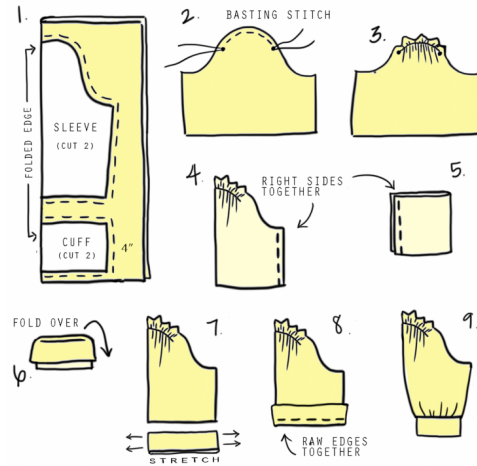
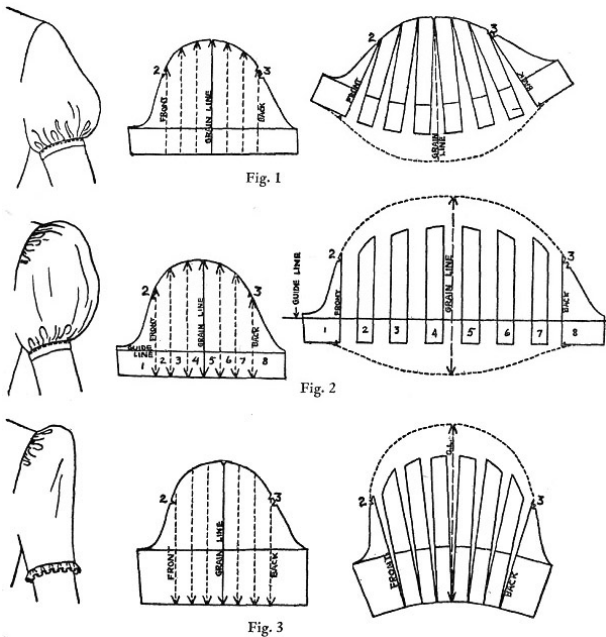


# Various Puff Sleeve

Use your sleeve sloper that matches your bodice armhole apply your desired look and draft. Use these drafting techniques to apply to your muslin before fitting. Cut your muslin, sew the side seams of your sleeve and take it to your dressform, drape and decide on design.



\*Example of basting and gathering your puff sleeve and how to add a band at the hem of your sleeve.

## LEG-OF-MUTTON SLEEVES

### Design Analysis

Design 1 is developed by enlarging the biceps and cap area, tapering the fullness toward the elbow level. Design 2 is developed by doubling or tripling the measurements given. Trim 1/2 inch from the shoulder tip. Blend to F/B armhole notches to balance the design.

### Pattern Plot and Manipulation

#### Figure 1

- Trace the basic sleeve and all markings. Label cap A and B.
- Mark 4 inches down from cap on the grainline. Label C.
- Draw slash lines from C to underseams.
- Cut from the paper.

Figure 1

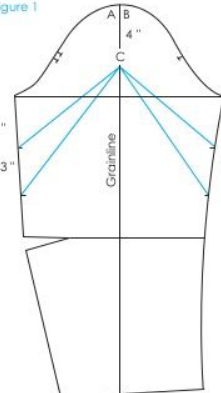
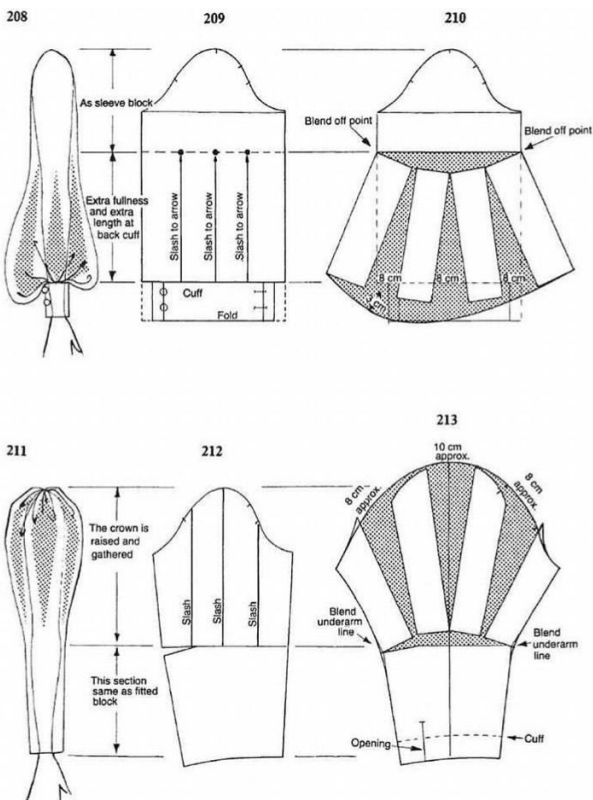
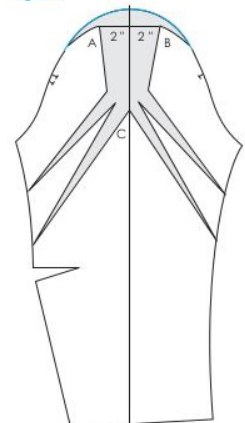


Figure 2

- Cut slash line to C and to, not through, underseams.
- Draw a vertical guideline in center of the paper.
- Place pattern on the paper, matching sleeve grainline with the guideline.
- Spread A and B sections 2 inches or more and spread remaining sections equally. Secure.
- Trace.
- Measure 1 1/2 inches up from cap and blend.



Figure 2



# Various Cowl sleeve

Use your sleeve sloper that matches your bodice armhole apply your desired look and draft. Use these drafting techniques to apply to your muslin before fitting. Cut your muslin, sew the side seams of your sleeve and take it to your dressform, drape and decide on design.

## COWL SLEEVES

### Design Analysis

The cowl sleeve drapes from the center of the sleeve cap to any desired depth (example: 5 inches). It is developed from the dartless back sleeve to any sleeve length. Designs 1 and 3 are practice problems.

### Pattern Plot and Manipulation

Figure 1

- Trace the dartless back sleeve.
- Mark A 1/2 inch from cap (eliminates cap ease). Omit instruction if the armhole was modified.
- Mark B 5 inches or more down from the cap. Connect A and B.
- Mark C 2 inches from A.
- Mark D between the biceps and elbow.
- Draw slash lines from C and D to B.
- Cut from the paper. Discard (shaded area at cap).
- Slash from B to, not through, C at cap, D at underseam, and from elbow level to underseam.



Design 1

Design 2

Design 3

Figure 1

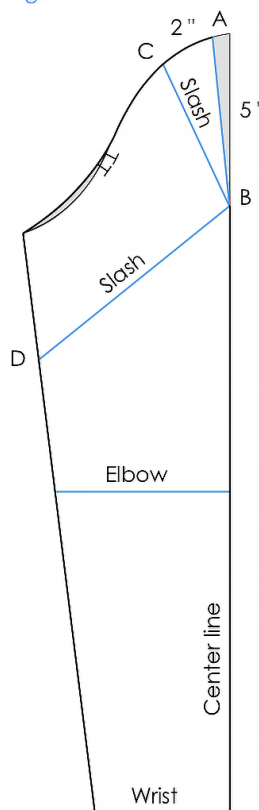


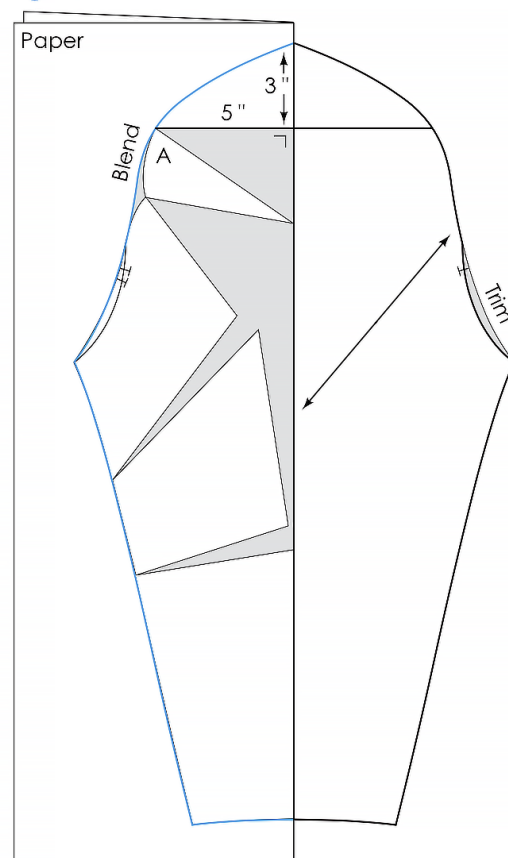
Figure 2

- Place pattern on fold, spreading sections until point A is 5 inches from fold. Spread more for a deeper cowl and secure.
- Trace the pattern outline and front sleeve underarm curve to paper underneath.
- Square a line from the fold to point A.

### Fold-Back Facing

- Measure up 3 inches from the square line at the fold and draw a curve line to A.
- Cut from the paper, unfold, and trim front sleeve curve (shaded area). Draw the bias grainline.

Figure 2



Use your sleeve sloper that matches your bodice armhole apply your desired look and draft. Use these drafting techniques to apply to your muslin before fitting. Cut your muslin, sew the side seams of your sleeve and take it to your dressform, drape and decide on design.

