

# PRECISION DRAPING

NELLE WEYMOUTH LINK



# PRECISION DRAPING

*A SIMPLE METHOD*

*FOR DEVELOPING DESIGNING TALENT*

BY NELLE WEYMOUTH LINK



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DEDICATED

To

Our Young People  
who will carry the torch  
of creative genius

in our

Future Fashion World

In loving memory

of my husband

William Hazel Link

whose prime interest in Life

was

America's Youth

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ELSIE CLIFFORD CHAPMAN—whose constant encouragement has spurred me on.

NELLE WEYMOUTH LINK



## Introduction

If you wish to get the most that you can out of *Precision Draping*, you should get a form at once and begin actually to do all the processes given in the lessons. Repeat them not once, but many times. The more you do them, the more you will gain. The purpose is not only to create a base pattern, but also to train your eye and mind to body lines. The seam lines indicated on the form diagram are your guides for proportionate form lines. You cannot study them too closely or work with them too often.

Observe closely the style lines of garments. Notice where fullness is absorbed by darts, tucks, or seam lines. Notice where fullness is concentrated and for what purpose. Observe the action of seam lines on moving figures; notice how they look when one walks or sits. All these things give you vital information for future success of your work.

The study of draping techniques gives you the best possible approach to any fitting problem. Draping teaches coordination of construction lines with body lines. This is the

basis of fitting. As you progress with the draping lessons, you will find all the mystery concerning fitting dissolved automatically by your new knowledge of contour, line, proportion. This, of course, can come only by continued practice, observation, and application.

When you become proficient, you may accomplish, by draping, anything which could be done by pattern drafting. Draping gives you the advantage of being able to see exactly what may be done to improve the individual's contours. In other words, a little fullness added here, or a little length added there, may make a vast difference in the appearance.

Draping techniques are fitting processes as well as designing processes, so the two work together for a harmonious whole. Many times the style of a garment is lost in fitting it to the figure. In draping, you work out the design to compliment the figure.

Draping makes you conscious of fitting lines and fashion details. After studying these lessons, you will naturally make better selections when buying clothing.

## To the Reader of This Book

This book is the outgrowth of a sincere desire to help the young designer achieve her goal quickly and surely.

The author has devoted almost a lifetime to perfecting her knowledge of this method of developing design techniques. After many years of experience she feels qualified to state that draping is indeed the most satisfactory method of costume design development.

Her experience covers every branch of de-

signing, construction, and finishing women's clothing. She has used precision draping for every type of garment from simple sports clothes to elaborate evening gowns, from tailored suits to the dressiest dinner suits. Topcoats, capes, and wraps are easily handled by this method. In each instance, this method of interpretation has carried her successfully from idea to completed garment.

Too often you hear the statement that drap-

ing is haphazard, unreliable. This may be true of the person draping on the figure without rules or a definite knowledge of line and proportion. Precision draping follows definite rules. Some say that only the highly gifted can expect to become proficient in this method. The author challenges this statement. The study of this method has, in many cases, developed ability where no natural talent seemed to exist.

This book lays down certain basic rules which, if studied and practiced consistently, will develop the ability to reproduce a garment accurately from any design, whether it is an idea, sketch, or picture.

If you want to be a designer, precision draping should be your basic study.

If you have sketching ability, a knowledge of color harmony and historic design, the study of this book will give you the mechanics needed for you to progress in the designing field.

If you lack the ability to sketch but have

originality and designing inspiration, a study of this work will provide the medium of expression for this talent. Success in designing may be assured.

If you have neither sketching ability nor the designing inspiration you may develop, through this study, the ability to reproduce accurately the sketches and designs of others. This in itself is sufficient for a successful career as a draper.

This study will provide the necessary training to improve immeasurably the standard of workmanship for the people in any part of the garment industry.

Fitters and alteration people will find that a study of precision draping will give them a basic figure knowledge which will help them to solve fitting problems.

Last, but certainly not least, is the homemaker to whom this work is invaluable. It will reveal professional methods of construction that will enable her to lift her dressmaking out of the "home sewers" class.



## Draping Requirements

**I. DRESS FORM.** The commercial dress form, such as is used by dress manufacturers and custom dressmakers everywhere, is the best type form for the beginner to work upon. It is solid and durable. It is full length and covered with linen or twill so that materials are easily pinned to it. It has all the lines represented by seams and has correct allowance for ease. These forms may also be ordered to individual proportions.

If you wish to use a miniature standard form, you may do so. The instructions will work out on the smaller scale as well as on the normal one.

If you have a personal dress form with a slick surface, it should be covered with jersey, muslin, or stockinet. Directions for covering forms will be found on page 4.

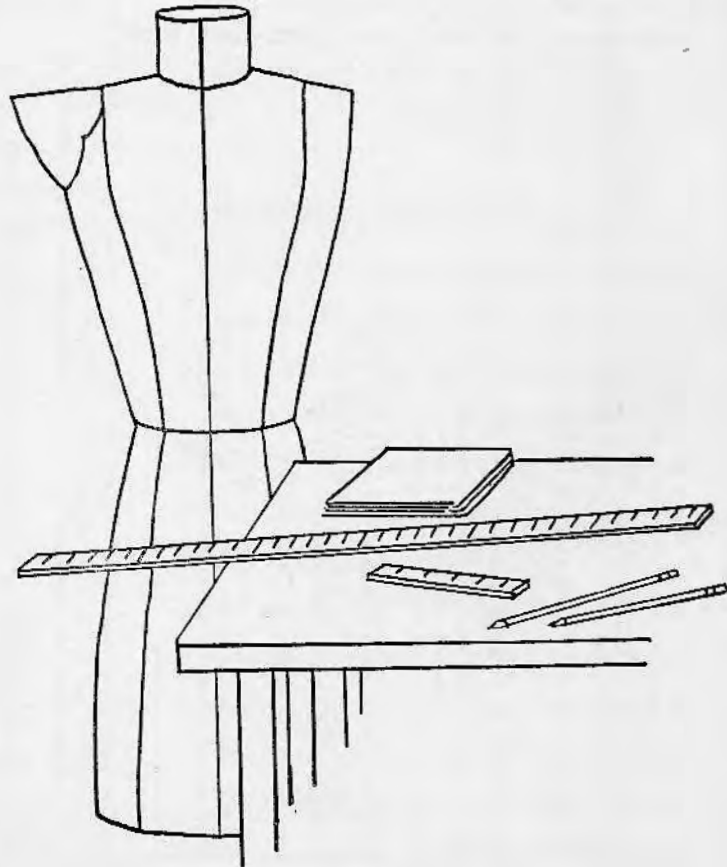
You may have a form made to measure. There are several types obtainable.

You may even work on another person, but at the start this is difficult until you have learned the basic lines. You will find it easier to pin the paper on a person if she wears a tight-fitting garment such as a T-shirt or sweater.

**II. SCISSORS.** These should be of medium length, 6 to 10 inches, and *sharp*, but not too pointed. Rounded points are much more satisfactory for this type of work.

**III. TISSUE PAPER.** Secure a good grade of tissue paper as it is more easily handled and does not tear as easily. This comes in sheets. Twenty-four by thirty-six inches is the best size, although smaller sizes may be used.

You may wonder why we recommend tissue

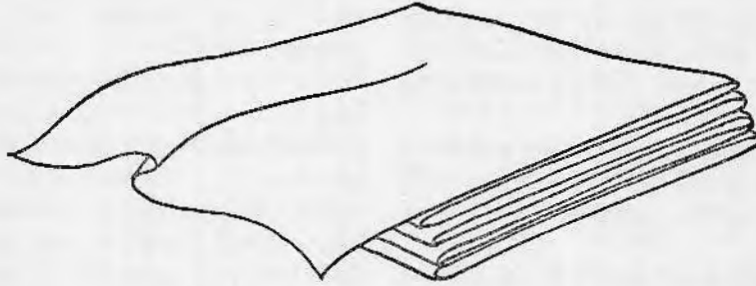


paper instead of muslin. During World War II muslin was very difficult to secure so tissue paper was used in classes and found to be entirely satisfactory. It was so adequate that it is preferred for teaching the basic lessons on draping and has been used for advanced classes doing quite intricately designed drapes.

Students working with tissue are more at ease and may do the same drape repeatedly

IV. PINS. Pins should be size 5 or 6, and steel pins are best.

V. PINCUSHION. When one is standing to drape, it is very convenient to have a pincushion fastened to the left arm so that one does not need to make unnecessary movements in reaching for a pin. There are several types. One may secure a small pincushion filled with sawdust and mount it on a bicycle

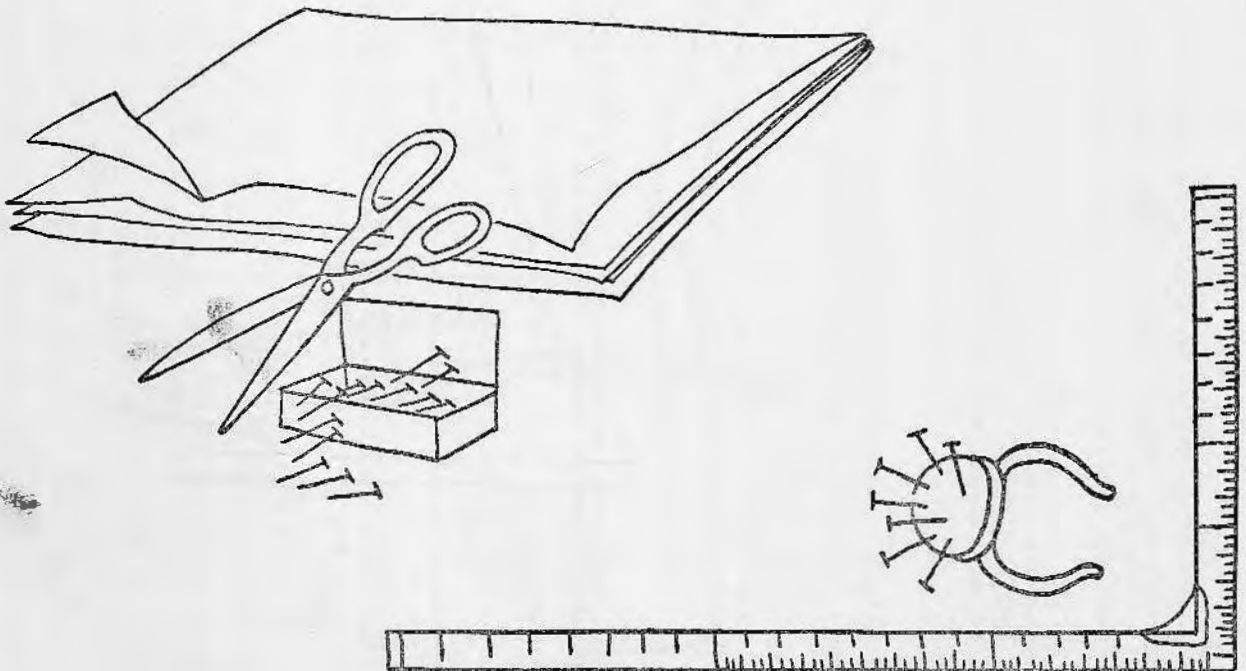


until they have mastered the problem, with no sense of limitation about the waste of material which would be involved if muslin were used. Since the first lessons are mainly line and proportions, the tissue gives the student all that is required. Later, when grain and texture problems are involved, muslin may be used. Muslin may also be used for test drapes and fittings on individual work.

clip to clasp around the arm above the elbow, or make a moon-shaped cushion to fasten on the wrist with a piece of elastic. Do not fill a cushion with cotton as pins will not go into cotton easily. Sawdust or hair is the best filling.

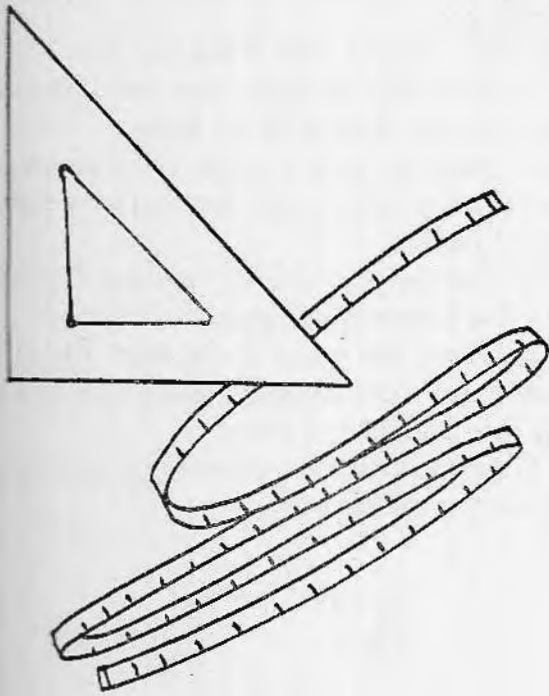
VI. RULER. A 6-inch, transparent ruler is best.

VII. SQUARE. Use an ordinary tailor's square.

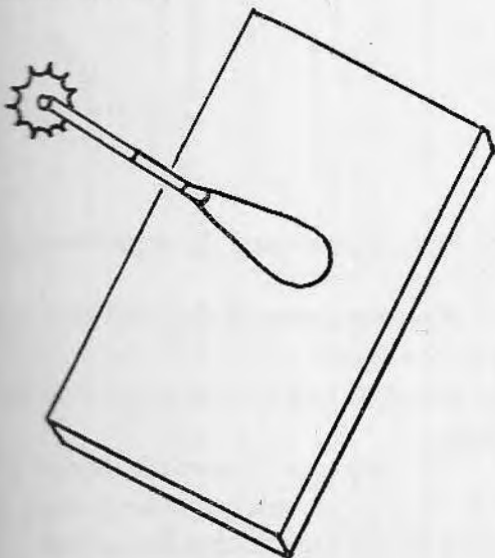


VIII. TAPE MEASURE. Compare it with a rule or yardstick to be sure that your measurements will check.

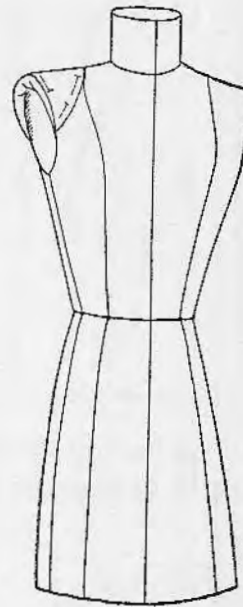
IX. YARDSTICK. Be sure that it has a straight, smooth edge.



X. TRACING WHEEL AND CARBON PAD. Use red pencil carbon paper stretched over a padded board and covered with cheese cloth so it will not tear. Trace seams and markings on carbon board.



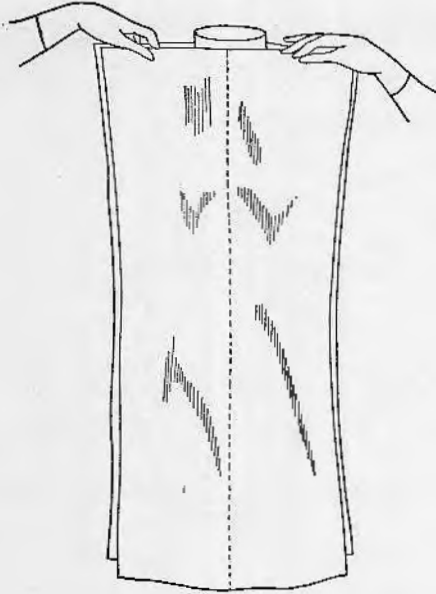
XI. SHOULDER PAD. For the draping of design detail you will need a shoulder pad on the form as shown in the illustration. (Current season requirement, 1947-48.) There are many types of pads to be found on the market, and one should be chosen to suit the individual's needs. The shoulder should be rounded and smooth.



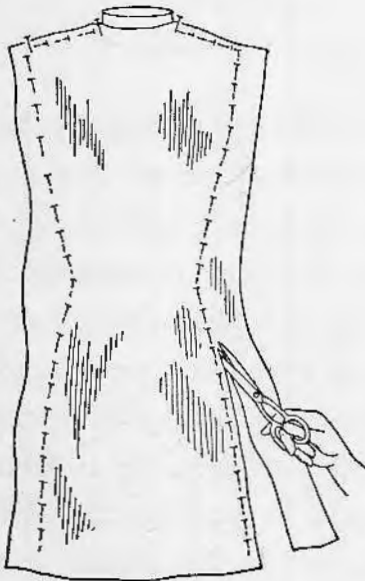
A good pad for this work may be made by cutting a square of muslin 7 inches by 7 inches and triangles of cotton half this size, then folding the muslin over the cotton from corner to corner. The triangles of cotton are made in layers, each layer thinner on the square corner so that the pad will be heavy on the folded side and thin on the outer edge. A triangle of cardboard or buckram should be placed under the pad on the shoulder to hold it 1 inch out from the shoulder point of the form and hack even with the armscye at both ends. Pin firmly so that the point of the pad is on the shoulder line near the neckline.

## COVERING DRESS FORM WITH JERSEY OR STOCKINET

1. Take two pieces of jersey or stockinet the width of the form at the widest point and the length of the solid portion of the form.



2. Lay one on the back of the form and one on the front, center of material on center of form.



3. Pin the two pieces of jersey together on each side of the neck, then pin straight out on the shoulder line.

4. Pin at each side at under-arm point.

Pull evenly to stretch material straight and close to form.

5. Pin at waistline on both sides. Pull evenly so as to keep the material straight on the form.

6. Pin on each side of the hip line.

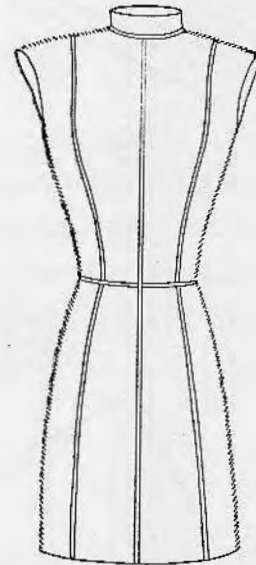
7. Pin entire side seam from the under-arm point to the bottom of the form.

8. You may have to repin these seams several times to stretch the material very tightly on the form.

9. Cut the material  $\frac{1}{2}$  inch out from the pin line as shown in figure.

10. Turn the edges of the seam allowance inside and whip together, being sure to keep the line straight and even.

11. Fasten with thumbtacks on under side of form at the bottom.



12. Place tape around the waistline and pin tightly.

13. Place tape around the neckline or glue edge to the form.

14. Material may also be glued around the armhole.

15. You may mark lines with tape or grease pencil. Be sure to mark the body lines accurately or the drape will not be correct.

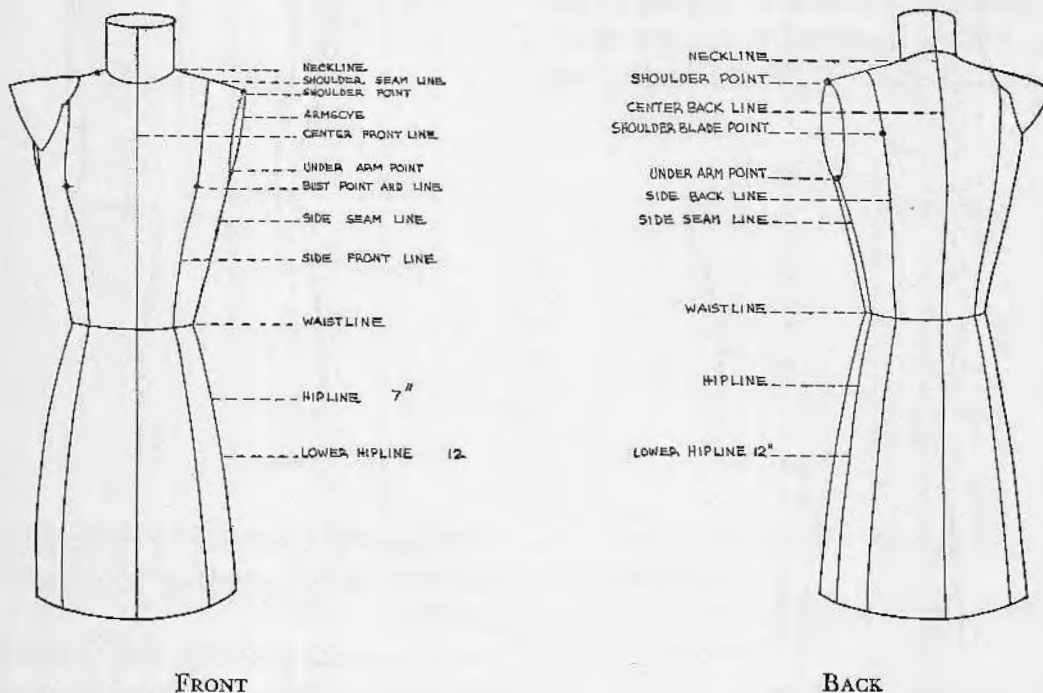
## **Chapter I**

### **Draping Main Dart Controls in Blouse Front, with Adaptation to Various Design Details**

## Lesson 1

# Draping the Blouse with the Waistline Dart

### BASIC FORM LINES



The diagrams "Front" and "Back" give you the position of the basic figure lines which must be kept in mind when draping. From the first lesson you should constantly observe these lines so that they become a mental measuring stick to check proportions and contour.

In a commercial dress form, these lines are already indicated by seams, but these are not shown on a personal form. You should mark them on the muslin form cover with tape, thread, or crayon.

The points also should be marked. The standard hip line is 7 inches below the waistline; the lower hip line is 12 inches below the waistline.

The first lessons will cover methods of securing each of eight different dart controls for bust fullness in a blouse. From these basic lessons you may develop any design you have in mind for a blouse front.

You will find lessons on methods of securing dart controls for fullness in the back of the blouse. A basic sleeve drape and three basic skirt drapes are given. With all of these you will have the foundation for your work of designing individual styles.

All basic patterns are without seam allowances, to avoid confusion in designing. All

seam allowances will be added after the pattern is designed.

Remember that these lessons are basic training, beginning with a basic drape and developing only the simplest type of designing elements. They are intended to give the student a sound foundation of line and proportion on which to build a thorough knowledge of design execution.

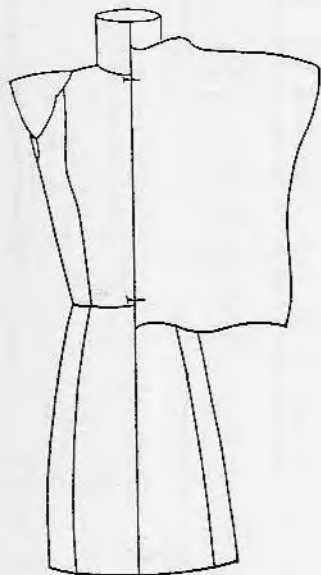
The shoulder pad is kept on one side of the form, for checking your designed pattern as you go along.

The basic drape is made without shoulder

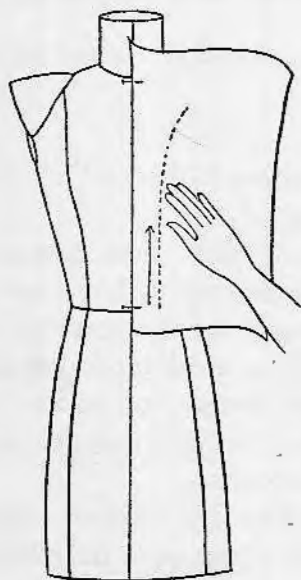


pad, as the shoulder pad is a seasonal addition to the contour of the form. It may not be necessary in designing patterns for a coming season.

The waistline dart is the most commonly used base pattern. It supplies fullness which may be gathered, tucked, or darted at the waistline. This is the simplest manner of disposing of excess material formed by the bust bulge.

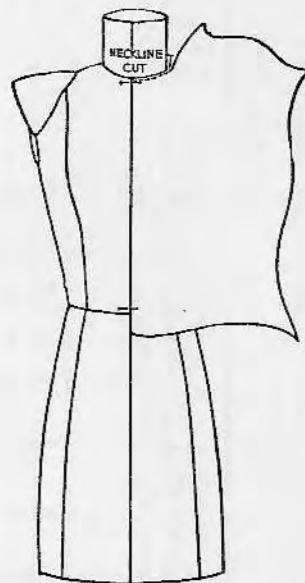


1. Place the tissue paper on the upper center front of the form extending the top 3 inches beyond the center-front neckline.



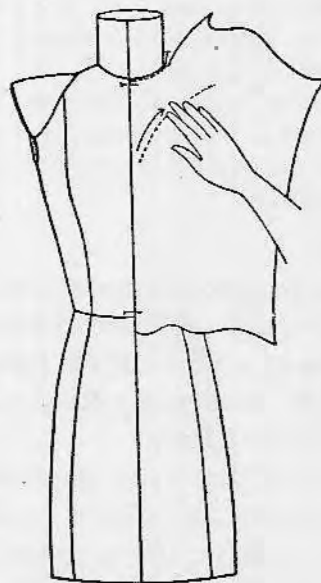
2. Place your pins at the center-front neck-

line and center-front waistline. Keep this line smooth and straight.

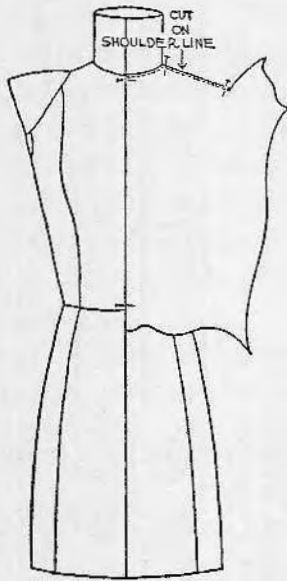


3. Shape the neckline by cutting. Start from the front line, following accurately on the neckline.

4. Pin at the shoulder line at the intersection of the neckline and shoulder-seam line.

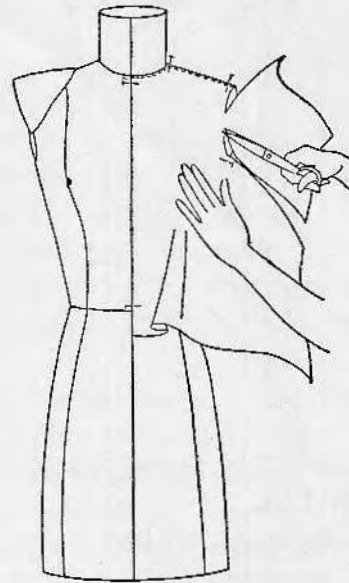


5. Smooth the paper across the shoulder, using the palm of the hand. The movement is up the center front and across the shoulder.



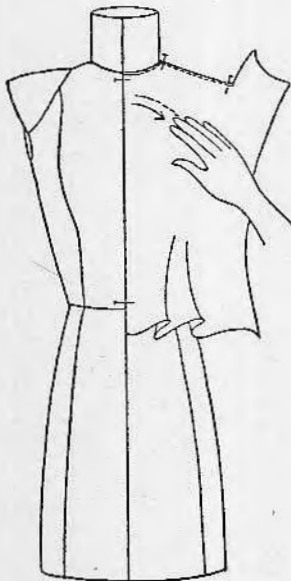
6. Cut on the shoulder-seam line. You may fold over the excess paper on the shoulder-seam line. Use this fold as a cutting guide.

7. Pin at shoulder point.

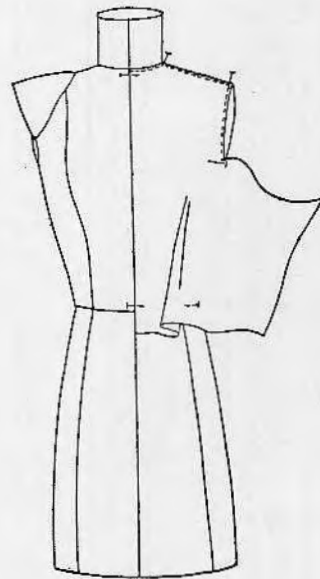


9. Pin at the top of the side-seam line or under-arm point.

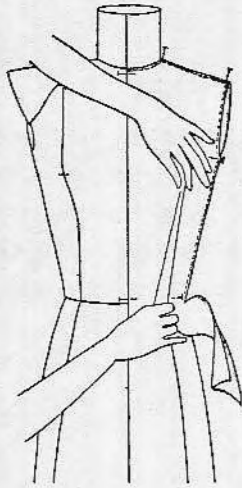
10. Cut out armseye line, keeping the shoulder smooth.



8. Using the palm of the hand, smooth the paper from the shoulder-seam line down the side-seam line.



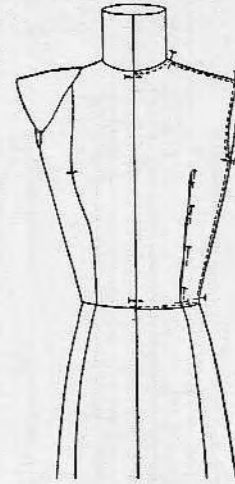
11. With the palm of the hand, smooth down the paper from top of side-seam line to the side waistline. Pin at the waistline.



12. Fold over the excess paper on the side-seam line and cut.

13. Placing fingers at bust point, draw excess paper in smoothly to form a waistline dart. (The dart should follow the side-front seam line.) Pin dart at waistline.

14. Start cutting at the waistline from the side-seam line to the dart.



15. Pin closely from bust point to waist to form a smooth dart.

16. Then cut on the waistline from center-front line to the dart.

17. Trim off the excess paper in the dart by cutting close to the pin line.

18. The drape with the waist dart is now finished.

## Lesson 2

## Development of Drapes into Patterns

A body pattern covers the body and is correct as to size with no seam allowance or trimming seam lines. It conforms to natural body lines regardless of what fashion dictates on such things as shoulder width or height. This pattern may be used in any season by the application of the formula which governs fashion requirements.

Commercial standard size ranges are only what certain manufacturers have decided upon as perfect for their purposes. A woman whose measurements agree with one set of commercial measurements for a given size might not be fitted in garments of the same size made by another set of commercial measurements. So far we have no completely stand-

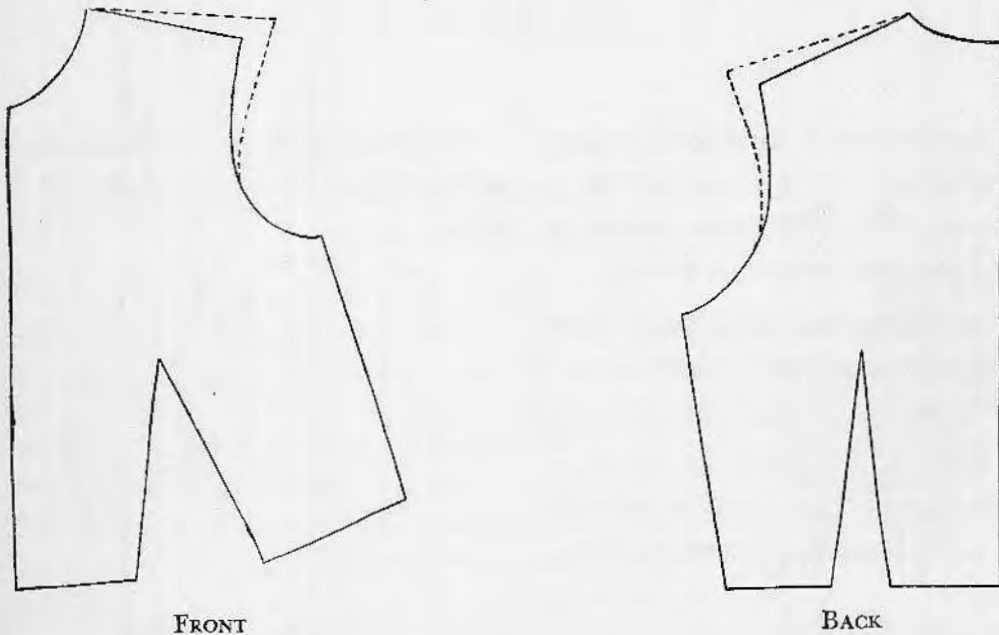
ardized size ranges acceptable to all manufacturers.

Commercial forms are used by manufacturers to create garments for wholesale. These forms have ease already allowed. They are not made to body measurements but they are forms for garments of a certain size which may be worn by persons of varying measurements.

In Lesson 1 you made a drape of a blouse with a waistline dart. If you have used a commercial form, follow the first set of directions to make your drape into a pattern. If you have used a personal form, follow the second directions.

### DRAPE MADE ON COMMERCIAL FORM

#### *Waist Drape or Base Pattern with Shoulder Extension*



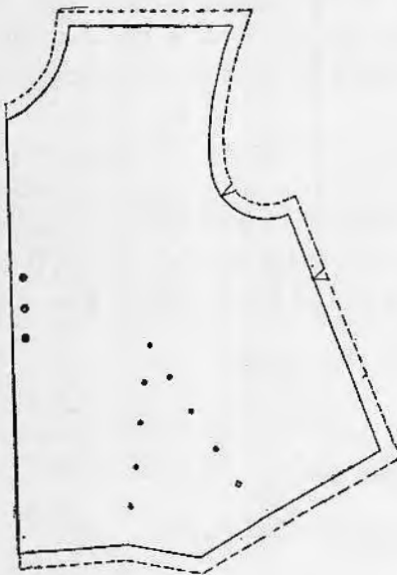
1. Remove drape from form and lay on stiff paper; trace around edges carefully, using a ruler for the straight edges. This is now a body pattern.

NOTE: The 1947-48 silhouette requires addition of width and height at shoulder. Therefore, provision must be made for this by extending the shoulder line up and out.

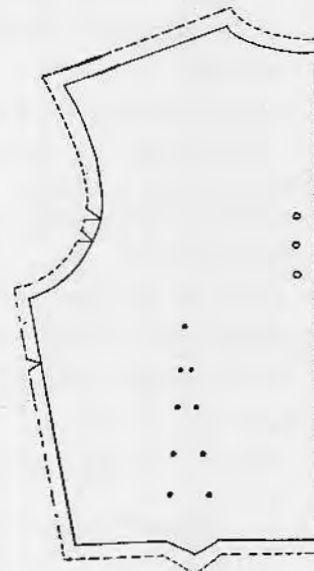
2. Measure point  $\frac{3}{4}$  inch up from shoulder point and draw straight line from intersection of neckline and shoulder line to this point. Extend this line 1 inch out from shoulder point.

3. From this point draw a slightly curved line downward to meet armscye about half way. This extension is to be made on the back and front shoulder lines.

*A Foundation Pattern*



FRONT



BACK

A foundation pattern is used for checking size and for grading. It may or may not have seam allowances. With the seam allowance it can be used as a plain blouse or lining.

This finished foundation pattern may be used as blouse pattern as illustrated in sketch below.

1. Place the drape on stiff paper; draw around it carefully, omitting the dart.

2. With a ruler, draw seam allowance  $\frac{1}{2}$  inch wide from center front at neckline around the neck, over the shoulder, around armscye, down side seam, and across the waistline.

3. Mark notches in seam allowances as shown in illustrations.

4. Mark dart with line of perforations.

5. Mark fold at center front with three large perforations; cut on dotted line.

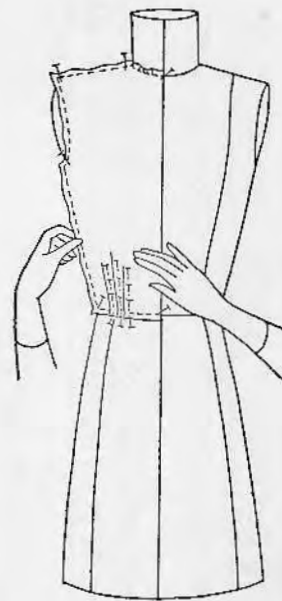
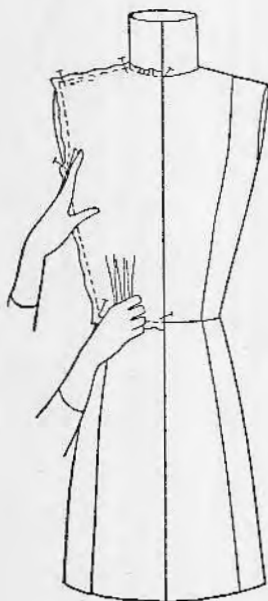


*Draping Design Detail*

1. When you have finished the stiff paper base pattern with shoulder adjustment, you may lay it on tissue paper and draw around it, enclosing the dart.

2. Mark  $\frac{1}{2}$ -inch seam allowance around outside line (except center-front line).

3. Place on form over shoulder pad. Slash seam allowance at neck and armhole so it will fit on the form.



4. Pin the tissue pattern on the form to hold it in place, and drape the excess tissue in the dart into whatever design detail you have in mind. Make tucks, shirring, or small darts, as shown in the illustrations, or develop whatever other design detail you wish to dispose of excess material in any one of the various dart controls.

5. When you have the detail worked out to your own satisfaction, mark detail folds, laps, seams, etc., with pencil.

6. Remove from the form. Unpin detail; lay on stiff paper, and draw around it.

7. Draw in detail. Mark seam allowances

and complete the pattern with notches, fold signs, straight of material, etc.

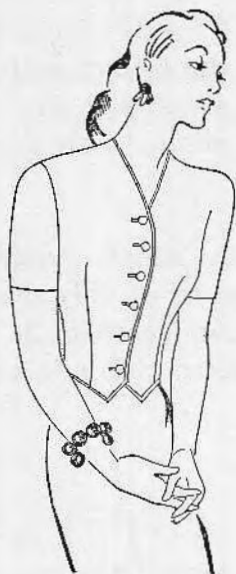
8. Cut out pattern. This is a designed pattern.

This is called simple design draping because it makes use of only the fullness supplied by the dart controls. As you advance, you will do more elaborate or complicated

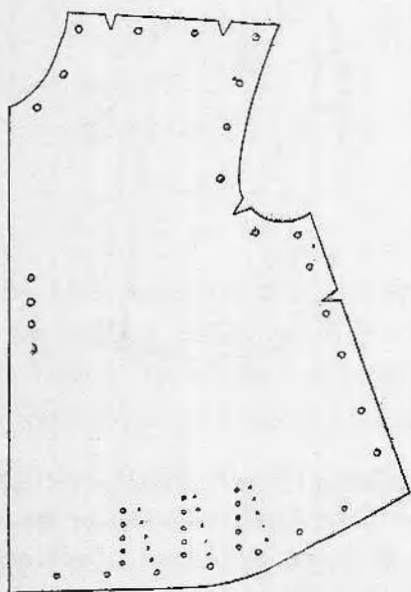
draping, adding more fullness by splitting and spreading basic pattern lines, or by adding more seam lines. When you become proficient you will drape your designed garment right on the form, using muslin. You will not need to work with a basic pattern to establish body lines as you will be able to see them as you work.

This ability comes only with constant effort to see these lines mentally and by consistent practice to train your mind and hands to the "feel" of draping.

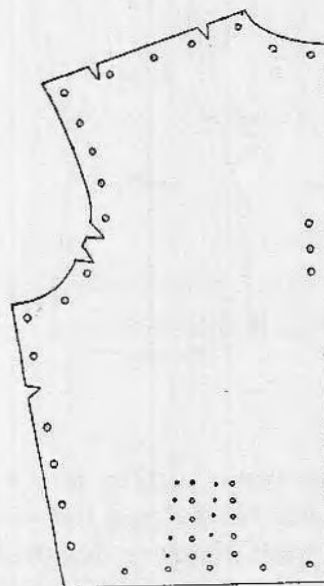
These two illustrations are variations of the blouse with the waistline dart.



*A Designed Pattern*



FRONT



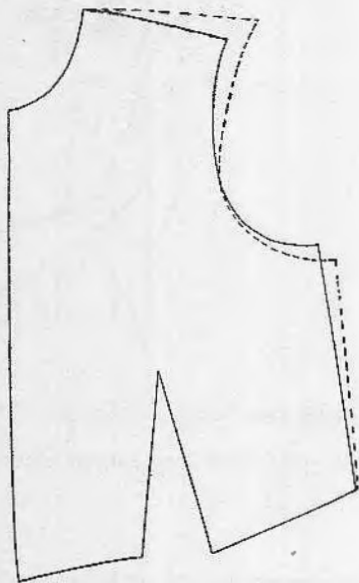
BACK

1. Lay the foundation pattern on stiff paper; trace around the edges.
2. Mark edges of dart on the waistline.
3. Measure the width of the large dart, then divide by three. This is the width of each dart.
4. Now measure the width of the large dart

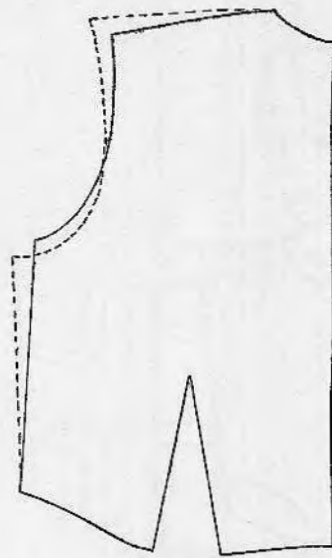
- and divide by two. At this point, center one of the three darts. At an equal distance on either side, place the other two darts.
5. Mark seam allowance with perforations.
6. Mark fold on center front with three large perforations.
7. Mark darts with small perforations.

