Sample Computation)

<table>
<thead>
<tr>
<th>Parts of the body measured</th>
<th>Actual Body Measurement</th>
<th>Measurement Needed</th>
<th>Computed Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hip circumference</td>
<td>35</td>
<td>¼</td>
<td>8 3/4</td>
</tr>
<tr>
<td>Thigh circumference</td>
<td>21</td>
<td>½</td>
<td>10 1/2</td>
</tr>
<tr>
<td>Crotch/seat/rise</td>
<td>9</td>
<td>1</td>
<td>9</td>
</tr>
<tr>
<td>Full length</td>
<td>37</td>
<td>1</td>
<td>37</td>
</tr>
<tr>
<td>Leg circumference</td>
<td>16</td>
<td>½</td>
<td>8</td>
</tr>
</tbody>
</table>
### Procedures in Drafting Pattern for Front Pajama Pants

1. **Draw construction line by tracing the outer edge of the L-square, make corner A.**
2. **A – B is the full length of the pajama pants.**

3. **A – C is the crotch/rise/seat measure plus 1½ inches for garter casing.**
4. **Square out points B – C**

5. **C – D is 1/4 of hips circumference plus ½ inch for allowance.**
6. **Square up point D to line A mark intersection as point E.**

7. **D – F is 1 ½ inches outward.**
8. **D – G is 2½ inches towards E.**
9. Shape front crotch from point G to F with a French curve.

10. C – I is ½ of the leg circumference plus ½ inch for allowance.

11. Connect points F and H with a straight line.

12. I is the center of line IG.

13. J is ½ inch from I inward.

14. Connect points HJ with a straight line.
Lesson Review

Front Pajama Pants

Directions: Based on the body measurement obtained in IMC draft sloper for front pajama trousers. Use separate sheet if necessary.

<table>
<thead>
<tr>
<th>Measurements Needed</th>
<th>Front Pajama Trouser</th>
</tr>
</thead>
</table>

Find out how far you have done by accomplishing the Scoring Rubric to the best of your competence. This will be your passport to proceed for the next learning experiences.

Rubric in Drafting the Pattern for Front Pajama Pants

<table>
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<tr>
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### Procedure in Drafting Pattern for Back Pajama Pants

1. Trace the front pajama pants pattern.
2. Add 1 ½ inches from F outward and mark it as point K.
3. J-L is ¾ inch outward.
4. Extend ½ inch to the right of point H and mark it as M.

5. Connect K, L and M.

6. K-N is ½ inch down to line going point L.

7. Measure 1 inch from point E towards point A and mark it as O.

8. Extend line DO 1 inch up and mark it as P.

9. Connect points O and G.

10. Connect points F and N.

Lesson Review

A. **Directions:** Based on the body measurement obtained in IMC draft pattern for back pajama trouser. Use separate sheet if necessary.

<table>
<thead>
<tr>
<th>Measurements Needed</th>
<th>Back Pajama Trouser</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

B. Compare the following slopers. Identify the differences between them.

<table>
<thead>
<tr>
<th>Back and front body sloper</th>
<th>Back and front pajama pants</th>
<th>Back and front skirt sloper</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Find out how far you have done by accomplishing the Scoring Rubric to the best of your competence. This will be your passport to proceed for the next learning experiences.

**Rubric in Drafting the Pattern for Back Pajama**

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Lesson 9

Manipulating Basic/Block Pattern

In manipulating basic pattern, it is always based on the previous pattern such as making blouse from bodice and skirt.

Steps in Manipulating Pattern

1. Determine the design needed in sleeping garments.
2. Prepare the basic patterns for the:
   a. Blouse
   b. Sleeve
   c. Pockets
   d. Pants
3. Determine parts, needs, subdivisions and extensions calls by the design.
4. Pin and trace basic pattern in a pattern paper.
5. Transfer points needed in design manipulation
   a. Blouse
   b. Sleeve
   c. Pockets
   d. Pants
6. Work on the design based on the project plan.
7. Provide seam and hem allowances.
8. Transfer seam and hem lines and other symbols needed.