## BASIC BISHOP SLEEVES

### Design Analysis

The bishop is a billowy sleeve that hangs gracefully over the arm from a smooth cap. Length is added for blousing.

The sleeve draft is based on the shirt sleeve. See Chapter 21 for the shirt sleeve instruction. The slash-spread and pivotal-transfer methods are illustrated.

To modify the armhole or sleeve cap, see page 310.

### Bishop Sleeve Draft

Figure 1

- Trace the shirt sleeve and all markings.
- Number the panels.
- Label the grainline A and B.
- Mark the quarter-section X.

For cuff development, see page 305.



Figure 1

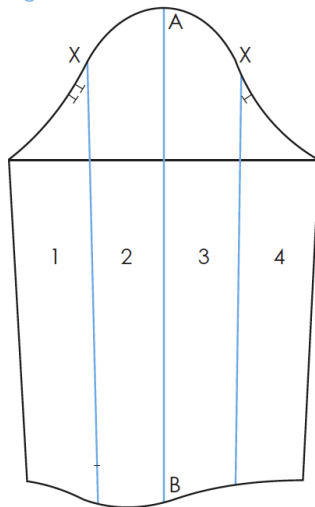
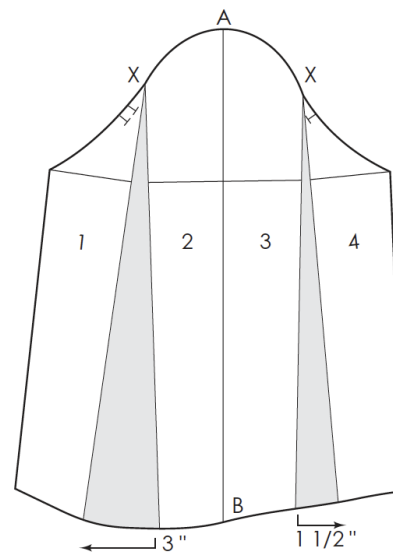


Figure 2a

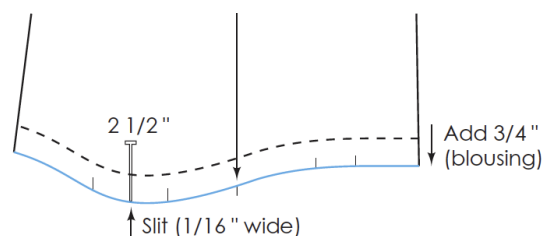


Figures 2a, b

- Slash each panel (X) to sleeve cap.
- Place the A-B line of the sleeve on the guideline and spread 3 inches and 1 1/2 inches, as shown in Figure 2a.
- Blousing—add 3/4 inch parallel at the hem.
- Slit—2 1/2 inches long, 1/16 inch wide. Cross bar (Figure 2b).

See page 447 for hemline choices.

Figure 2b



\* Images are taken from internet, books and archive from my own research over the years, for your reference to use.

## Pivotal-Transfer Method in Developing the Bishop Sleeve

This method is based on the shirt sleeve; see Chapter 21. Refer to page 329, Figure 1.

Figure 1

- Place A-B on the guideline. Trace from X to A to X and from C to D at the hem.
- Dot 3 inches from C and 1 1/2 inches from D.

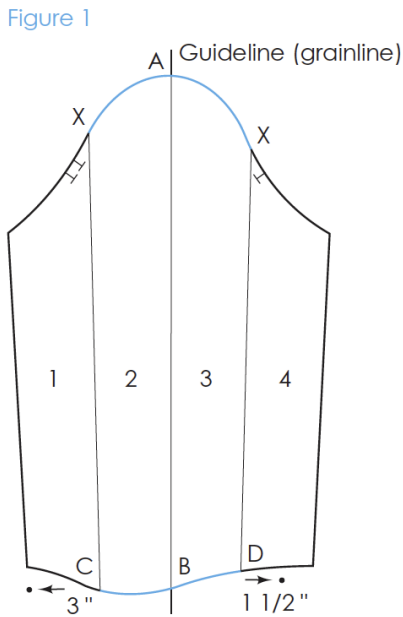


Figure 3

- Return the A-B line to the guideline.
- Place a pushpin at X and pivot the pattern until D is in line with the dot mark.
- Trace the sleeve from X to D.

Figure 3

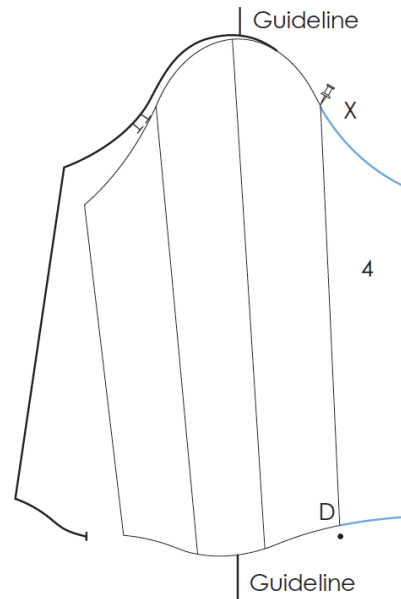


Figure 2

- Place a pushpin at X and pivot the pattern until C is in line with the dot mark. Trace X to C.

Figure 2

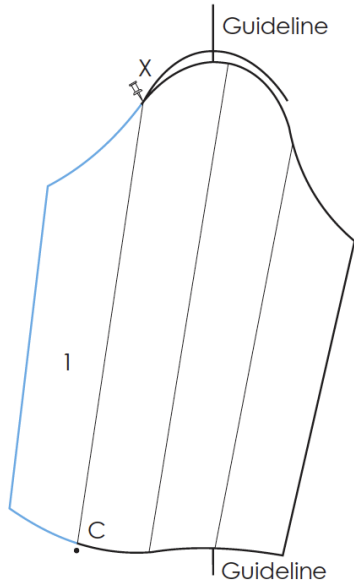
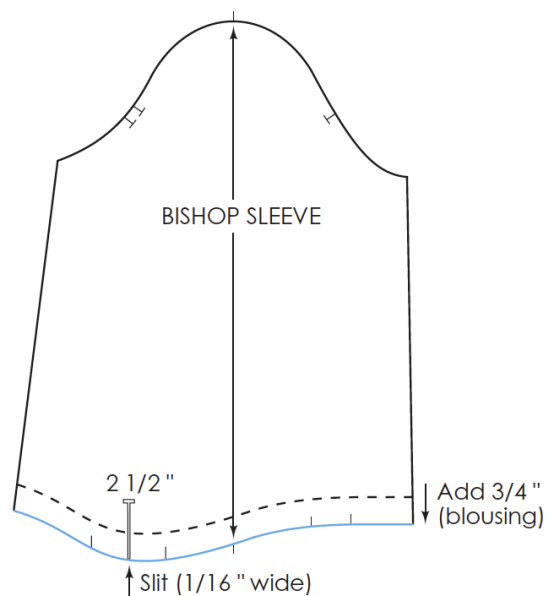


Figure 4

- Blend the hemline for blousing.
- Draw a slit line centered between the grainline and underseam. Cross bar.

Figure 4





## EXAGGERATED BISHOP SLEEVE

### Design Analysis

The exaggerated bishop sleeve is based on the bishop pattern, with greater fullness at the wrist and longer length for greater blousing. For cuff development, see page 305.

### Pattern Plot and Manipulation

Figures 1a, b

- Trace the basic bishop sleeve; see page 330, Figure 4. Mark quarter-sections X.
- Draw slash lines. Divide each quarter-section in half (eight panels).
- Cut from paper (Figure 1a).
- Cut up from hem to, not through, the sleeve cap.
- Spread as desired or follow illustration. Draw the pattern outline.
- Draw a curved hemline 1 inch or more below original length (for blousing), tapering to underseams (Panels 1 and 8).
- Draw a slit 2 inches long, 1/16 inch wide, and cross bar with notcher.
- Draw a grainline; cut and mark the notch. Complete the pattern for test fit (Figure 1b).

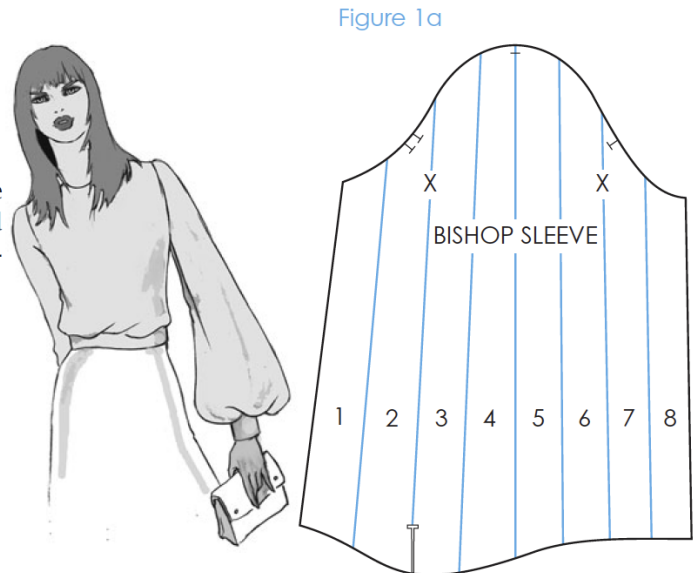


Figure 1a

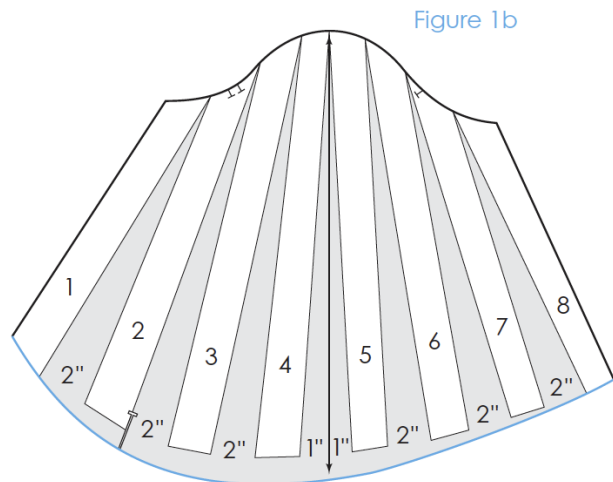


Figure 1b

Use your sleeve sloper that matches your bodice armhole apply your desired look and draft. Use these drafting techniques to apply to your muslin before fitting. Cut your muslin, sew the side seams of your sleeve and take it to your dressform, drape and decide on design.