## DRAPE MADE ON A PERSONAL FORM

If you are using a personal form, make the following adjustments. This drape needs side seam adjustment as well as shoulder adjustment since there is no allowance for ease.



FRONT



BACK

*Personal Drape with Shoulder and Side Seam Extension*

1. Follow instructions given previously for shoulder extension.
2. To make side-seam extension, mark a point  $\frac{1}{2}$  inch down on side seam.
3. At this point mark a point  $\frac{1}{2}$  inch out from the side seam.
4. Draw a curved line from this last point to meet the extended side-seam point halfway down the armseye.
5. Draw a line from the point marked in step 3 to the bottom of the side seam.
6. Cut out on the new lines as shown in the illustrations. This is now the block, which may be changed into a foundation or designed pattern by following directions above.



FRONT



BACK

BLOUSE COMPLETED





ADAPTATIONS OF THE SHOULDER DART DRAPE

The shoulder dart drape may be varied in the following ways (left to right): with the fullness shirred, with the fullness tucked, with the fullness used in smocking.

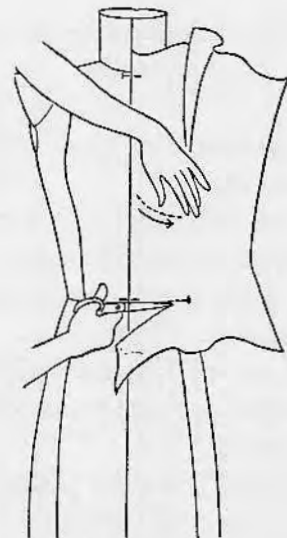
The shoulder dart is widely used as it supplies fullness at the shoulder to be used in tucks, darts, shirring, etc. These are simple design elements easily adapted.

3. The movement of the palm is downward, making the drape smooth over the waist to the side-seam line.



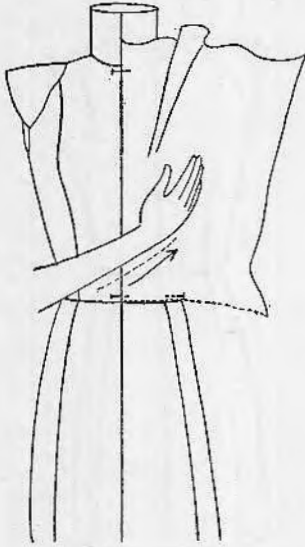
1. Place the tissue paper on the upper center-front line of the form, extending the top 3 inches beyond the center-front neckline.

2. Place your pins at the center-front neckline and center-front waistline. Keep this line smooth and straight.

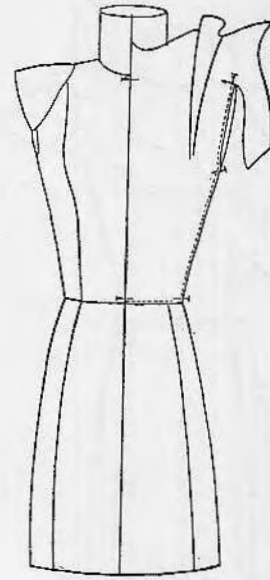


4. Cut along the waistline.

5. Pin at the intersection of the waistline and the side-seam line.

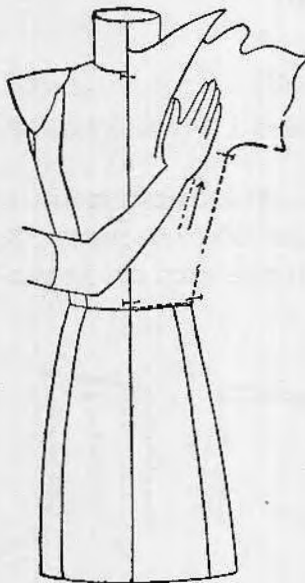


6. With the palm, push all the fullness to the shoulder.



10. Pin at the shoulder point.

11. Cut out the armseye.



7. Pin at the top of the side-seam line.

8. Use this line as a cutting guide and cut to waistline.

9. Smooth the paper straight up around armseye to shoulder point.



12. Cut around the neckline.

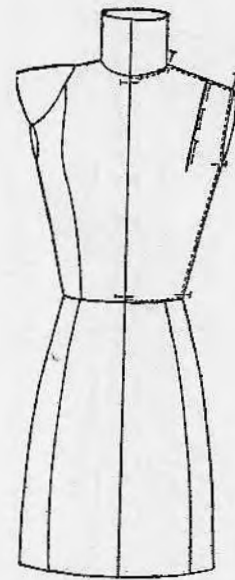
13. Pin at the intersection of the neckline and shoulder line.



14. Starting from the bust point, pull in all the excess paper to form a shoulder dart. The shoulder dart should be in the center of the shoulder line at the side-front seam line.

15. Pin the dart in carefully.

16. Starting at the shoulder point, cut along the shoulder-seam line to dart.



17. From the neckline, cut along shoulder-seam line to dart.

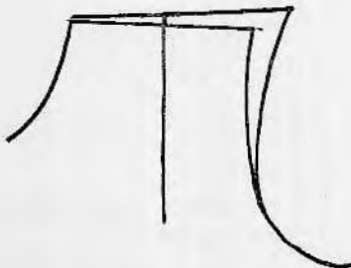
18. Trim off the excess dart by cutting close to the pinned line.

19. The drape with the shoulder dart is now finished.

#### SHOULDER DRAPE WITH SHOULDER EXTENSION MADE INTO A FOUNDATION PATTERN

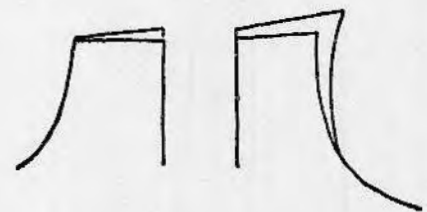
(See instructions in Lesson 2 for shoulder extension.)

If you have trouble extending the shoulder of your drape (with shoulder dart), you may use this device:

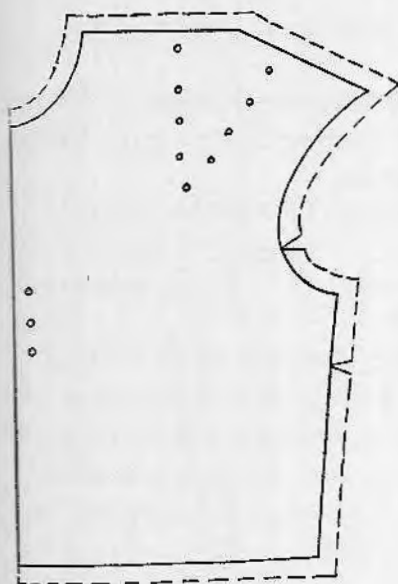


Lay shoulder of drape, with dart closed, on stiff paper. Draw around it from neckline to bottom of armscye. Mark the dart on the

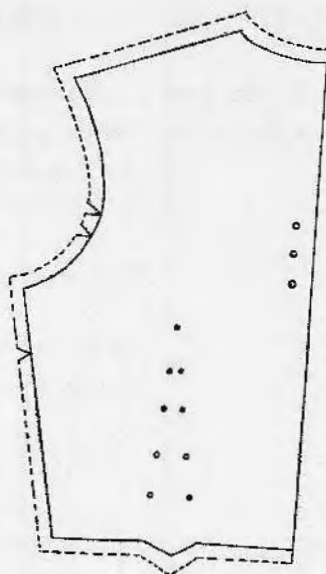
shoulder line. Use directions in Lesson 2 to make your shoulder extension. See illustration. Cut this out, then cut in two where the



dart is marked. Now lay the neckline section of device under the inner section of drape shoulder, matching original shoulder seams. Lay outer section of device under shoulder line on outer shoulder, matching original shoulder line.



FRONT



BACK

BLOUSE MADE FROM  
FOUNDATION PATTERN

Draw around this on your stiff paper and continue around drape. You will have your shoulder extension on the pattern of drape (with shoulder dart).

### DRAPING SHOULDER DETAIL I

1. Place base pattern with shoulder extension on tissue paper. Draw around it, including excess in dart, and remove. Mark seam allowance  $\frac{1}{2}$  inch around all but center-front line.



2. Cut out and place on form over shoulder pad.

3. Slash seam allowance at neck and arm-scye to allow pattern to fit smoothly on the form, with seam allowance lapping original seam lines  $\frac{1}{2}$  inch.

4. Pin at center-front neckline, shoulder line, shoulder point, top of under-arm line, waistline at under-arm, and waistline at center front.

5. Fold excess material in dart in four equal tucks, lapping outward.

6. Pin tucks in 2 inches from the shoulder line.

7. Remove tissue from form, unpin, and place on stiff paper.

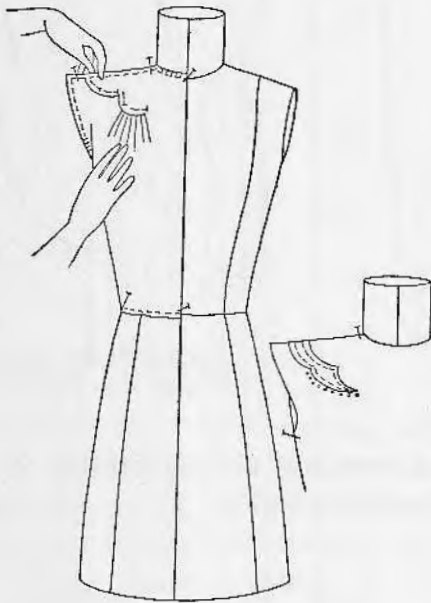
8. Draw around tissue paper and mark tucks on stiff paper pattern.

9. Complete pattern with seam allowance and notches; mark center-front fold and cut out.

You now have a finished pattern of blouse with shoulder detail.

## DRAPING SHOULDER DETAIL II

Follow directions given above. When you have the tissue pattern pinned onto the form you may begin to drape detail.

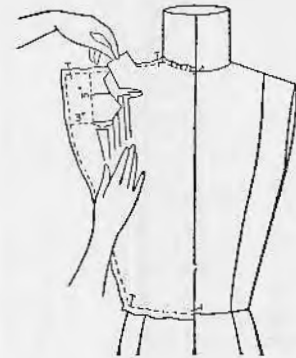


1. Smooth tissue out over shoulder to within 1 inch of edge of shoulder.
2. Mark scallops on tissue and cut from shoulder to end of second scallop.
3. Smooth tissue in from shoulder to end of first scallop and pin.
4. Adjust fullness evenly under scallop and pin.
5. Mark edge of scallops on under section of pattern with pencil.
6. Remove from figure and unpin detail.
7. Lay tissue pattern on stiff paper and draw around edge of pattern.
8. Draw detail on stiff pattern. Mark seam allowance on scallop and mark line to which scallops lay. Mark for gathers as indicated by small dots.
9. Complete pattern as directed in first shoulder dart instructions. Cut out.

Now you have a finished pattern of second shoulder detail.

## DRAPING SHOULDER DETAIL III

Follow the previous instructions until the tissue pattern is pinned on the form except for shoulder fullness.



1. Measure in from armscye and down from the shoulder to a point 5 inches from the shoulder and 3 inches from armscye.
2. Draw lower tab  $2\frac{1}{2}$  inches square and add a point.
3. Draw upper tab 2 inches from neckline on the shoulder line and cut around the tabs carefully.



4. Gather in the fullness under the tab and pin down. Seam allowance of  $\frac{1}{8}$  inch will be enough.
5. Remove from the form. Lay on stiff paper and draw around it, marking detail, seam allowance, notches, etc., as directed previously.

You now have a finished pattern of the third shoulder detail.

## DRAPING SHOULDER DETAIL IV

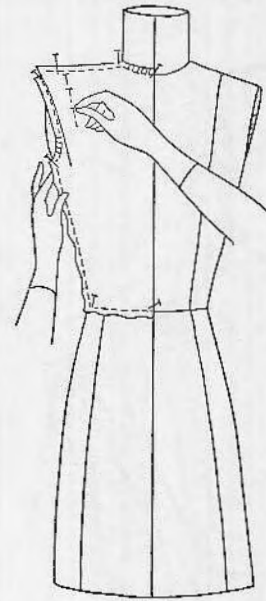
Follow previous instructions for shoulder detail.

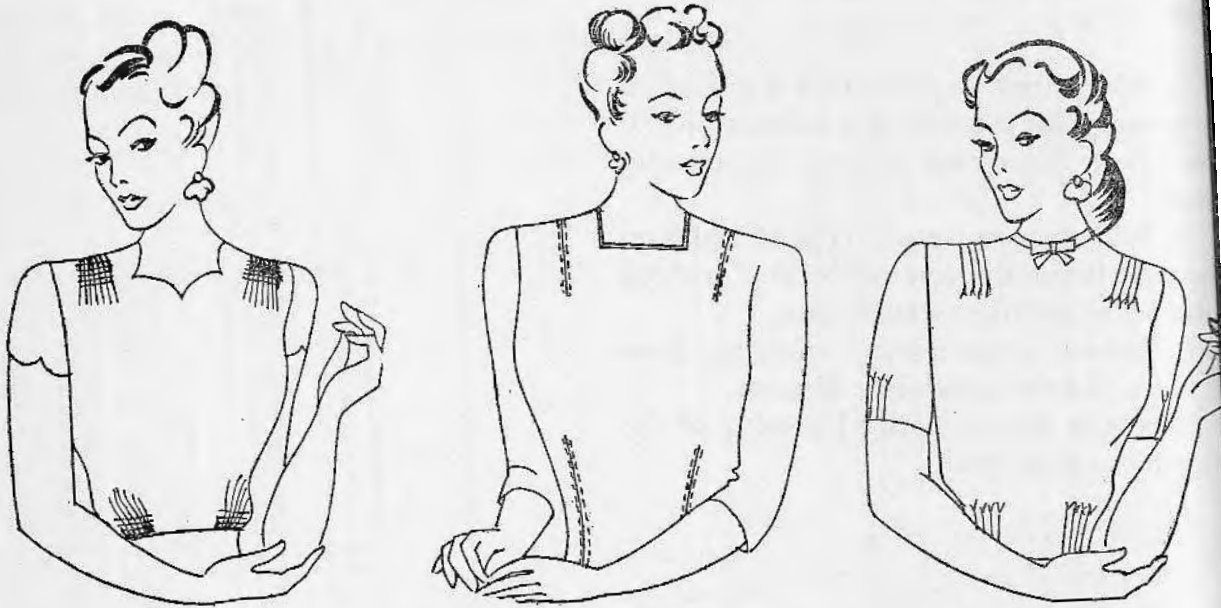
1. When tissue paper pattern is pinned on form except for shoulder-dart fullness, pull all the excess tissue over toward the shoulder point.

2. Fold tissue so that the edge of fold is on the seam line at the shoulder point. Pin about 3 inches to hold the pleat in place.

3. Remove tissue pattern from the form and complete as previously directed.

Now you have a finished pattern of the fourth shoulder detail.



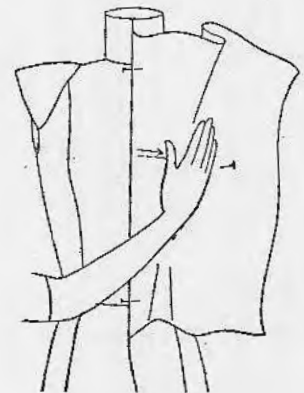
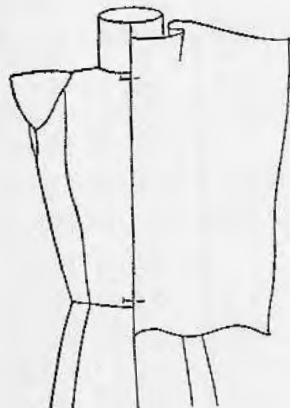


Combination darts are used to supply fullness as shown (left to right): as shirring, as plain darts, as tucks.

Combination darts are popular as they combine the purposes of the waist dart and the shoulder dart. These darts form the side-front lines on a princess style garment. They are especially useful for a figure with a large bust, as they divide the fullness between shoulder and waistline in balanced proportions.

inches beyond the center-front neckline

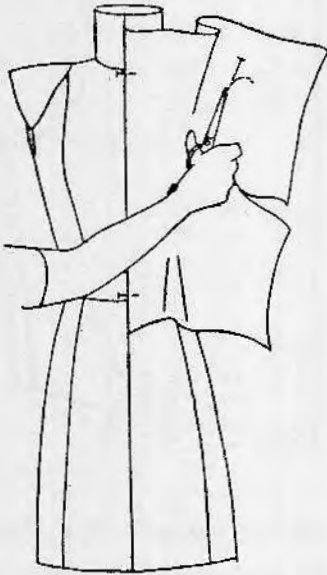
2. Place the pins at the center-front neckline and the center-front waistline. Keep this line smooth and straight.



1. Place the paper on the upper center-front line of the form, extending the top 3

3. With your palm, smooth the paper directly over the bust point to the side-seam line. Place pin at the top of the side-seam line

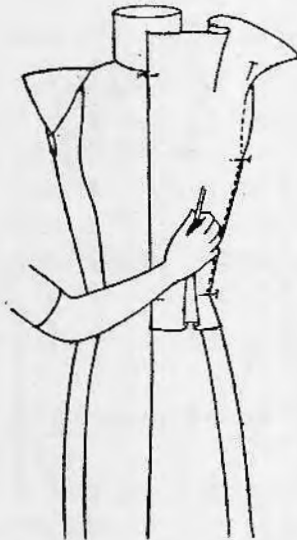
NOTE: On the larger figure, the paper should be lowered at the side seam. On flat-chested figures, the paper should be lifted slightly to equalize darts.



4. With the palm of the hand, smooth the paper over the form from the top of the side-seam line to the shoulder.

5. Pin at the shoulder point.

6. Cut out armscye, following the line accurately.



7. Pin at the waist side-seam line.

8. Cut off the excess paper on the side-seam line.

9. Placing the fingers on the bust point,

draw in excess paper to form a waistline dart. Pin at waistline.

10. Pin the dart in carefully, close to form.

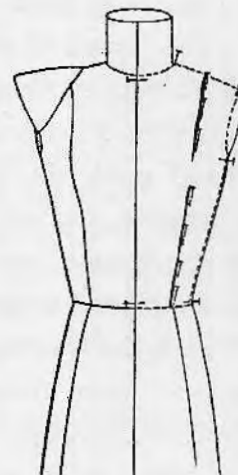


11. Cut off excess paper on the dart.

12. Cut on the waistline.

13. Starting at the center-front line, cut out the neckline. Pin at the intersection of the neckline and shoulder line.

14. Starting from the bust point, gather up the excess paper to form a shoulder dart. Pin at shoulder line.

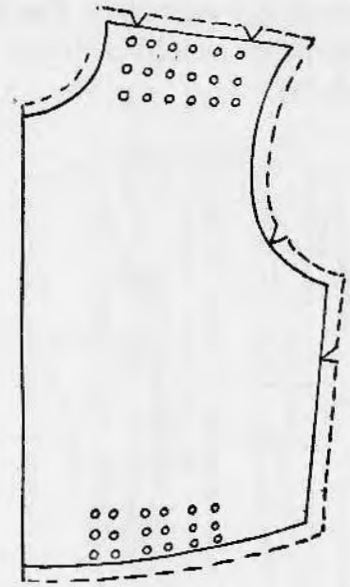
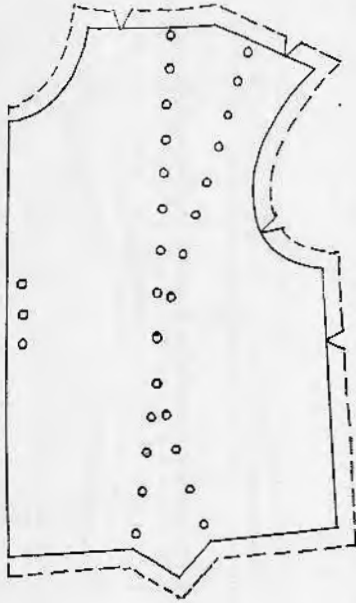


15. Pin the dart carefully, close to the form.

16. Cut off the excess paper on the shoulder-seam line. Trim off excess paper in the dart. Cut on pin line.



17. The drape with the combination dart is now finished.



To make this drape into a foundation pattern, remove the drape from the figure. In Lesson 2 we showed you how to make your shoulder extension. Do this process now. Use device given in Lesson 3 for shoulder detail.

To review the other steps briefly: Add a  $\frac{1}{2}$ -inch seam allowance. Mark the dart with perforations. (The length of the dart would be two-thirds the length of the original.) Mark the center front with 3 perforations to indicate the fold and mark the notches at the shoulder line, armhole, and side-seam line.

Using your foundation pattern, you can change it into a designed pattern by the following steps: Mark the seam allowance with small perforations. Again mark the notches at the shoulder line, armhole, and side-seam line; mark the center front with 3 perforations to indicate the fold. (For more complete information, refer back to Lesson 2.)

If you wish to use this pattern to develop the blouse with three tucks on the shoulder

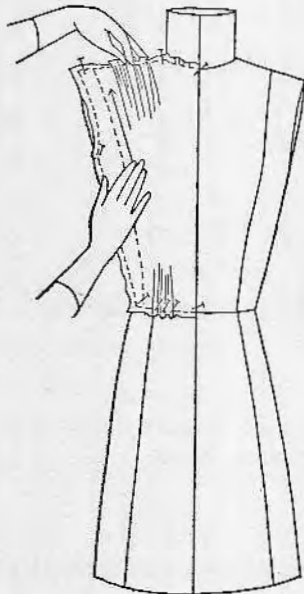
and three also at the waistline, shown on page 22, you may measure the space of the darts at the waistline and at the shoulder and divide each of these measurements by three. This will give you the width of each of the three tucks in the two places. These should be measured evenly and marked on the pattern as shown above.



Basque Blouse Made from Foundation Pattern Which Has Been Extended 2 Inches Below Waistline

## DRAPING COMBINATION DETAIL I

1. When you have completed your drape of the blouse with the combination darts and extended the shoulder as shown above, your base pattern with shoulder extension may be laid on tissue paper. Draw around it, including the darts, and remove.



2. Mark seam allowance around all but the center-front edge.

3. Cut out and place on form over shoulder pad. Pin at each point.

4. Slash seam allowance at neckline and armhole so tissue will fit form smoothly.

5. Gather fullness in at shoulder and pin on seam line.

6. Gather fullness at waistline and pin on seam line.

7. Mark where gathers begin and end on the seam lines.

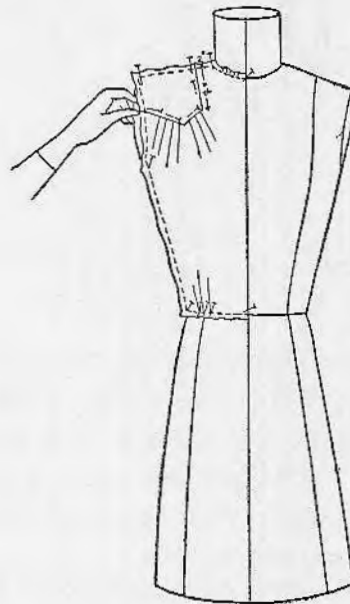
8. Remove from the form and lay on stiff paper. Draw around it.

9. Mark points for ends of gathers at shoulders and waistline. Remove drape.

10. Mark stiff paper pattern with row of dots between points for gathering and complete pattern as shown in Lesson 2.

## DRAPING COMBINATION DETAIL II

1. Follow directions given for detail I through number 4.



2. Lay in pleats on shoulder and pin. Cut V shape, like lower edge of yoke detail, about 4 inches down from the shoulder line.

3. Fold piece cut from shoulder to fit overpleats and form yoke as shown in the illustration.

4. Pin on edge and mark lap with pencil, turning under the lap  $\frac{1}{4}$  inch.

5. Mark lap with pencil around lower and inner side of yoke detail.

6. Lay in pleats at waistline and pin.

7. Mark lap on pleats with pencil.

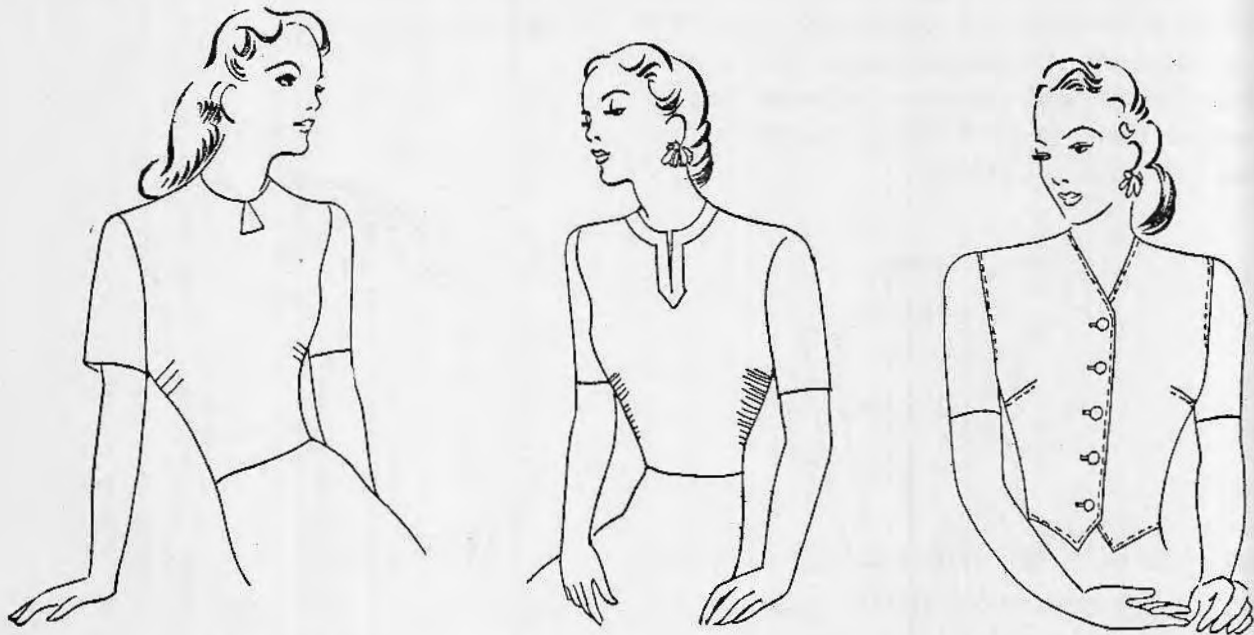
8. Remove drape from form and unpin.

9. Lay drape on stiff paper and draw around it.

10. Draw seam allowances and lap on detail.

## Lesson 5

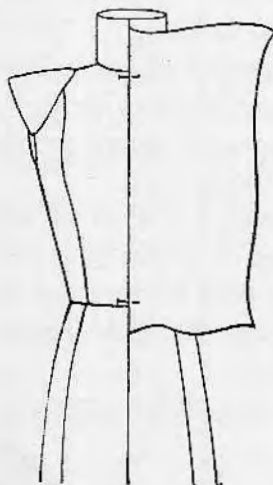
## Draping the Blouse with the Under-arm Dart



The under-arm dart drape may be used as a base for any of the above designs. The blouse on the left illustrates the use of the dart as tucks; center, the darts gathered on the side seam; right, the dart left plain. Directions are given below for making the vest shown at the right.

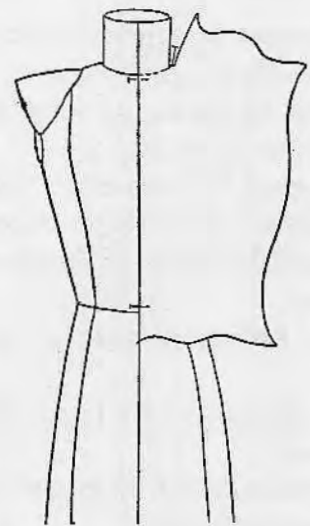
The under-arm dart is used when smoothly fitted bust and waistline are desired without breaking the front area with waist-dart or shoulder-dart lines.

line and center-front waistline. Keep this line smooth and straight.



1. Place the tissue paper on the upper center-front line of the form, extending the top 3 inches above the center-front neckline.

2. Place your pins at the center-front neck-



3. Shape the neckline by cutting. Start from the front and follow the neckline accurately.

4. Pin at the intersection of the neckline and shoulder-seam line.



5. Smooth out the shoulder line, using the palm of the hand. The movement is up the center front and across the shoulder.

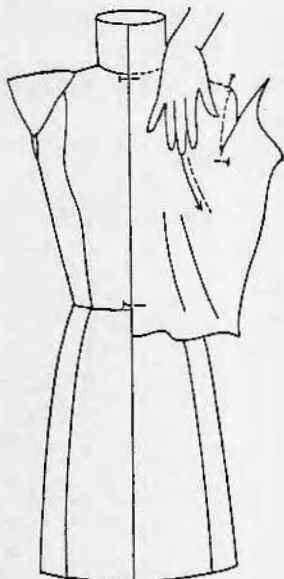
6. Pin at shoulder point.



9. Starting at the lower center-front line, push, with your palm, all the fullness over the lower waist to form an under-arm dart.

10. Pin at lower side-seam line.

11. Cut off excess paper on waistline.



7. Cut on the shoulder-seam line. Fold the paper on the line, using the fold as a cutting guide.

8. Again smooth the paper down around the armseye line. Pin at the top on the side-seam line. Cut on the armseye line.

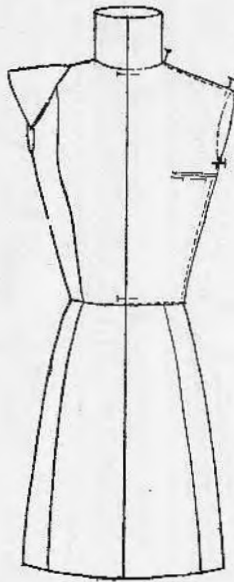


12. From the bust point, draw in all the fullness to the side-seam line. Pin at the side-seam line.

13. Pin in dart carefully, close to form.

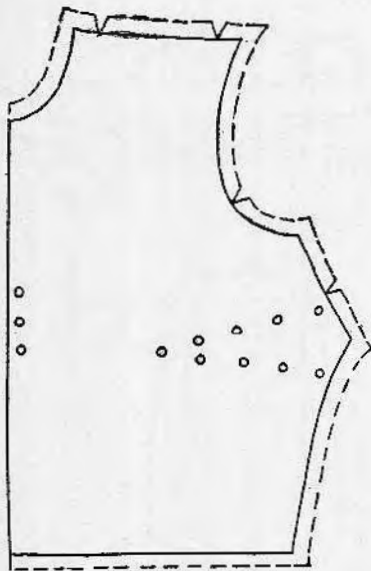
14. Trim off the excess paper in dart, cutting on pinned line.

15. Cut off excess paper on side-seam line.



16. The drape with the under-arm dart is now finished.

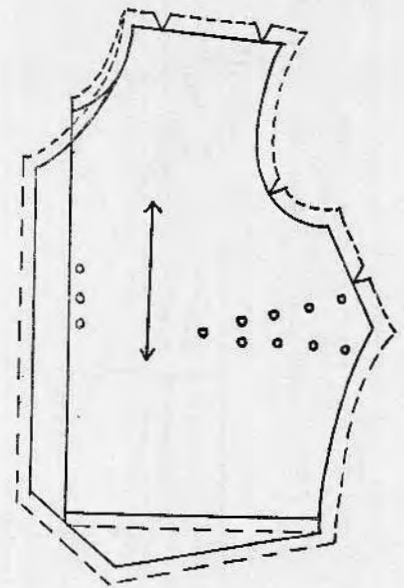
To make a foundation pattern as below, follow the directions given in Lesson 2.



To make the vest in the illustration at the beginning of the lesson follow these directions.

1. Lay base pattern (remember to make shoulder extension) on stiff paper and trace around it.

2. Extend center-front line 1 inch.



3. Change neckline to suit individual requirements as indicated in diagram.

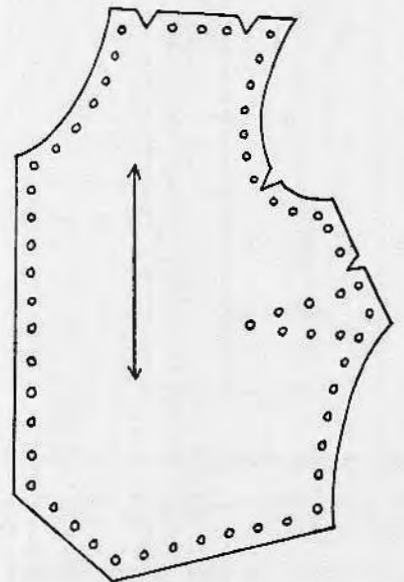
4. Lengthen waist 1 inch at side seam.

5. Make a mark on waistline 3 inches from the center front. Measure down 2 inches. Make a point.

6. Draw a line from bottom of new center-front line to this point and straight to bottom of extended side seam.

7. Mark  $\frac{1}{2}$ -inch seam allowance around new outer line.

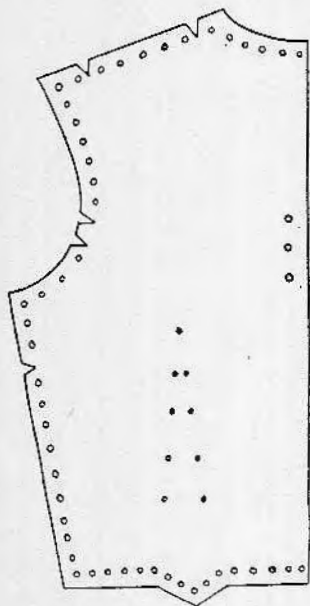
8. Cut on this line.



9. Mark dart, making dart two-thirds original length.

10. Mark line indicating straight of material.

11. Extend waistline 1 inch on back of pattern.

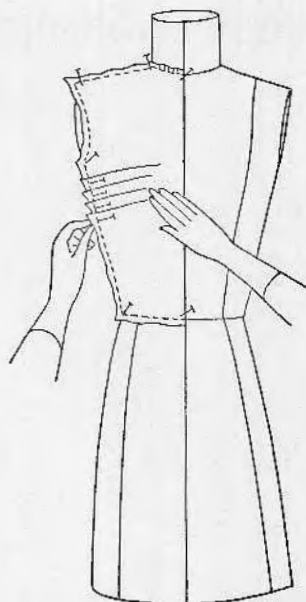


Follow directions in Lesson 2 for designed pattern.

NOTE: These examples have been given to let you see the possibilities of this drape. We will give you detailed information as to facings, etc., later.

### DRAPING UNDER-ARM DETAIL

1. When you have completed your base pattern (with shoulder extension) of blouse with under-arm dart, lay it on tissue.



2. Draw around it, omitting the dart.
3. Draw seam allowance on all but center-front line and cut out.
4. Lay on form over shoulder pads and pin at all points.
5. Lay excess tissue in 4 pleats, pin in, and mark lap of pleats.
6. Straighten under-arm seam.
7. Remove from form, unpin, and lay on stiff paper.
8. Draw around it, mark seam allowances, detail, etc.
9. Complete as directed in Lesson 2.

## **Chapter II**

### **Draping Auxiliary Dart Controls in Blouse Front, with Adaptation to Various Details**

## Lesson 6

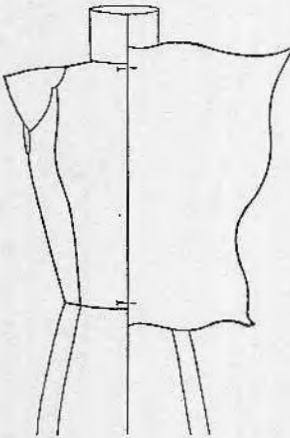
## Draping the Blouse with the French Dart



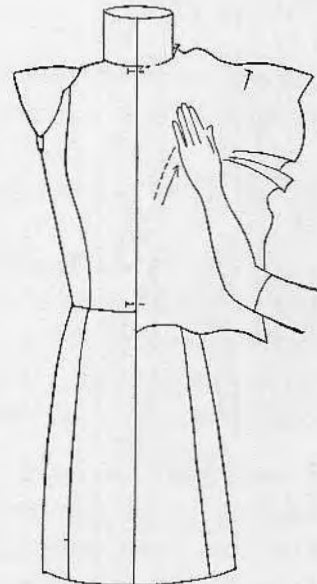
These blouses show the use of the French dart. Left, the fullness is shirred on the side seam. Right, three small darts, which absorb the fullness, are stitched to look like tucks.

This dart control is so named because of its wide use by the French couturier. It is very flattering to the waistline and gives the appearance of a higher bust line.

line and center-front waistline. Keep this line smooth and straight.



1. Place the tissue paper on the upper center-front line of the form, extending the top 3 inches above the center-front neckline.
2. Place your pins at the center-front neck-

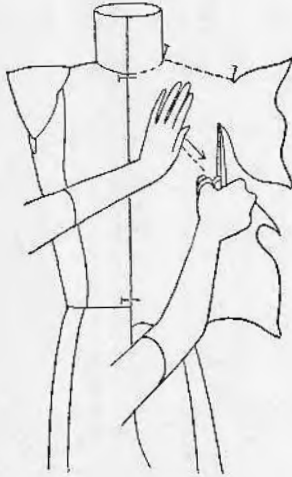


3. Shape the neckline by cutting. Start from the front and follow the neckline carefully.



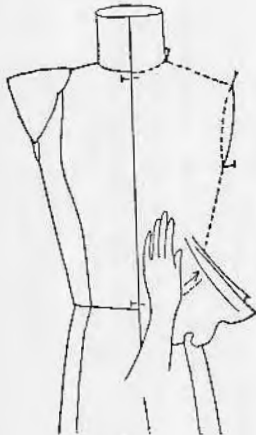
4. Pin at the intersection of the neckline and the shoulder-seam line.

5. Smooth out the shoulder line, using the palm of the hand. The movement is up the center front and across the shoulder. Pin at shoulder point.



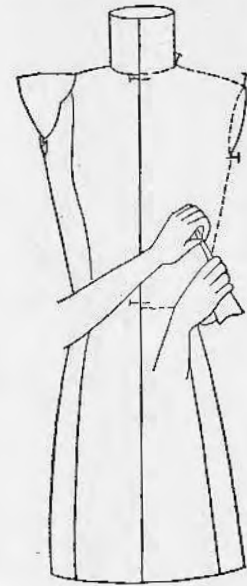
6. Cut on the shoulder-seam line. Fold the paper on the line, using the fold as a cutting guide.

7. Again smooth the paper down around the armhole line. Pin at the top of the side-seam line.



8. The French dart begins 2 inches up from the waistline at the side seam. Smooth paper down to this point with the palm of the hand. Trim off the excess paper on the side-seam line.

9. Starting at the lower center-front line, push, with the palm, all the fullness over the lower waist to the side-seam line.



10. Pin at the lower side-seam line.

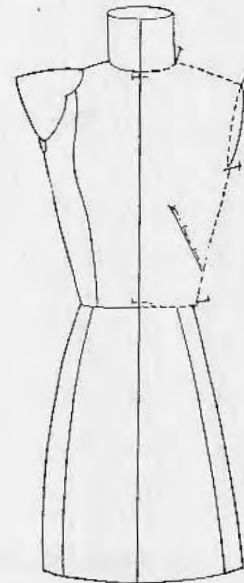
11. Cut off excess paper on the side-seam line.

12. From the bust point, draw in all the fullness to make the French dart.

13. Pin the dart in carefully, close to the form.

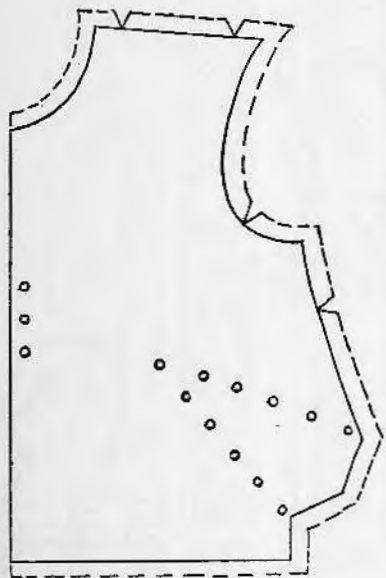
14. Trim all the excess paper in the dart, cutting on pinned line.