Final patterns
Cutting the Final Pattern
Final patterns consist all the necessary symbols, number of pieces per part and garment design that will guide the fabric cutter and the sewer. Final pattern is cut at the allowance provided for seams and design. (Refer to picture below)

Blouse
Pajama Pants

Lesson Review

A. Directions: Perform the following:

1. Make a blouse from bodice and skirt.
2. Show how to connect the bodice and skirt to make it a blouse.
4. Show necessary adjustment like in a 4.1 bust.
   - 4.2. Hip
   - 4.3. waist
4.4. Armhole

Find out how far you have done by accomplishing the Scoring Rubric to the best of your competence. This will be your passport to proceed for the next learning experiences.

Rubric in Cutting the Final Pattern

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<td>Procedure</td>
<td>Correct methods and procedures correctly followed.</td>
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<td>-----------</td>
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60 points perfect score

Lesson 10

Principles in Laying Out the Fabric

General Guidelines to Laying Out a Pattern
Laying out your pattern on the fabric in preparation for cutting is an important step. It must be done carefully and accurately for great-looking results.

Pattern preliminaries
Be sure you have all the necessary pattern pieces. Most instruction sheets, list pieces by letter or number next to the layout diagrams.

1. Make changes or fitting alterations to the pattern. If you significantly alter a garment's length, you may need extra yardage to make sure you have a workable layout. Press the pattern pieces with a dry iron set to a low-temperature so that they're easier to work with.

Preshrink your fabric if necessary and make sure the grain is straight. Do this by

a. tearing across the grain at the ends of your fabric piece (if it's firmly woven),
b. pulling a thread across the width of the fabric at the ends,
c. cutting along a dominant line in the pattern or weave,
d. fold lengthwise, matching selvages, to see whether the ends now match, and
e. If they don’t and the fabric needs to be straightened, gently pull on the fabric's length from opposite corners.

**Laying out pattern pieces**

When positioning pattern pieces with straight arrows, keep the arrows parallel to the selvage so that the fabric will be straighten when cut. Pieces with a straight line and bent arrows should be cut double on the fabric. For a fabric with a nap, the lay out must run in the same direction and so a pattern piece can be reversed, placed printed side down, and cut on a single layer.

**Folded pieces of Fabric**

*Folded Pieces of Fabric*
Single Layer of Fabric

**Layouts for Fabric with Nap or One-Way Design**

Fabrics with a nap or one-way design must be laid out in one direction. Decide on the “top” of the fabric, and follow this direction when placing the pattern pieces, so the nap will run in one direction. One-way designs are arranged on the fabric according to the pattern or the garment design.

**Crosswise Fold**

There are two reasons for a fabric to be folded crosswise at the layout stage. Often, this type of fold is made to accommodate the widest pattern pieces. Alternatively, it may be needed to fit those pattern pieces with a complex shape onto the fabric area.
Crosswise Fold with Nap
When a crosswise fold cutting layout is used with a fabric that has a nap, it requires a special layout method. The fabric is folded with wrong sides together, and cut into two pieces along the folds. The top layer is then turned around so that the nap runs in the same direction on both layers of fabric.

Partial Fold
The fabric is folded part ways for this layout, so that one section of the fabric forms a double layer on a fold and the other forms a single layer. If a pattern piece is to be cut from a single layer, cut out only the piece from the single fabric layer.
Pinning a Pattern to Fabric

Before pinning the pattern pieces to fabric, fold the fabric in half lengthwise with right side together, unless the cutting layout shows otherwise. Each pattern piece has a straight grain line arrow or a bent arrow for an edge placed on the fold. Straight grain line arrow must be parallel to the selvage or fold. Pin the pieces to the fabric.

Check the distance from each grain line arrow end to the selvage has the same measurement. Check also if the fold edge of the pattern pieces aligns with the fabric fold, otherwise the piece will be smaller or larger than the correct size. Pin each of the arrow ends to the fabric, and pin around the pattern pieces.

1. The fabric is laid out and folded according to the pattern directions.
2. The selvage is lined up along the corner and along the table’s edge (or T-square).
3. If not square, trim the CUT side (not selvage) until both sides are square and lines are up to the table’s edge.
4. Two sides of most tables could be used in a pinch.

a. Line up one end of the ruler on a set of straight parallel lines outside the fabric.
b. Find the grain line on the pattern. In exhibit B the ruler’s edge is lined up on the pattern grain line.
c. Adjust pattern if necessary. When both ends line up, pin in place starting with a pin in the grain line.
NOTE: Always minimize pin holes if possible.
    Line up the grain line on the pattern and the grain line on the fabric, parallel to
    the selvage.