Use your sleeve sloper that matches your bodice armhole apply your desired look and draft. Use these drafting techniques to apply to your muslin before fitting. Cut your muslin, sew the side seams of your sleeve and take it to your dressform, drape and decide on design.

## CIRCULAR HEMLINE SLEEVES

### Half-Circle Sleeves

#### Design Analysis

The dartless sleeve pattern is used as a basis for increasing the sleeve hemline to a half circle. The sleeve can be developed to any desired length; see Designs 1, 2, and 3. The short sleeve (Design 1) should be used as a guide for longer lengths. See page 310 to adjust the armhole or sleeve cap.

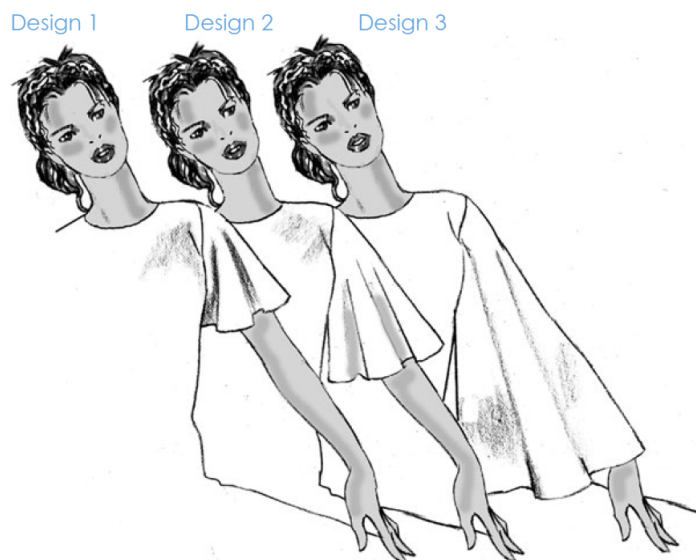
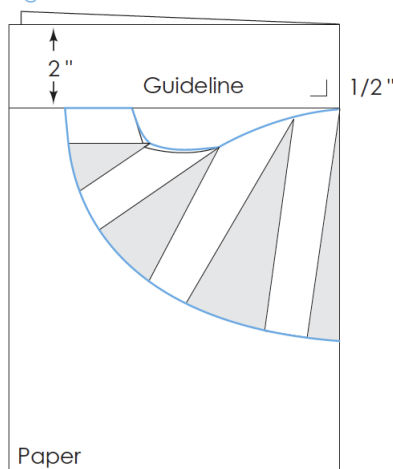


Figure 2

- Fold the paper.
- Square a guideline 2 inches down from fold.
- Spread each section until underseam touches or is parallel with the guideline.
- Trace the sleeve and front sleeve curve. Remove pattern.
- Cut from the paper.

Figure 2



#### Pattern Plot and Manipulation

Figure 1

- Trace dartless sleeve back 2 inches below biceps. Remove pattern. Square a line across the sleeve hem.
- Draw slash lines.
- Cut slash lines to, not through, cap.

Figure 1

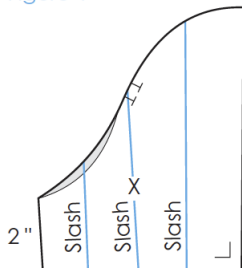
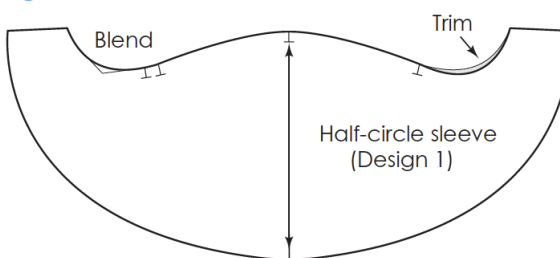


Figure 3

- Unfold the pattern.
- Draw grainline. Notch. Trim front sleeve curve.

Figure 3



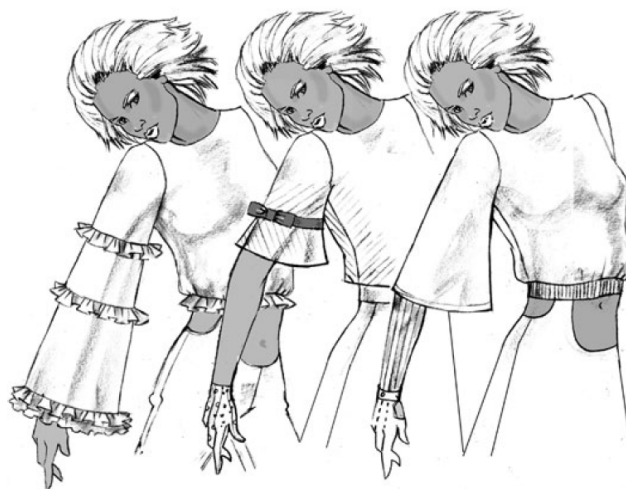
\* Images are taken from internet, books and archive from my own research over the years, for your reference to use.

## Bell Sleeves

### Design Analysis

A bell sleeve has a smooth cap and a hemline flaring out in the shape of a bell. The bell sleeve may be developed to any length and flare desired. It can be based on the dartless sleeve back, the bishop sleeve, or the exaggerated bishop sleeve (with the hemline trimmed). The dartless sleeve illustrates three sleeve lengths.

Adjust the armhole or sleeve cap; see page 310.



Design 1

Design 2

Design 3

### Pattern Plot and Manipulation

Figure 1

- Trace dartless sleeve back. Include a quarter line. Label X. Trace the front armhole curve.
- Mark length of bell sleeve as desired: below biceps, elbow level, or full length.
- Draw a slash line between the X-line and grainline.
- Cut slash lines to, not through, cap.

Figure 1

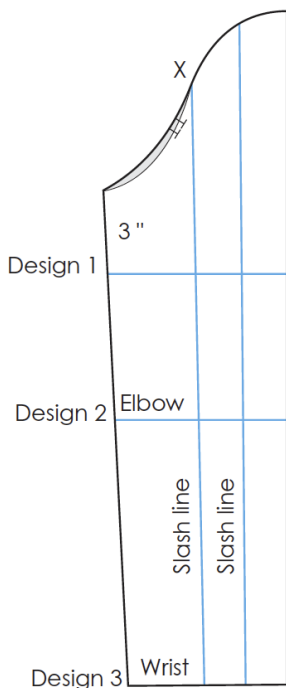
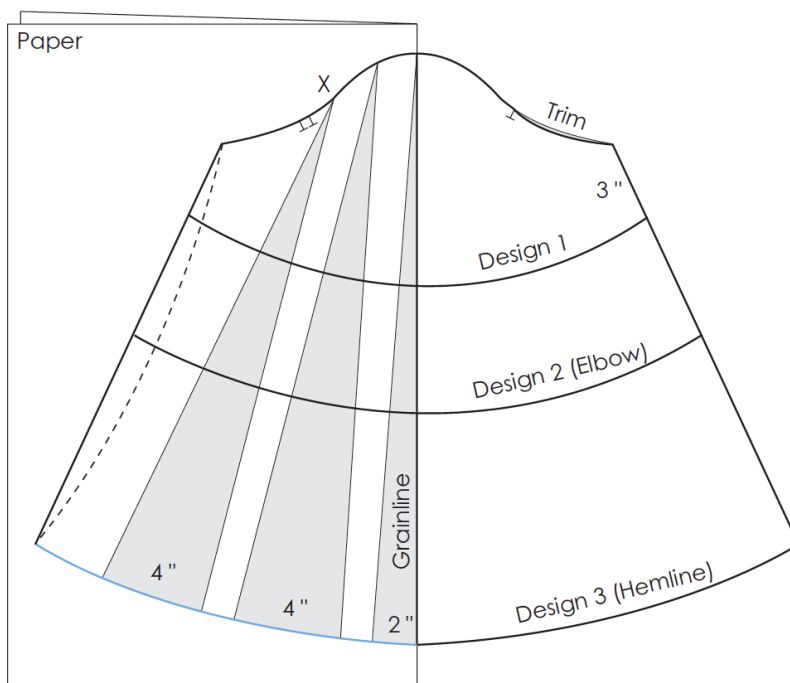


Figure 2

- Fold paper.
- Place sleeve on the fold of the paper and spread for desired hemline sweep, or use measurements given.
- Trace the pattern outline. Trace front underarm curve.
- Draw an inward curve to taper underseam.
- Cut from the paper, unfold, draw grainline, and trim front armhole curve (full pattern shown).