15. Cut off excess paper on the side-seam line.

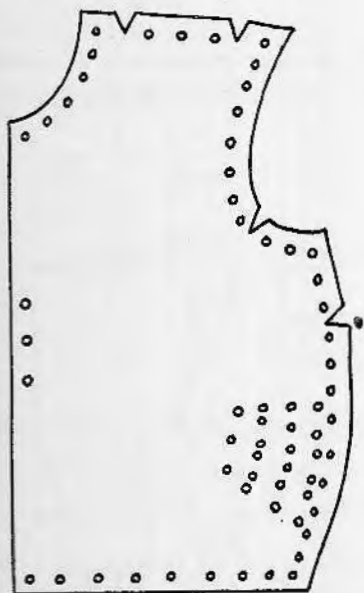


16. The drape with the French dart is now finished.

### FOUNDATION PATTERN AND DESIGNED PATTERN FOR BLOUSE WITH FRENCH DART



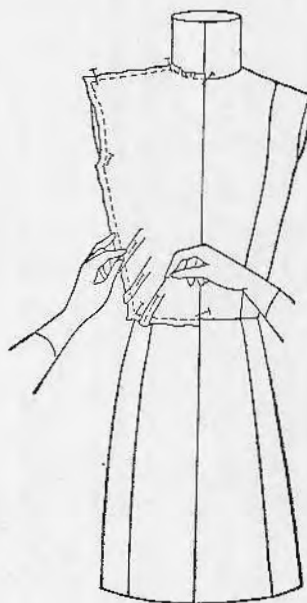
To make foundation pattern for a blouse with the French dart, apply instructions given in Lesson 2 for making foundation pattern. To make blouse with single French dart, shorten dart to two-thirds original length and complete the pattern.



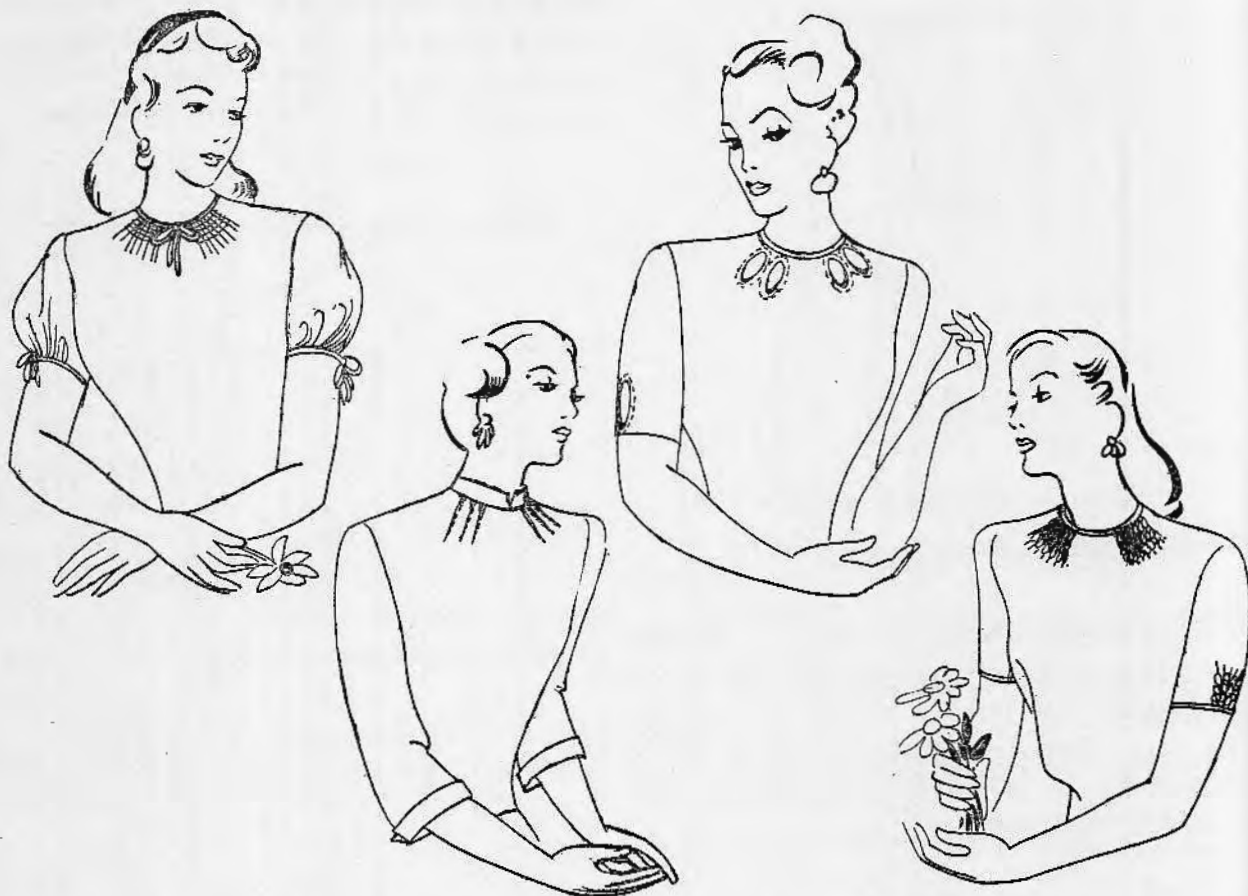
To make designed pattern, use directions given in Lesson 2.

When using shirring or small tucks, draw a rounded line between bottom of dart and the notch on side seam. For tucks or small darts, divide width of dart into thirds. This is the width of each small dart. Space evenly and make darts about 3 inches long. For shirring, gather on side-seam line from notch to lower edge of dart or 2 inches above waistline.

### DRAPING THE FRENCH DART DETAIL



1. Follow the directions given in Lesson 5, through number 4. Lay excess tissue in 3 small box pleats.
2. Pin detail and mark lap of pleats with pencil.
3. Straighten side seam.
4. Remove from form, and unpin detail.
5. Lay on stiff paper and draw around it.
6. Draw in detail on stiff paper pattern.
7. Complete pattern, marking seam allowances, notches, etc. Cut out.



In the first illustration, the fullness is shirred at the neckline. Tucks take up the excess fullness in the second figure. The third blouse is trimmed with openings at the neckline (see directions below). Smocking makes the attractive neckline at the extreme right.

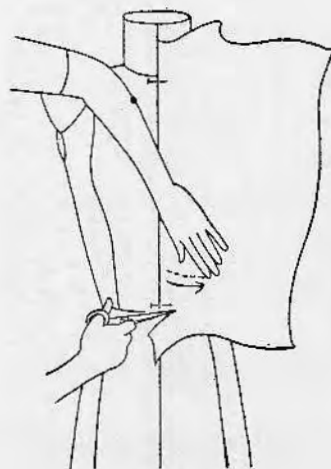
This dart control brings excess material to the neckline, where it may be utilized in various ways to form interesting and becoming design details.

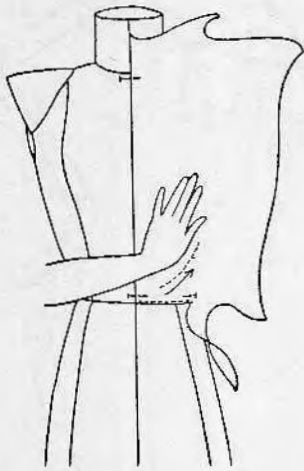
1. Place the paper on the upper center-front line of the form, extending the top 3 inches above the center-front neckline.

2. Place the pins at the center-front neckline and center-front waistline. Keep this line smooth and straight.

3. The movement of the palm is downward and back, making the paper smooth over the waistline to the side-seam line.

4. Cut along the waistline,





5. Pin at the intersection of the waistline and side-seam line.

6. With the palm, push all the fullness to the top of the side-seam line.



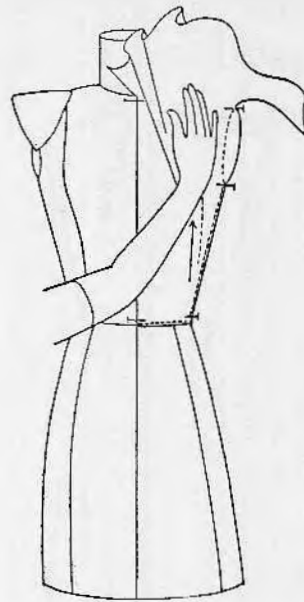
7. Pin at the top of the side-seam line.

8. Cut off the excess paper at the side-seam line. Use fold as the cutting guide.

9. With the palm, smooth the paper up around the armscye line to the shoulder point.

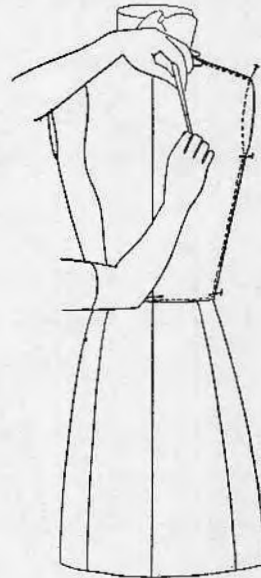
10. Cut around the armscye line.

11. Pin at the shoulder point.



12. With the palm, smooth the fullness again to the neckline. Pin at the intersection of the neckline and shoulder-seam line.

13. Cut the shoulder-seam line.

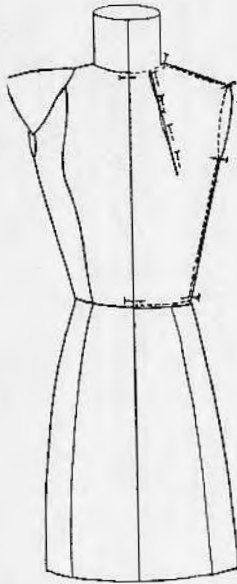


14. Placing the fingers at the bust point, gather in all the fullness, starting from the bust point, to the center of the neckline. Pin at the neckline.

15. Cut the neckline from shoulder-seam line to dart.

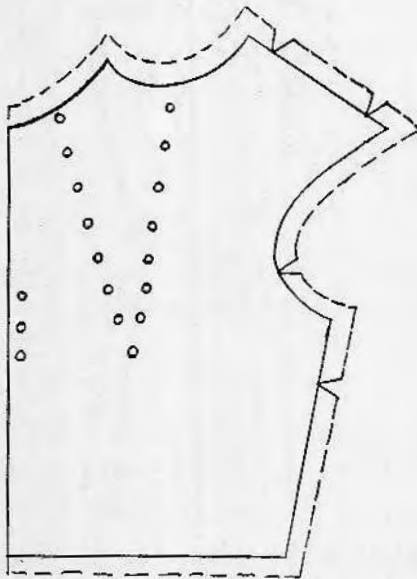
16. Pin the dart carefully, close to the form.

17. Cut the neckline from center-front line to dart.

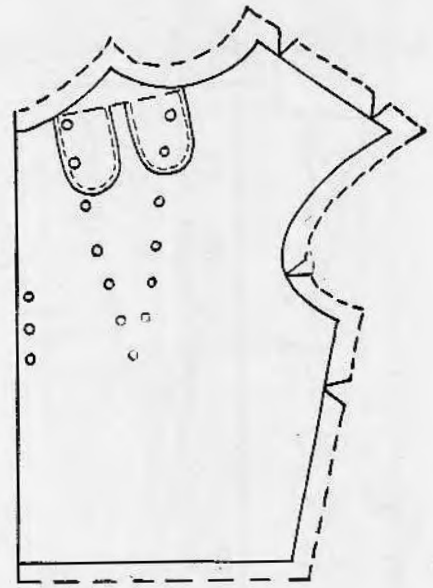


18. Cut off excess paper in dart close to pin line.

19. You now have finished the drape with a neckline dart.



To make foundation pattern, remove drape from the form and proceed as directed in Lesson 2.



To make designed pattern for blouse with neckline open as trimming, as shown at the beginning of this lesson, follow these directions.

1. Draw curving line from one edge of dart to the other.
2. Measure dart width and make mark on neckline at center of dart.
3. Make a mark  $\frac{1}{2}$  inch each way from center of dart. These are the inner edges of openings.
4. Measure out each way from the inner-edge point  $\frac{1}{2}$  the width of the original dart on the neckline.
5. Measure depth of openings 3 or 4 inches down from the neckline.
6. Draw rounded lines down at these points.
7. Mark  $\frac{1}{4}$ -inch seam allowance inside openings.
8. Follow directions in Lesson 2.

DRAPING NECKLINE DETAIL I



1. Prepare tissue drape as previously directed and pin on form over shoulder pad at each point.
  2. Gather excess tissue in at neck and pin on neckline.
  3. Mark where shirring begins and ends. Straighten neckline.
  4. Remove from form.
  5. Lay tissue drape on stiff paper. Draw around it and mark for shirring with row of dots between points marked on tissue.
  6. Complete pattern; mark seam allowances, straight of material, notches, etc.
- You now have a blouse front pattern with detail as in the first blouse at the beginning of this lesson.

DRAPING NECKLINE DETAIL II



1. Prepare tissue drape as in detail I.
2. Lay excess tissue in pleats at neckline and pin the pleats.
3. Mark edge and lap of pleats with pencil.
4. Remove from form.
5. Lay tissue drape on stiff paper, draw around it, and mark detail.
6. Complete the pattern.

You now have a pattern for a blouse front with pleated detail as shown at the beginning of this lesson, except that the pattern has four pleats.



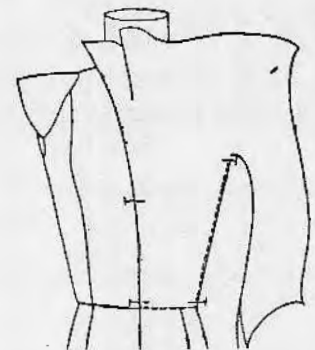
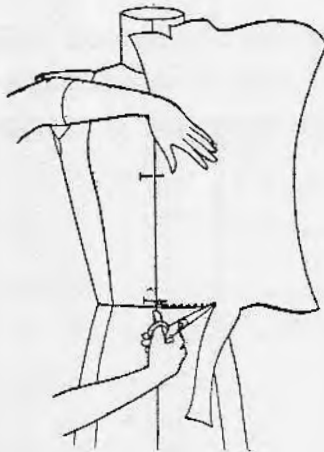
Many small tucks take up the fullness in the illustration on the left, fullness is shirred on the center-front seam line in the center figure, and four small tucks shape the center front in the illustration on the right.

The center-front dart, which brings the excess material to the center of the blouse front where it may be draped, gathered, or tucked, gives a most decorative effect and is very becoming to a straight figure.

2. While you are holding the paper on the form, pin at waistline and bust line.

3. With the palm of the hand, push all the fullness to the top of the side-seam line.

4. Cut on the waistline, removing excess paper.



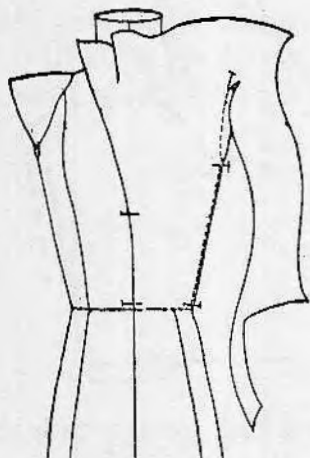
1. Place the paper on the center-front line of the form, extending the top 3 inches above the center-front neckline.

5. Pin at lower side-seam line.

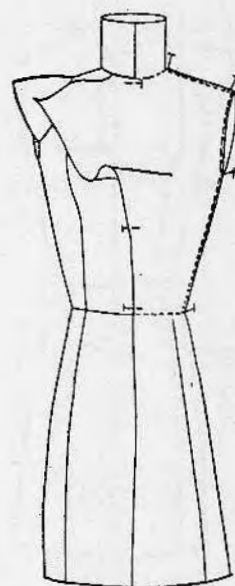
6. With the palm of the hand, push all the fullness to the top of the side-seam line.

7. Pin at the top side-seam line.

8. Cut off excess paper on side-seam line.



9. Push all the fullness around the armscye line over toward the neckline.
10. Pin at the shoulder point.
11. Cut on the armscye line following the line carefully.



14. With the palm of the hand, smooth out the fullness around the neck toward the center-front line. Pin at the base of the neck.
15. Carefully cut out the neckline.

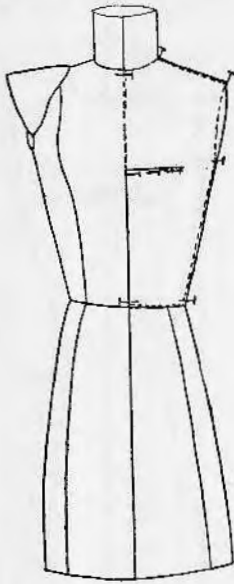


12. With the palm of the hand, smooth out the fullness across the shoulder and pin at the intersection of the neckline and shoulder line.
13. Cut off the excess paper on the shoulder-seam line.



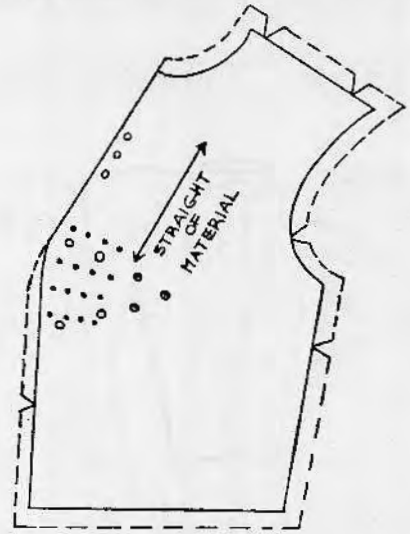
16. From the bust point, draw in the fullness to make the center-front dart. Pin on the center-front line. This dart should be parallel to the waistline.
17. Carefully pin dart in close to form.
18. Cut off dart excess on pin line.





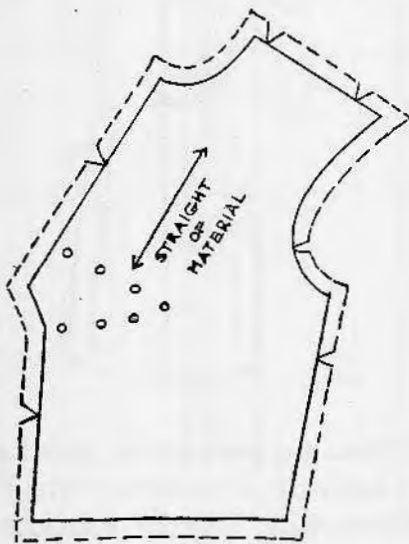
19. Cut off excess paper on the center-front line, from the dart to the neckline.

20. You now have finished the drape with the center-front dart.

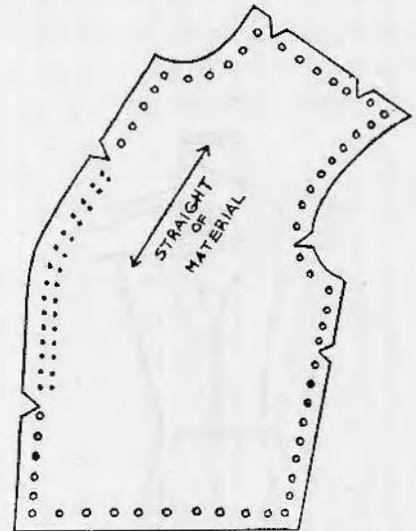


To make a base pattern with shoulder extension for blouse with four small tucks at center front (shown at the beginning of this lesson), use the following directions.

1. Mark rounding line on the front of pattern from edge to edge of dart.
2. Mark top center front to cut on fold.
3. Mark four tucks to take out width of dart.
4. Mark notches.
5. Mark seam allowances.



To make a foundation pattern, follow directions given in Lesson 2.

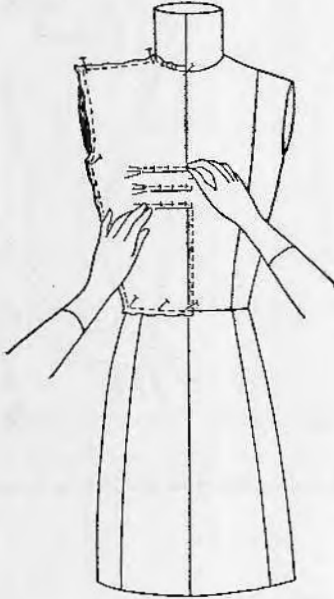


To make designed pattern for blouse with shirring at center front (shown at the beginning of this lesson), use following directions.

1. Follow directions given in Lesson 2.
2. Mark for shirring on center-front line from notch to notch.

I. DRAPING THE CENTER-FRONT DETAIL,  
TUCKED

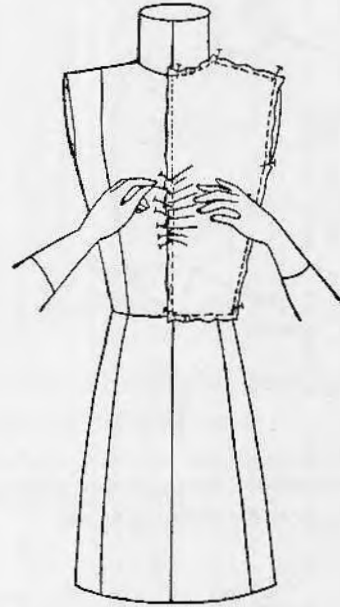
1. Prepare tissue drape as directed in previous lessons except leave seam allowance half-way up center-front seam.



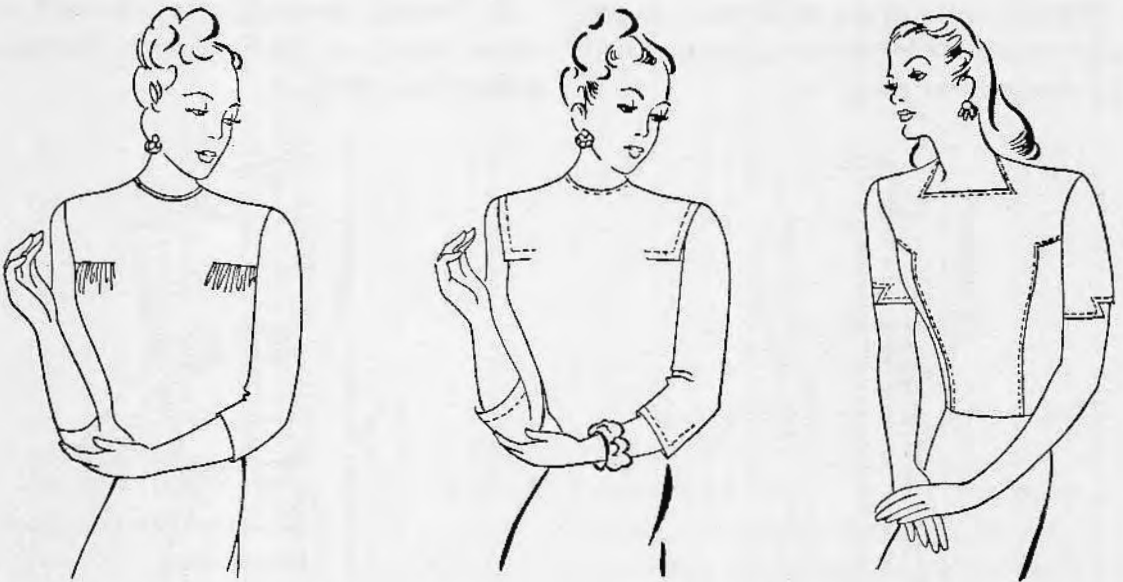
2. Place on form and pin at all points.
3. Drape in excess tissue to form three tucks. Pin in.
4. Mark edge and lap of tucks.
5. Remove from form.
6. Unpin detail and lay drape on stiff paper. Draw around it and mark detail on stiff paper pattern.
7. You have now finished the drape of center-front detail, tucked, except that there are only three tucks in this detail.

II. DRAPING THE CENTER-FRONT DETAIL,  
SHIRRED

1. Prepare tissue drape as directed in previous lessons, except leave seam allowance on center-front seam.



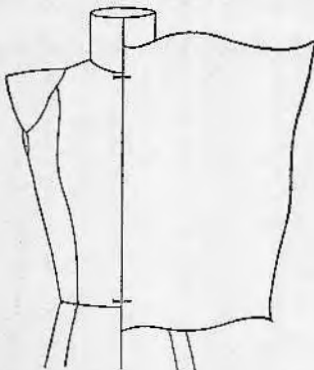
2. Place on form over shoulder pad and pin at all points.
3. Adjust fullness and pin on center-front seam line.
4. Mark where gathers begin and end.
5. Remove from form.
6. Mark gathers with dots and complete on stiff paper as in directions for making designed pattern.



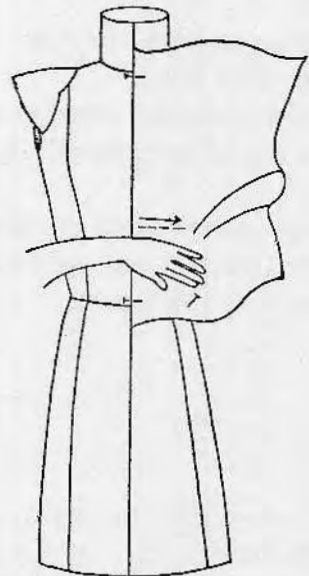
The fullness derived from this dart may be gathered into a slash dart, as in the figure at the left, or it may be used in a tailored detail, as in the other two figures.

This dart control is usually adapted to close-fitting garments. Ways in which it can be used as a design detail are in achieving a yoke effect, or as a pocket slash, or as a line on which to set a decorative band with buttons. However, it is more often used as a utility dart rather than as a design detail.

2. Place the pin at the center-front neckline and the one at the center-front waistline. Keep this line smooth and straight.

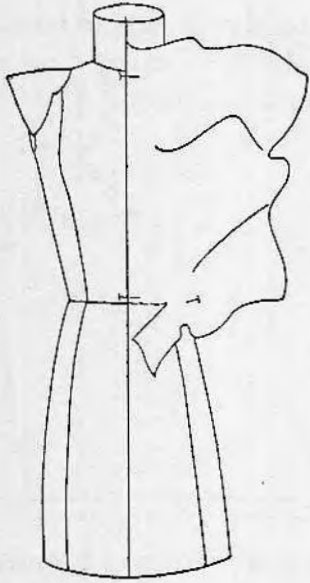


1. Place the paper on the upper center-front line of the form, extending the top 3 inches above the center-front neckline.



3. With the palm of the hand, smooth the paper across waistline to side-seam line.

4. Place a pin at the lower side-seam line.



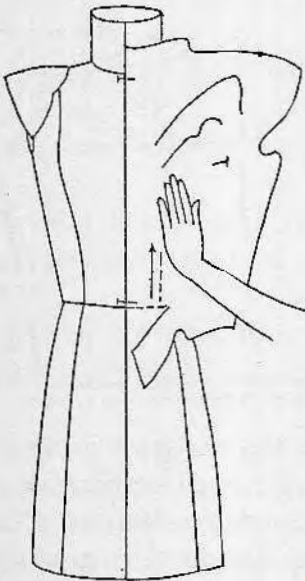
5. Cut off the excess paper on the waistline, from the center-front line to the side-seam line.



8. Cut off the excess paper on the side-seam line.

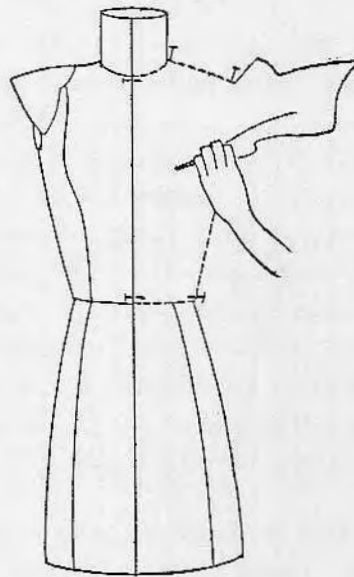
9. With the palm of the hand, smooth the paper across the shoulder line.

10. Carefully cut around the neckline, following the line accurately.



6. With the palm of the hand, smooth up the side-seam line to the under-arm point.

7. Pin at the under-arm point.



11. Pin at the intersection of the neckline and the shoulder line.

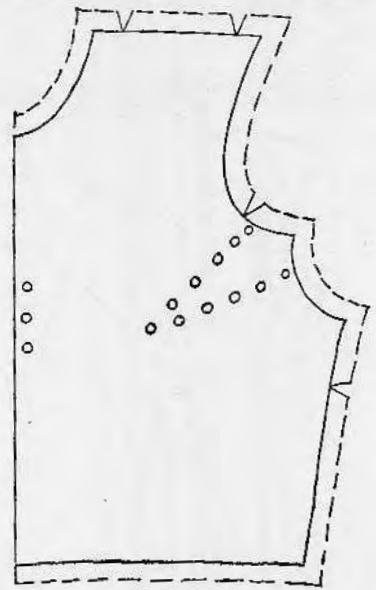
12. Smooth across the shoulder line and pin at shoulder point.

13. Cut off excess paper on shoulder line.

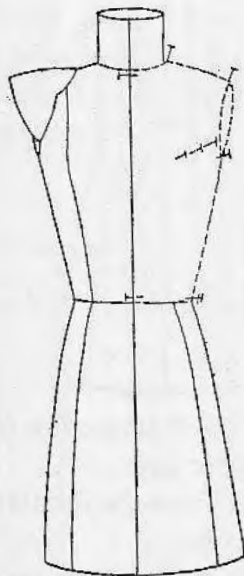
14. Starting from the bust point, draw up all the fullness to form the armscye dart. NOTE: The dart line goes from the bust to the point of the top of the deepest curve.



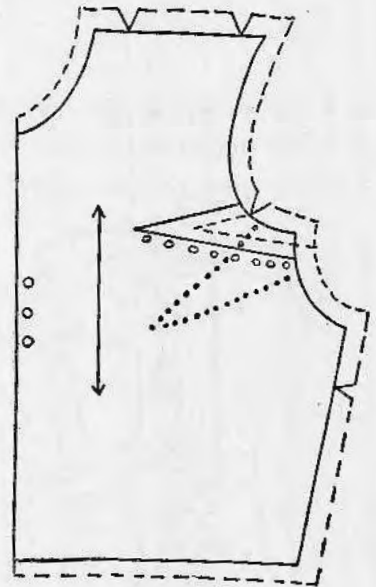
15. Pin the dart in carefully, close to the form.
16. Cut out the armscye line.
17. Trim off excess paper in dart.



The armscye dart may be used as it is by shortening it to  $\frac{2}{3}$  original length. The foundation pattern for a blouse with armscye dart is shown in illustration. See directions for making foundation pattern in Lesson 2.



18. The drape with the armscye dart is now finished.



To make the designed pattern for blouse with dart fullness gathered into a slash dart: start with foundation pattern. Draw a 4-inch line straight in toward center of pattern, beginning 1 inch above top of armscye dart. Draw a straight line from inner end of this line to armscye, 1 inch above lower edge of dart. Mark for gathering on this line (see directions for making designed pattern, Lesson 2).

DRAPING ARMSCYE DETAIL I

1. After tissue drape is pinned on form over shoulder pad, smooth the fullness down about halfway from the shoulder and pin.



2. Start at the top of the dart on the armhole and cut 4 inches in toward the center front on line sloping slightly downward.

3. Turn under  $\frac{1}{4}$  inch for seam allowance, pushing fullness under it evenly, and pin.

4. Mark lap on gathered side with a pencil.

5. Remove from the form and unpin detail.

6. Lay tissue drape on stiff paper and draw around it.

7. Mark detail. Cut off excess paper except for the seam allowance on under side of the dart.

8. Mark gathering with a row of dots.

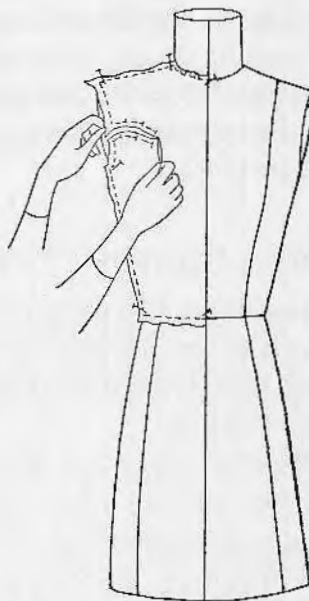
9. Complete pattern with detail as shown above.

**NOTE:** One should always make the slash downward because as the material is pushed upward for gathers it fills in the space. If cut upward the material when pushed inward would be too short to reach the distance required to fill the space for the gathers.

This slash may have a pocket flap inserted as a variation of detail which is interesting.

DRAPING ARMSCYE DETAIL II

1. After tissue drape is pinned on form over shoulder pad, smooth down the fullness to middle of armhole and pin.



2. Mark slightly curving line about 4 inches long toward center front, then downward about 2 inches.

3. Cut  $\frac{1}{2}$  inch down from line and turn under for seam allowance.

4. Now smooth under side up and in. Mark corresponding line on under side. Allow  $\frac{1}{2}$  inch for seam allowance and turn under.

5. Slip another piece of tissue underneath detail and pin so that edges of detail meet. (This may be top stitched to form slot seam detail.) Mark lap on under piece of tissue with pencil.

6. Remove drape from form and unpin.

7. Lay drape on stiff paper and draw around it.

8. Mark detail on pattern, marking seam line and edge of detail.

9. Cut under piece of tissue, allowing for  $\frac{3}{8}$ -inch seam allowance. Redraw on stiff paper and complete pattern.

You now have a pattern of a blouse with slot seam armhole detail.

## REVIEW AND VISUALIZE

It is wise to review all the dart controls. Then try to visualize the shape of the drape of each when laid flat on the table. This part of your work is most important.

When draping on the figure, a mental picture of each part of the garment and the observation of the action of the dart controls will enable you to know exactly where your design detail should be placed.

## DIVIDING EXCESS BETWEEN TWO CONTROLS

When you combine two darts you must decide how much excess material is to be controlled by each dart. Ordinarily, the two darts should be about equal.

When combining two darts on your base pattern you may wish to place most of the fullness in one particular dart for a design detail. For instance, in combining the neckline dart and the waistline dart you may place most of the fullness in the neckline dart and only a small amount in the waistline dart to provide ease.

Practice in combining darts will give you many interesting effects. These various combinations will suggest your own design detail and as you work with them you will grow in skill.

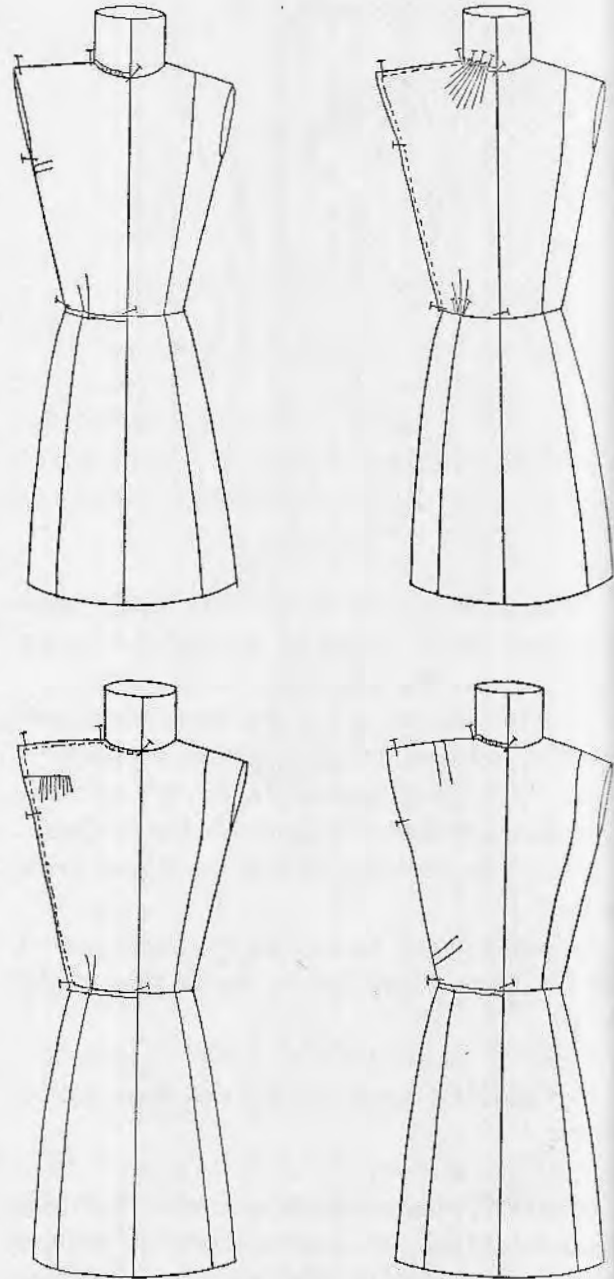
Many interesting effects may be secured by these dart controls. You can, with these simple resources, originate sufficient designing elements to be successful in many lines.

The very best designing is that which depends on good lines, proportion, and fit, with a minimum of elaboration. Skillful manipulation of the excess material in the dart controls gives you this elaboration. When properly assembled and neatly finished, such a garment is sure to be successful.

Only continuous practice and experimentation will enable you to acquire ease and skill in fabric manipulation and increase your designing ability to the point where you can cope with any demand.

## VARIOUS DART COMBINATIONS

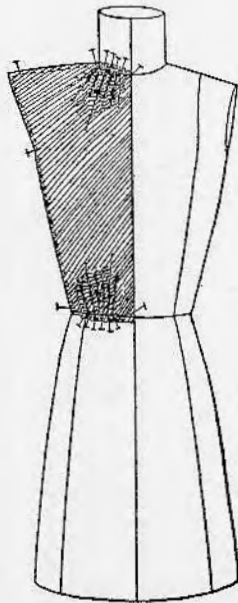
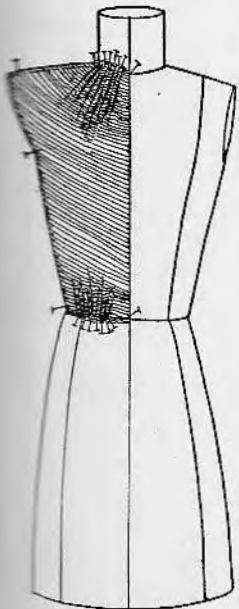
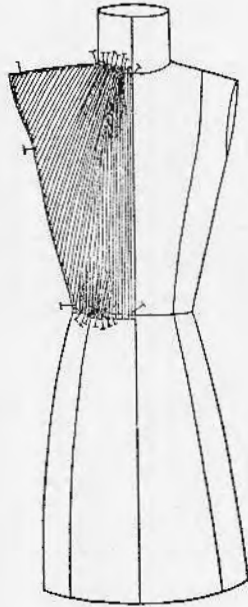
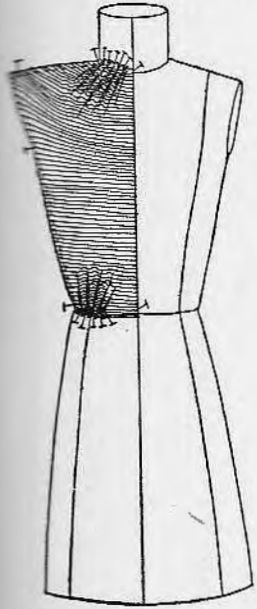
Now that you have completed your study of the main and auxiliary dart controls in the blouse front, you should spend some time with the combination of pairs of darts.



You have already studied the main combination darts, waistline and shoulder. Now combine the others and study the effect of them on the shape of the blouse front.

## TEST WITH STRIPED MUSLIN

Mark several pieces of muslin with pencil in different width stripes. Drape this on the figure, observing the effect given by different dart controls.



## TEST GRAIN OF MATERIAL

Notice the grain of muslin when draped straight on the figure and when draped on the bias. Try draping one set of dart controls on the figure, with muslin, three times, each time use the grain a different way and observe the effect.

You have been taught the method, now practice and experiment are needed for progress.