Lesson Review

A. Directions: Secure fabrics with the following width, 30 inches, 45 inches and 60 inches. Following the principles learned in this topic, lay-out the fabric on the cutting table.

36 inches width fabric

45 inches width fabric

50 inches width fabric

Find out how far you have done by accomplishing the Scoring Rubric to the best of your competence. This will be your passport to proceed for the next learning experiences.
Rubric in Laying Pattern on the Cloth

<table>
<thead>
<tr>
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<tr>
<td>Procedure</td>
<td>Procedures in laying out fabrics are correctly followed.</td>
<td>Procedures in laying out fabrics are incorrectly followed.</td>
<td>Failed to follow the correct procedures in laying out fabrics</td>
<td></td>
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<tr>
<td>Speed</td>
<td>Finished laying out fabrics ahead of time.</td>
<td>Finished laying out fabrics ahead of time.</td>
<td>Finished laying out fabrics beyond the allotted time.</td>
<td></td>
</tr>
</tbody>
</table>

45 points perfect score

Lesson 11

Guidelines in Cutting Fabric

As what Bailey and Draper stated in their book, *Steps in Clothing Skills*, our hands are very important when we sew. “Teach” our hands to work for us. They are as important to beautiful sewing as pianist’s hands are to beautiful music.

They emphasized that before cutting the garments, ask the teacher first to approve your layout. Then study your layout and decide on the order in which to cut. Where should you start? How should your fabric be placed on the work surface? Where should you stand?

Here are some of the important reminders when cutting the final pattern:

1. Practice using the shears on a piece of cloth to have a smooth cutting line.
2. Cut along the pattern so that the other hand rests on the pattern.
3. Start cutting at an edge within your reach.
4. Do not let the blades of the shears slant toward the table.
5. Do not lift the fabric.
6. When you reach a notch, cut directly towards it. Close the points at the exact stopping place.
7. Close the points of the shears to an exact stopping point only.
8. When cutting curves, your strokes will be shorter. Keep your free hand close to the cutting line to help you cut smooth curved line.

Ways on How to Cut Fabric

1) Pins + Dressmaking Scissors
Cut the pattern pieces out with paper scissors – either exactly on (or just within) the lines, or leaving some extra paper around the lines. Pin the pattern pieces to the fabric – use enough pins to hold the pattern in place, but not so many that the pinning distorts the pattern or fabric. Now cut the fabric with dressmaking scissors. If you’ve cut the pattern pieces out roughly, cut directly on the lines through both pattern and fabric. This can dull your fabric scissors though; but on the other hand, it can be more accurate than cutting around a pre-cut pattern.

2) Pattern Weights + Chalk/Pen + Dressmaking Scissors/Rotary Cutter
Cut the pattern pieces out with paper scissors precisely on (or just within) the lines. Instead of pinning the pattern pieces in place, this time use weights to hold them in place. The idea is that weights keep the pattern and fabric flatter than the pinning method. You don’t have to buy specialist pattern weights - you can use whatever you have around the house, such as food tins. Draw around the pieces with a sharp chalk pencil or washable pen. Remove the pattern and use dressmaking scissors or a rotary cutter to cut the fabric just within the pattern lines you’ve just drawn.
3) Pattern Weights + Dressmaker's Carbon + Tracing Wheel + Dressmaking Scissors

Hold the pattern pieces down on the fabric with weights. Slip a piece of dressmaker’s carbon between the pattern and fabric, face down against the fabric. Trace over the pattern lines using a tracing wheel moving the dressmaker’s carbon as needed. Remove the pattern. Cut out the fabric directly on the traced lines using dressmaking scissors.

In marking the cutting lines of the pattern, don’t forget to mark in the other bits and bobs such as darts, buttonholes and gather points.

Cutting the Fabric of the Sleeping Garment (Pajama)

The fabric is then cut with the help of cloth cutting machines suitable for the type of the cloth. These can be band cutters having similar work method like that of band saws; cutters having rotary blades; machines having reciprocal blades which saw up and down; die clickers similar to die or punch press; or computerized machines that use either blades or laser beams to cut the fabric in desired shapes.