Figure 2



\* Images are taken from internet, books and archive from my own research over the years, for your reference to use.

Use your sleeve sloper that matches your bodice armhole apply your desired look and draft. Use these drafting techniques to apply to your muslin before fitting. Cut your muslin, sew the side seams of your sleeve and take it to your dressform, drape and decide on design.

## DROP SHOULDER

The drop shoulder pattern is developed by attaching a portion of the upper sleeve cap to the bodice. The dropped shoulder extends beyond the shoulder tip and covers part of the upper arm at varying lengths. It may be developed without the lower sleeve (Design 1) or with the lower sleeve (Design 2). Instructions apply to dresses, blouses, jackets, coats, activewear, and evening dresses. Design your own variations showing the creative flexibility of the drop shoulder pattern. See page 357.

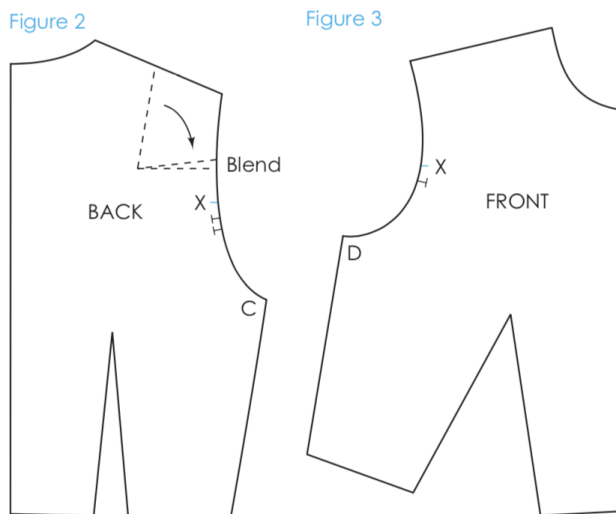
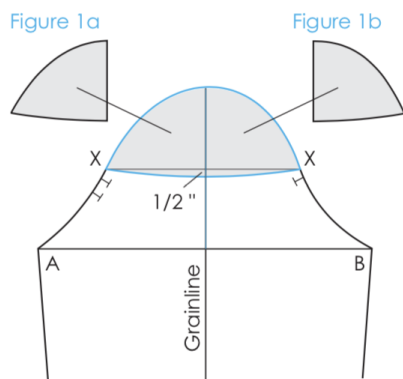
### Drop Shoulder Draft

#### Pattern Plot and Manipulation

Figures 1a, b Sleeve Preparation

- Mark the center between the cap and biceps.
- Square a line across the sleeve cap from this mark.
- Mark 1/2 inch down from the center grainline, and draw a curved styleline. Label X.
- Measure armhole curves A to X and B to X. Record (Figure 1a).

Separate cap from lower sleeve (shaded area). Cut through grainline to separate the cap (Figure 1b).



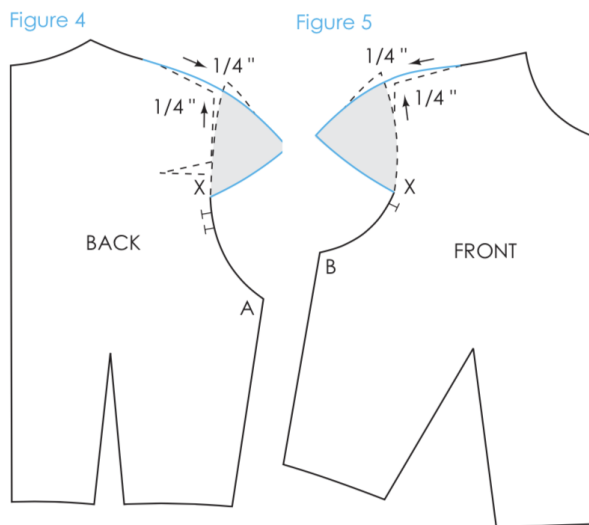
Figures 2, 3

- Trace patterns, allowing room for the sleeve cap.
  - Trace back bodice, transferring shoulder dart to armhole. Trace front bodice.
- C to X = A to X  
D to X = B to X



Figures 4, 5 Sleeve Cap to Bodice

- Place cap sections on front and back bodice, with X-points touching and curve of the cap 1/4 inch away from the shoulder tips.
- Mark 1/4 inch up from the shoulder tips and draw, blending curve over the cap and ending at mid-shoulder, as shown. When trueing, blend the curve of the shoulders.



## Casual Drop Shoulder

Figure 7

- Bodice—mark 1/2 inch to the cap and draw a blending line to the shoulder tip.

Figure 7

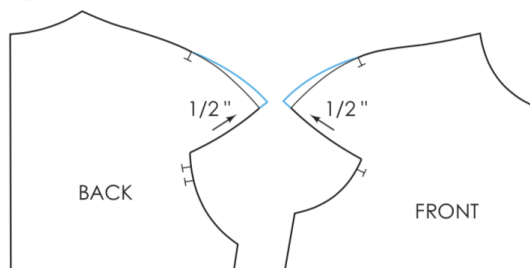


Figure 8

- Sleeve—split sleeve on grainline, spread 1 inch, and blend at top and bottom.
- The drop shoulder line and/or hemline can be spread for gathers or pleats.

Figure 6 Lower Sleeve Section

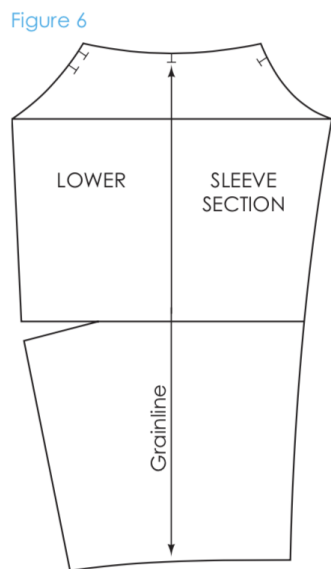
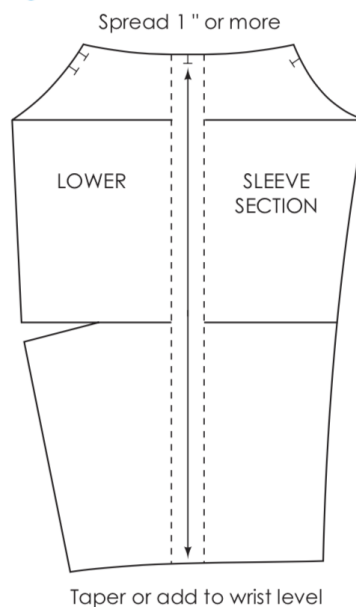


Figure 8



Use your sleeve sloper that matches your bodice armhole apply your desired look and draft. Use these drafting techniques to apply to your muslin before fitting. Cut your muslin, sew the side seams of your sleeve and take it to your dressform, drape and decide on design.

## RAGLAN SLEEVE

The raglan can be based on any pattern or foundation. Two raglans are illustrated, with and without elbow darts.

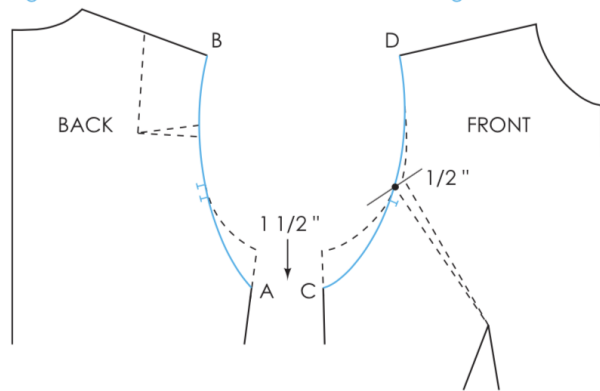
Figures 1a, b Modifying the Bodice

- Trace patterns, transferring shoulder back dart and 1/2 inch from front dart to mid-armholes.
- Lower the armholes 1 1/2 inches (more or less, according to design). With a French rule, draw the curve of the armholes, blending with notches.
- Label A, B, (back) C, D, (front).



Figure 1a

Figure 1b



Figures 2a, b, Back Raglan Yoke

A to X = One-half of A to B. Less 1/2 inch. Mark.  
Draw a straight line from neck mark to X and a curve line, as illustrated.

Figures 3c, d Front Raglan Yoke

C to X = A to X. Mark and repeat instructions. Cut raglan yokes from bodice and save (Figures 2b and 3c). Lower sections are complete.