## A REMINDER

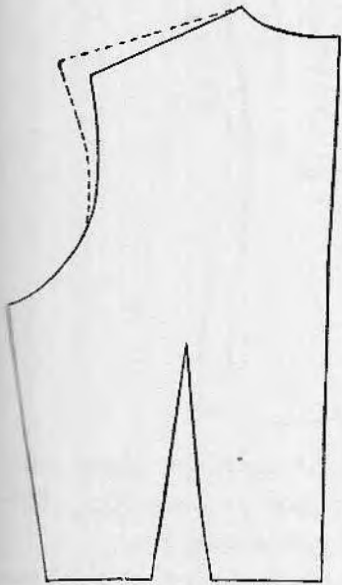
When you have mastered the technique of draping you will not need to use all the methods given in the lessons. You will find that you can eliminate first one step and then another. You will be able to do some of the steps mentally instead of working them out on paper. You will become so sure of your body lines and detail elements that you will drape your designed garment in muslin directly on the form without going through the process of basic pattern and second tissue test drape.

Patient use of these helps will insure more accuracy in your later work. Repetition trains your eye and hand to fine craftsmanship. The old adage, "Practice Makes Perfect" applies to this as well as to all other handiwork.

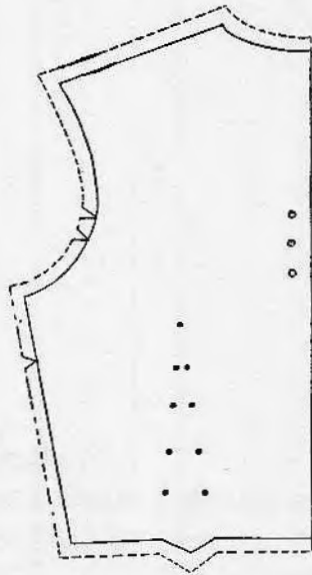


## **Chapter III**

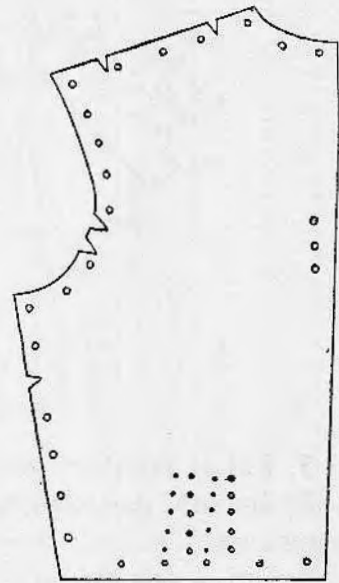
### **Draping Dart Controls in Blouse Back**



BASIC PATTERN



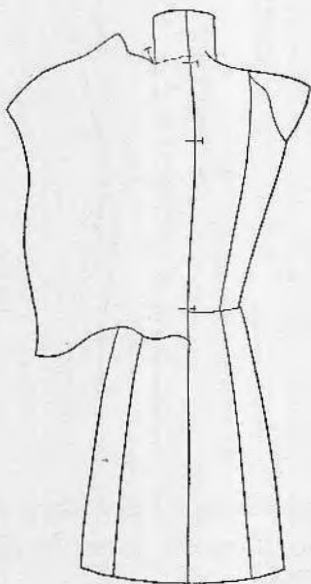
FOUNDATION PATTERN



DESIGNED PATTERN

These patterns were made from a drape on a commercial form, size 14, according to directions given in Lesson 2.

The waist dart is most often used merely as a fitting aid, although it may be broken up into several darts or tucks, or the fullness shirred into the waistline.



1. Place the tissue paper on the upper center back of the form, extending the top

3 inches beyond the center-back neckline.

2. Place pins at the center-back neckline and center-back waistline. Then place a pin on the shoulder-blade line.

3. Shape the neckline by cutting. Start from the center back and follow the neckline accurately. Pin at intersection of neckline and shoulder line.



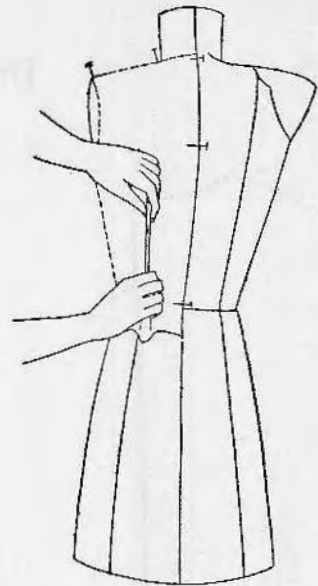
4. With the palm of the hand, smooth out shoulder line. Fold along shoulder line before cutting.



5. Pin at shoulder point.

6. Smooth down from shoulder to side-seam line.

7. Pin at top of the side-seam line.

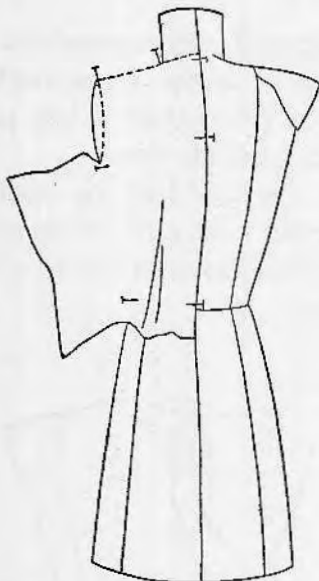


11. Beginning at the shoulder blade, pull down excess paper to form a waist dart. The dart should be on the side-back line.

12. Place a pin at the waistline, at the base of the dart.

13. Hold dart while cutting from center back to dart on the waistline.

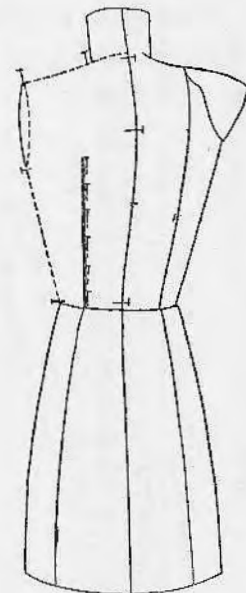
14. Cut from side-seam line to dart on waistline.



8. Cut off excess paper at armhole line, following the line carefully.

9. Smooth from top of side-seam line to waistline and pin.

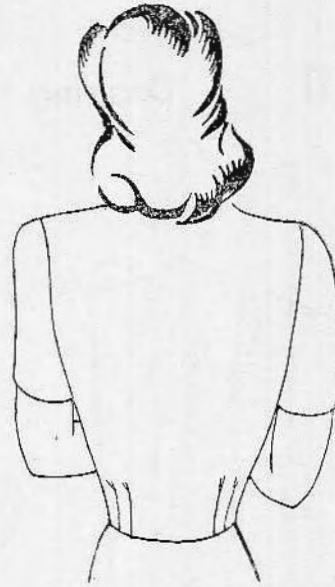
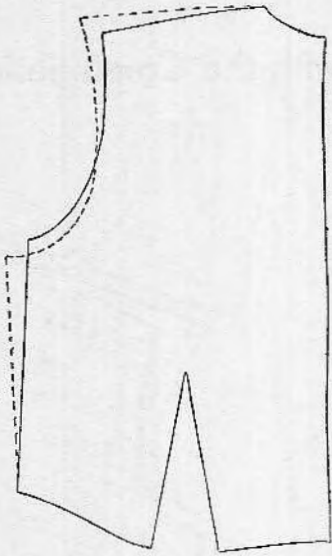
10. Cut off excess paper by folding on side-seam line and using the fold as a cutting guide.



15. Pin dart in carefully, close to the form.

16. Trim off excess paper in dart. Cut on the pinned line.

17. The drape of back with waist dart is now finished.



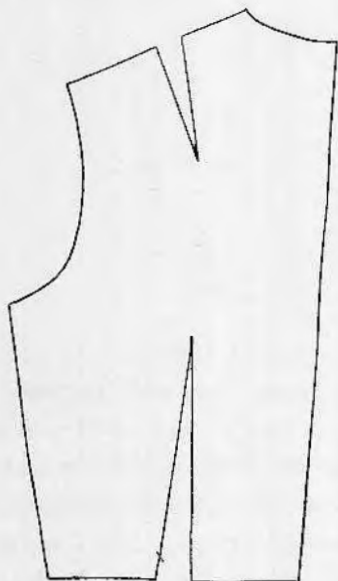
To make a basic pattern from a drape made on a personal form follow directions given in Lesson 2.

This blouse is made from the designed pattern shown at the beginning of this lesson. You will note the use of four darts. It is better not to have too much fullness taken out in one dart. Gathers, shirring, or tucks are other means employed to consume fullness, the method depending upon the material, the style of garment, and individual needs.

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## Lesson 11

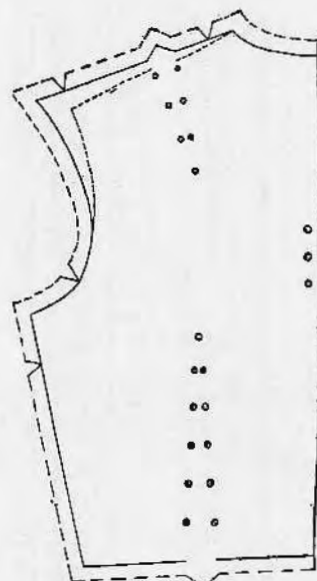
## Draping the Blouse Back with the Combination Darts



DRAPE



BACK OF BLOUSE  
WITH COMBINATION DARTS



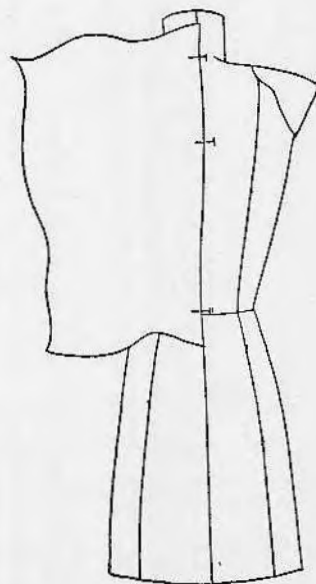
FOUNDATION PATTERN

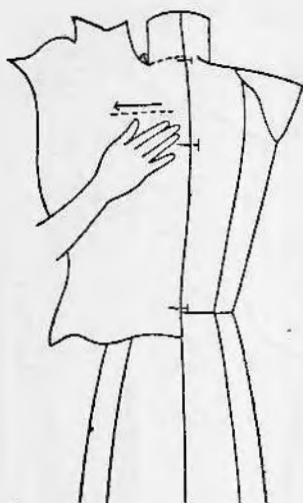
The average figure requires a dart at the shoulder or neckline in the back of the blouse. This dart may be used as in the illustration above, or it may be shifted as directed below.

The back shoulder dart is needed on most figures to keep the shoulder smooth and still supply width enough across the shoulder blades. This dart may be shifted nearer the neckline or up to the neckline, according to the requirements of the individual figure or in harmony with design lines added.

1. Place the tissue paper on the upper center back of the form, extending the top 3 inches above the center-back neckline.

2. Place pins at the center-back neckline and center-back waistline. Then place a pin on the shoulder-blade line.



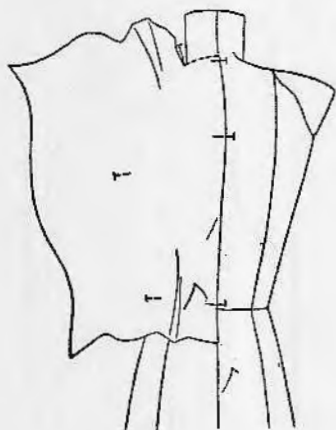


3. Shape the neckline by cutting; follow the neckline accurately, starting at the center-back line. Pin at the intersection of the neckline and the shoulder line.

4. Smooth the paper across the form from the shoulder-blade line to the side-seam line. Place a pin at the under-arm point.

7. At the under-arm point, smooth the paper up around the armhole line to the shoulder. Pin at the shoulder point.

8. Cut carefully along the armhole line.



5. With the palm of the hand, smooth from the under-arm point down to the waistline. Pin at the side-seam waistline.

6. Fold over the excess paper on the side-seam line and cut on side-seam line.

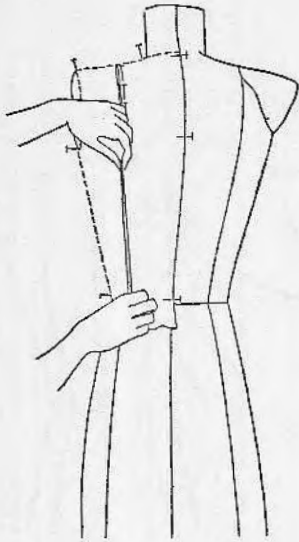


9. Beginning at the shoulder blade, pull up excess paper to form a shoulder dart. The dart should be on the side-back line.

10. Pin in the dart close to the form.

11. Cut off excess paper in dart before cutting shoulder line.

12. Fold over excess paper on shoulder line. Use this fold as a cutting guide.

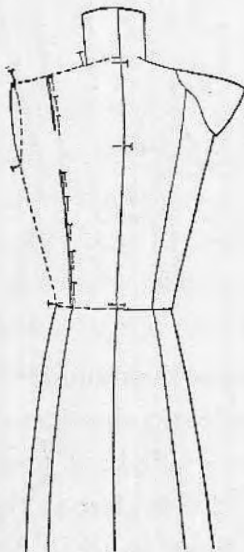


13. Beginning at the shoulder blade, pull down excess paper to form a waist dart. Pin the dart in carefully.

14. Cut from the center-back line to the dart on the waistline.

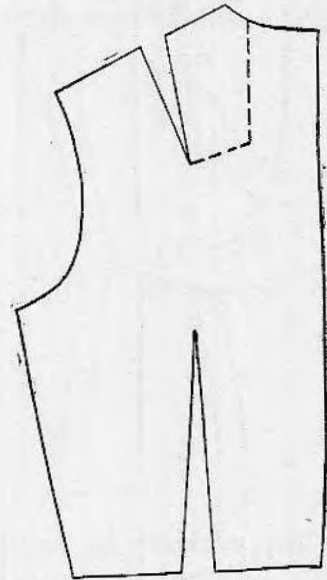
15. Cut from the side-seam line to the dart on the waistline.

16. Cut off the excess paper on the dart.



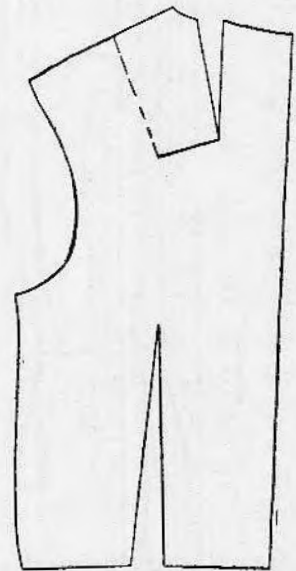
17. The back blouse drape with the combination dart is now finished.

## DART SHIFT



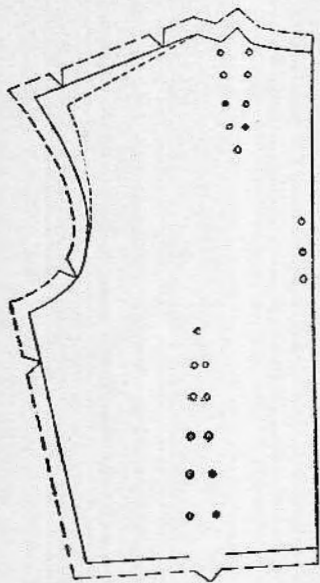
1. Make a line 3 inches long at the neck-line,  $1\frac{1}{2}$  inches down from the shoulder line.

2. Make a straight line from bottom of the above line to the bottom of the dart.



3. Cut on these lines and close dart.

4. Draw around new neck and shoulder line.



5. Make shoulder extension and continue according to directions for foundation patterns in Lesson 2.

This figure shows the back of a blouse with the dart shifted to the neckline.

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## **Chapter IV**

### **Neckline Finishes and Facings**

## Lesson 12

## Facings and Neckline Finishes

Neckline finishes are an important part of designing a dress or garment. Many interesting and becoming details may be worked out. This lesson illustrates some of the various types.

Shaped and circular sections of a garment require facings rather than hems. All facings are handled in the same manner. It is important to mark the straight of the material on each piece of the pattern because the grain of the material in the facing must follow the grain of the material in the garment.

1. To make facings for any edge, lay the

garment pattern flat on the table and draw around the edge to be faced.

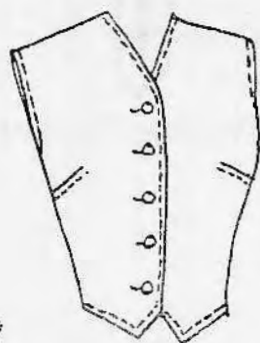
2. Measure a parallel line inside the width of finished facing. Most facings would be about 2 inches wide.

3. Draw seam allowances around facing.

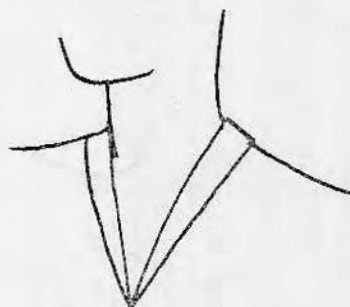
4. To make collars follow same procedure—width to be decided by finished collar desired.

5. Mark any fold in facing as previously shown. (Lesson 2.)

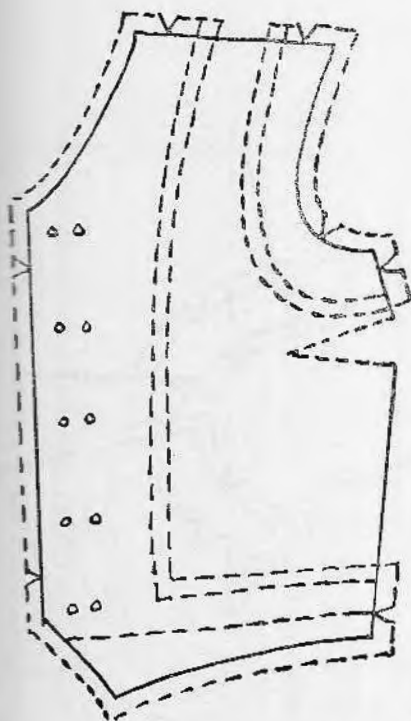
6. Mark with notches as shown in illustrations.



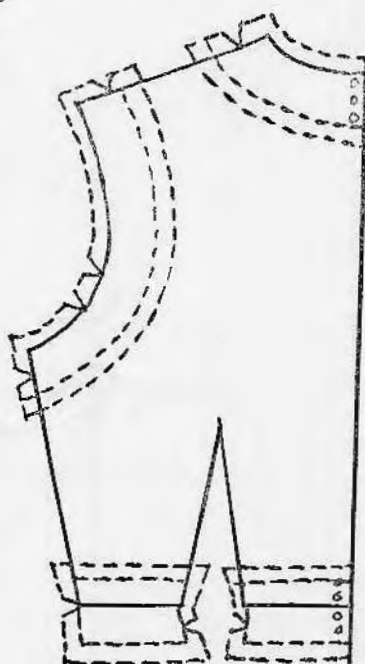
VEST



SHAWL COLLAR



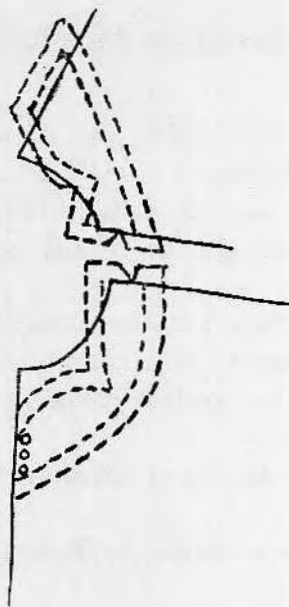
FRONT VEST FACING



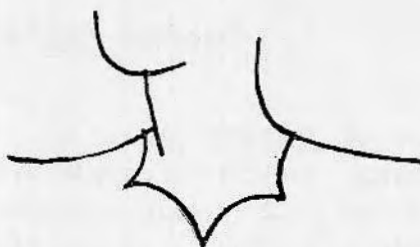
BACK VEST FACING



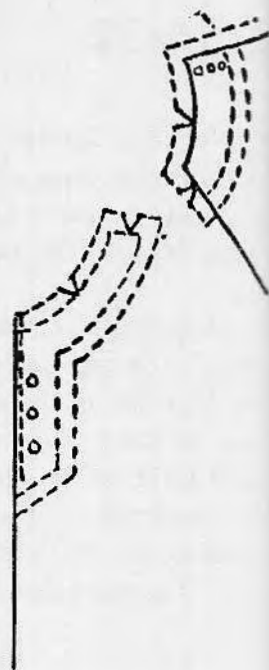
SHAWL COLLAR PATTERN



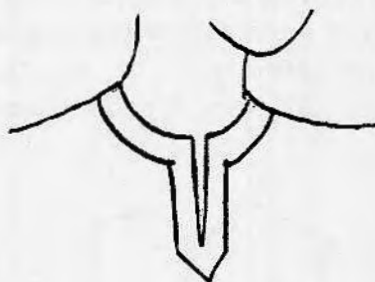
SWEETHEART NECKLINE PATTERN



SWEETHEART NECKLINE



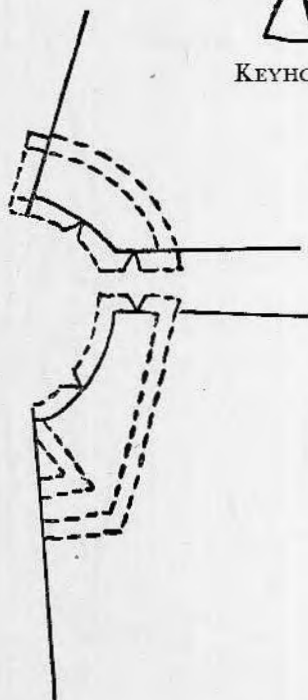
FLAT OPEN-FRONT NECKLINE OUTSIDE FACING



OPEN-FRONT NECKLINE



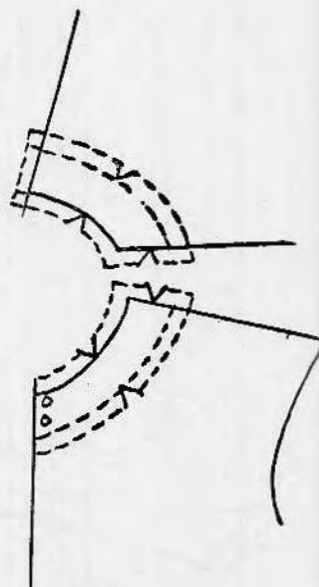
KEYHOLE NECKLINE



KEYHOLE NECKLINE PATTERN



ROUND FLAT COLLAR



ROUND FLAT COLLAR PATTERN

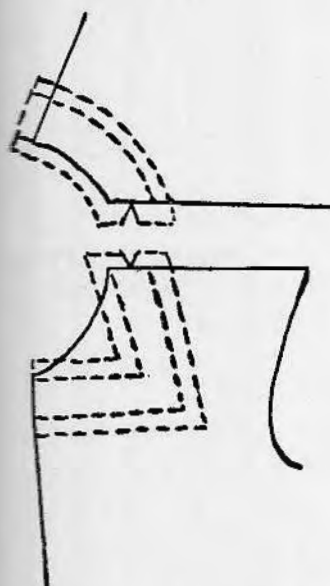
## Lesson 13

## Neckline Finishes

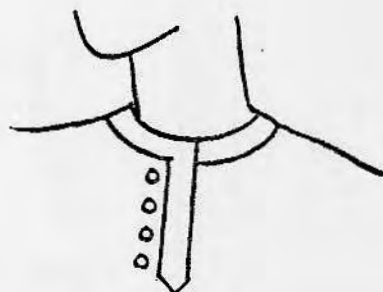
This lesson is a continuation of the previous lesson on neckline finishes. To make a facing for any edge, the garment pattern is placed flat and a line drawn outlining the section to be faced.

1. Draw the width of the facing. (Most facings are about 2 inches when finished.)

2. Draw seam allowances around facing.
3. Most collars have a facing. In this case it is necessary to cut the collar double.
4. Mark any fold in facing as shown in Lesson 2.
5. Mark with notches as indicated in the illustrations.

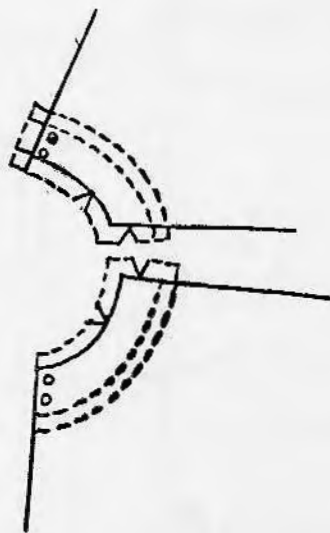


SQUARE FRONT, ROUND BACK  
NECKLINE



ROUND OPEN-FRONT TOP FACING

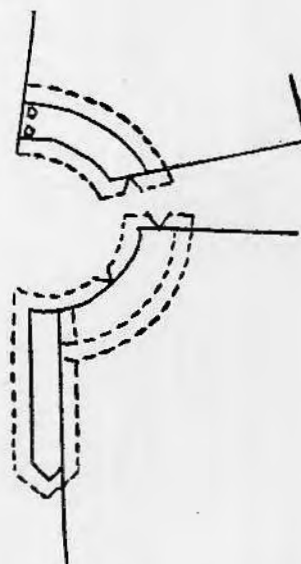
PATTERN FOR SQUARE FRONT,  
ROUND BACK NECKLINE



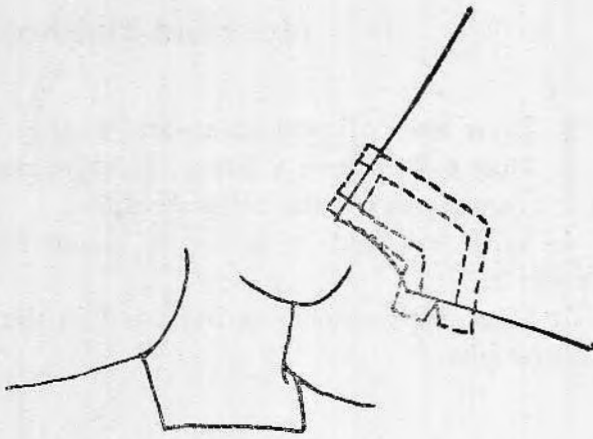
SIMPLE ROUND NECKLINE  
PATTERN



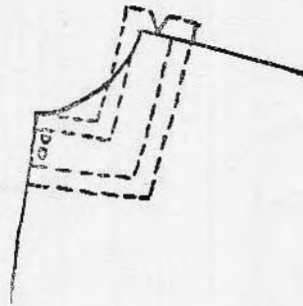
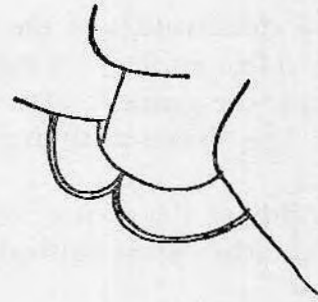
SIMPLE ROUND NECKLINE



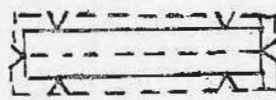
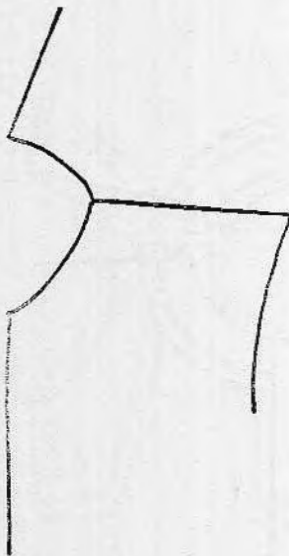
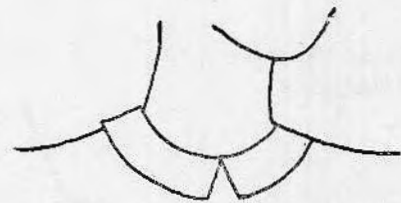
PATTERN FOR ROUND OPEN-FRONT  
FACING



SQUARE NECKLINE

PATTERN FOR SQUARE NECKLINE  
FACING

PETER PAN COLLAR

PATTERN FOR PETER  
PAN COLLARPATTERN FOR CHINESE  
COLLAR

POINTED PETER PAN COLLAR



CHINESE COLLAR

PATTERN FOR POINTED  
PETER PAN COLLAR

To make the Chinese collar, measure the neckline; then make two straight bands, each one-half the measurement.

## Chapter V

### Draping Basic Sleeve Pattern

## Lesson 14

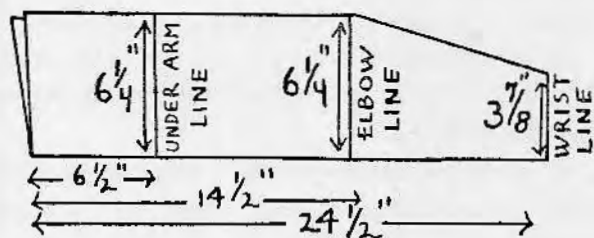
## Draping the Long Sleeve

Practice in sleeve-making is one of the most important steps in draping. Once you become proficient in draping a sleeve you will never use any other method. As a result of draping the sleeve, you will have a better looking, better fitting sleeve. There is no alteration involved.

As you look at this lesson you may think it is complicated but it is merely step-by-step instruction given to help you train your eyes and hands. You must know the shape and proportion of sleeve sections in order to drape successfully. Once you have mastered this you will drape the sleeve directly on the form without using a base pattern.

The proportions for the paper given are arranged to conform with standard measurements of commercial forms.

You must first learn this standard method of draping a sleeve. Draping the individual size sleeve follows.



SLEEVE PAPER

Tissue paper prepared to drape a sleeve. These are not arm measurements.

1. Start with a piece of tissue paper  $24\frac{1}{2}$  inches long and 20 inches wide.
2. Fold the paper lengthwise.
3. Measure  $6\frac{1}{2}$  inches down from top and make a point on the fold. Be sure to square all lines.
4. At this point draw a line across the paper  $6\frac{1}{4}$  inches from the fold. This line is called the under-arm line.

### SLEEVE CHART

These are the dimensions of paper needed to drape a sleeve of a given size.

	Juniors' Sizes				Misses' Sizes					Ladies' Sizes				
	11	13	15	17	12	14	16	18	20	36	38	40	42	44
Length of Paper .....	$23\frac{7}{8}$	$24\frac{3}{8}$	$24\frac{7}{8}$	$25\frac{1}{4}$	24	$24\frac{1}{2}$	25	$25\frac{1}{2}$	26	$25\frac{3}{4}$	26	$26\frac{1}{8}$	$26\frac{1}{4}$	$26\frac{1}{2}$
Under-arm Line from Top of Paper .....	$6\frac{1}{4}$	$6\frac{3}{8}$	$6\frac{1}{2}$	$6\frac{5}{8}$	$6\frac{3}{8}$	$6\frac{1}{2}$	$6\frac{3}{8}$	$6\frac{3}{4}$	$6\frac{7}{8}$	7	$7\frac{1}{4}$	$7\frac{3}{8}$	$7\frac{1}{2}$	$7\frac{3}{4}$
Elbow Line from Top of Paper .....	$14\frac{1}{8}$	$14\frac{3}{8}$	$14\frac{5}{8}$	$14\frac{7}{8}$	$14\frac{1}{4}$	$14\frac{1}{2}$	$14\frac{3}{4}$	15	$15\frac{1}{4}$	$15\frac{1}{4}$	$15\frac{1}{2}$	$15\frac{5}{8}$	$15\frac{3}{4}$	16
$\frac{1}{2}$ Width of Under-arm Line .....	$5\frac{7}{8}$	$6\frac{1}{8}$	$6\frac{3}{8}$	$6\frac{5}{8}$	6	$6\frac{1}{4}$	$6\frac{1}{2}$	$6\frac{3}{4}$	7	$6\frac{1}{2}$	$6\frac{3}{4}$	7	$7\frac{1}{2}$	8
$\frac{1}{2}$ Width of Elbow Line .....	$5\frac{7}{8}$	$6\frac{1}{8}$	$6\frac{3}{8}$	$6\frac{5}{8}$	6	$6\frac{1}{4}$	$6\frac{1}{2}$	$6\frac{3}{4}$	7	$6\frac{1}{2}$	$6\frac{3}{4}$	7	$7\frac{1}{2}$	8
$\frac{1}{2}$ Width of Wrist Line .....	$3\frac{3}{4}$	$3\frac{7}{8}$	4	$4\frac{1}{8}$	$3\frac{3}{4}$	$3\frac{7}{8}$	4	$4\frac{1}{8}$	$4\frac{1}{4}$	$4\frac{3}{8}$	$4\frac{1}{2}$	$4\frac{5}{8}$	$4\frac{3}{4}$	$4\frac{7}{8}$
Finished Wrist Measurement .....	$6\frac{1}{2}$	$6\frac{3}{4}$	7	$7\frac{1}{4}$	$6\frac{1}{2}$	$6\frac{3}{4}$	7	$7\frac{1}{4}$	$7\frac{1}{2}$	$7\frac{3}{4}$	8	$8\frac{1}{4}$	$8\frac{1}{2}$	$8\frac{3}{4}$
Length of Dart .....	3	$3\frac{1}{4}$	$3\frac{1}{2}$	$3\frac{3}{4}$	$3\frac{1}{4}$	$3\frac{1}{2}$	$3\frac{3}{4}$	4	$4\frac{1}{4}$	$4\frac{1}{4}$	$4\frac{1}{2}$	$4\frac{3}{4}$	5	$5\frac{1}{4}$

5. Reverse the paper and extend the line across the other side of the paper to the same length.

6. Measure again  $14\frac{1}{2}$  inches from the top of the paper and make a point on the fold.

7. At this point draw a line across the paper  $6\frac{1}{4}$  inches from the fold. This line is called the elbow line.

8. Reverse the paper and extend the line across the other side of the paper to the same length.

9. At the opposite end of the paper, meas-

ure in  $3\frac{3}{4}$  inches and make a point.

10. From the fold draw a line to this point. This line is called the wrist line.

11. Reverse the paper and extend the line across the other side of the paper to the same length.

12. Place the yardstick on the paper between the elbow point and the wrist point. Draw a line across the paper from the elbow to the wrist line and from the elbow to the top of the paper.

13. Cut this line with scissors.

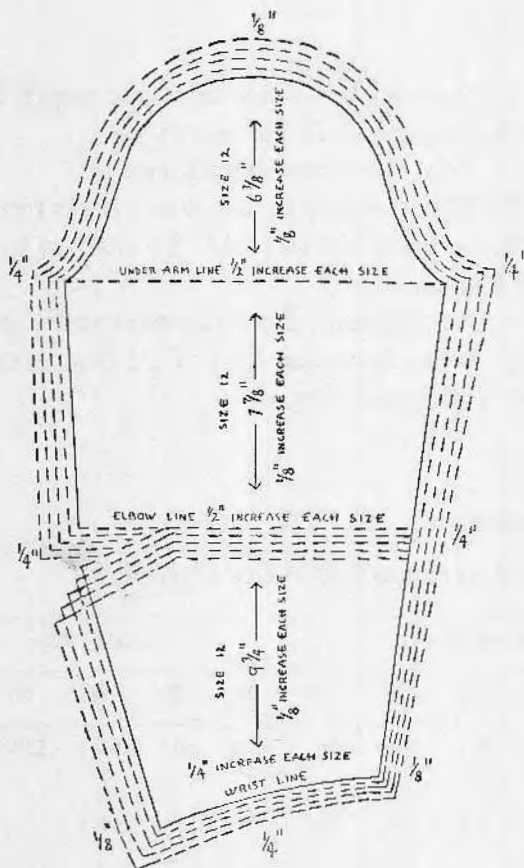
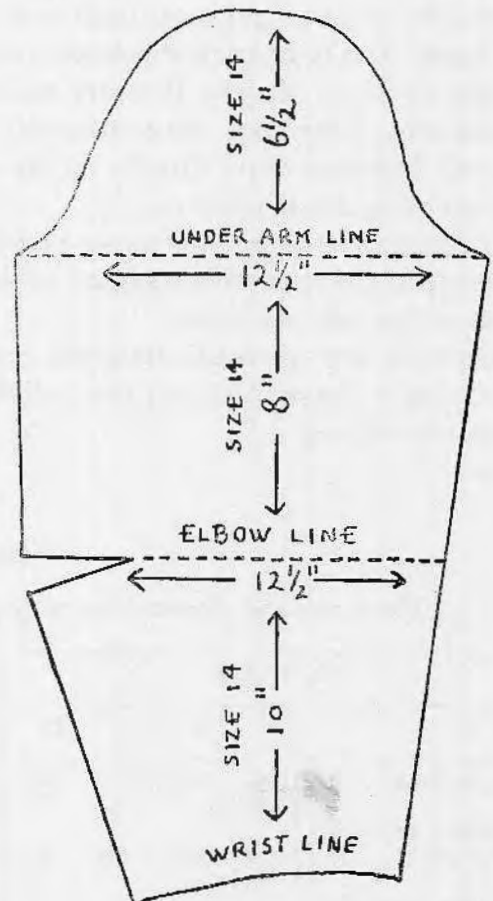


DIAGRAM SHOWING SLEEVE SIZES, 12 TO 20



SIZE 14 SLEEVE



## Lesson 15

## Draping the Long Sleeve, Continued

In this lesson you are draping for a base pattern which will teach you the shape and proportion of a sleeve which merely fits the arm. This sleeve does not give design detail or fullness. It may be used for a long fitted sleeve or the base pattern for various types of sleeves as illustrated in the following lessons.

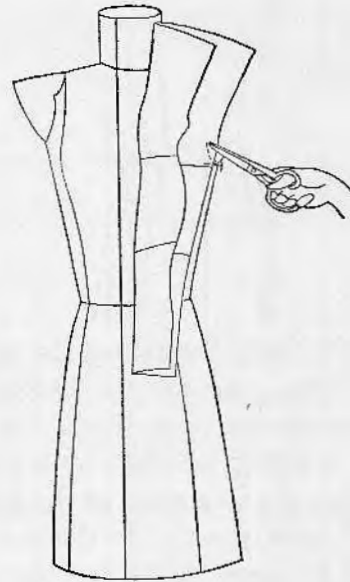
While draping a basic sleeve is not always necessary, practice of the fundamentals outlined in this lesson is invaluable to you as a student because later, when actual designed sleeves are being draped, you will have in your mind an accurate picture of the basic sleeve line.

By understanding these basic lines, the mystery sometimes attending the construction of sleeves is eliminated.



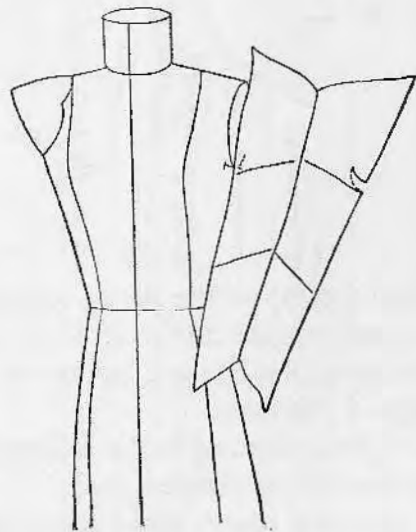
1. Place the sleeve paper on your model with fold toward the front, the under-arm line at the edge of the paper  $\frac{1}{2}$  inch forward of under-arm seam on form. The front edge of the elbow line should lap the seam of the form  $\frac{1}{2}$  inch.

2. Pin the inside of the paper to the form  $\frac{1}{2}$  inch forward of seam, at edge of armhole.

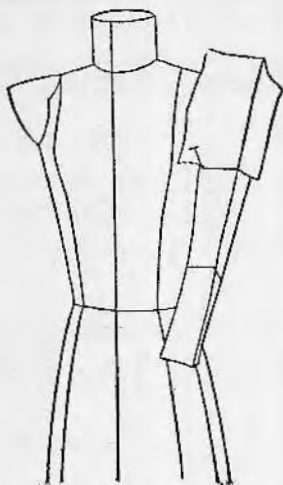


3. Follow curve of armhole and cut 3 inches.

4. Reverse the paper with fold toward the back. Pin edge of paper, at under-arm line, on armhole line  $\frac{1}{2}$  inch back of seam on form. Edge of paper should hang parallel with seam on form.

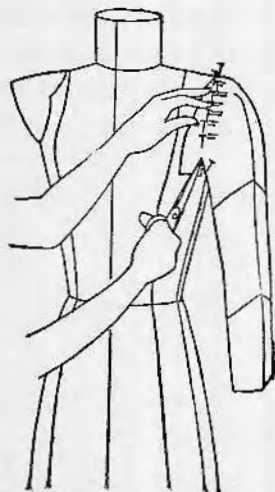


5. Follow curve of back armhole and cut 3 inches.



6. Pin the sleeve together at the edge. From the under-arm, pin down 3 inches. Do not leave allowance for seam. Place the sleeve in the usual hanging position with the under-arm seam on the side seam of the blouse and pin. It will help to mold the sleeve if you put your hand in tissue sleeve and round it out.