For beginners/ students cutting shears are appropriate as seen in the picture below.

| Check pattern alignment of grain line and pattern design. |  |
Cutting extra notches will help mark your garment parts. It is the most important way in marking pattern details. The first extra notches you may use will mark the center which are cut on fold, thus, locating the exact center of the garment part. Don’t forget to put allowance for casing, seam lines, shoulder, armhole, side hem, sleeve, pocket and facing.

Cut the fabric following the pattern. Cut the bigger parts first.

Place your free hand on top of the cloth with pattern.

Smaller parts should be cut last.
Lesson Review

A. Directions: Put a check (√) to the statement that is applicable when cutting fabrics and (X) if not applicable.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Pinning method can flatten the fabrics.</td>
</tr>
<tr>
<td>2</td>
<td>Take time when cutting the fabric.</td>
</tr>
<tr>
<td>3</td>
<td>Hold fabric gently in place.</td>
</tr>
<tr>
<td>4</td>
<td>Use only two pins to hold fabrics.</td>
</tr>
<tr>
<td>5</td>
<td>Scissors is used to cut fabrics.</td>
</tr>
<tr>
<td>6</td>
<td>Fabrics are cut outside of the cutting lines.</td>
</tr>
<tr>
<td>7</td>
<td>In the absence of dressmaker’s pins weights can be used.</td>
</tr>
<tr>
<td>8</td>
<td>In tracing wheel always used with dressmaker’s carbon paper.</td>
</tr>
<tr>
<td>9</td>
<td>Keep fabric as flat as possible against the table.</td>
</tr>
<tr>
<td>10</td>
<td>Cutting paper with fabric scissors can dull it.</td>
</tr>
</tbody>
</table>

B. Directions: Check the checklist below if you can perform the operations stated:

<table>
<thead>
<tr>
<th></th>
<th>YES</th>
<th>NO</th>
</tr>
</thead>
<tbody>
<tr>
<td>I can cut cloth for front blouse.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I can cut cloth for back blouse.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I can cut cloth for front trouser.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I can cut cloth for back trouser.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I can cut cloth for patch pocket.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I can cut cloth for sleeves.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I can cut cloth for facings.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

C. Directions: Cut the final pattern of the following:
1. Front blouse
2. Back blouse
3. Sleeves
4. Front trousers
Lesson 12

Transferring Pattern Marking and Symbols on the Fabric

Transferring pattern markings to the cloth must be done accurately so that the finished garment will look peculiar. You are now familiar with the tools used in transferring pattern markings. Now, remember these pointers for accurate markings on your fabric.

Kate’s words of wisdom: Never mark fabric with something that won’t come out in a place where it can be seen!

Pointers to remember:
* The pattern details should be marked on the wrong side of garment pieces.
* The tracing paper and tracing wheel will make following markings easy.
* Avoid marks that can be seen outside.
* Mark once along one line with the tracing wheel.
* Protect the table with cardboard.

Lesson Review
A. Directions: Transfer all pattern marks using the appropriate marking tools. Use the previous patterns. Let your teacher check your works.
Find out how far you have done by accomplishing the Scoring Rubric to the best of your competence. This will be your passport to proceed for the next learning experiences.

**Rubric in Transferring Marks to the cloth**

<table>
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<tr>
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<td>Procedures in transferring marks to the cloth correctly followed.</td>
<td>Procedures in transferring marks to the cloth followed.</td>
<td>Failed to follow the correct procedures transferring marks to the cloth</td>
<td></td>
</tr>
<tr>
<td>Speed</td>
<td>Finished transferring marks to the cloth ahead of time.</td>
<td>Finished transferring marks to the cloth on time.</td>
<td>Finished transferring marks to the cloth beyond the allotted time.</td>
<td></td>
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<tr>
<td></td>
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<td></td>
<td></td>
<td>45 points perfect score</td>
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</table>

**POST TEST**

**I. MULTIPLE CHOICE**

*Directions:* Read the statements carefully. Choose the letter that best describes the statement. Write the answer in your quiz notebook.