Figure 2a

Figure 2b

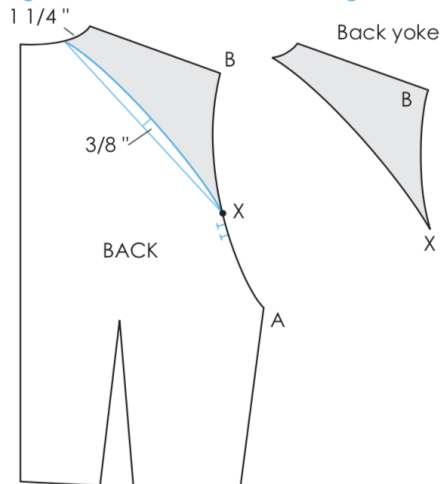
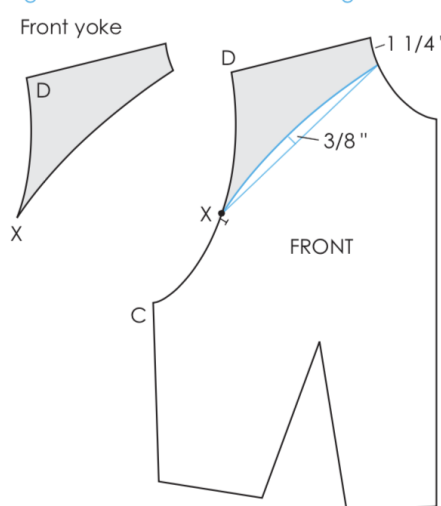


Figure 3c

Figure 3d



## Modifying the Sleeve Cap

Figure 4

- Trace the basic sleeve and extend cap grainline 1/4 inch. Square a guideline. Label hem G and H.
- Mark the elbow line out 1/4 inch at front sleeve and redraw the underseam.
- Mark 1 1/2 inches below biceps. Label E and F.
- Use a French rule to draw curve lines from E and F, blending with back and front notches. E to X = A to X of back armhole. Mark. F to X = C to X of front armhole. Mark.
- Reduce the dart intake by 1/4 inch (broken line). Mark 1/4 inch up from G and draw a line to zero at front wrist H (trim later). Mark ease control notches, as shown.

Figure 4

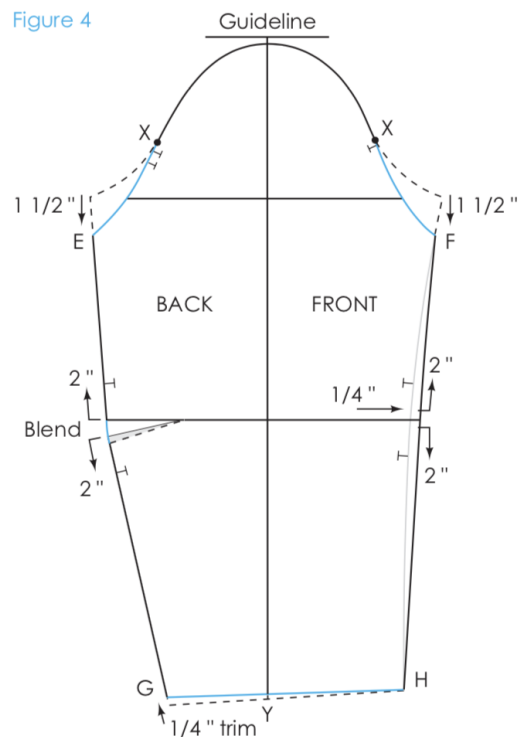
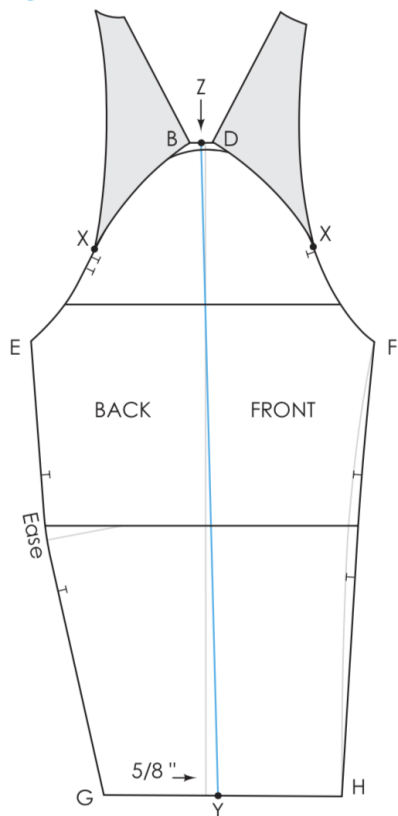


Figure 5a



Figures 5 a, b Placing Raglan Yoke

- Place raglan yokes on sleeve cap, matching X points first. Secure and pivot shoulder tips B and D, touching guideline. Trace and remove.
- Mark Z on the guideline centered between shoulder tips (may not align with grain).
- Mark Y 5/8 inch from center grainline at wrist and draw a line from Y to Z. (Fig. 5a)
- Draw curve slash lines from E and F to Z. (Fig. 5b)

Figure 5b

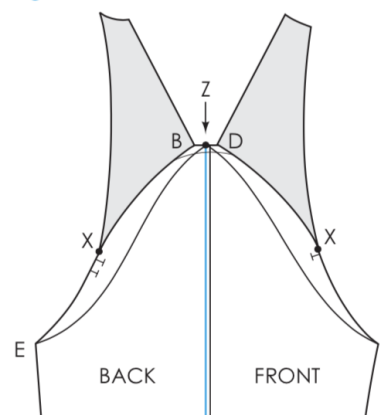
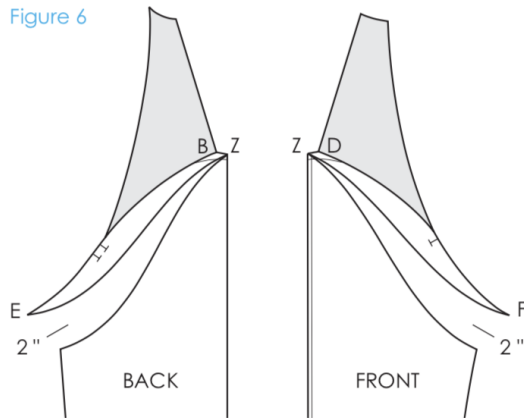


Figure 6 Adding Lift

- Separate the sleeve on Y-Z line. Slash from E and F to, but not past, Z (or use pivotal method).
- Place on the paper and spread 2 inches for lift. Secure and retrace back and front sleeve.

Figure 6



Figures 7 a, b, c

- Draw a slightly curved line from E and F to elbow. Blend, if necessary.

*A Basic Raglan with Elbow Ease*

- Mark mid-shoulders 1/4 inch out from B and D and about 3 inches down the overarm seam.
- Draw a curve line, touching and blending with all points. Mark notches at shoulder tips. (Fig. 7a)

*Raglan Casual Without Elbow Ease*

- Add 1/2 inch parallel line with overarm seams blending to shoulder tip.
- Mark a point up from G that equals elbow to H and out 1/2 inch. From this point, draw a line to elbow level and across wrist level. (Figure 7b).

Figure 7a

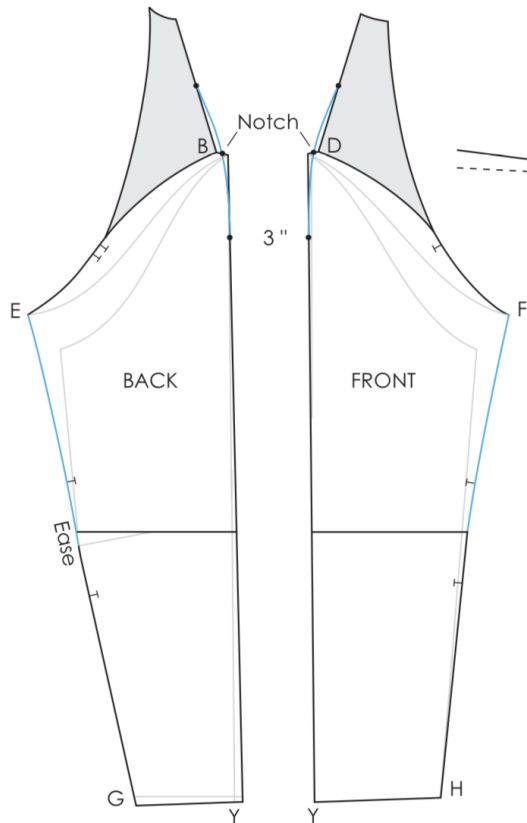


Figure 7c

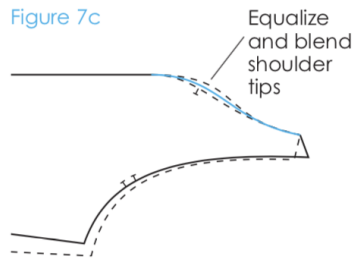
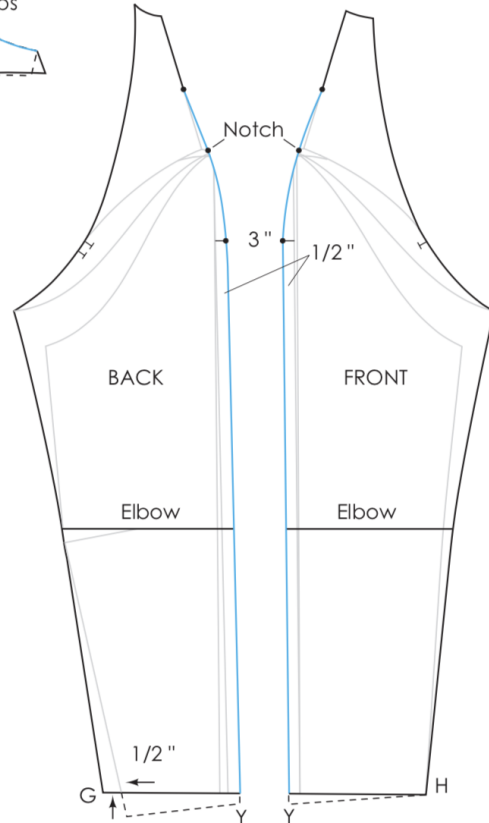


Figure 7b



\* Images are taken from internet, books and archive from my own research over the years, for your reference to use.