7. Pin at the end of the 3-inch cut on either side; be sure that the cut curve of paper is exactly on armseye line.

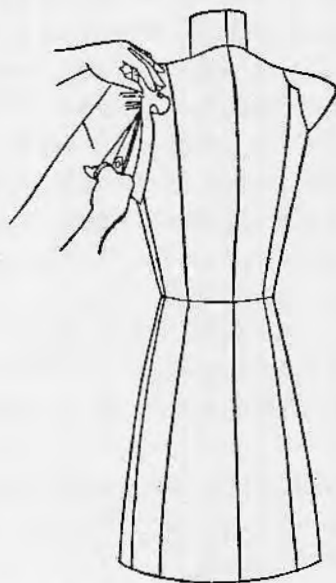


8. Place the top of the sleeve fold directly on the shoulder line and pin. This paper is the exact length so do not lap top of sleeve over edge of shoulder.

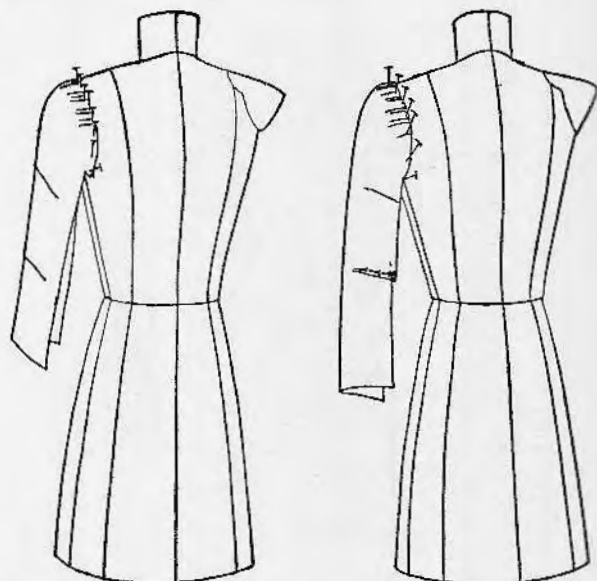
9. Now start pinning in the fullness, keeping the curve of the sleeve round.

10. Pin in the paper, using small pleats to control the fullness, starting where the paper is pinned to the form at end of cut. Work around top of sleeve.

11. In pinning, distribute the fullness evenly in small pleats. (For a smooth armseye there must be fullness in the paper pattern so that when the pattern is transferred to cloth the fullness may be shrunk to give ease in wearing.)

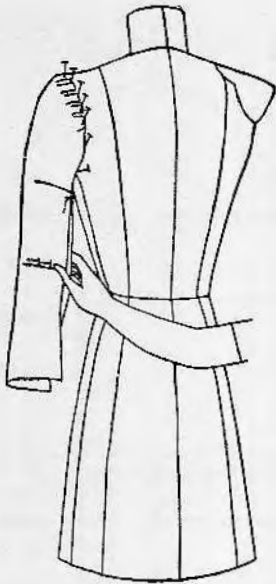


12. Cut off excess paper on the armseye line.



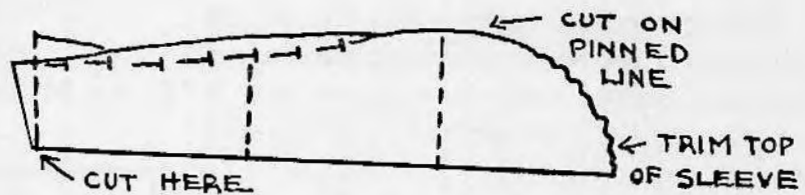
13. On the back side of the elbow line, take a dart  $\frac{1}{2}$  inch wide. Be sure that the seam of the dart is exactly on the elbow line. This makes the material in the dart 1 inch.

14. Length of dart for each size is given in the chart in Lesson 14. Point of dart is on elbow line.



19. Pin a straight line from the elbow to the wrist line.

20. Remove the sleeve from the form.



DIRECTIONS FOR TRIMMING SLEEVE

15. Push the edges of the back of the sleeve over 1 inch from the edge of the front elbow line.

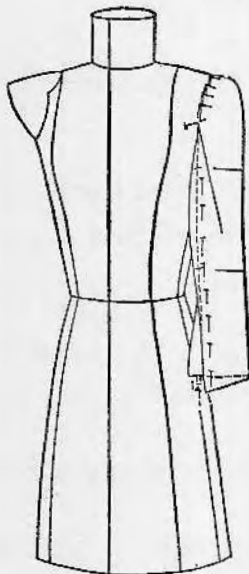
16. Put your hand in the sleeve to separate the front and back, allowing the fold to move from elbow to wrist.

21. Cut the wrist line from a point 1 inch up on fold of sleeve to inside edge of front where it meets lower edge of back.

22. Cut under-arm seam on the pinned line.

23. Remove the pins and you have a sleeve pattern.

It may be necessary to trim the top of the sleeve, if jagged, to a more rounded curve.



17. At the wrist line, pin the front to the back so that the front edge of the paper is 1 inch back from the edge of the back paper.

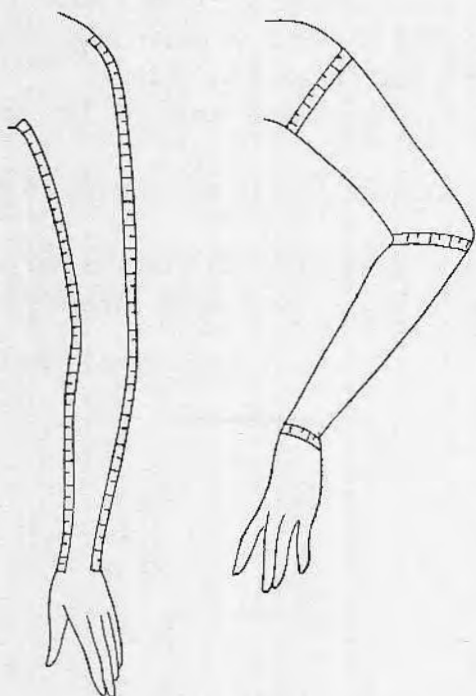
18. Measure, from the fold, one-half the length of the finished wrist measure given in the chart. Pin wrist.

## Lesson 16

## Draping the Individual Size Sleeve

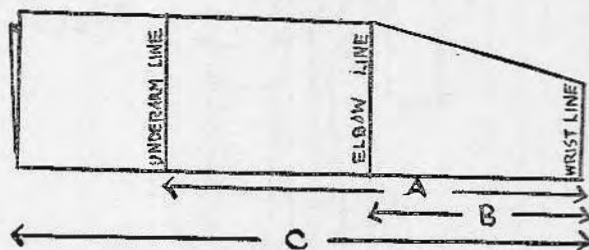
This method of securing a sleeve pattern is particularly successful where standard measurements do not meet the requirements. It provides for all the irregularities without alterations.

### MEASUREMENT OF ARM



1. Measure over-arm from shoulder to wrist with elbow bent.
2. Measure under-arm from armpit to wrist.
3. Measure around arm at armpit.
4. Measure around bent elbow.
5. Measure around wrist.

### PAPER MEASUREMENT FOR INDIVIDUAL SIZES



Fold paper and make lines as follows.

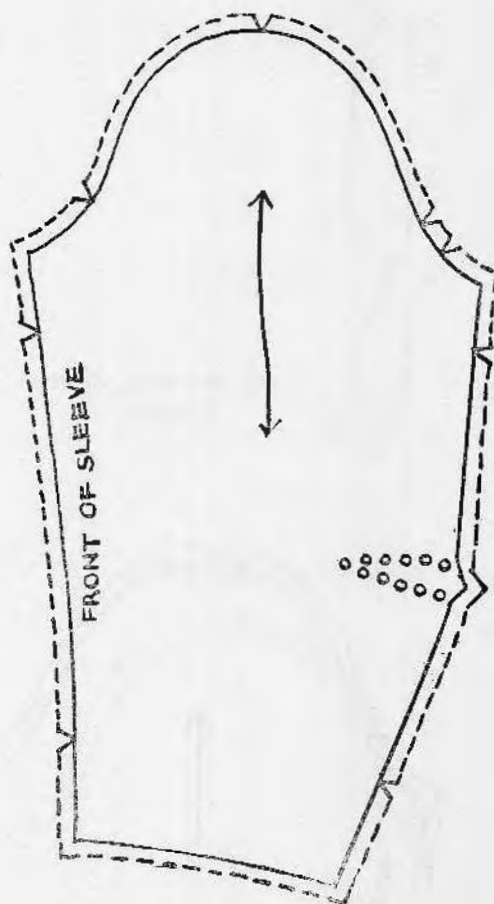
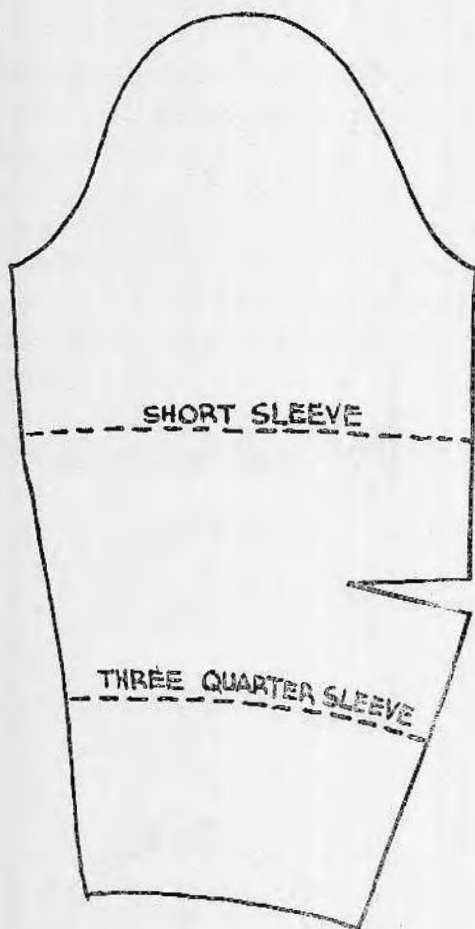
1. Measure line C. (Length of over-arm measurement plus 2 inches.)
2. Measure line A. (Length of under-arm measurement plus  $1\frac{1}{2}$  inches.) Measure from wrist line on fold.
3. Measure line B. (Half of length of line A plus 1 inch.)
4. Under-arm cross line is  $\frac{1}{2}$  of measurement of arm around the arm at the top of the under-arm seam.
5. Elbow line is  $\frac{1}{2}$  of measurement 4, including 2 inches added.
6. Wrist line is  $\frac{1}{2}$  of measurement 5.

Proceed as directed in Lesson 15.

## MAKING SLEEVE DRAPE INTO PATTERN

Use the following directions in making the full-length sleeve.

1. Lay drape on stiff paper and trace around it carefully.



2. Make seam allowance  $\frac{1}{2}$  inch wide all around sleeve.

3. Mark dart at elbow.

4. Make one notch in seam allowance about 4 inches up from wrist, both back and front of sleeve.

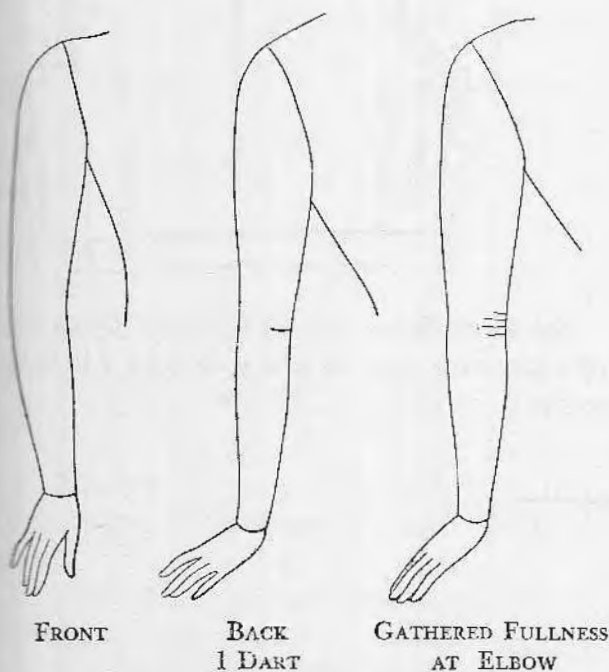
5. Make one notch in seam allowance 4 inches down from top of under-arm seam, both front and back.

6. Make one notch in seam allowance on armscye of sleeve, measuring on blouse armscye for distance.

7. Make two notches in seam allowance on armscye of sleeve, matching notches on blouse armscye.

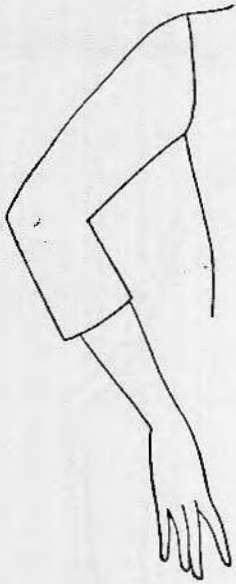
8. Make one notch in seam allowance in the middle of top of sleeve.

9. Mark straight of material.



FRONT

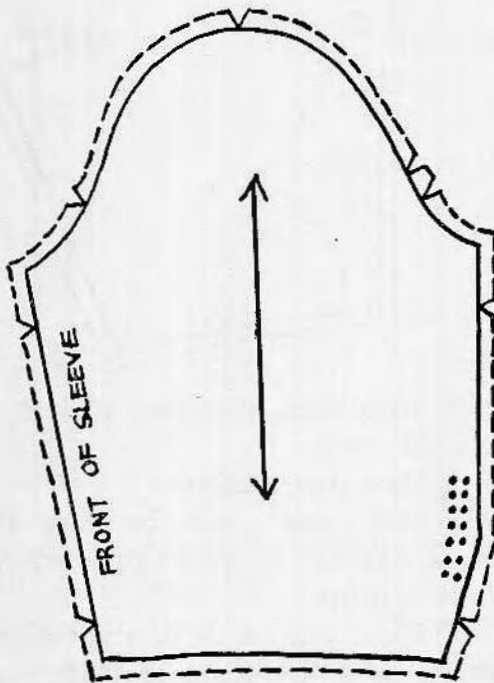
BACK  
1 DARTGATHERED FULLNESS  
AT ELBOW



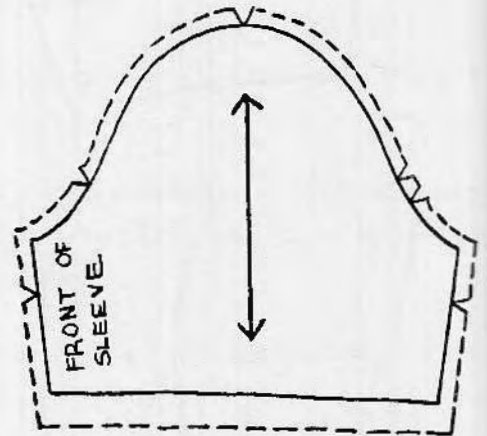
THREE-QUARTER, PLAIN  
SLEEVE



SHORT, PLAIN SLEEVE



To make three-quarter sleeve, cut off 6 inches above wrist line.



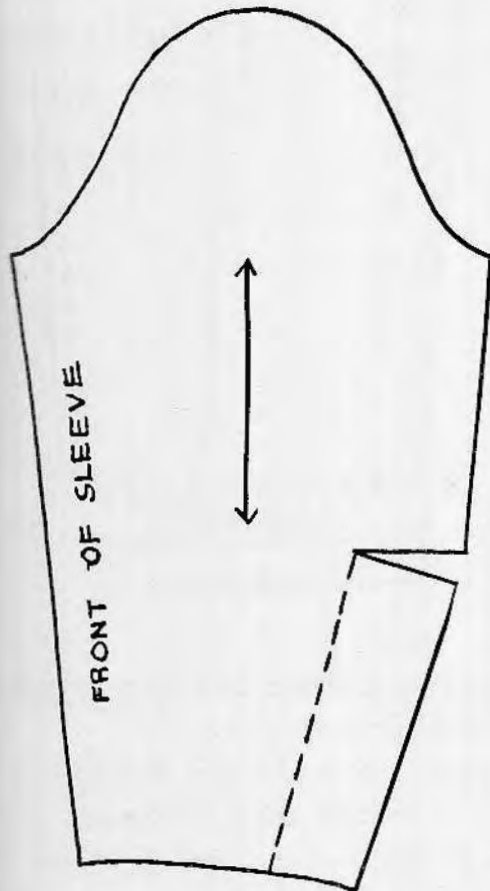
For short sleeve, cut off 6 inches below top of under-arm seam. If hem is desired, add hem to the 6 inches.

## Lesson 17

The long, close sleeve is used in all seasons. The style and becomingness of this sleeve depends upon the fit.

In this lesson we observe shifting the elbow dart to the wrist line. This dart shift provides for wrist line closing giving a smoother fit to the forearm. The excess provided by this dart may be used to supply the fullness gathered into a cuff.

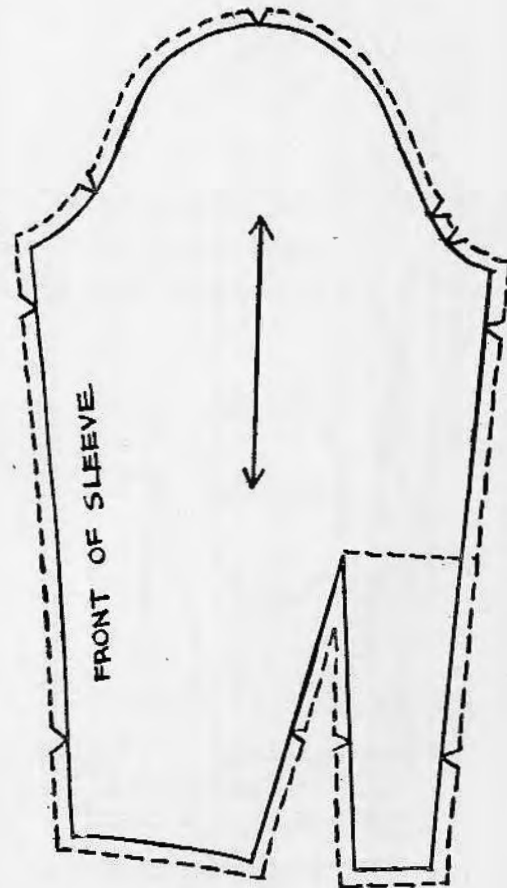
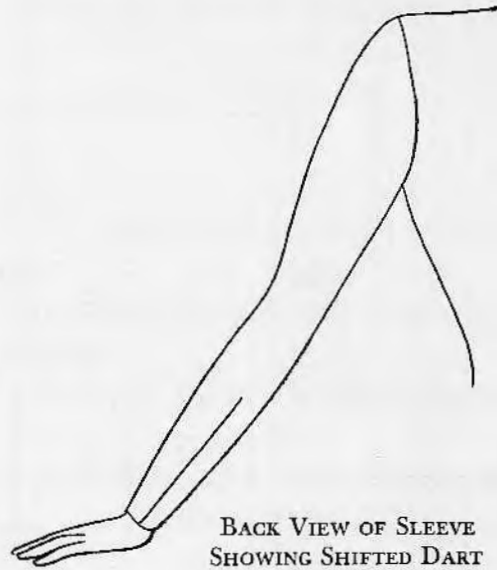
### DIRECTIONS FOR SHIFTING THE ELBOW DART



1. Measure on wrist from back seam forward, length of dart minus 1 inch. Make a point.

2. Draw a line straight down from end of dart to this point.

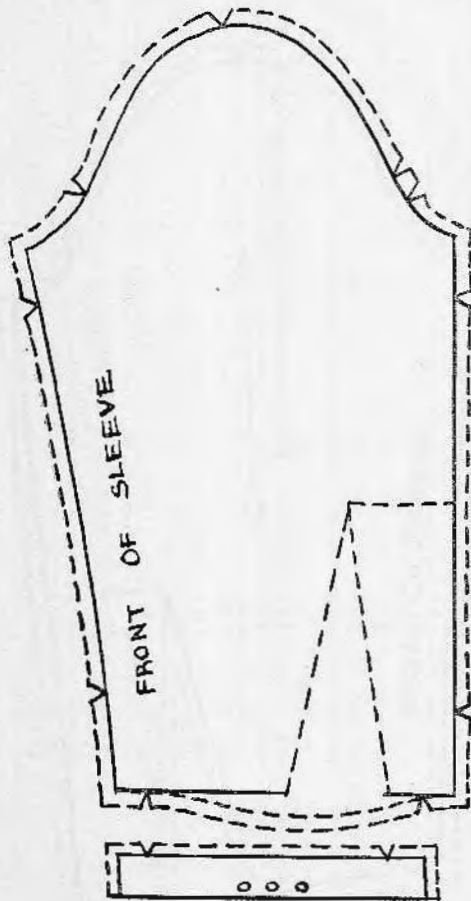
3. Cut on this line. Close elbow dart.



4. Follow directions in Lesson 16 for completing construction pattern.



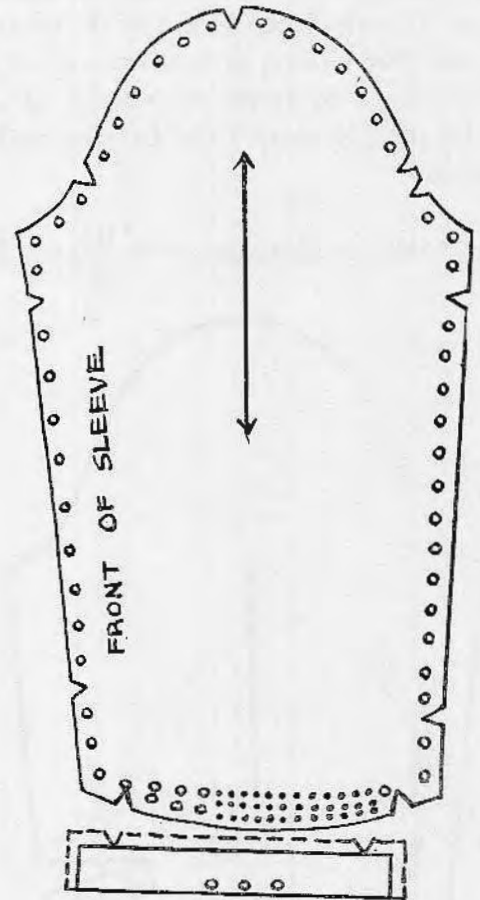
DIRECTIONS FOR MAKING LONG, FULL SLEEVE,  
GATHERED INTO CUFF



1. Use sleeve pattern with shifted dart. Measure down 1 inch from end of front dart

seam. Measure down  $\frac{1}{2}$  inch from end of back dart seam.

2. Make curved line from 2 inches back of front seam, through marks, to 1 inch from back seam.



3. Follow directions in Lesson 16 for completing sleeve pattern.

4. Make cuff by drawing straight line the length of original drape wrist measurement. Draw parallel in line 1 inch from first line. Connect ends.

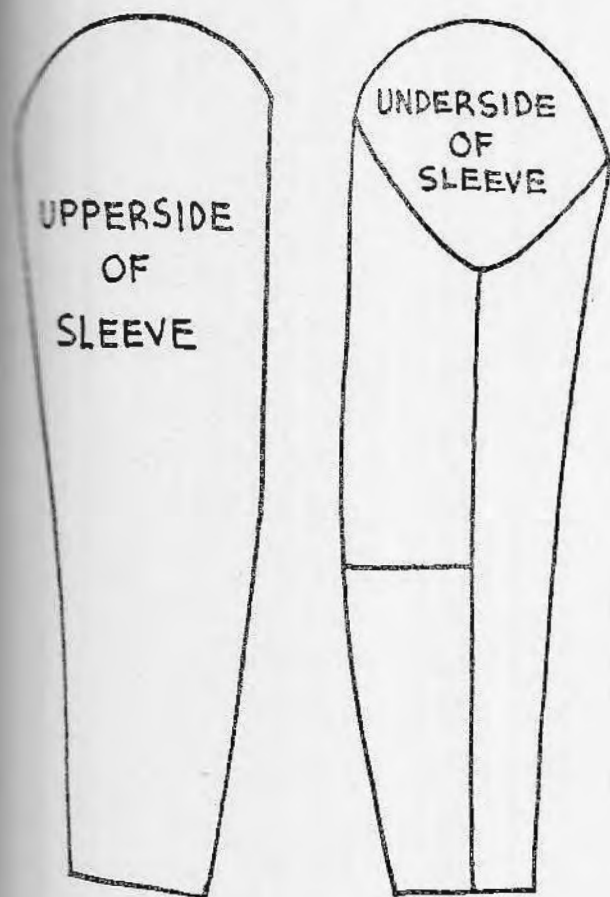
5. Draw seam allowance around 3 sides and mark the other side with fold mark.

6. Make one notch 1 inch in from end of cuff and also 1 inch in from ends of bottom line on sleeve.



## MAKING A SLEEVE FORM

You may make a sleeve form when you have a base pattern of a long, fitted sleeve that is completely satisfactory. This form may be used to check your fancy sleeves.



There are two methods of making these forms in wide use. The first makes a flat form.

1. Cut muslin sleeve from base pattern and sew up.
2. Fold lengthwise, with seam slightly forward of the center.

3. Lay on very stiff cardboard or several layers of thin cardboard. Draw outline of sleeve. Cut on outline. Place cardboard in sleeve.

4. Fasten securely all around.

This gives you a flat form on which you may drape your fancy sleeves.

The second method makes a round sleeve form.

1. Make a muslin sleeve from your base pattern.

2. Gather top of sleeve as if you were putting it into a garment.

3. Stuff the sleeve very smoothly with cotton.



4. Make a cardboard circle the size of the wrist of the sleeve. Cover with muslin and sew the wrist of muslin sleeve around it.



5. Make an oval piece of cardboard the size and shape of armhole when blouse drapes on the figure. Cover with muslin.

6. Draw up gathers at the top of sleeve and sew all around the edge of the armhole piece.

This form may be used separately or it may be pinned onto the form.

## **Chapter VI**

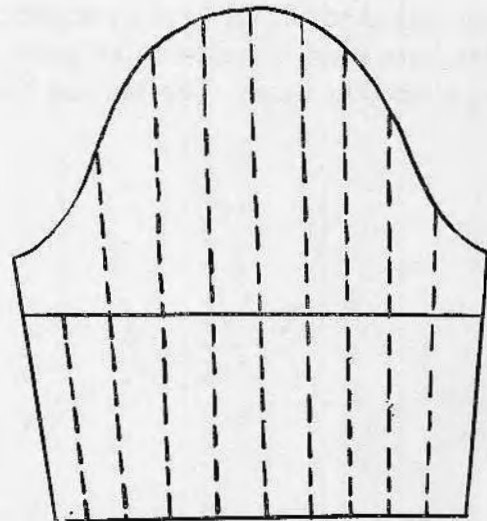
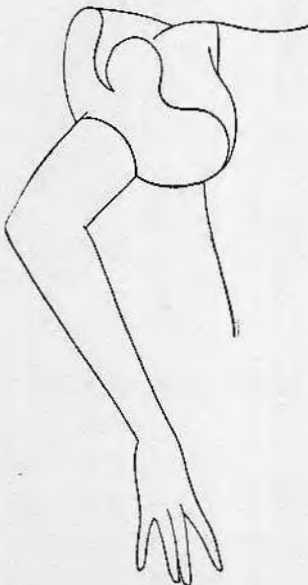
### **Development of Various Types of Sleeves from Basic Pattern**



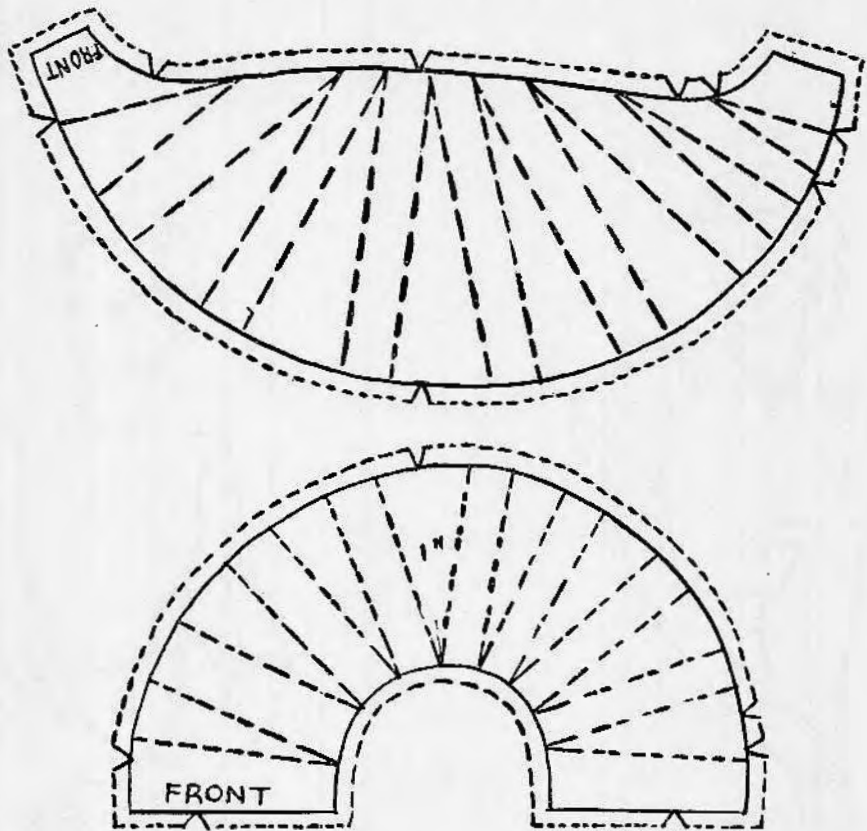
The three sleeves given in this lesson are simple to make and they are very becoming. A soft, attractive sleeve is a great pick-up for an otherwise simple dress.

Follow directions to make lantern sleeve.  
 1. Mark the sleeve pattern 6 inches down from the top of the under-arm seam. Cut off.

LANTERN SLEEVE



2. Mark a line straight across the sleeve 2 inches down from top of under-arm seam.
3. Draw lines as indicated.
4. Cut horizontal line.



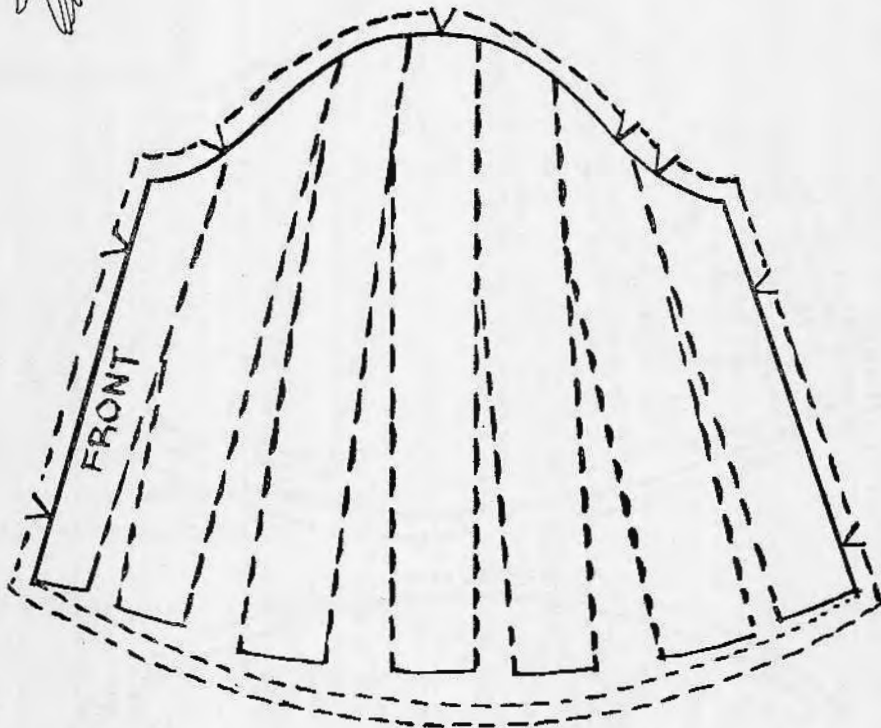
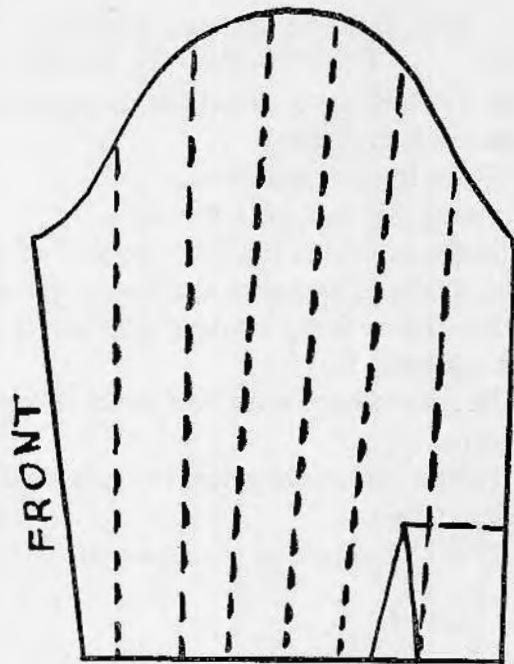
5. Cut perpendicular lines and spread sections.

6. You may spread to any desired width. If a very full sleeve is desired, each section may be spread until you have a complete circle, but care must be taken to keep top line of upper section intact. The bottom line of

the lower section must also be kept intact. Top of lower section and bottom of upper section must be same measurement. When sleeve pattern is finished, cut in muslin or tissue paper, pin up, and check on figure or sleeve form.

THREE-QUARTER BELL SLEEVE

Use the following directions to make the three-quarter bell sleeve.



1. Use pattern with dart shifted. Cut off 6 inches above the wrist.
2. Draw lines as indicated.
3. Spread sections to give desired width. Up to one-half the original pattern width may

be added by spreading the sections. Extend the length at the center at least 2 inches.

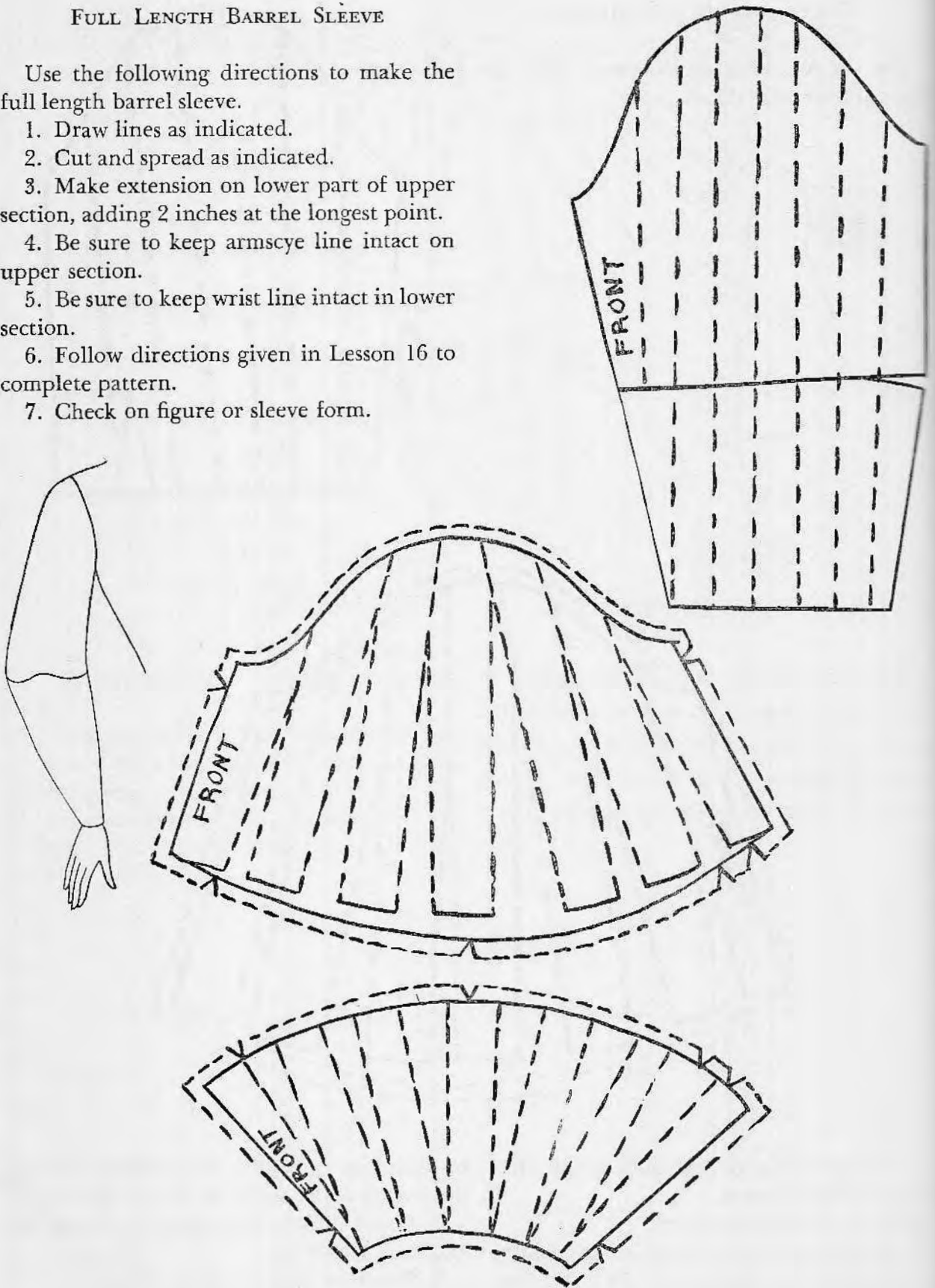
4. Follow instructions given in Lesson 16 to complete pattern.

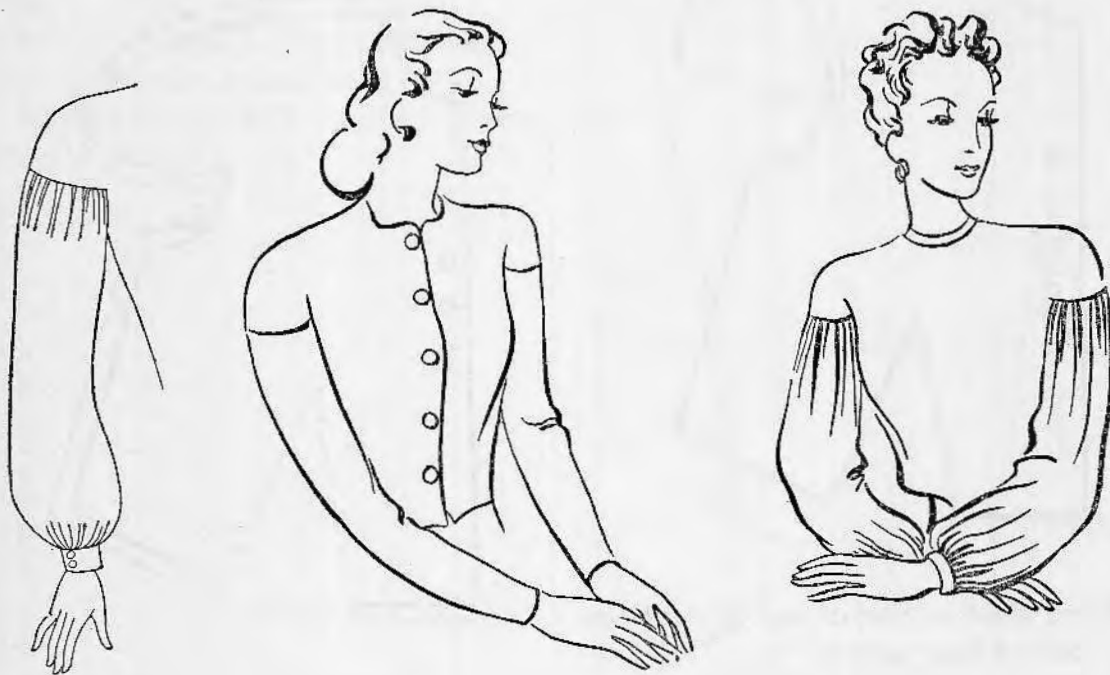
5. Check on figure or sleeve form.

