- 18. Narrate a note on tools and equipment's used in draping.
- 19. Demonstrate the preparation of fabric for cutting.
- 20. Explain the principles of pattern making.

SECTION C – (5 x 10 = 50 marks) ANSWER ALL QUESTIONS

21. A Elaborate the list of Girls and ladies measurements in dress designing.

OR

- B Summarize about relative girth and length measurements.
- 22. A Explain in detail about types of paper patterns.

OR

- B How to Check the fit of a blouse Demonstrate.
- 23. A Narrate the advantages and disadvantages of draping.

OR

- B Demonstrate the preparation of muslin material for draping.
- 24. A Discuss the need of computerized pattern grading.

OR

- B Narrate a note on Grain and selvedge.
- 25. A Sketch out common pattern alteration in blouse.

OR

B Categories the types of pattern layout.

Four Pages S. No. 31714

C Europe

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|-----|--------------------|----------|--------|----------------|---------|-------|----------|-------|--------|--------|
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| | END SE | MESTE | | | | | /DEC | -2023 | | |
| | | | | | nester | | | | | |
| | t elesed a es in B | .Sc TEXT | ILE AN | D FA | SHION | DESIG | NING | | | |
| | ELECTIV | VE I - P | ATTER | NM | AKING | G AND | GRA | DING | | |
| Tim | e: Three Hours | | | | | | Maxi | mum: | 75 mai | rks |
| | | SECTIO | NA- | (15 | x 1 = 1 | L5 ma | rks) | | | |
| | | | WER | | | | | | | |
| 1. | Body measure | ement s | hould | be | taken | with | 2 | | _ to g | get |
| | correct fit. | | | | | | | | | |
| | A precision | | | В | tight | t | | | | |
| | C loose | | | D | scale | e | | | | |
| | | | | | | | | | | |
| 2. | Good quality | measur | ing ta | pe s | hould | be _ | 7 9 11 1 | Sums | | |
| | A sturdy | | | В | stre | tchab | le | | | |
| | C loose | | | D | thic | < | | | | |
| | | | | | | | | | | |
| 3. | The difference | e betwe | en th | e ac | tual b | ody n | neasu | reme | nts ar | nd the |
| | garment meas | | | 20 | | | | | | |
| | A ease | | ****** | Mary Mary Mary | deco | | | 1122 | | |
| | C fitting | | | D | wrin | kles | | | | |
| | | | | | | | | | | |
| 4. | Commercial p | atterns | were | firs | t mad | e in | | P 5 | | |
| | | | | | | | | | | |
| | A India | | | B | USA | | | | | |

D Canada

| 5. | Patterns must be made | than body measurement to | slope of the blouse is insufficient. |
|-----|----------------------------------|--|--|
| | allow freedom of movement. | The state of the s | A armhole B) bust |
| | A smaller B | larger | C sleeve line D) neck |
| | C tight D | two times larger | BARRIES AND THE STREET OF THE STREET AND THE STREET |
| 6 | rateom | attern that is used as a basis for | 12. For a good fit the garment should lookfrom left to and front to back. |
| 0. | the slash and spread method i | And the state of t | A fit B ease |
| | A piecing B | | C set D balance |
| | | | C Set Building |
| | C pivotal point D | Joining | |
| | | A CONTROL | 13. For adding fullness at the top and bottom, slash the patter |
| 7. | is a process of ma | king pattern's in a dummy model. | the way from the neckline to |
| | A Cutting B | Draping | A chest B bottom |
| | C Marking D | Drafting | C waist line D hip line |
| 8. | The highest point of the bust a | And the state of t | 14. Dark manipulation in pattern making allows your move a dart from its original location to a new location. |
| | establishing the cross grain for | | A flat B round |
| | | Center front | |
| | C center back D | crotch | C alteration D draft |
| | | | 15. Patterns can also be altered by redrawing theof |
| 9. | A design feature that aids in fi | iting garments around and to | pattern. |
| | curves is | to Je Unemenupeam Inamica | A seams B edges |
| | | seam | C dart D mid line |
| | C sewing D | Dart | SECTION B – (2 x 5 = 10 marks) |
| | | | |
| 10. | is a method of enlarge | er or reducing a pattern of a | ANSWER ANY TWO QUESTIONS |
| | particular size. | via Commercial patterns were in | 16. Discuss the importance of body measurements. |
| | A Grading B | Pattern making | |
| | C Alteration D | Cutting | 17. Describe the facts of dart manipulation in dress designing. |
| | | | |

| 11. | The crosswise grain line drop slope of the blouse is insuffic | | near cause: shoulder |
|-----|--|-----|--|
| | A armhole B | | bust |
| | | | |
| | C sleeve line D |) | neck |
| | and a making | | Jag la selabnita ett (Selaxa las |
| 12. | the second secon | าดเ | uld lookfrom left to righ |
| | and front to back. | | |
| | A fit | В | ease |
| | C set | D | balance |
| | | | |
| 13. | For adding fullness at the to | p a | nd bottom, slash the pattern all |
| | the way from the neckline to | 4 | and the second second and the second control of the second second second second second second second second se |
| | | В | bottom |
| | C waist line | D | hip line |
| | AC. | | |
| 11 | Dark manipulation in | | nattorn making allows you to |
| 14. | | | pattern making allows you to |
| | move a dart from its original A flat | 1 | |
| | | В | round |
| | C alteration | D | draft |
| | | | |
| 15. | Patterns can also be altered | by | redrawing theof the |
| | pattern. | | |
| | A seams | В | edges |
| | C dart | D | mid line |
| | SECTION B | - (| 2 x 5 = 10 marks) |
| | | 1 | TWO QUESTIONS |
| 16 | | | |
| 10. | Discuss the importance of bo | Juy | measurements. |
| | | | |