Figures 8 a, b Completed Raglan Patterns

- Draw a grainline on the bodice patterns. Choose the desired grainline. Complete the pattern.

Figure 8a

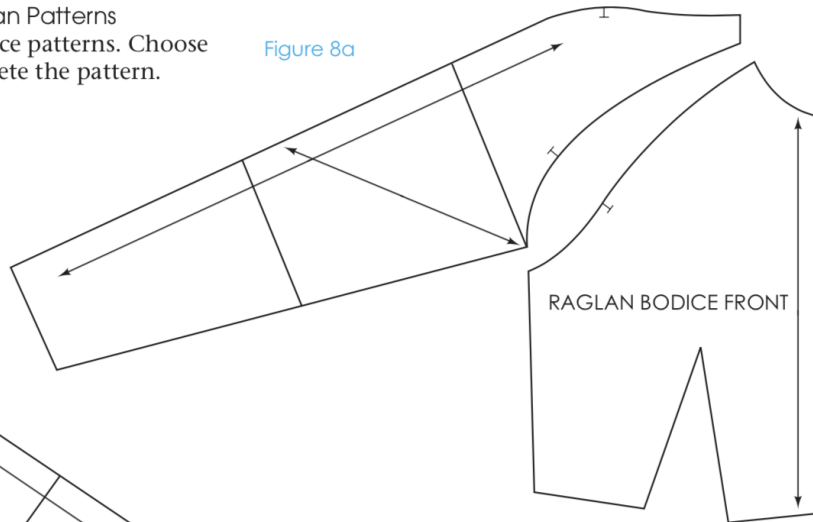


Figure 8b

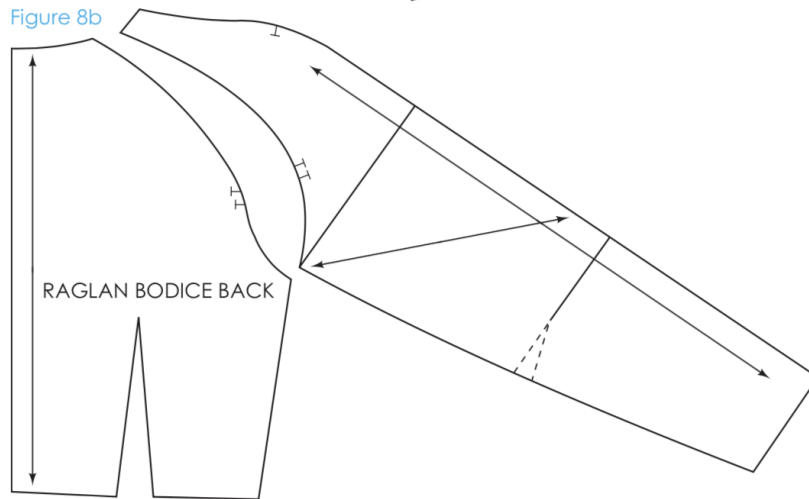
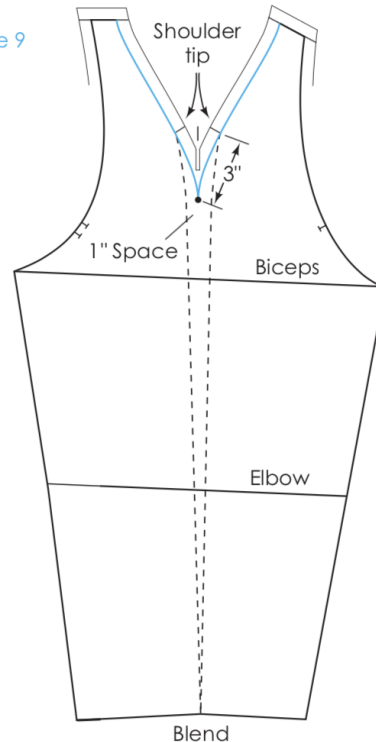


Figure 9



## One-Piece Raglan

Figure 9

- With wrist levels together, spread biceps 1 inch.
- Trace front and back sleeves and all markings.
- Center and mark a point 3 inches down from the shoulder tips and draw a curved line to the shoulder tips.
- Blend the hemline.

# Lowered Armhole Sleeve

Use your sleeve sloper that matches your bodice armhole apply your desired look and draft. Use these drafting techniques to apply to your muslin before fitting. Cut your muslin, sew the side seams of your sleeve and take it to your dressform, drape and decide on design.

## SLEEVES WITH LOWERED ARMHOLE

### Design Analysis

Designs with deep-cut armholes (originally called Dolman sleeve) require sleeve and bodice modifications. The underarm seam of the sleeve must be increased in length an amount equal to the lowered bodice armholes; otherwise, the arm cannot be raised without strain on the upper garment (a diagonal fold will appear on the sleeve from the ball of the arm, draping slightly under the armhole). *Exception:* A very full garment with sufficient flare will allow the arm to move freely and will *not* require lengthening of the underarm of the sleeve to compensate for the *lowered* armhole.



### Pattern Plot and Manipulation

Figure 1 Sleeve and Bodice

- Measure down 2 or more inches on the sleeve and bodice. Mark.
- Draw a curved line from marks to notches.
- Draw another curved line 2 inches below first line of the sleeve.
- Cut from the paper. Trim shaded areas.

Figure 1

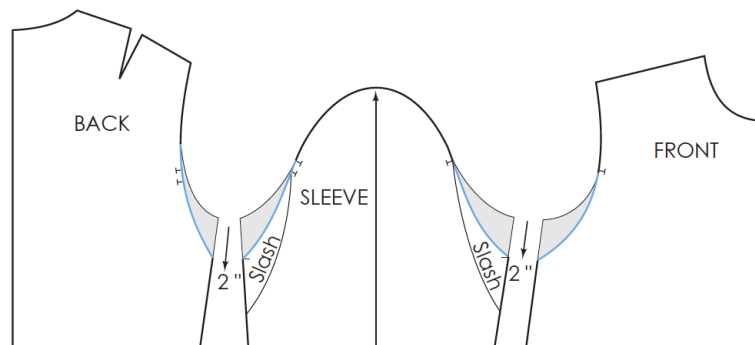
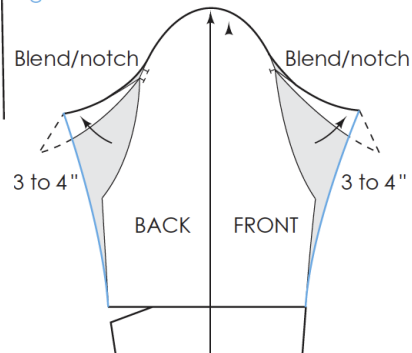


Figure 2 Sleeve Modification

- Cut to, not through, the capline.
- Place on the paper, lifting each section 3 to 4 inches. Secure.
- Trace the sleeve, blending a line from corner of the cap to elbow level and sleeve cap.
- Cut from the paper.
- Adjust the armhole; see page 310.

Figure 2



\*Some of these images are taken from internet, for your reference and archive different styles for future use, when you need.

Use your sleeve sloper that matches your bodice armhole apply your desired look and draft. Use these drafting techniques to apply to your muslin before fitting. Cut your muslin, sew the side seams of your sleeve and take it to your dressform, drape and decide on design.

## BASIC KIMONO

The Western-style kimono is developed by combining the sleeve length with the bodice or top. The basic kimono is the basis for developing the dolman sleeve. The kimono can be adapted and modified for a variety of other designs, several of which are illustrated. (The kimono underseam can end anywhere along the side, even extending to the hemline for the “batwing” dress.) With the armhole absorbed into the kimono design, compensation must be made to the front bodice armhole to avoid strain when the arm is in a forward position. This is corrected by transferring part of the dart excess to the mid-armhole before the kimono pattern is developed. The back shoulder dart is transferred to the mid-armhole. To draft a kimono based on the torso foundation, see page 340.



### Kimono Draft

Figure 1 Back Pattern Modification

- Allow enough paper to draw the kimono sleeve.
- Trace the basic back pattern, transferring the shoulder dart to mid-armhole.

Figure 2 Front Pattern Preparation

- Trace and cut the basic front pattern.
- Draw slash lines from mid-armhole and dart point to bust point.
- Slash to, not through, the bust point. Set aside until the back draft is complete.

Figure 1

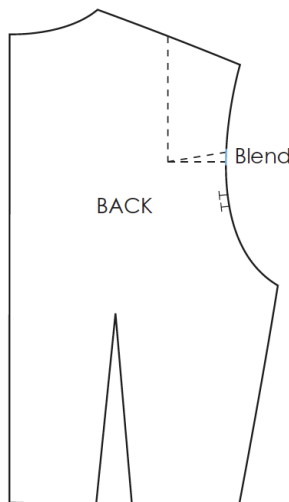
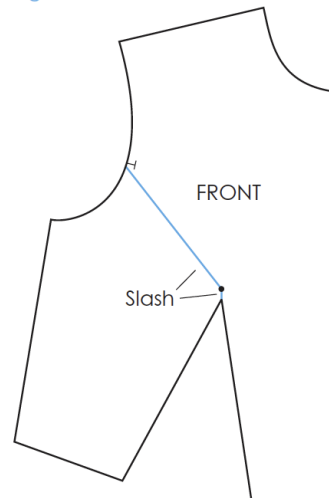


Figure 2



\*Some of these images are taken from internet, for your reference and archive different styles for future use, when you need.