### FULL LENGTH BARREL SLEEVE

Use the following directions to make the full length barrel sleeve.

1. Draw lines as indicated.
2. Cut and spread as indicated.
3. Make extension on lower part of upper section, adding 2 inches at the longest point.
4. Be sure to keep armscye line intact on upper section.
5. Be sure to keep wrist line intact in lower section.
6. Follow directions given in Lesson 16 to complete pattern.
7. Check on figure or sleeve form.

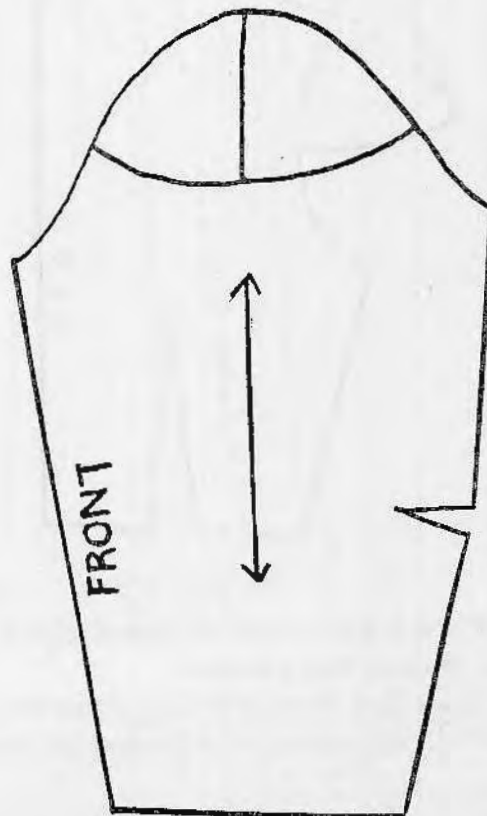


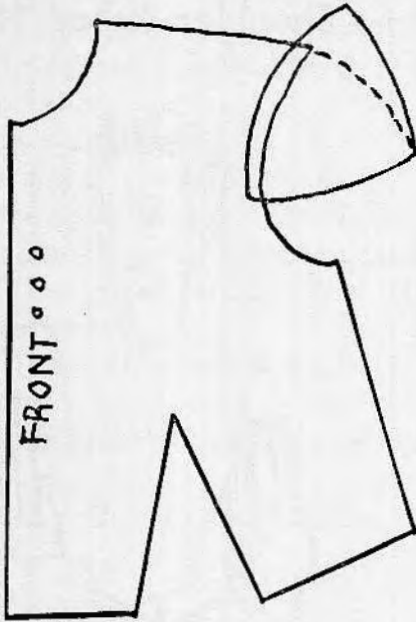


Drop-shoulder effects lend themselves to the rounded feminine silhouette broadening the shoulder but not squaring it.

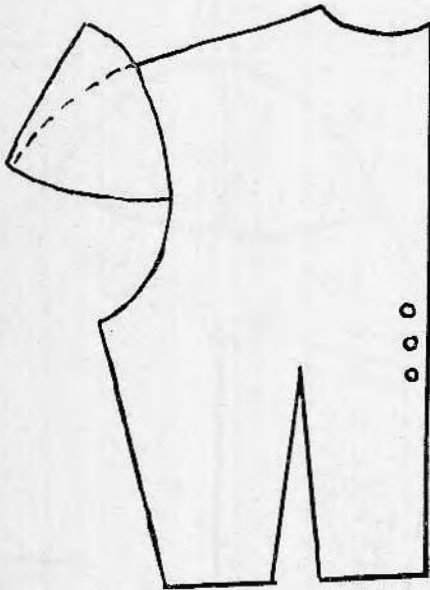
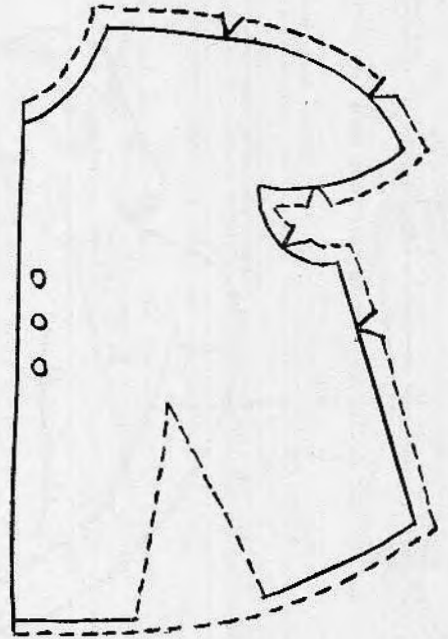
Use the following instructions to make blouse pattern.

1. Measure down 6 inches from the center top of sleeve. Make dot. Draw line from top to this point.
2. Measure 6 inches each way from center on edge of sleeve top.
3. Draw curving line across top of sleeve connecting points.
4. Cut along this line. Cut along center line also.



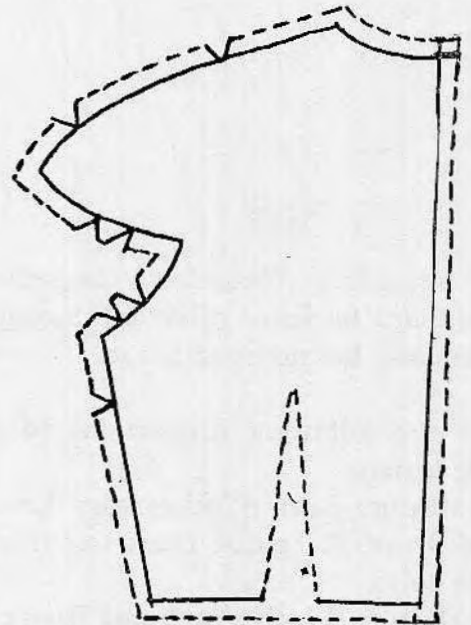


5. Place front section of top of sleeve on blouse front of base pattern.



6. Place back section of top of sleeve on blouse back of base pattern.

7. Draw line from shoulder point to bottom of sleeve section, as indicated by dotted line.

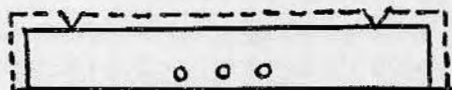
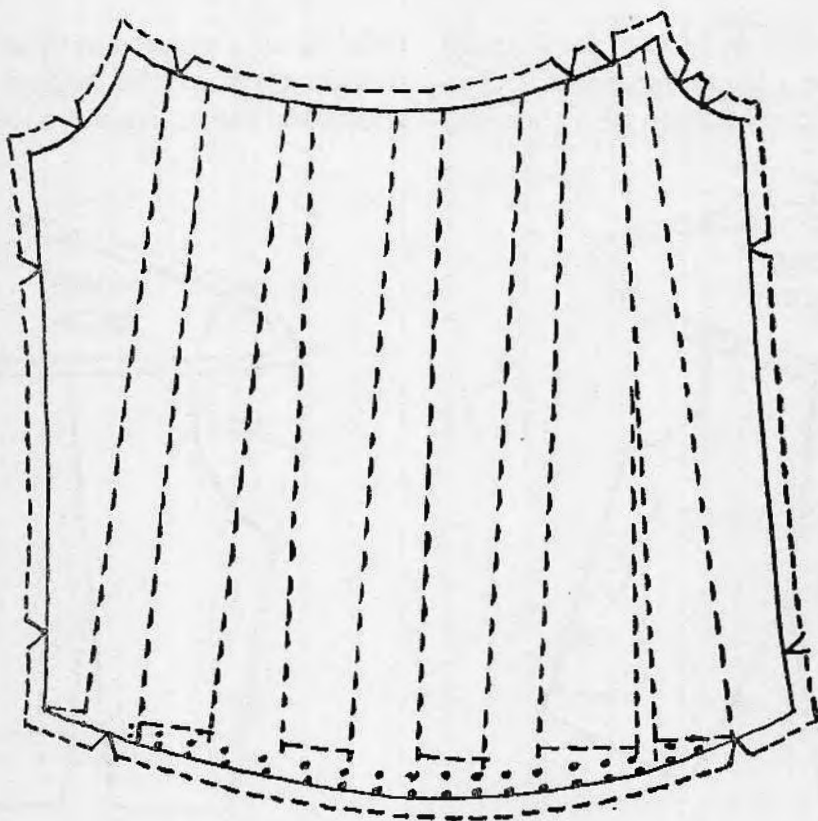
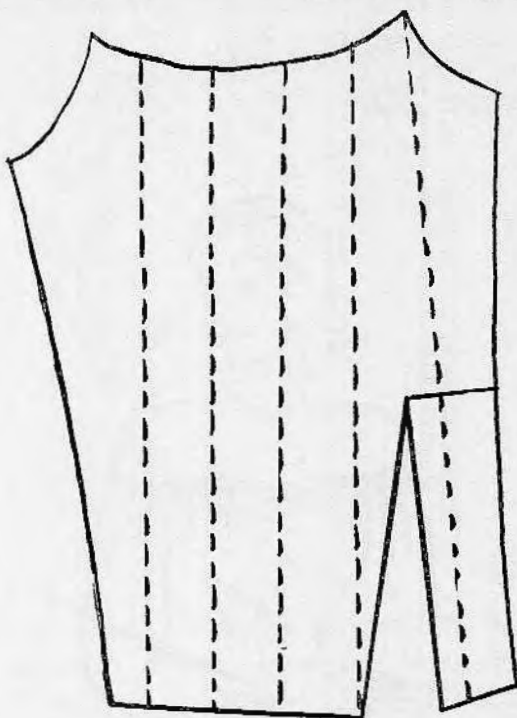


8. Cut along this line and add seam allowance. Complete pattern as directed in Lesson 2.



Use the following directions for making bishop sleeve pattern.

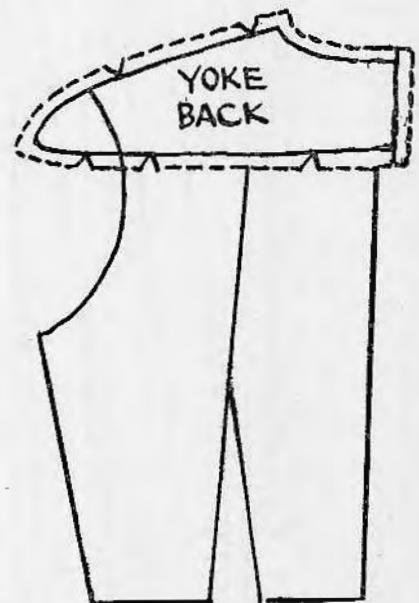
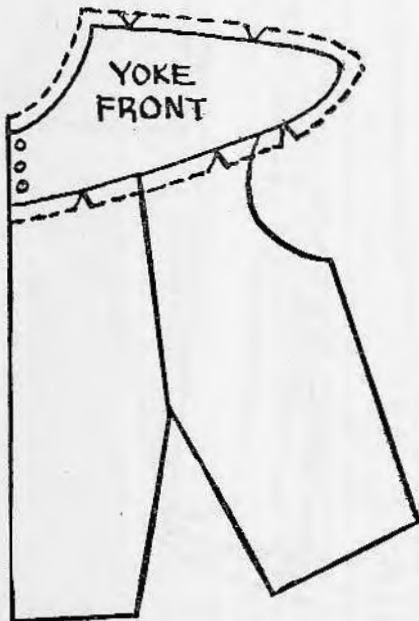
1. Use base sleeve pattern from which top was cut. Follow directions in Lesson 17 to shift dart.
2. Draw lines as shown in illustration.
3. Cut and spread as shown.
4. Refer to Lesson 17 for completing sleeve pattern, including cuff.





The drop-shoulder yoke is a good design with which to use a trimming material. Eyelet embroidery in combination with plain ma-

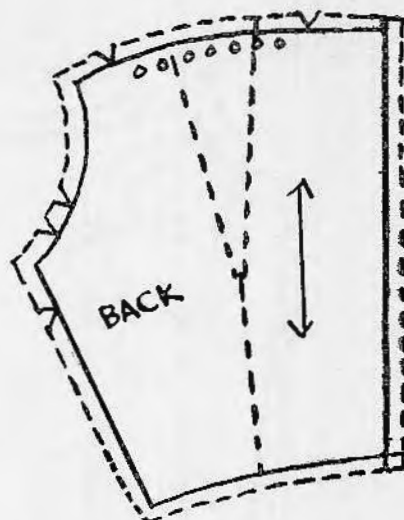
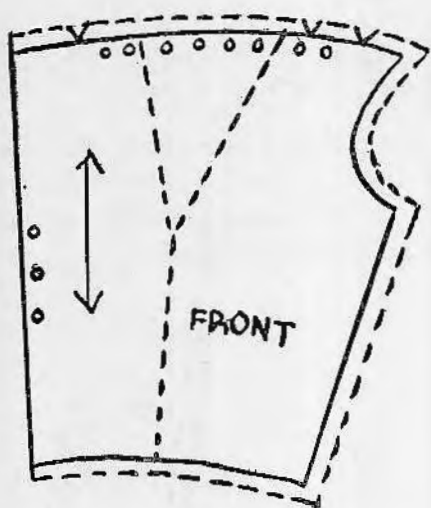
terial makes a simple but dressy blouse. Other combinations may be worked out to suit the season and the individual taste.



1. Use the base pattern of the blouse with waistline dart and top of sleeves applied as in Lesson 19. Draw a line for the yoke as shown in illustrations.

2. Cut on the yoke line and add seam allowance as shown.

3. Mark with notches and the fold sign as shown.

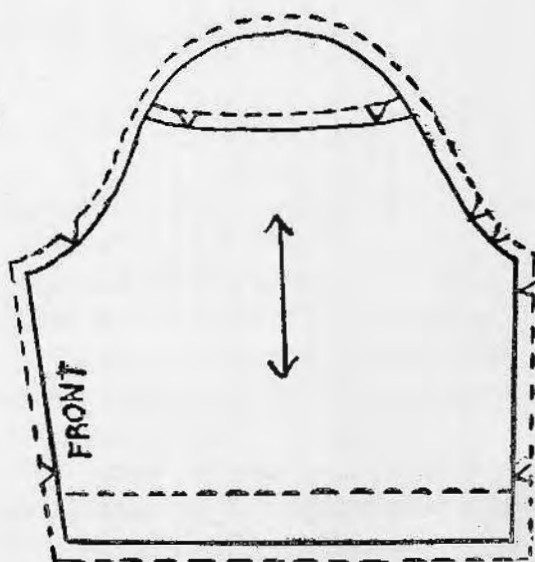
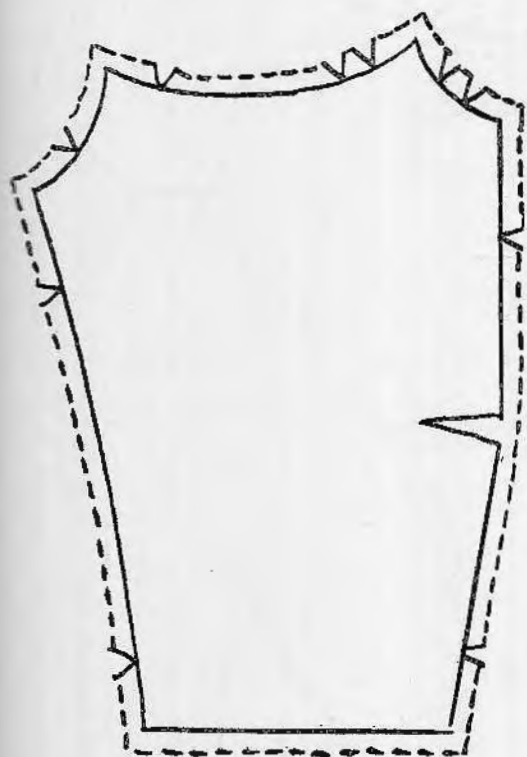


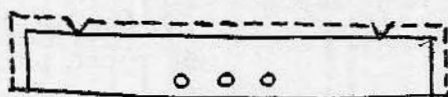
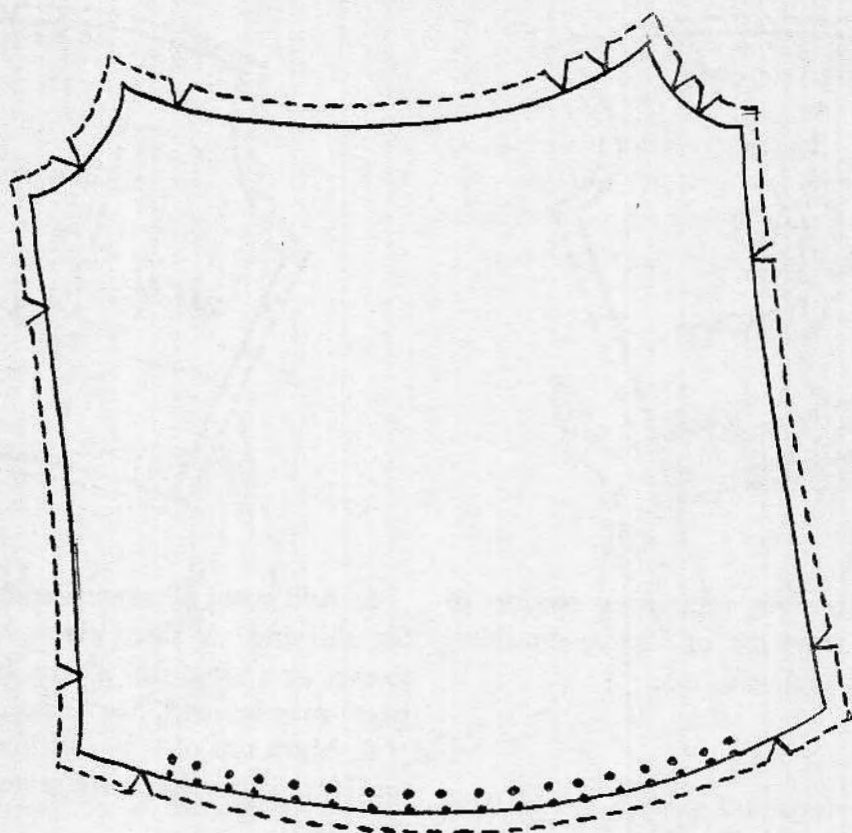
4. Mark a line on remaining section of blouse pattern from top of dart to shoulder. Cut and spread as shown.

5. Add seam allowance and notches. Mark for shirring. A short sleeve, a long, fitted sleeve, or a long, full sleeve (shown on next page) may be used. See Lesson 19.

6. Mark top of sleeve as instructed in Lesson 19 and complete with seam allowance and notches.

7. Cut completed pattern in muslin or tissue paper, pin up, and check on figure or sleeve form.

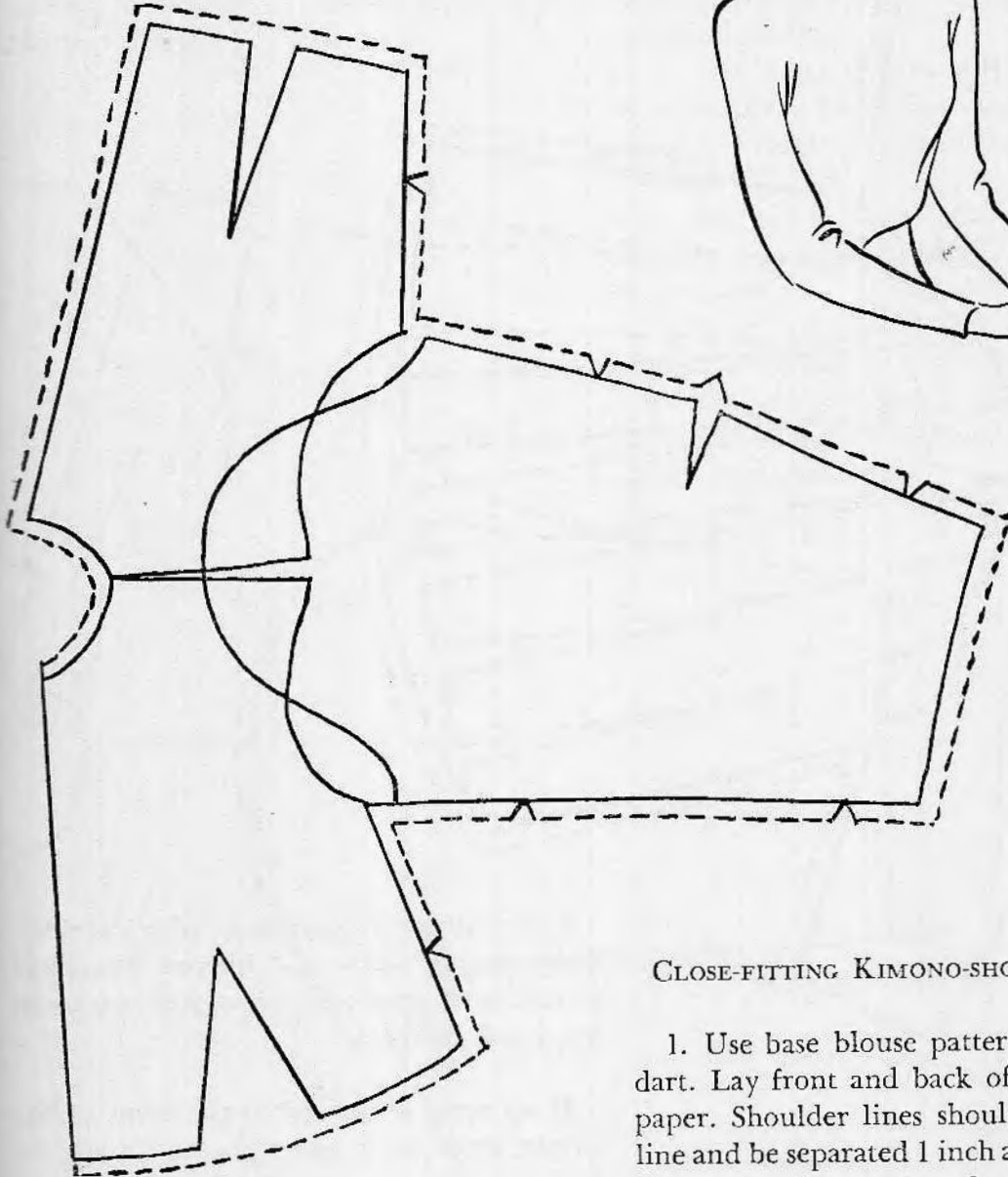




## Lesson 21

## Kimono Sleeve

There are many types of kimono sleeves. The two that are explained in this lesson give you the close-fitting and the bell sleeve. These are the simplest forms of kimono sleeves.



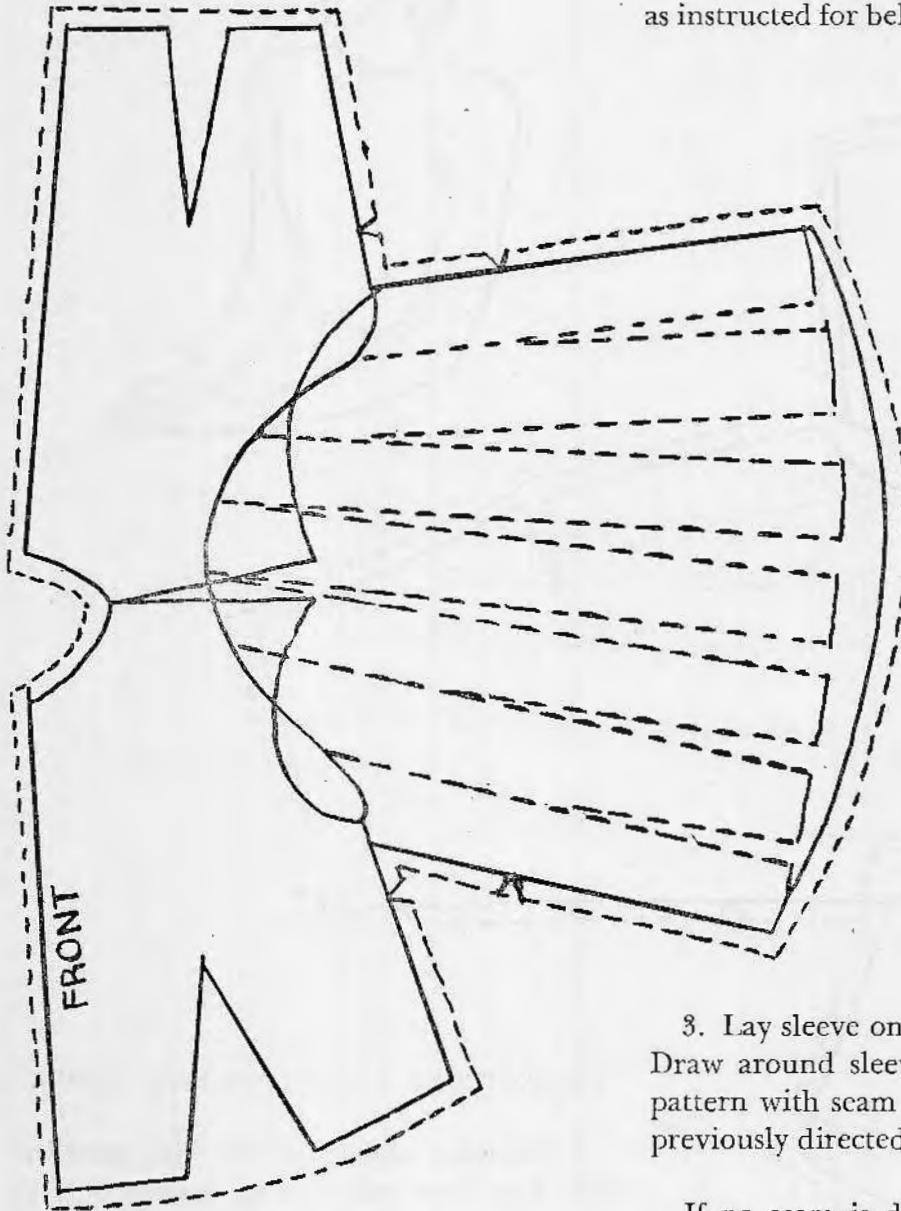
### CLOSE-FITTING KIMONO-SHOULDER BLOUSE

1. Use base blouse pattern with waistline dart. Lay front and back of pattern on stiff paper. Shoulder lines should touch at neckline and be separated 1 inch at shoulder point. Draw around patterns and remove.

2. Lap sleeve at shoulder. Draw around sleeve and remove pattern. Complete pattern as previously directed.

3. If larger armhole is desired, round the line from the upper notch on sleeve to the notch on under-arm seam both back and front. Add 2 inches to length of sleeve.

4. A looser shoulder may be obtained by spreading patterns more at shoulder point. Always check pattern on form as previously directed.



#### KIMONO-SHOULDER BLOUSE WITH BELL SLEEVE

1. Use base blouse pattern with waistline dart. Lay front and back on stiff paper. Shoulder lines should touch at neckline and be separated 2 inches at the shoulder point. Draw around pattern and remove.

2. Cut and spread three-quarter base sleeve as instructed for bell sleeve in Lesson 18.

3. Lay sleeve on pattern lapping shoulder. Draw around sleeve and remove. Complete pattern with seam allowances and notches as previously directed.

If no seam is desired in the front of the blouse, omit seam allowance and mark for fold.

These patterns may be used for short-sleeved versions by cutting sleeve the desired length.

The dolman sleeve is a very practical version of the large armhole type. It gives the grace and softness of a kimono shoulder with more freedom of action. It also cuts to better advantage than the "all-in-one" or kimono type. It allows freedom to use the grain of the material in contrast, as well as the use of contrasting material.

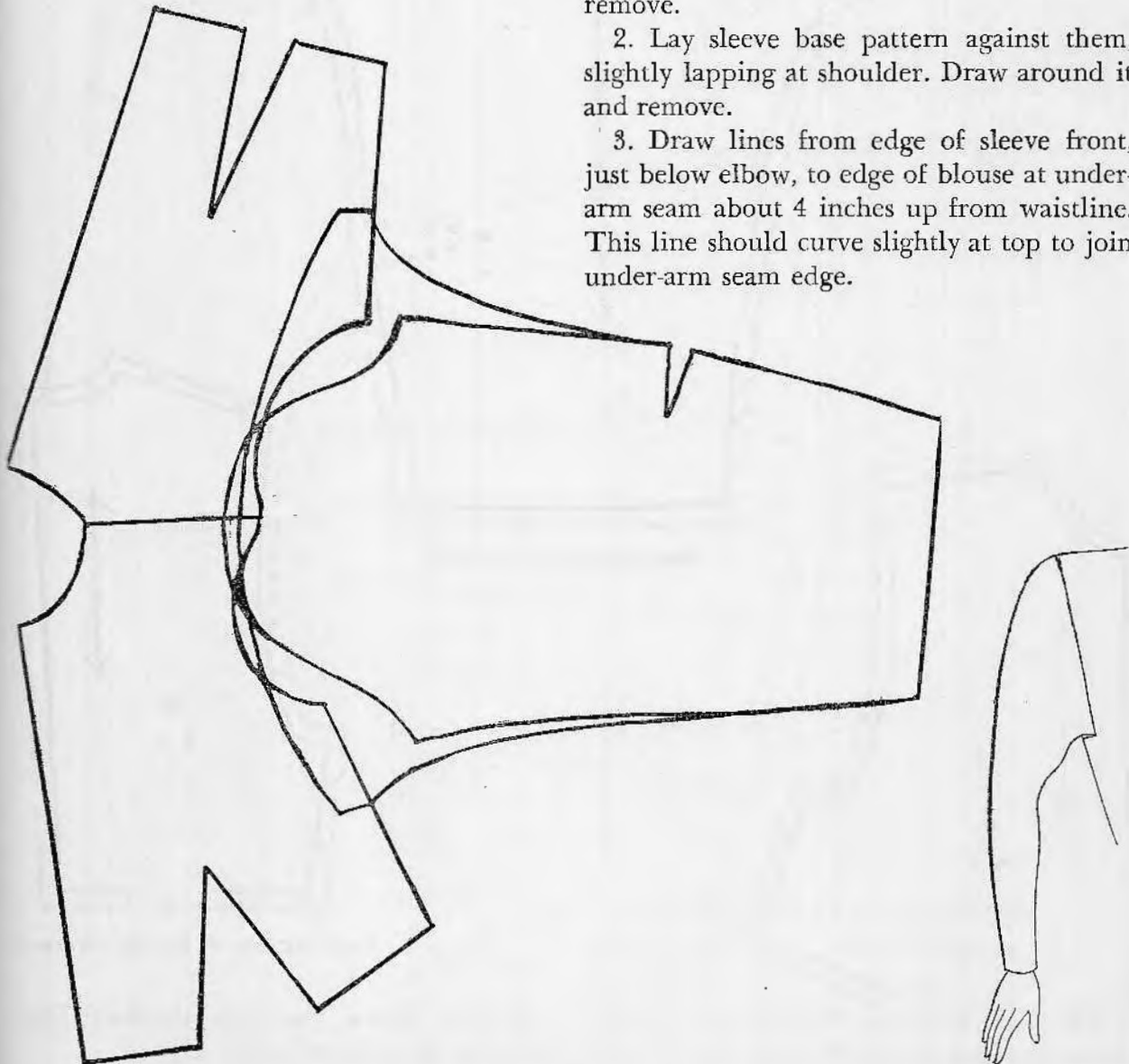
**LARGE ARMHOLE; LONG SLEEVE,  
CLOSE FITTING BELOW ELBOW**

It may be wise to remind you that all base patterns should have adjustment for shoulder pad, as given in Lesson 2, before you use them for flat designing.

1. Lay front and back of base pattern, with waistline dart, flat on stiff paper. Place shoulder lines together. Draw around them and remove.

2. Lay sleeve base pattern against them, slightly lapping at shoulder. Draw around it and remove.

3. Draw lines from edge of sleeve front, just below elbow, to edge of blouse at under-arm seam about 4 inches up from waistline. This line should curve slightly at top to join under-arm seam edge.



4. From under-arm seam a line  $1\frac{1}{2}$  inches long should be drawn straight in toward front of blouse.

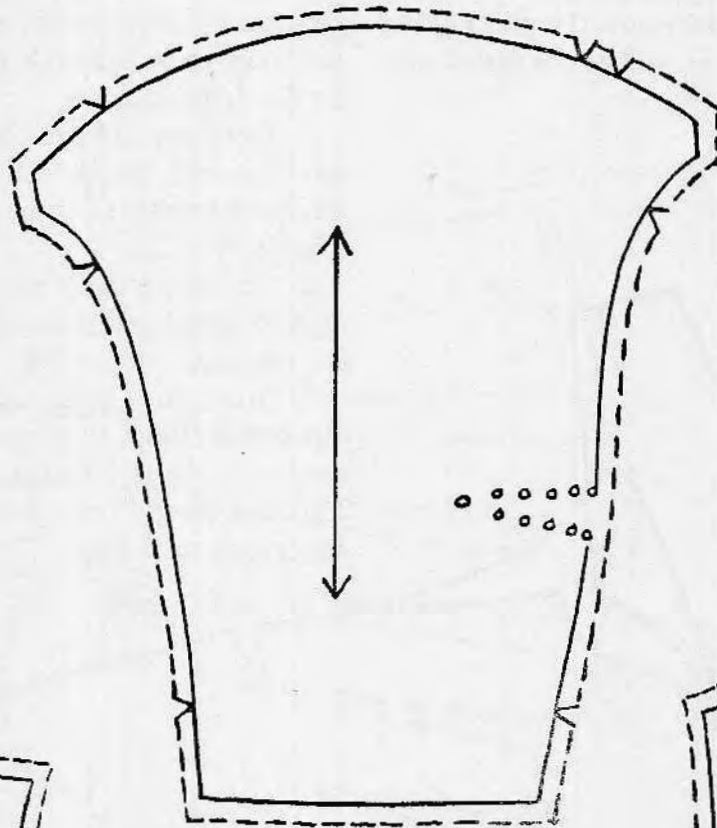
5. From elbow, on back of sleeve, draw similar line to edge of back under-arm seam line 4 inches up from waistline.

6. Draw line  $1\frac{1}{2}$  inches long, straight in toward back of blouse.

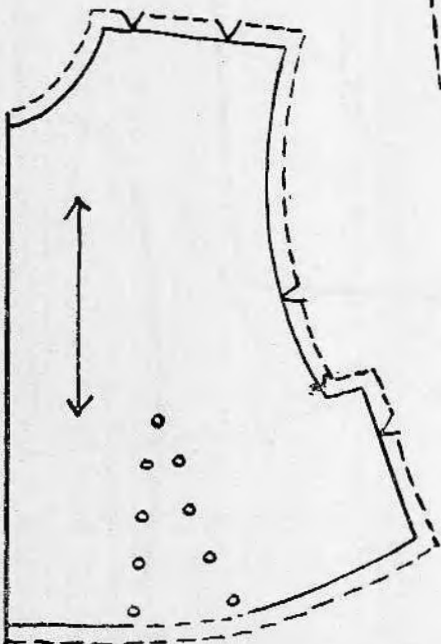
7. Make point at shoulder line 1 inch in from shoulder point.

8. Draw curving line connecting ends of  $1\frac{1}{2}$  inch lines at back and front and passing through point at shoulder line.

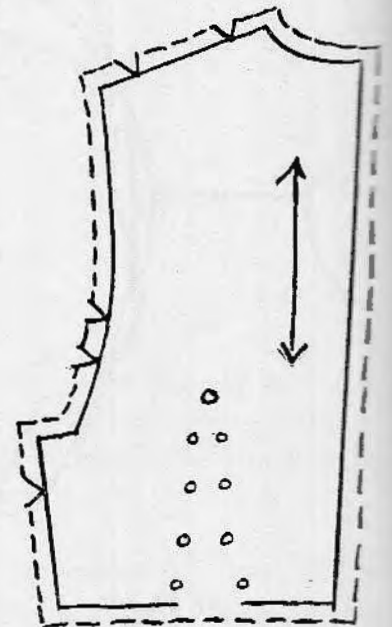
9. Cut on line just drawn and complete sleeve pattern by adding seam allowance and notches.



DOLMAN SLEEVE PATTERN



FRONT SECTION OF BLOUSE PATTERN



BACK SECTION OF BLOUSE PATTERN

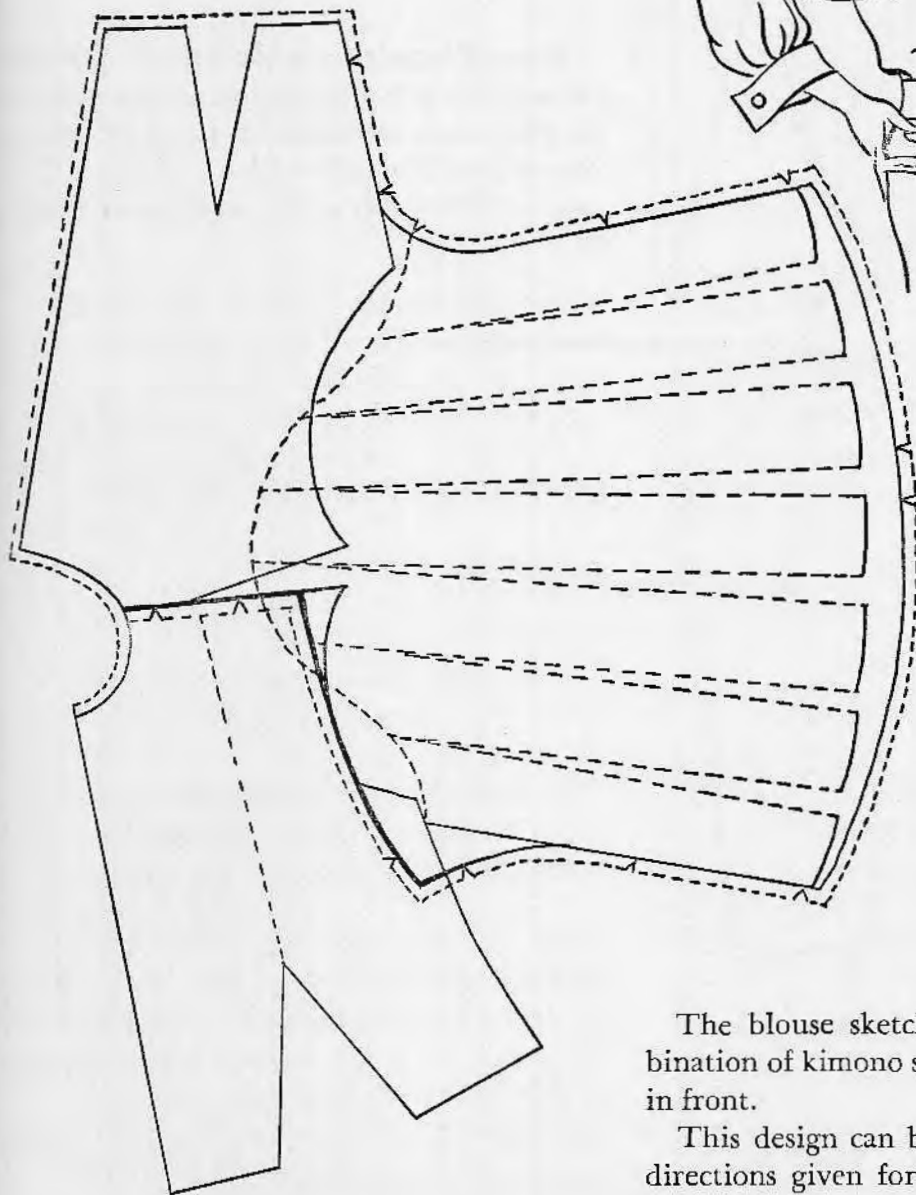
10. Cut blouse apart on shoulder line. Complete pattern as shown.