1. The tool used to take body measurement accurately
   A. Curve rule
   B. L-square
   C. Ruler
   D. Tape measure

1. Principle of design which can be achieved by creating a center of interest in the garment
   A. Balance
   B. Emphasis
   C. Proportion
   D. Rhythm

2. A pattern which is the basis of all types of pattern.
   A. Basic pattern
   B. Construction pattern
   C. Final pattern
   D. Commercial pattern
3. A plant fiber that contains lustrous fiber suited for sleeping garments.
   A. Cotton
   B. Wool
   C. Linen
   D. Silk

4. One of the characteristics of the sleeping garment.
   A. It is made of expensive materials.
   B. It is comfortable to the wearer.
   C. It is thick and long.
   D. It is easy to wash.

5. The measurement from the shoulder neck junction to the waistline with the tape measure passing at the highest portion of the bust.
   A. Blouse length
   B. Bust height
   C. Front Figure
   D. Chest dept

6. Luis will transfer pattern marks to the fabric, what marking tool will he use?
   A. Tailor’s chalk
   B. Carbon paper
   C. Pencil
   D. Ballpen

7. A dressmaker’s guide in cutting fabric pieces in accordance with the garment design.
   A. Dressmaker scale
   B. Manuscript
   C. Pattern
   D. Design

8. The pattern symbols that directs the dressmakers where to stitch the garment fabric.
   A. Grainline
   B. Hemline
   C. Seamline
   D. Stitchline

9. A color that is neutral.
   A. Yellow
   B. Black
   C. Red
   D. Violet

11. The elements of design that create visual dimension.
    A. length and width
    B. depth and height
    C. size and bulkiness
    D. center and emphasis

12. The result of combining primary and secondary colors.
    A. neutral colors
    B. complementary colors
    C. prime-see colors
    D. intermediate colors

13. The cellulose materials made into long, lustrous fibers.
    A. leaves
    B. seedpods
    C. twigs.
    D. flowers

    A. Brocale
    B. Canvass
    C. Georgette
    D. Challis

15. A fabric which can be easily dyed because of its absorptive capacity.
    A. Wool
    B. Nylon
    C. Cotton
    D. Silk
16. Which of the following characteristics of sleeping garment will you consider first when designing?
   A. Age of the wearer  
   B. Price of the cloth  
   C. Tools and material  
   D. Design of sleeping garment

17. When do we prepare the project plan?
   A. during the execution  
   B. towards the completion  
   C. before the execution  
   D. at the end of the execution

18. A part of a project plan that depicts the chronological steps on how to accomplish the job.
   A. Objectives  
   B. Procedure  
   C. Bill of material  
   D. Evaluation

19. If you want to determine and prepare the logistics needed to finance the project, which part of the project plan will you check?
   A. Working drawing  
   B. Bill of materials  
   C. Objectives  
   D. Tools and materials

20. A flexible tape used to take body measurement.
   A. ruler  
   B. L-square  
   C. curve ruler  
   D. tape measure

21. The material needed in the construction of a sleeping garment.
   A. cloth  
   B. needle  
   C. ripper  
   D. tracing wheel

22. In drafting the back blouse sloper, the following measurement is needed EXCEPT one.
   A. back across width  
   B. waist circumference  
   C. shoulder width  
   D. chest width

23. Jovie is drafting a front blouse sloper. To which you are going to divide to obtain the accurate measurement?
   A. 1  
   B. 1/2  
   C. 1/4  
   D. 1/3

24. The body measurement that is needed in drafting back and front blouse sloper.
   A. bust circumference  
   B. chest width  
   C. back across width  
   D. front figure length

25. The sloper or basic pattern is the foundation of all final patterns. Which one is characterized as a sloper?
   A. with provision for alteration  
   B. flexible for cutting  
   C. ready for cutting  
   D. no allowances and symbol

26. The body measurement which is taken around the arm where the sleeve length falls.
   A. sleeve length  
   B. elbow circumference  
   C. arm circumference  
   D. armhole circumference
27. The measurement needed in drafting pajama trousers where the female customer is allowed to sit while the measurement is being taken.
   A. Thigh circumference  C. Full length
   B. Leg circumference    D. Crotch

28. The tool used in making a construction line.
   A. L-square              C. Tape measure
   B. Ruler                 D. Meter stick

29. The drafting tool used in the construction of a garment.
   A. Tracing wheel         C. Scissors
   B. Seam ripper           D. Curve rule

30. A pattern needed in manipulating one piece blouse.
   A. bodice and shirt      C. bodice and sleeve
   B. bodice and trousers   D. sleeve and skirt