Figure 3

- Mark 1/4 inch up from the shoulder tip.
- Place a ruler at mid-shoulder, touching the mark, and draw the length of the sleeve.
- Square a line one-half of the around-hand measurement.
- Draw a line to the armhole.
- Draw the underseam to the desired shape.
- Cut from the paper. Trace a second copy and mark the original shoulder tip as a guide.

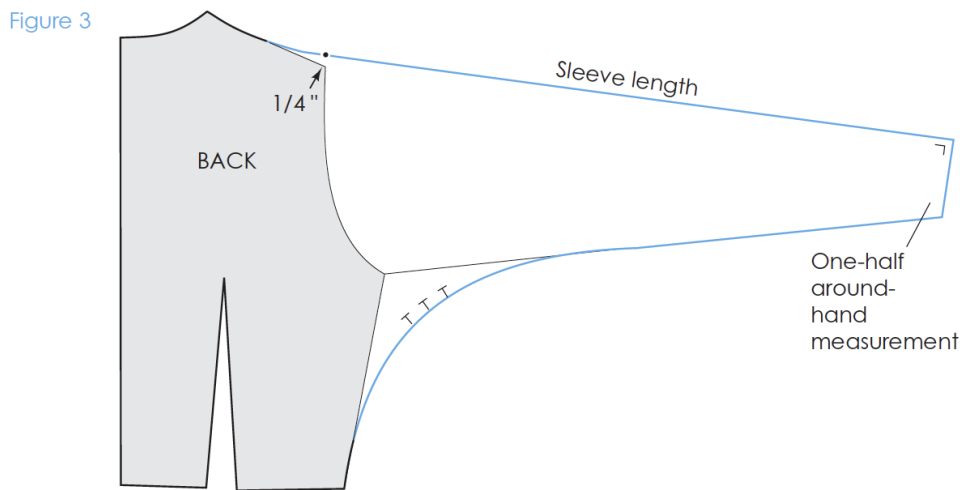
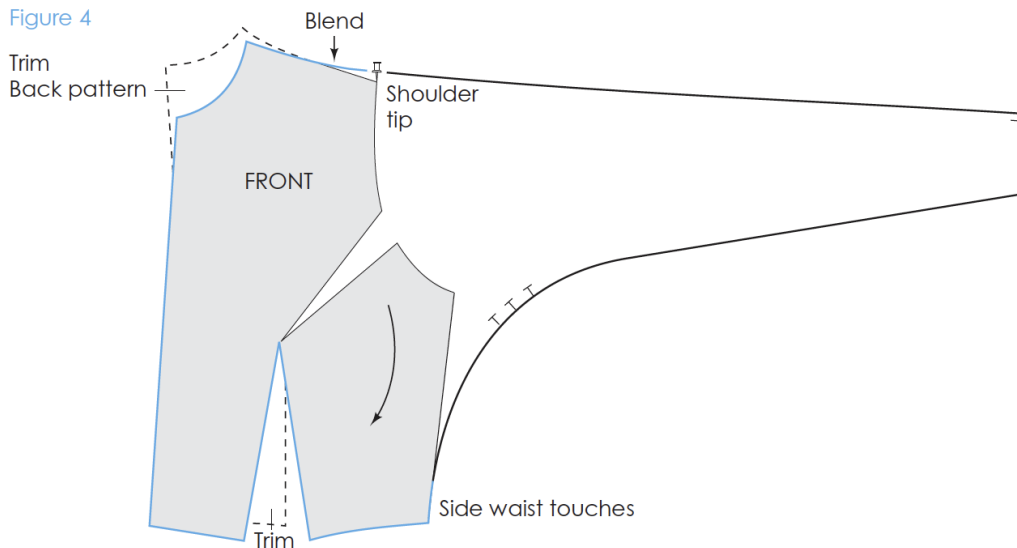


Figure 4

- Lay the front pattern on top of the traced copy, and place a pushpin at the shoulder tip to the shoulder mark of the back pattern.
- Close the waist dart until the side waist touches the side waist of the back. (Release the bust point, if necessary.) Secure.
- Trace the front pattern in red pencil from mid-shoulder and to the side front waist. The sleeve is now a part of the front pattern. Remove pattern.
- Blend the front shoulderline to the mid-shoulder of the traced back pattern.
- Cut around the front pattern and sleeve.
- Complete the pattern for a test fit.

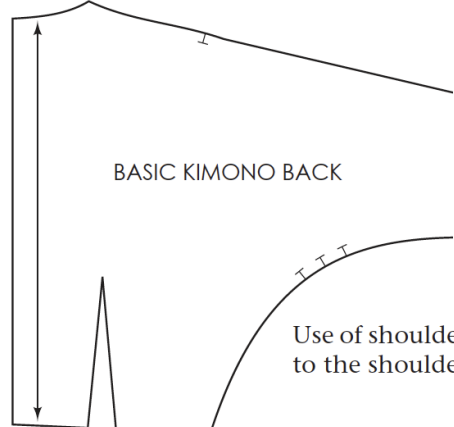




Figures 5, 6

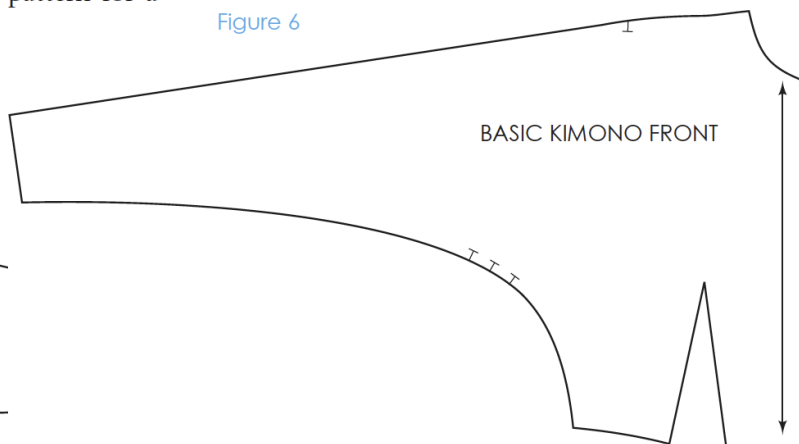
- Complete the front and back patterns.
- Mark notches at front and back shoulder tips.
- Draw the grainline and complete pattern for a test fit.

Figure 5



Use of shoulder pads does not require adding to the shoulder tip.

Figure 6



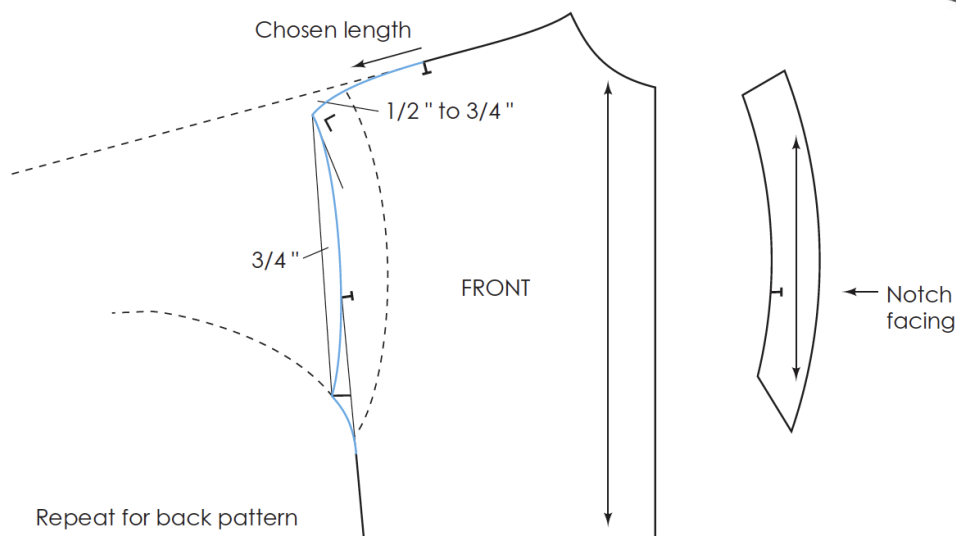
## Short-Sleeve Kimono

Figure 1

The kimono sleeve can be cut to any length. A popular style is the over-shoulder short sleeve. Follow the illustration in developing this design. Note that the overarm seam is curved to prevent a point at the joining seams. A facing is required for the curved line.



Figure 1



Use your sleeve sloper that matches your bodice armhole apply your desired look and draft. Use these drafting techniques to apply to your muslin before fitting. Cut your muslin, sew the side seams of your sleeve and take it to your dressform, drape and decide on design.

## BASIC DOLMAN

### Design Analysis

The dolman has lowered underseams with exaggerated folds under the arms, providing for a high arm lift. It is developed from the basic kimono. Originally a dolman was a lowered armhole with a set-in sleeve. (See page 328.)



### Pattern Plot and Manipulation

Figures 1, 2

- Trace front and back kimono foundation.
- Draw slash lines from the shoulder tips, ending 3 to 4 inches up from side waist.