## THE DOLMAN-FRONT, KIMONO-BACK BLOUSE

Another variation in the blouse is the combination of kimono back with dolman front. The back of the blouse and sleeve are cut in one piece, then seamed from low armhole to shoulder and neckline. Novel effects may be obtained with this pattern by cutting back and sleeves one way of material and the front section the opposite way. Color contrasts may also be used to good advantage. After stiff paper pattern is completed, recut in tissue paper or muslin. Pin up pattern and place on

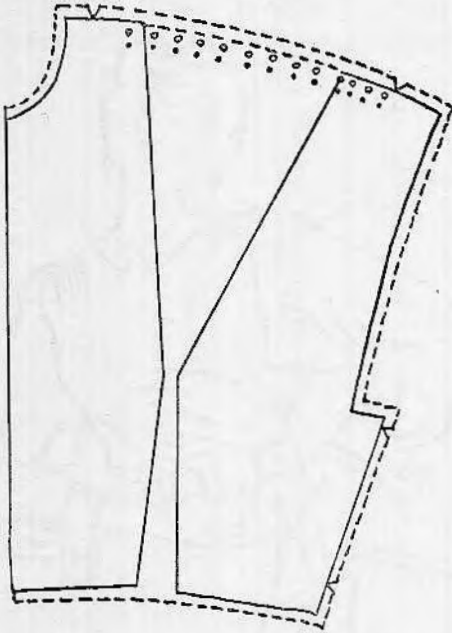
form over shoulder pad. Readjust fullness, check seam lines and drape in design detail. In this way you train yourself to see design lines in harmony with body lines. You may later work directly on the form with dress material.



The blouse sketched above shows a combination of kimono shoulder and dolman line in front.

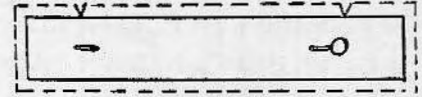
This design can be executed by following directions given for dolman sleeve as far as

cutting sleeve line from front side seam to shoulder. Then cut to the neck on shoulder line, leaving sleeve and back section of blouse in one as shown.



Fullness may be added to front of blouse by splitting front blouse section from shoulder to top of waistline dart and spreading.

The dart top should be open 1 inch. This fullness is gathered in to fit the shoulder line. Use bell sleeve as developed in Lesson 18.



The cuff length should be measured around the arm just below the elbow, adding 4 inches for the 2-inch extension on each end beyond buttonhole. The cuff width is  $2\frac{1}{2}$  inches. The pointed Peter Pan collar is given in Lesson 13.



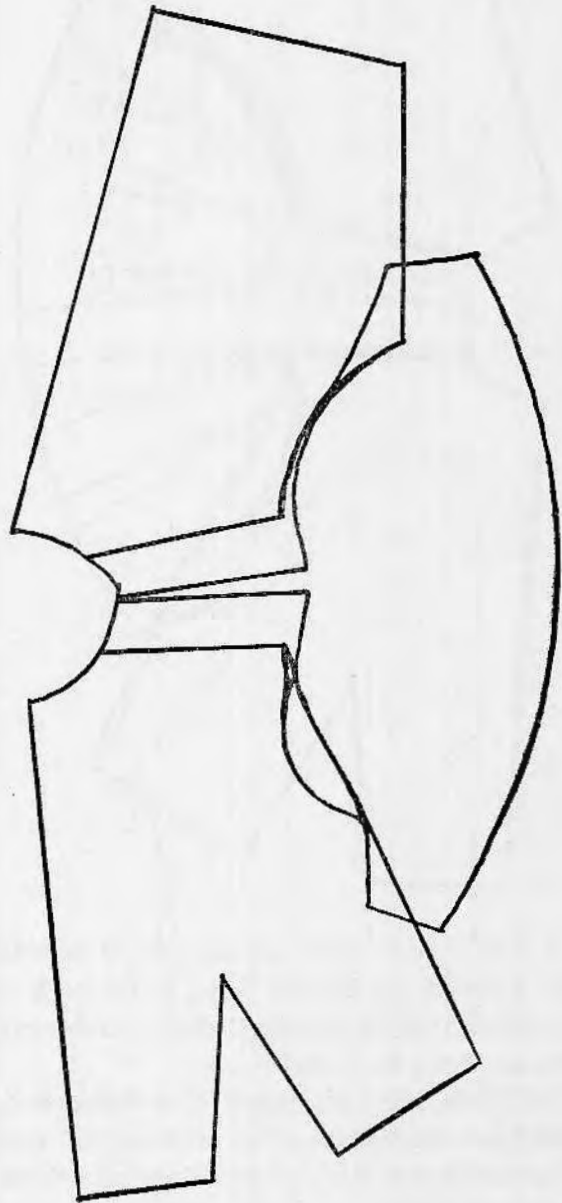
This is a very cool and comfortable sleeve. It is an excellent style for a summer casual dress, house dress, or informal evening dress, as it gives ample freedom. It has a bare arm look, yet covers the upper arm sufficiently to be becoming. The cape effect is very flattering to the arm.

#### DIRECTIONS FOR MAKING BLOUSE WITH CAPE SLEEVE

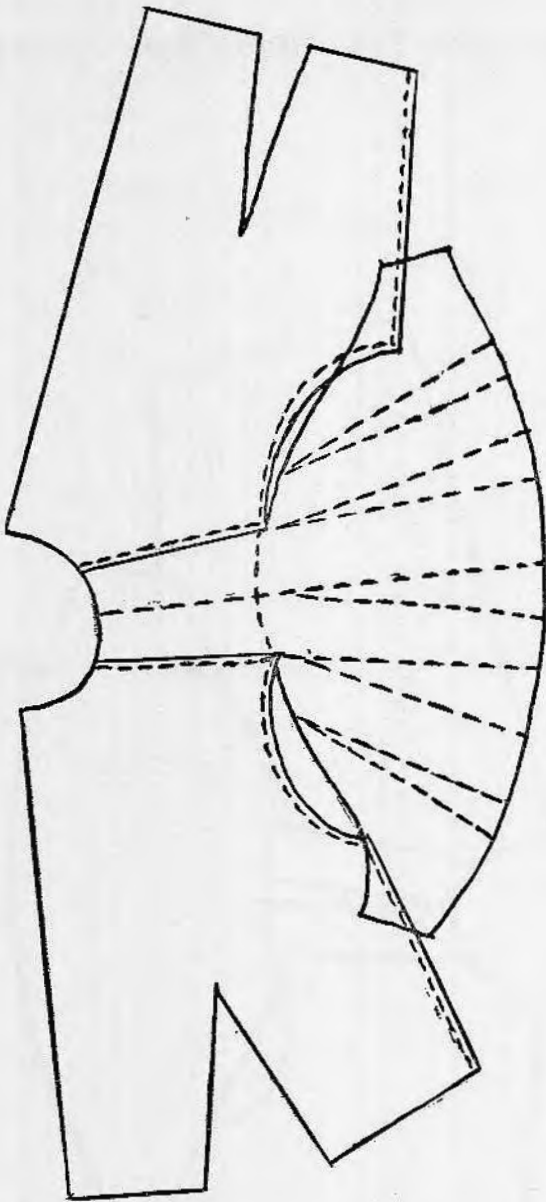
1. Use blouse pattern with waistline dart. Place back and front of pattern on stiff paper with shoulder lines meeting at neckline and 1 inch apart at shoulder.

2. Draw around pattern and remove. Mark line 2 inches down from shoulder line on both front and back. Extend line from neck to armseye.

3. Use short sleeve. Split and spread as shown in figure below. Lap top of sleeve over shoulder about 1 inch.



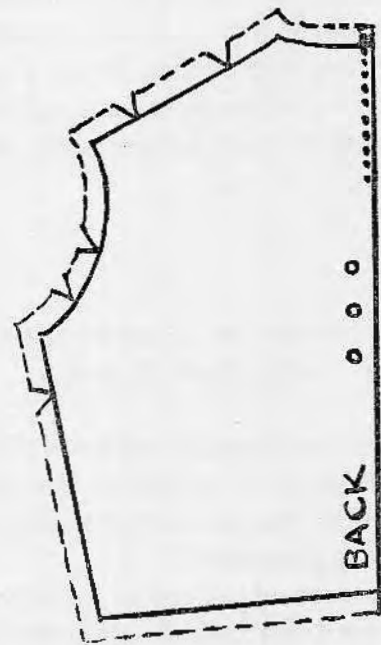
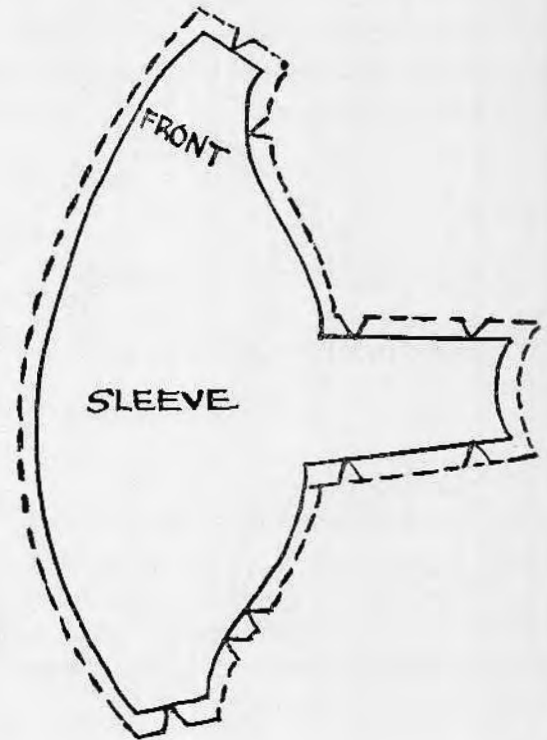
7. Make stiff paper pattern of traced sleeve section.



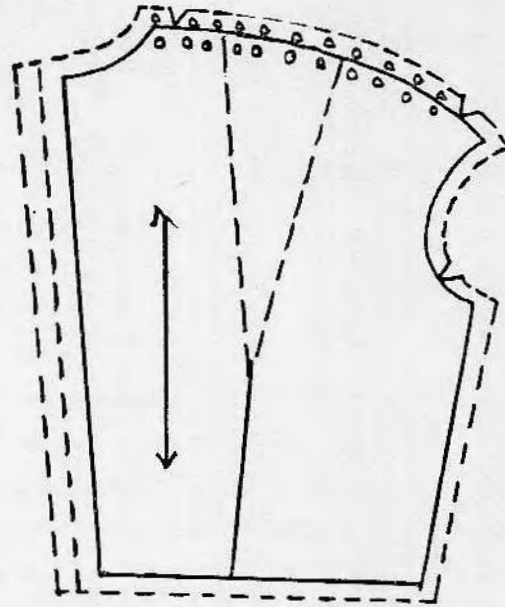
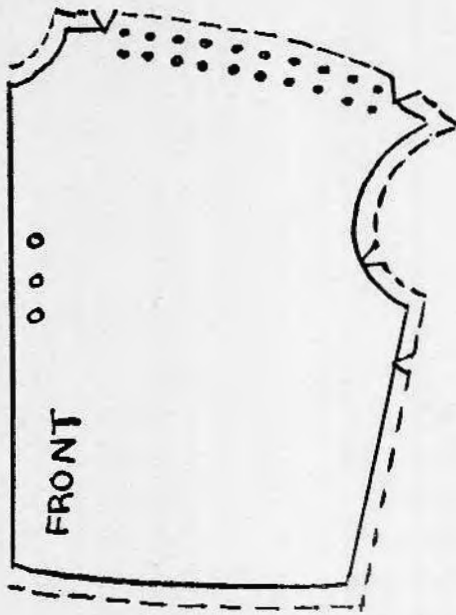
4. Draw line, with colored pencil as solid line parallel to dotted line, from neck to shoulder, around armhole, down under-arm seam for both back and front.

5. Trace, with thin paper, line of sleeve top from front under-arm seam of sleeve to top of front section of armhole and then on colored line to neckline.

6. Trace line of sleeve top, from back under-seam line to top of back section armhole, then on colored line to neckline. Complete neckline of sleeve section. Complete tracing of sleeve.



8. Cut on colored line of pattern for back and front section. Add seam allowance and other markings on back and sleeve sections as shown.

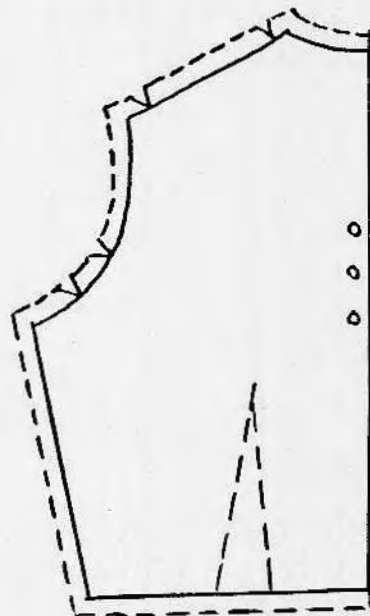


9. Split front section from top of dart to shoulder line and close waistline dart. This supplies fullness for gathering. Complete pattern as previously directed.

If front opening in blouse is desired, add 1 inch to front.



10. Make facing as shown. For further directions see Lesson 12.



If fullness in back of blouse is desired, you may treat back section as you have the front section. Close dart at waistline and swing fullness to yoke line. Mark for gathers as on front section.

When stiff pattern is completed, recut in tissue. Pin up pattern and return to form, over shoulder pad. Check seam lines; adjust fullness; complete pattern.

## Chapter VII

### Yokes and Panels

This group of blouses represents a more advanced step in designing than that at the beginning of our lessons.

We now cut our base pattern apart, developing our designs by means of seamed sections and added fullness. The first lessons used only the fullness in the dart control to develop the design.

The patterns given in this chapter are waistline length as required to complete a dress. If you wish to use a pattern as a separate blouse it should be lengthened by extending the bottom line 4 inches below the waistline to provide for tuck-in.

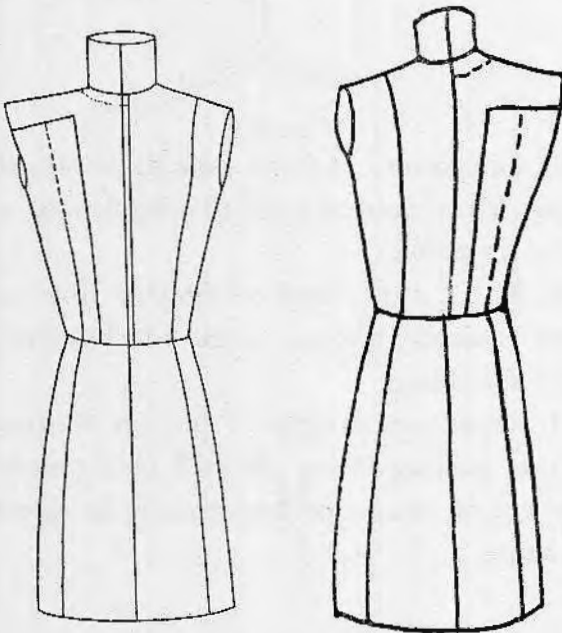
## Lesson 24

## Blouse with Yoke Panel



### METHOD TO DECIDE PROPORTION OF YOKE, PANEL, OR OTHER DESIGN SECTIONS

1. Draw tissue paper pattern like front and back base pattern with waistline dart and shoulder adjustment.



2. Place on form over shoulder pad. Mark line for yoke and panel as shown in illustra-

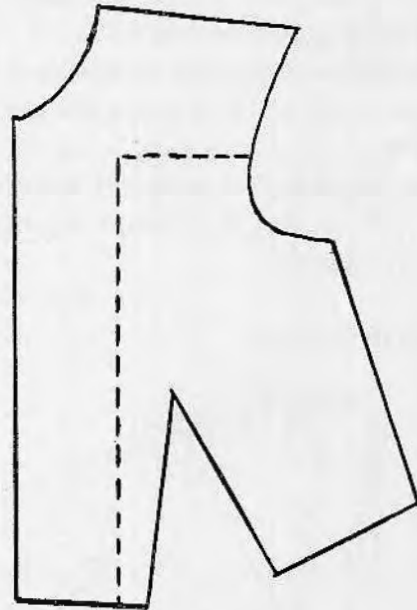
tions. The approximate width of panel section is 3 inches. The approximate width of the panel yoke section is 4 inches.

3. Mark line from top of waist dart to yoke edge line.

4. Remove from form, place on stiff paper and redraw.

### DIRECTIONS FOR MAKING PATTERN OF BLOUSE WITH YOKE PANEL

#### FRONT OF BLOUSE

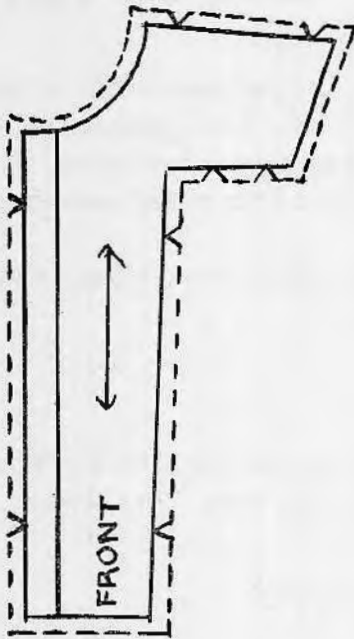


1. Measure back from center-front line the desired width of panel. Draw line parallel to center-front line from bottom of blouse to the point corner of the yoke which is about 4 inches down from the shoulder.

2. Draw a line from this point straight across to the armscye.

3. Cut on these lines.

## YOKE PANEL SECTION

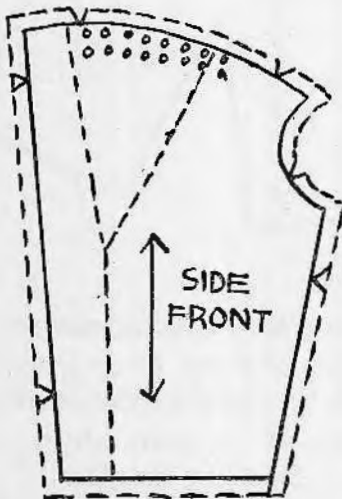


1. Lay front cut section on stiff paper. Draw around it and remove.

2. Draw line parallel to center-front line, 1 inch away from it. This gives allowance for lap closing.

3. Draw seam allowance all around this section. Add notches as shown in figure. Mark straight of material.

## SIDE FRONT SECTION



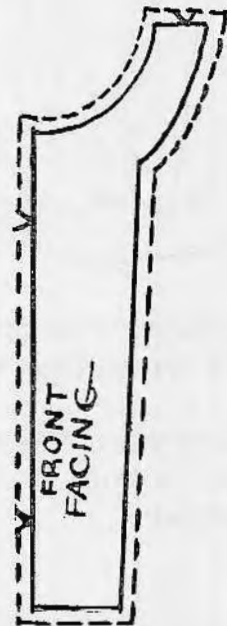
1. Draw a line from top of dart to upper edge of side front section. Cut on this line

and close dart, spreading upper edge of pattern for fullness.

2. Lay this section on stiff paper. Draw around it, redrawing top line as in figure.

3. Draw seam allowance and notches. Mark for shirring and straight of material.

## FRONT FACING



1. Lay pattern of front yoke panel on stiff paper. Draw around front line from waist to shoulder point.

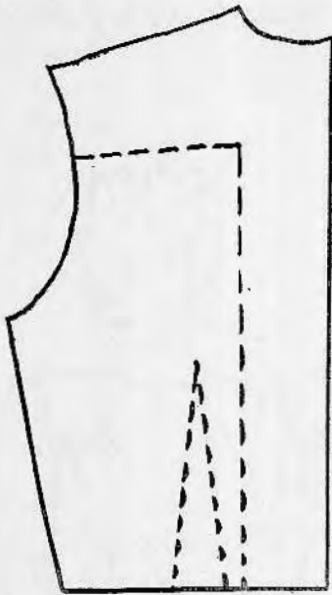
2. Start 2 inches back on shoulder line and draw rounding line to a point 4 inches down from shoulder.

3. Draw line straight to bottom of front section making facing about 3 inches wide. Mark seam allowances and notches as shown in figure.

You now have the front of blouse pattern complete.

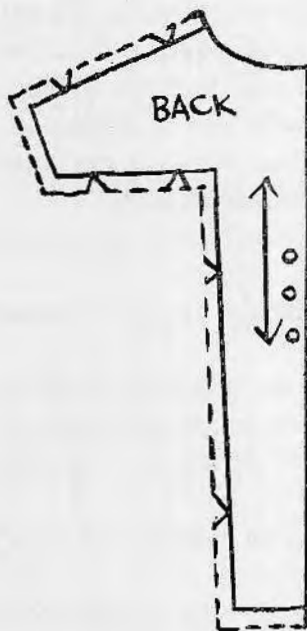


BACK YOKE PANEL



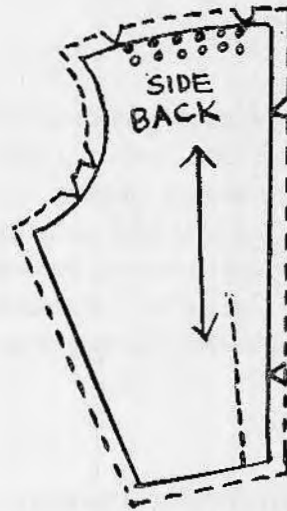
1. Draw line parallel to center-back line of blouse back pattern. Make line  $2\frac{1}{2}$  inches from center-back line. Draw from bottom of pattern to point  $3\frac{1}{2}$  inches below shoulder and from there straight across to armhole. Cut on this line.

2. Lay this yoke panel on stiff paper. Draw around it and remove.



3. Draw seam allowance, add notches, and mark for fold.

SIDE BACK SECTION



1. Draw line from upper edge of pattern to top of dart on side-back section. Cut on this line and close dart, thus adding fullness.

2. Lay spread section on stiff paper. Draw around it and remove.

3. Add seam allowance and notches and mark for shirring as shown in figure.

BACK FACING



1. Draw, on stiff paper, neckline and 2 inches of center-back line of back yoke panel.

2. Mark facing 2 inches wide. Mark seam allowances and fold as in figure.

This completes back of blouse.

Use short, three-quarter, or long sleeve as developed in Lesson 16.

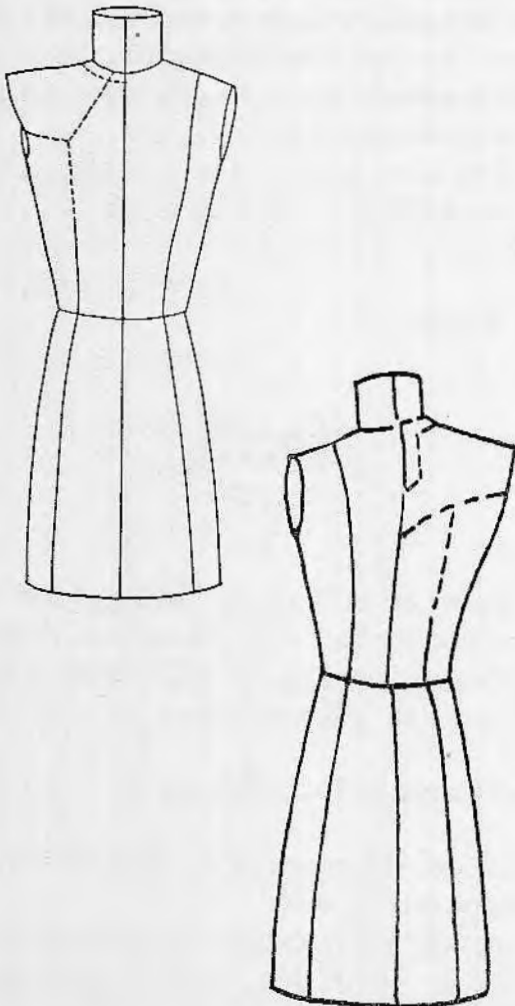
When stiff paper pattern is complete, cut in tissue or muslin, pin together, and check on form.

## Lesson 25

## Blouse with Pointed Yoke

You will find, as you work out these lessons on yoke design details, that it becomes easier for you to see design lines in proportion to form lines. You will find ideas for new and original designs presenting themselves to you as you work. Constantly keep before you the need for harmonizing design lines with form lines.

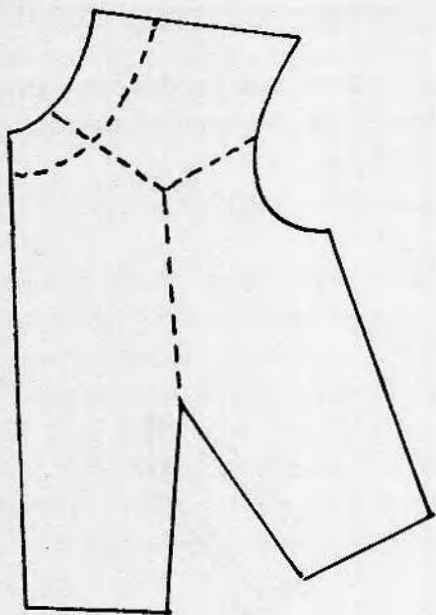
### METHOD TO DETERMINE PROPORTION OF YOKE



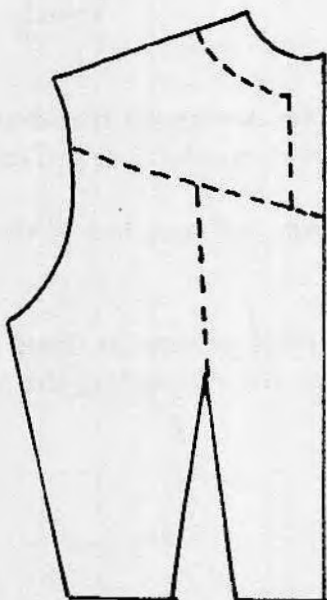
1. Draw tissue paper pattern like front and back base pattern with waistline dart and shoulder adjustment.
2. Place on form over shoulder pad. Mark line for yoke as shown in figures. The approximate depth of yoke point is 7 inches. The yoke line should join armscye about halfway between under-arm line and shoulder line. The inner-yoke line joins the neckline about 2 inches from center-front line.
3. Mark line from top of waist dart to yoke point.
4. Mark for facing about 2 inches from neckline.
5. Mark point on yoke back about 6 inches down from neck on center-back line.
6. Mark yoke line about 3 inches from shoulder at armscye.
7. Mark facing on back neckline to match front.
8. Draw line from waistline dart to edge of yoke as shown in figures.
9. Remove from form and redraw on stiff paper.

## DIRECTIONS FOR MAKING PATTERN

## YOKE SECTIONS

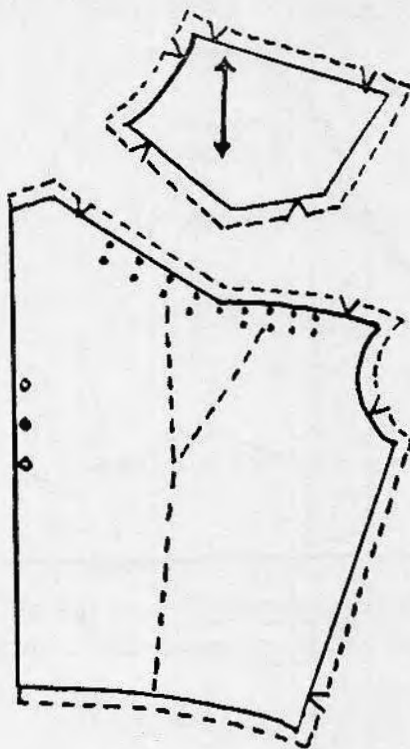


1. Cut stiff paper apart on yoke line.
2. Lay yoke section on stiff paper, draw around it, and remove. Draw seam allowance, notches, and straight of material mark, as shown in illustrations.

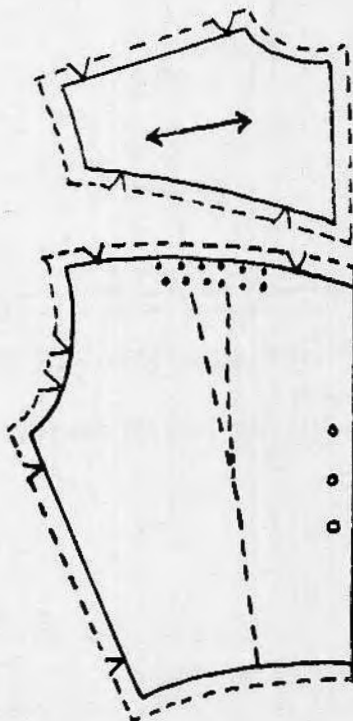


3. Repeat process on back.

## LOWER BLOUSE SECTIONS

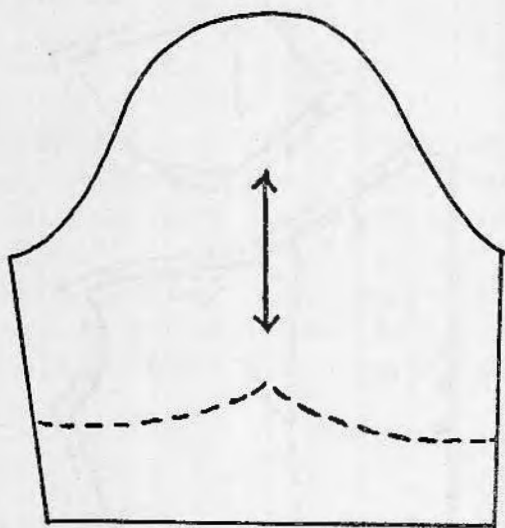


1. Cut lower blouse section from dart to top.
2. Close dart and draw on stiff paper.
3. Mark as shown in illustration.

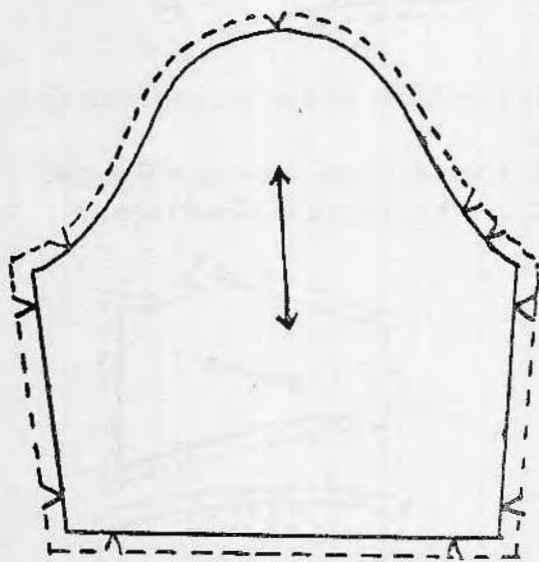


4. Repeat process on lower-back section.

## SLEEVES

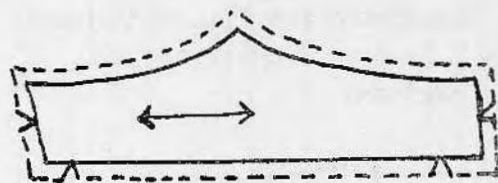


1. Use base pattern of short sleeve. Lay on stiff paper, draw around it, and remove.



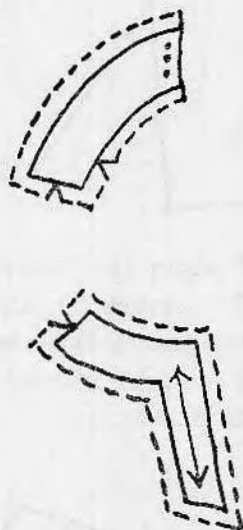
2. Draw seam allowance, notches, etc., as shown in figure.

3. Draw line for cuff on base pattern. Cut on this line.



4. Lay cuff on stiff paper, draw around it, and remove. Draw seam allowance, etc., as shown in figure.

## FACINGS



1. Cut base pattern on line drawn for facings. Lay piece on stiff paper and draw around it.

2. Remove, and complete as shown in figures.

Cut complete pattern in tissue or muslin. Pin together and redrape on the form.

## Lesson 26

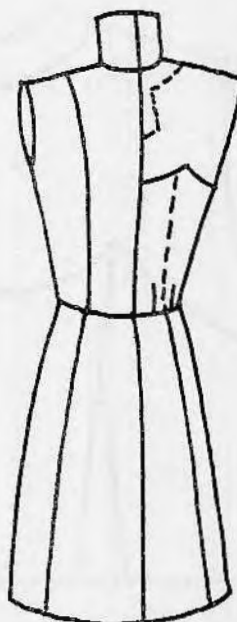
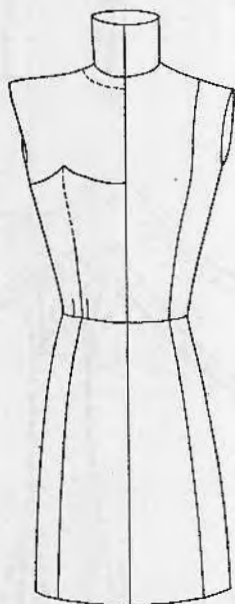
## Blouse with Low Yoke and Pleated Detail

This low-yoke effect is a becoming style for a slight figure. It brings the fullness to the bust line, giving a more rounded line to the silhouette.

### METHOD TO DETERMINE PROPORTION OF YOKE

1. Draw a tissue paper pattern like the front and back of base pattern with waistline dart and shoulder adjustment.

2. Place tissue paper pattern on form over shoulder pad. Mark line for yoke as shown in figures. The point of the yoke is about 4 inches above the bust line. The line curves down to the under-seam about 2 inches below the armseye.



3. Mark the back-yoke line to correspond with the front lines.

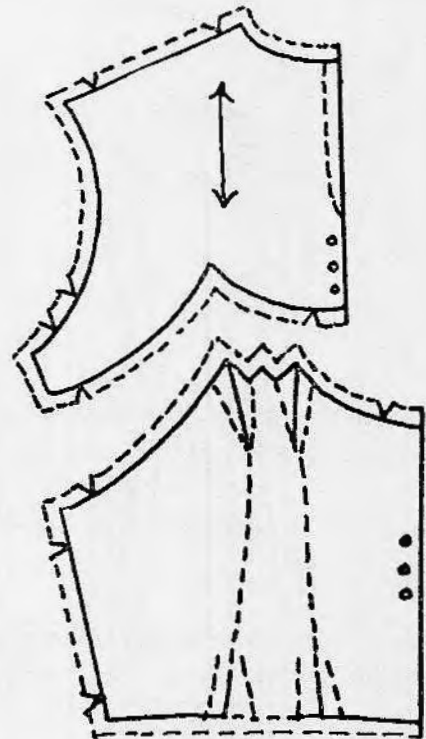
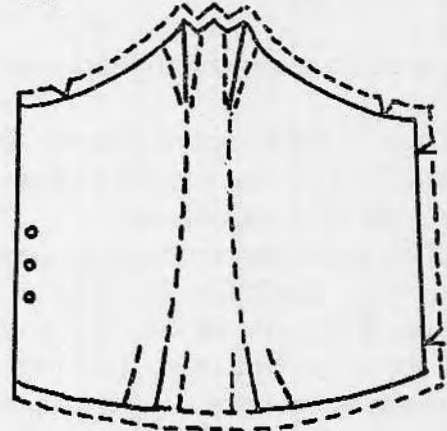
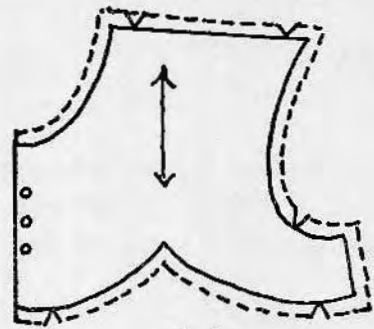
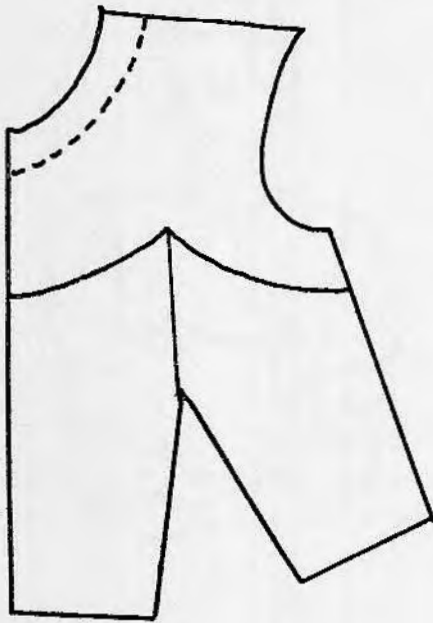
4. Mark a line from yoke edge to top of the waistline dart, back and front.

5. Mark line for facing 2 inches from neckline as shown in illustrations.

6. Remove from form and redraw on stiff paper.

## DIRECTIONS FOR MAKING PATTERN

## YOKE AND LOWER BLOUSE SECTIONS



1. Cut stiff paper pattern apart on yoke line as shown in figures.

2. Place yoke sections on stiff paper, draw around them, and remove. Complete as in illustrations.

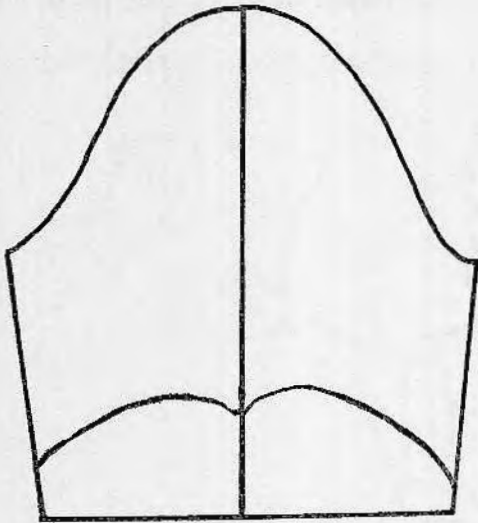
3. Cut lower blouse sections apart on line from yoke line to waist.

4. Place front sections on stiff paper so that cut edges are 2 inches apart at bust line as shown in illustration.

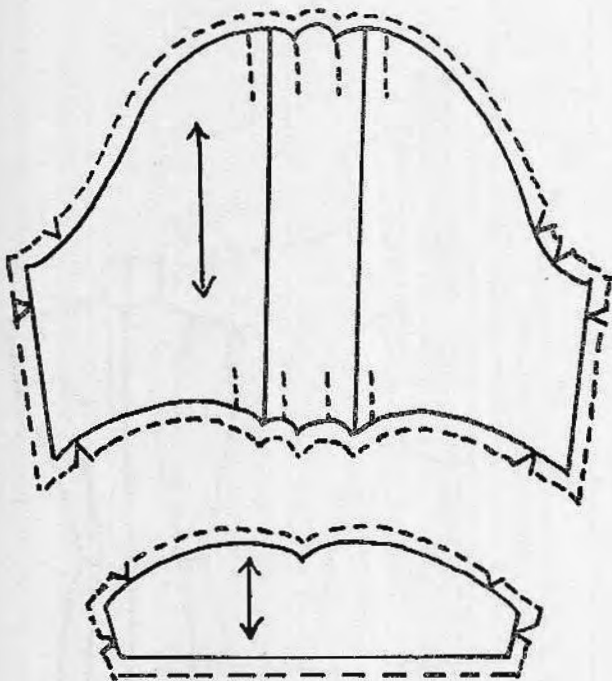
5. Mark for pleats at bust line and waistline and complete as in figure.

6. Repeat process on back section and complete as in illustration.

SLEEVES



1. Draw line full length of short sleeve base pattern at center.
2. Draw line for cuff.
3. Cut off on cuff line.



4. Draw around cuff on stiff paper and remove. Complete as figure.
5. Cut sleeve on center line. Place sleeve sections on stiff paper with cut edges 3 inches apart. Draw around and remove. Complete as in figures.

FACINGS

1. Cut patterns apart on lines drawn for facings.



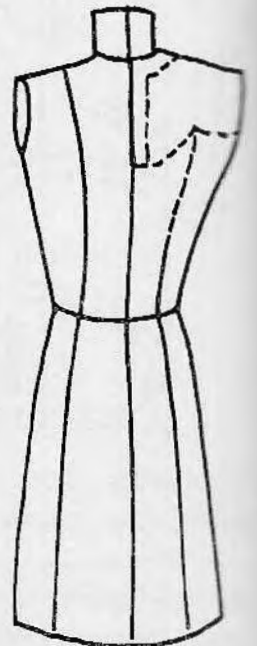
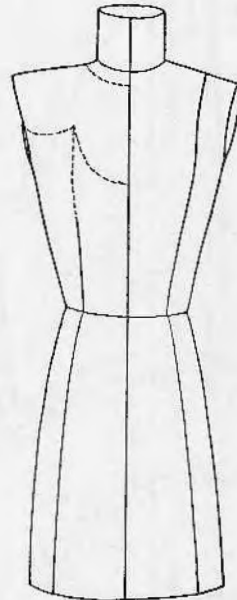
2. Place facings on stiff paper, draw around them, and remove. Complete as shown in figures.

Make final check by cutting completed pattern in tissue or muslin and redraping on the form.





This simple treatment of a yoke design is becoming and practical in cotton, silk, or wool jersey. If used as a separate blouse, the pattern should be extended about 3 inches below the waistline for tuck-in allowance.