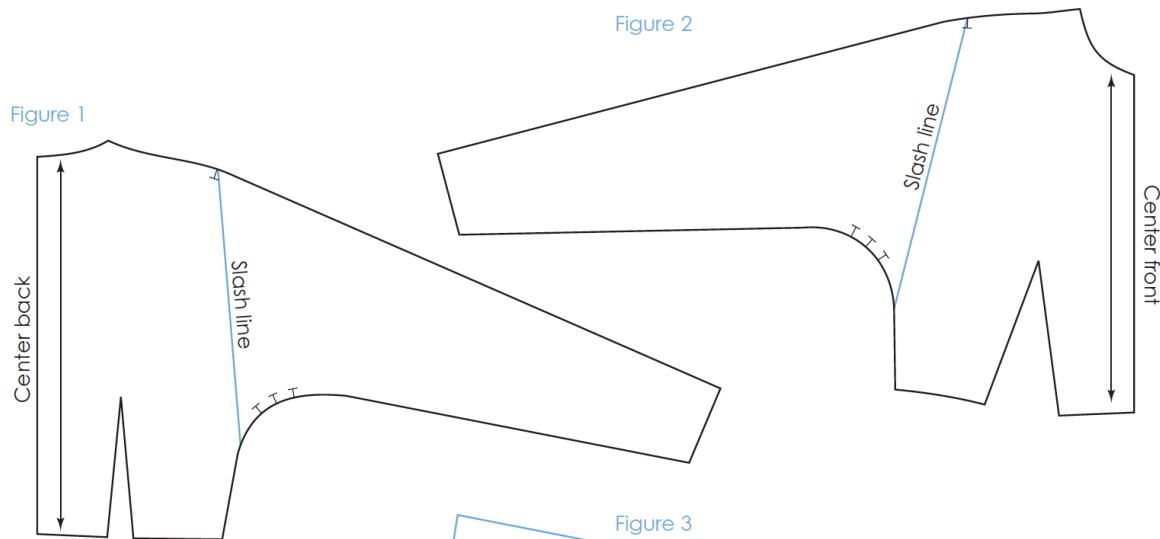
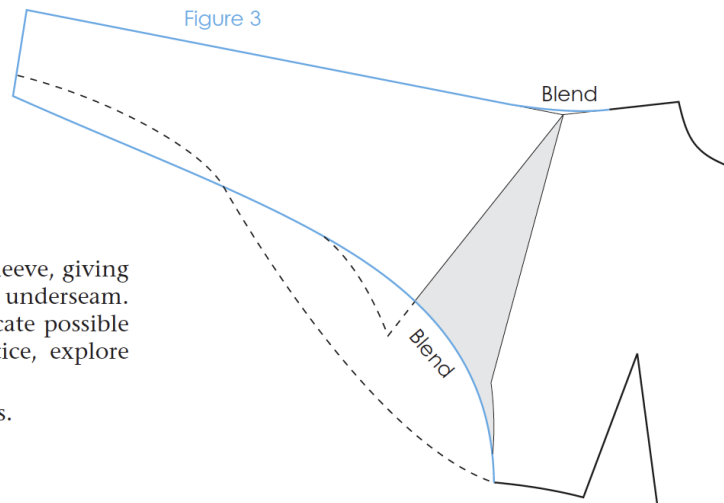


Figure 3

- Slash or pivot to spread underarm sleeve, giving as much lift as desired. Blend the underseam. Bold and uneven broken lines indicate possible dolman sleeve stylelines. For practice, explore other design variations.
- Repeat for back and true underseams.



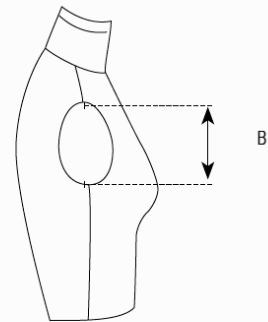
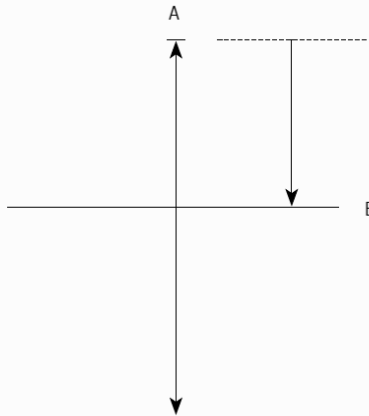
\*Some of these images are taken from internet, for your reference and archive different styles for future use, when you need.

The next step is to drape the sleeve. You can either drape it from scratch (see p. 126, Step 5), or you can use the easy sleeve draft method shown here as a starting point.

There are many methods to draft sleeves using precise measurements rather than draping. With draping, however, you have the advantage of being able to see the shape you are creating as it develops, and the flexibility to further refine its subtleties.

This particular method is intended to help you drape the sleeve. Having some measurements and a basic shape to follow is useful when starting the drape. It is not, however, intended to be a final pattern, but rather a time-saving device to set the general parameters of the sleeve's volume.

This draft can be done on paper and then transferred to a muslin piece, or it can be drawn directly onto the muslin.



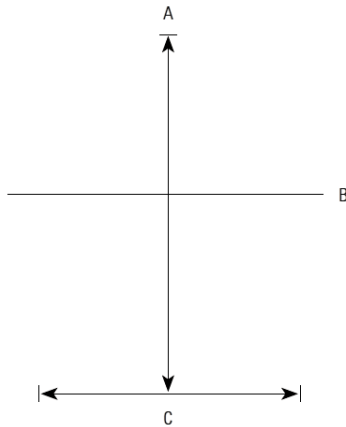
### Step 1

- Determine length of sleeve, A, by measuring from edge of armhole at the shoulder to wrist or to the place on the arm where sleeve will finish.
- Draw a vertical line and label it "A." This also signifies lengthgrain of fabric.

### Step 2

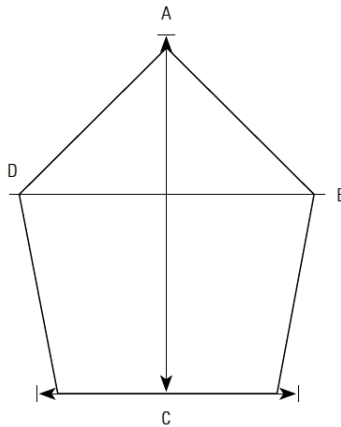
- Next determine cap height, B. This is the length from sleeve cap to underarm line. There are three ways to arrive at this measurement:
  1. Divide armhole measurement by three (cap height is one-third of armhole measurement).
  2. Measure drop of underarm from edge of shoulder to where armhole ends below underarm.
  3. Estimate underarm length. Decide on optimum lift of arm and measure from the wrist to bottom of armhole. In this way, you arrive at the horizontal line on the pattern by measuring from the wrist up rather than from the top edge down.

- Using one or more of these methods, or perhaps an average of the three, measure down from top of vertical line and draw a horizontal line centered on the vertical line, labeling it "B." This is the underarm line and also signifies the crossgrain.



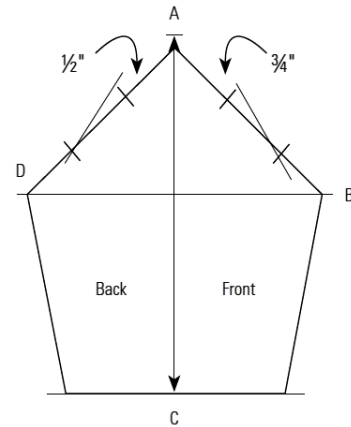
### Step 3

- Estimate hem circumference, C. Approximate amount of fullness at hem edge and draw a horizontal line centered at the bottom of the vertical lengthgrain line A. Label this horizontal line "C."



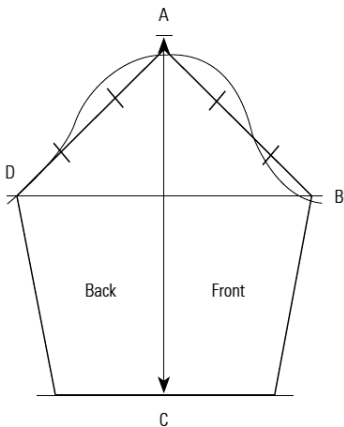
### Step 4

- Determine underarm circumference, D. To do this, set points on line B to create angle of cap height to underarm line. The traditional method is to calculate half of the armhole measurement and draw the diagonal line of that length between the top of line A to the point where it meets line B to the left and right. Label these new points "D."
- An alternative method is to simply approximate the volume of the sleeve you want at the height of the underarm line, which is the bicep line for a higher armhole, or 1" (2.5 cm) or so below that for a lower armhole. Center this measurement on line A and mark points to the left and right on line B. Draw diagonal lines to the left and right from the top of line A to meet the points on line B.
- Draw lines from both points D to each end of line C.



### Step 5

- Now create S-curve of sleeve cap.
- Mark front and back of sleeve. Front is usually on right and back on left.
- Divide the lines from A to D into thirds.
- On the front, mark a point  $\frac{3}{4}$ " (2 cm) out from the mark signifying the top third.
- On the back, mark a point  $\frac{1}{2}$ " (1.5 cm) out from the mark signifying the top third.
- Draw a line from the above points through the lower third point. This intersection at the lower third point is called the "pivot point." It is the place where the sleeve goes from following the top of the armhole with a convex curve to falling toward the lower armhole in a concave curve.



### Step 6

- Draw S-curve from top of line A through pivot point to underarm line B.
- Study the shape of the sleeve. It helps to be able to visualize the eventual shape of your pattern piece when you are draping, even if it is only a starting point for the sleeve.