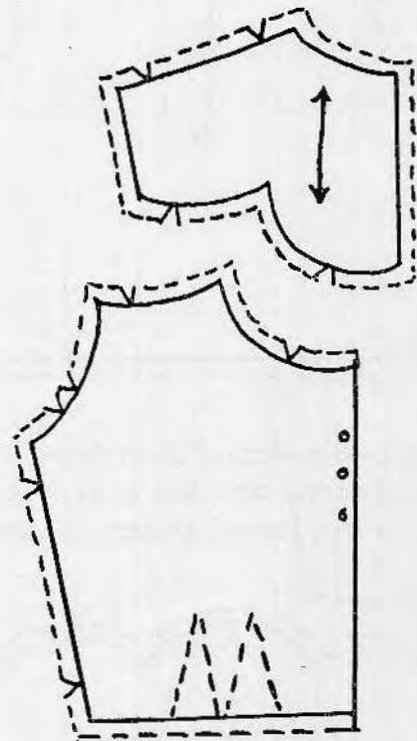
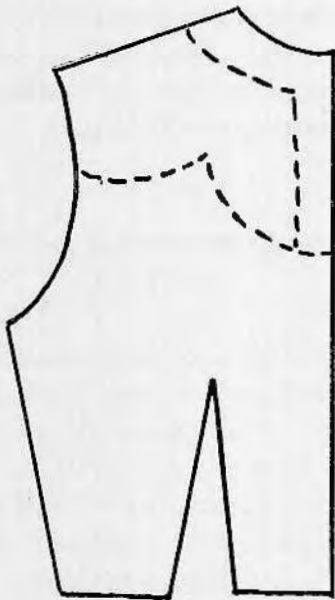
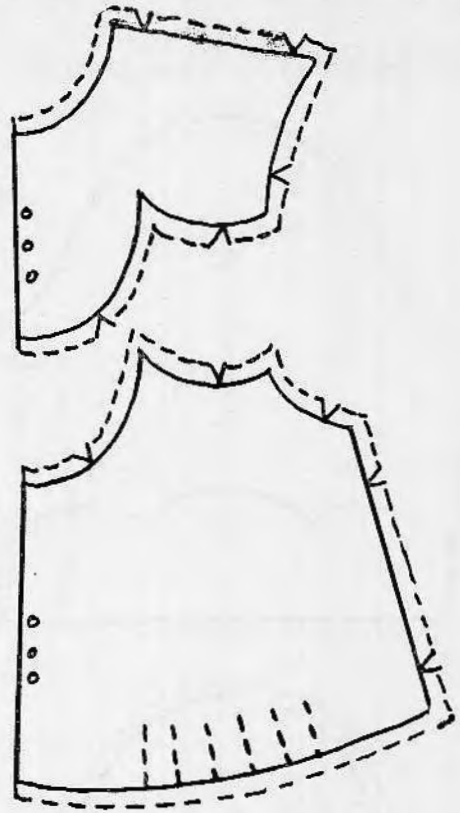
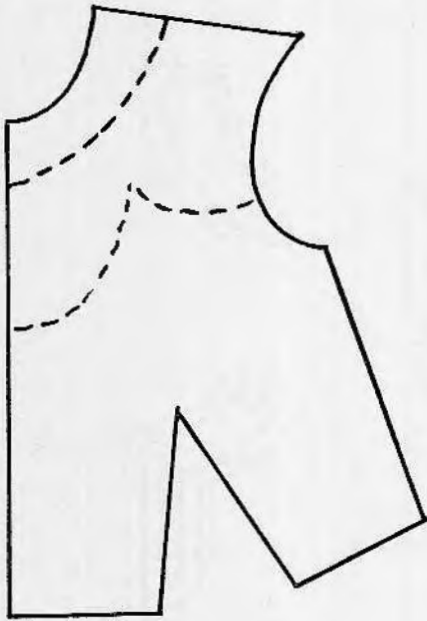
#### METHOD TO DETERMINE PROPORTION OF YOKE

1. Make tissue pattern like base pattern with waistline dart and shoulder adjustment.
2. Place on form over shoulder pad. Mark line for yoke as shown in illustrations. Experiment with proportion of scallop line. Make it compliment the figure.
3. Mark facing as shown in figures.
4. Remove from form and redraw on stiff paper.



DIRECTIONS FOR MAKING PATTERN

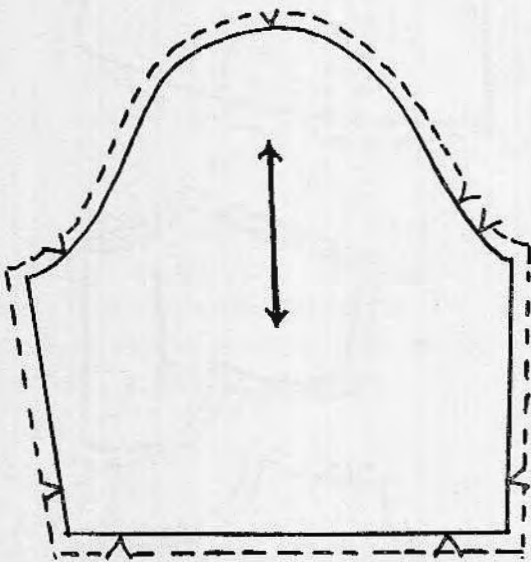
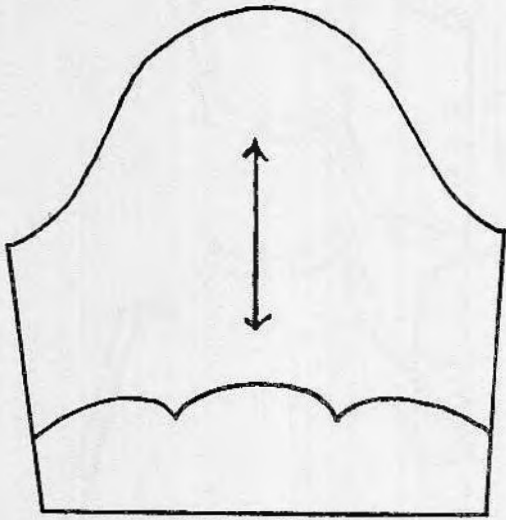
YOKE AND LOWER BLOUSE SECTIONS



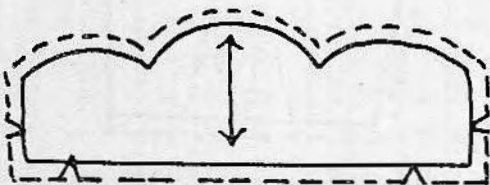
1. Cut pattern apart on yoke lines.
2. Redraw yoke sections on stiff paper.
3. Mark seam allowances, notches, etc., as shown.
4. Repeat process on yoke back.

5. Redraw lower blouse section on stiff paper and mark tucks at waistline.
6. Draw seam allowances, etc., as in illustrations.

## SLEEVES



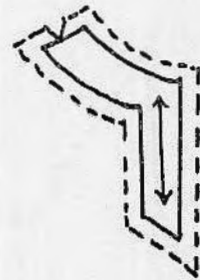
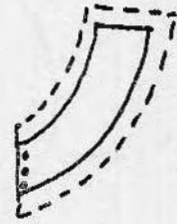
1. Use base pattern of short sleeve. Redraw on stiff paper and complete as in illustration.
2. Draw line for cuff pattern as shown.



3. Cut on cuff line and redraw on stiff paper. Complete as in illustration.

## FACINGS

1. Cut base pattern apart on facing line.
2. Redraw facing section on stiff paper.



3. Complete as in illustrations.

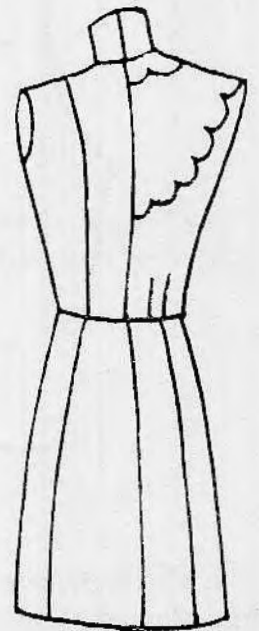
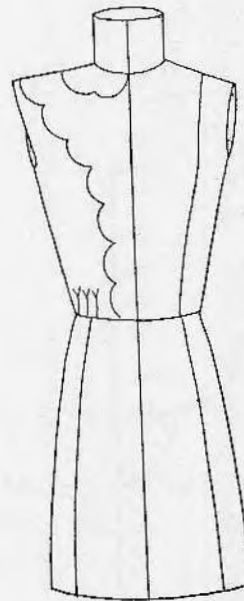
Cut complete pattern in muslin or tissue paper and redrape on the form.



This blouse has a slenderizing effect. The long line of the panel front is becoming to both mature and immature figures.

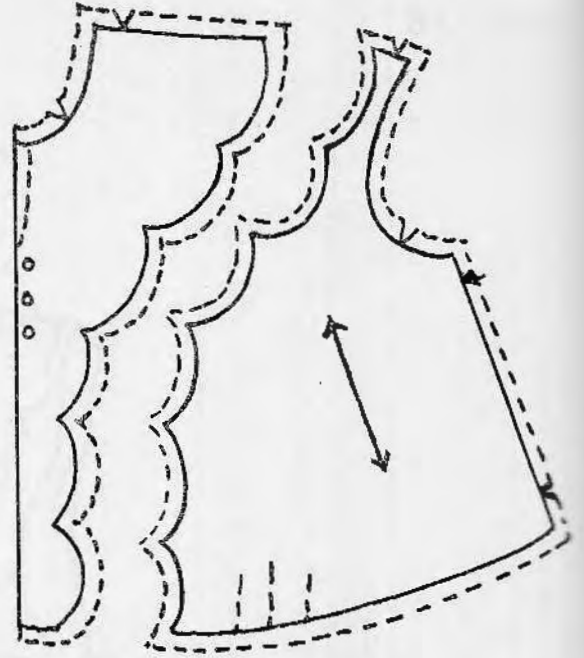
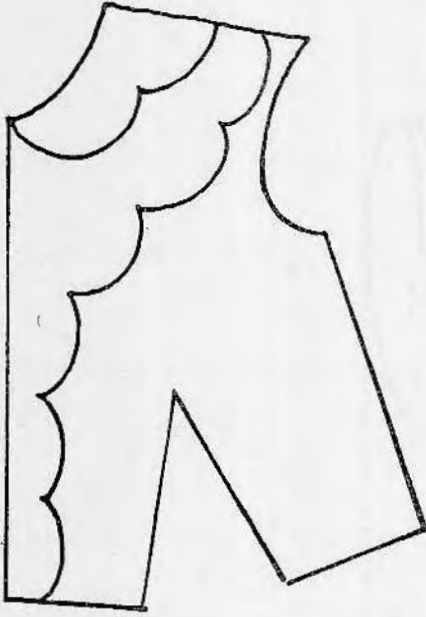
#### METHOD TO DETERMINE PROPORTION OF PANEL

1. Draw tissue paper pattern like front and back of the base pattern with waistline dart and shoulder adjustment.
2. Place on form over shoulder pad.
3. Mark line for panel on front of blouse. Any round, flat object of the proper size may be used to mark these scallops.
4. Mark collar edge.
5. Mark yoke on back of base pattern as shown.
6. Mark collar edge.
7. Lay in pleats at waistline and mark.
8. Remove from form and redraw on stiff paper.



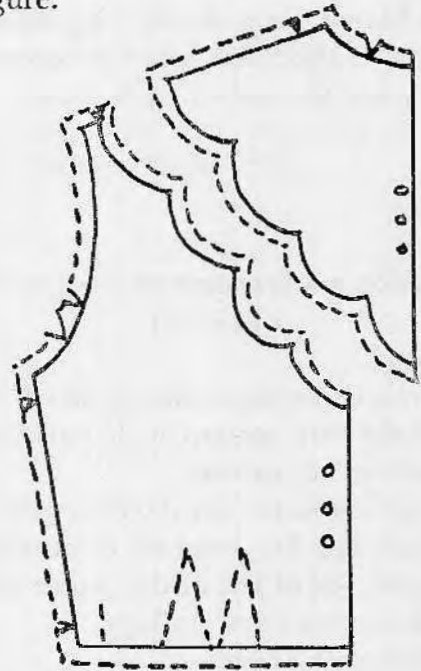
## DIRECTIONS FOR MAKING PATTERN

## PANEL AND SIDE SECTIONS



2. Redraw panel section and complete as in figure.

3. Redraw side-front section and complete as in figure.



1. Cut front base pattern apart on scalloped line of panel.

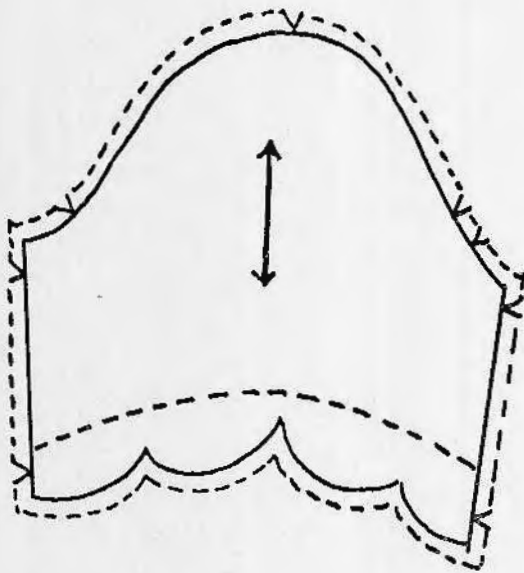
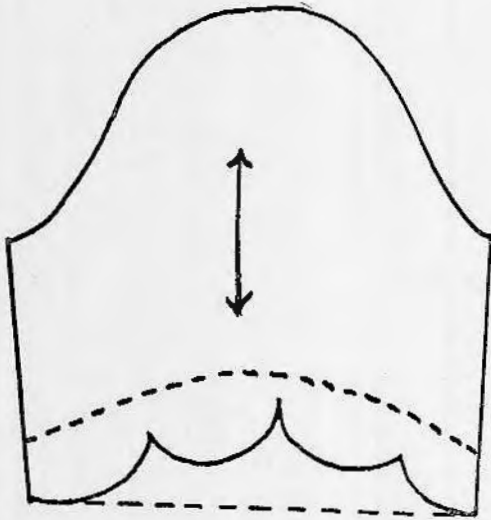
4. Cut back base pattern apart on scalloped line of yoke.

5. Redraw yoke section on stiff paper and complete as shown.

6. Redraw lower-back section on stiff paper and complete as shown.

SLEEVES

1. Use base pattern of short sleeve. Lay on stiff paper, draw around it and remove.



2. Draw line for scalloped edge at bottom of sleeve and also facing line as shown in illustration.

3. Cut on scalloped line and redraw on stiff paper.

4. Complete as in figure.



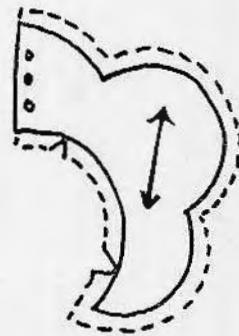
5. Cut construction pattern on facing line as in figure.

6. Redraw on stiff paper and complete as in figure.

COLLAR

1. Cut apart construction pattern as shown above on collar edge lines.

2. Lay collar sections together and redraw on stiff paper.



3. Complete as shown in figure.

Make final check by cutting completed pattern in muslin or tissue paper and redraping on the form.



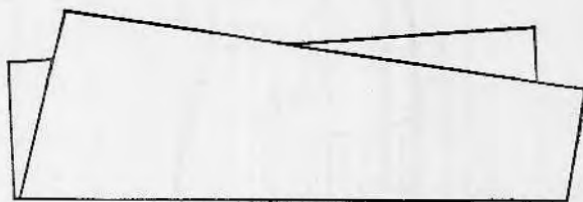
## **Chapter VIII**

**Draping Basic Two-piece Skirt  
Variations and Adaptations  
Three- and Four-piece Skirts**

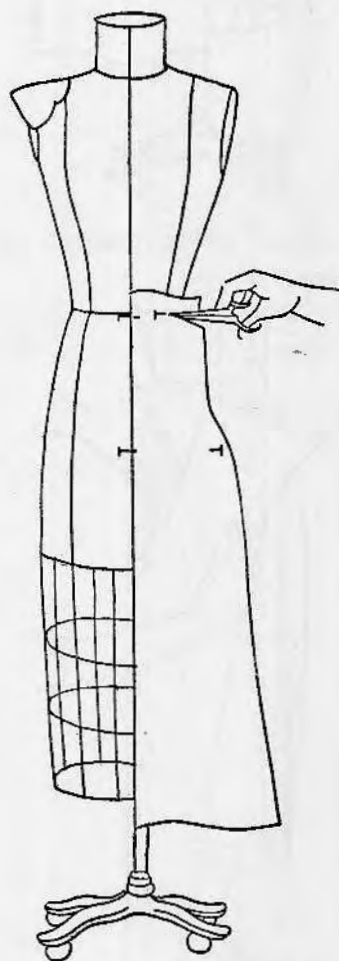
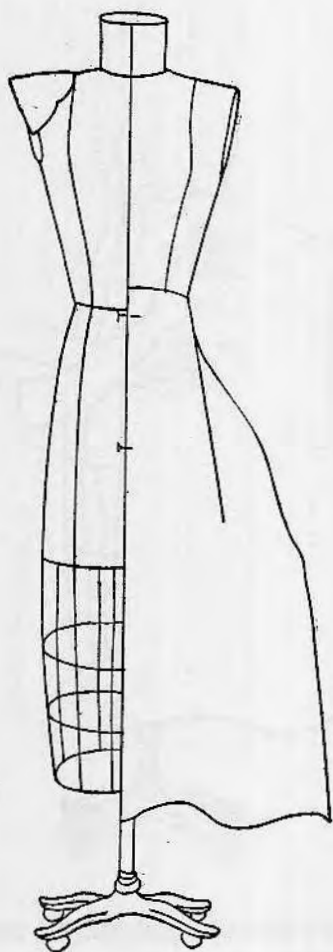
## Lesson 29

### Draping the Two-piece Skirt with Dart in the Back Only

This drape is a good base pattern for very many uses and may be adapted to many designs. It may be made into a four-piece skirt by the addition of center-back and center-front seams, or a three-piece skirt by adding either front or back seam.



Fold tissue paper as indicated.

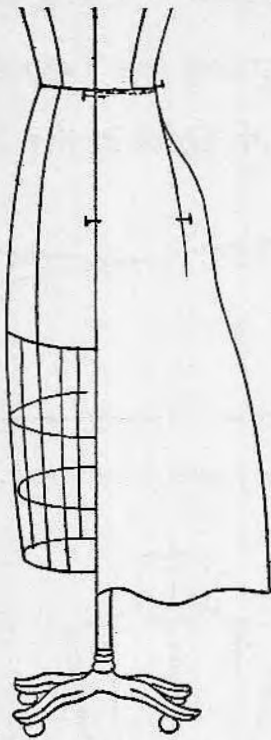


1. Place a large piece of tissue paper on the center-front line, extending the top of the paper 1 inch above the waistline.

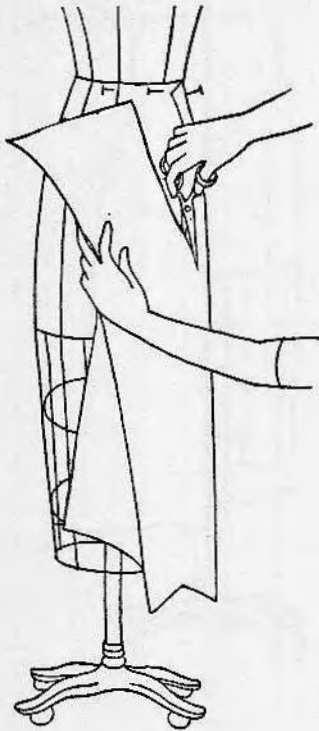
2. Place a pin at the waistline and one at the lower hip line exactly on the center-front line.

3. With the palm of the hand, smooth straight across the waistline; then cut exactly on the waistline.

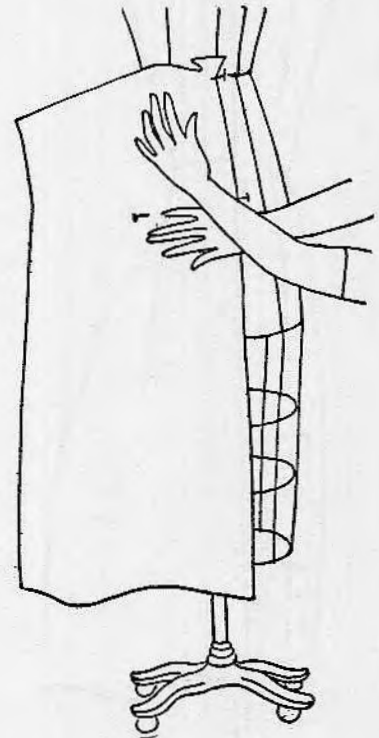
4. Pin at the intersection of the side-seam line and the waistline.



5. With your palm, smooth across the lower hip line and pin.



6. Fold the excess paper on the seam line and cut, leaving 1-inch seam allowance. Be sure side line does not go in but straight down from hip line, as form curves in below hip line.

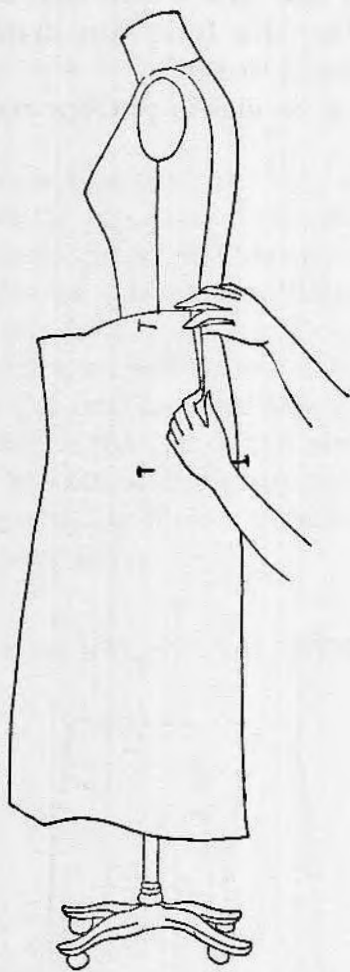


7. Place a piece of paper on the center-back line, extending the paper 1 inch above the waistline.

8. Place a pin at the waistline and one at the lower hip line exactly on the center-back line.

9. From the pin at the lower hip line smooth, with your palm, across the figure to the side-seam line.



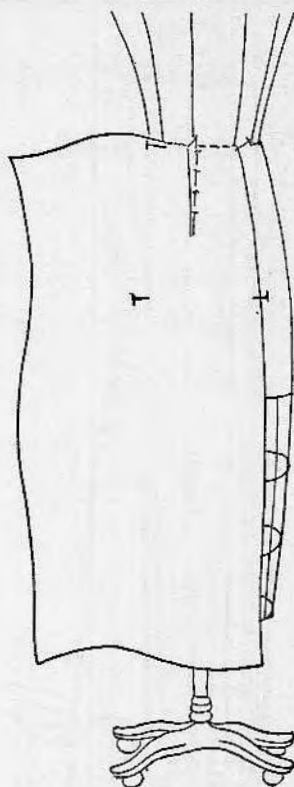


10. Pin at the side-seam line on the lower hip line.

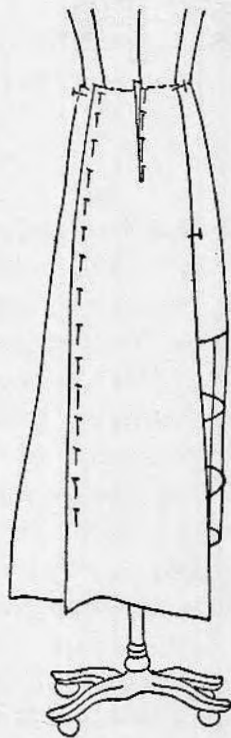
11. With your palm, smooth the paper up to the waistline and place a pin there.

12. Starting at the hip line, pull all the excess material into a dart. The dart should follow the side-hack line.

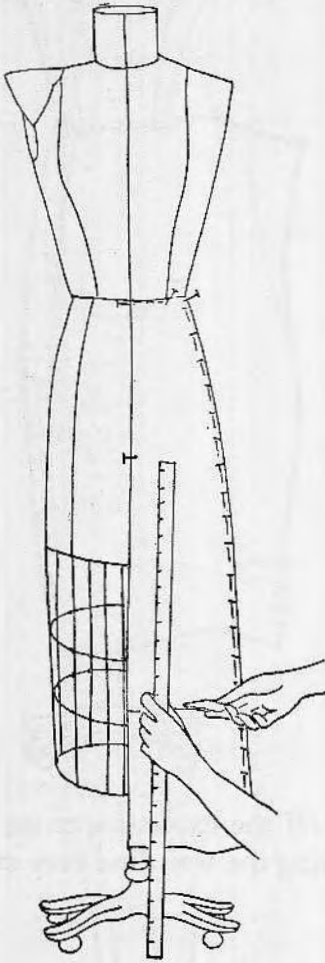
13. Pin the dart in carefully.



14. Cut off the excess paper on the waistline, following the waistline very carefully.



15. Fold back at side seam and cut off excess paper, allowing a 1-inch seam allowance.



16. Pin side seams together and trim off seam allowance to  $\frac{1}{2}$  inch. (Width of skirt at hem line 22-24 inches.)

17. With a yardstick, measure, and mark with pencil or chalk the bottom of the skirt the desired length.

18. Remove from form, straighten seam lines with yardstick, and cut off seam allowance. Cut excess paper from the dart.

19. Cut off excess paper on hem line.

20. You now have a basic skirt drape. Remember that this basic skirt drape has no seam allowance or hem.

21. Recut in muslin or tissue and redrape on form.

## Lesson 30

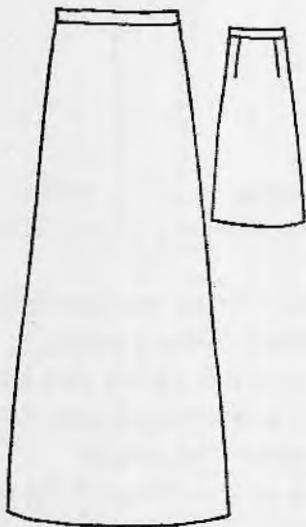
The two-piece skirt with dart in back is the simplest of skirt patterns. It may be used as a base pattern from which numerous variations may be developed. Three of these are given in this lesson.

### DIRECTIONS FOR MAKING PATTERN FROM DRAPE

1. Since the base pattern must not have a seam allowance, you have cut the seam allowance from your drape, and also the excess in the dart. Use the yardstick to straighten lines and true your dart.

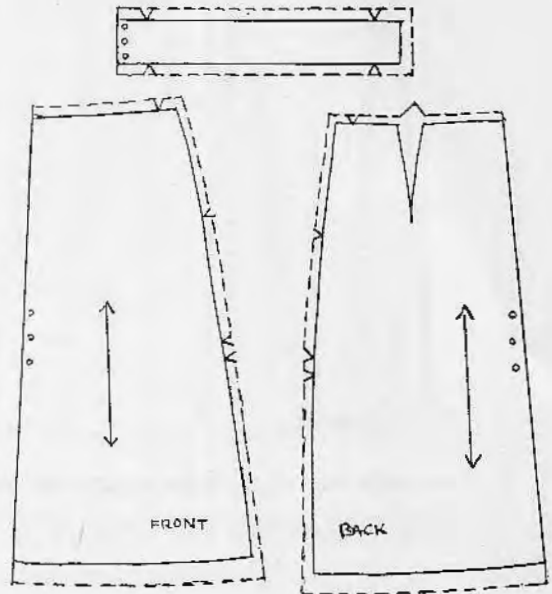
2. Lay drape on stiff paper; draw around it; remove. Cut out. You now have a base pattern with which you can design many different skirts. You may use this base pattern as it is, with the addition of seam allowances, for a plain two-piece skirt.

### PLAIN TWO-PIECE SKIRT WITH DART IN BACK



1. Lay base pattern on stiff paper, draw around it, and remove.

## Two-piece Skirt with Three- and Four-piece Variations



2. With a ruler mark  $\frac{1}{2}$ -inch seam allowance on side-seam lines and across top of waistline, except for dart which should be raised to a point as shown in figure. (Do not cut out dart but mark on paper.)

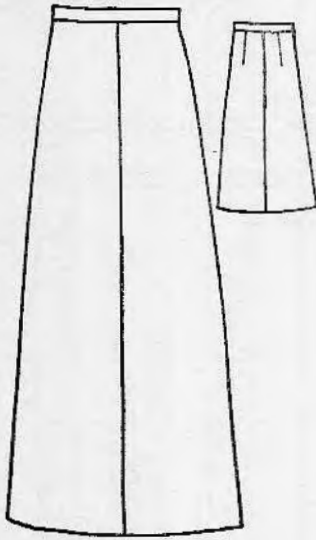
3. With a ruler, mark desired width of hem below bottom line of skirt pattern.

4. Mark fold of material on center-front and center-back lines of pattern with three dots. When there is a fold in the center front or center back of the pattern, it is not necessary to make the straight of material mark. (A straight line with an arrow at each end.)

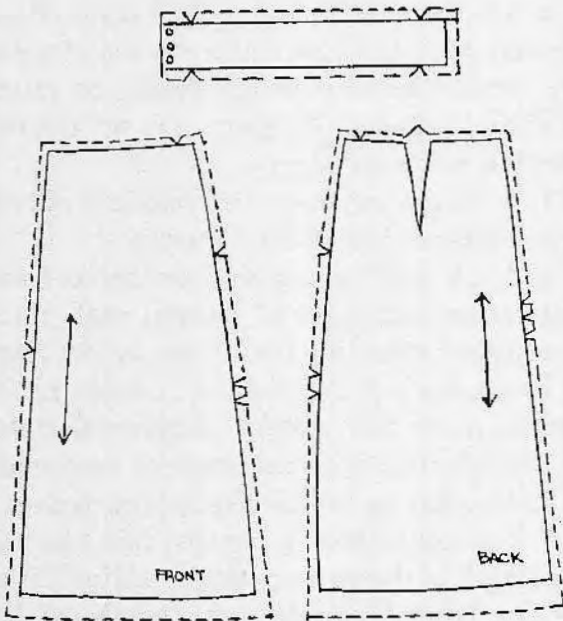
5. Notches to indicate matching points.

6. For belt: Draw a straight line one-half the length of the waist measure, adding 1 inch for lap. Draw a line the same length parallel to the first line at a distance of 3 inches. Join ends. Draw seam allowance around it except on one end; make fold sign (three dots) at that end. Add notches as shown in figure. Cut out. Your pattern is now complete.

PLAIN FOUR-PIECE SKIRT PATTERN,  
WITH DART IN BACK

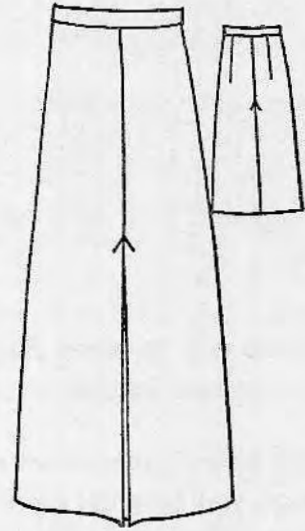


1. Follow previous directions except do not put fold marks on center-front and center-back lines.

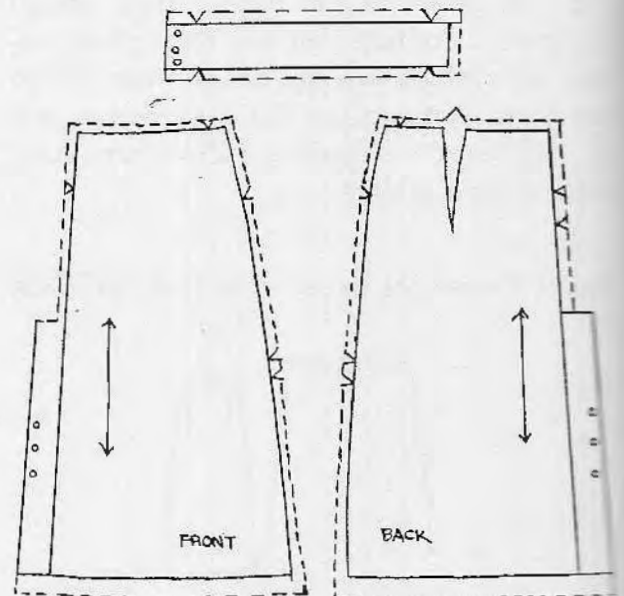


2. Draw seam allowance on center-front and center-back lines, mark notches, and draw belt. You now have a pattern for a plain four-piece skirt as shown in illustration.

TWO-PIECE SKIRT WITH FRONT AND  
BACK PLEATS, DART IN BACK



1. Use directions given for two-piece skirt except direction 4.



2. Measure down on center-front seam about 12 inches. Make a point.

3. Measure out 3 inches and make a point. Do the same at bottom of hem line and draw a line connecting the points.

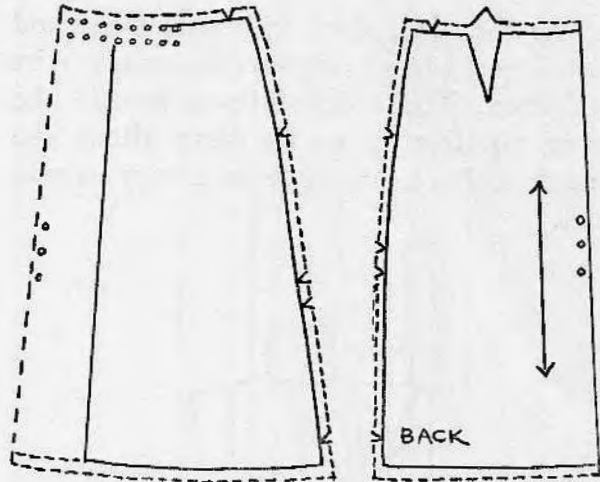
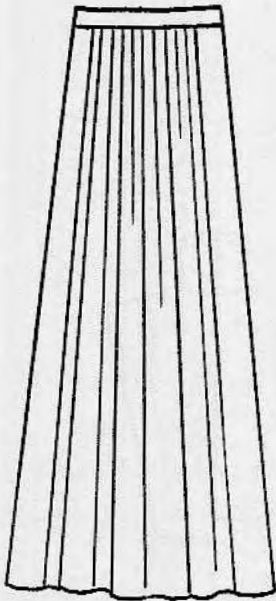
4. Extend seam allowance to top of addition for pleat.

5. Repeat directions 2, 3, and 4 on center back.

6. Mark fold on pleat addition and complete as shown in figure. Back pleat may be omitted if plain back is desired. You now have a pattern for a two-piece skirt with front and back pleats as shown in illustration.



## TWO-PIECE SKIRT WITH FRONT FULLNESS



1. Use directions given for plain, two-piece skirt. Add 6 inches to center-front waistline and draw a line parallel to center-front seam line to bottom of skirt.

2. Make point half-way on original front waistline and mark for shirring (: :: :: ::) from this point across addition to center-front line.

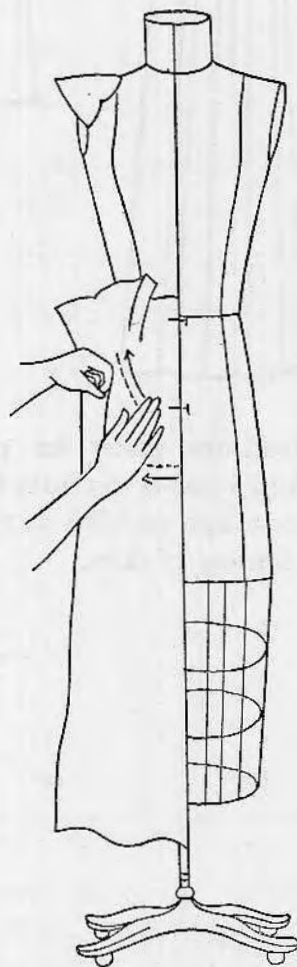
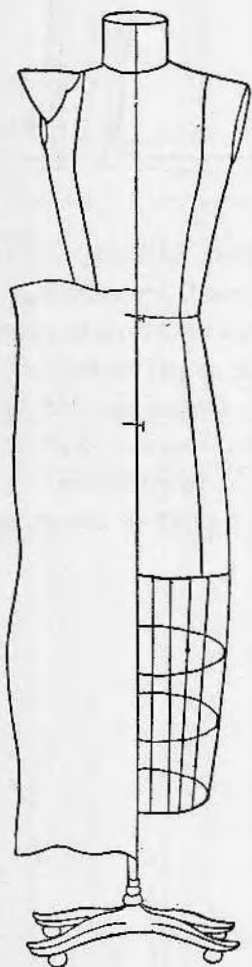
3. Complete as previously directed in first directions for a two-piece skirt. You now have a pattern for a two-piece skirt with front fullness as shown in illustration.

4. Recut in muslin or tissue, adjust fullness on form.

## Lesson 31

## Draping Two-piece Skirt with Dart Front and Back

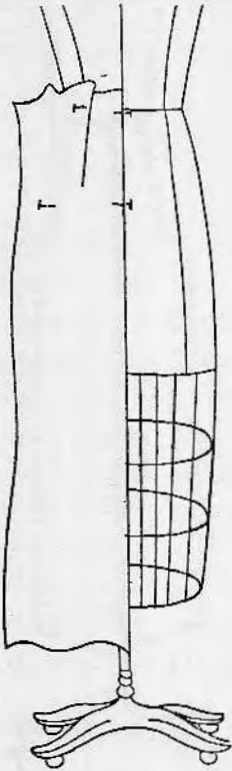
The two-piece skirt with dart front and back is used when a very narrow, straight skirt is desired. The added fullness around the lower hip line, given by darts, allows the wearer to be comfortable in a very narrow skirt.



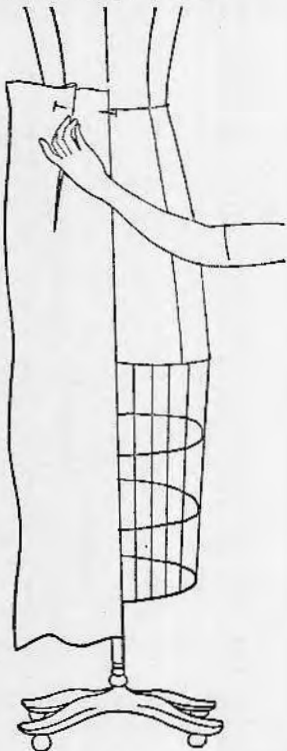
1. Place a piece of tissue paper on the center front, using the full length of the tissue paper.

2. Place a pin at the waistline and at the lower hip line on the center-front line.

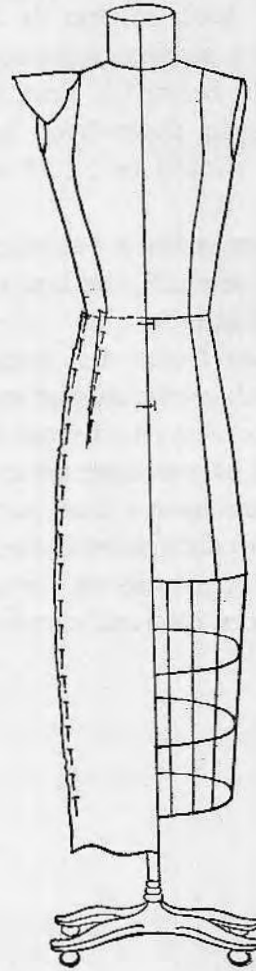
3. Starting from the second pin, which is 7 inches down, smooth, with your palm, straight across to the side seam. Place a pin there.



4. With the palm, smooth the paper up to the waistline. Place a pin there.



5. All the excess that is formed will be put into a dart. With your fingers, start at the lower hip line and gather all the fullness into a dart. This dart should meet the side-front seam line of the blouse at the waistline.



6. Pin in the dart at the waistline; continue pinning all the way, keeping close to the figure.

7. Cut on the pin line.

8. Cut off excess material at the waistline.

9. Fold back excess tissue at side seam, using the side seam as a guide line. Cut off excess, leaving 1 inch for seam allowance.

10. Continue this same procedure on the center-back line to make the back dart of skirt.

11. When back section is finished, pin front and back sections together. Remember form curves in below hip line. Side seam line must go straight down from hip. Width of skirt pattern should be 22-24 inches at hem line.

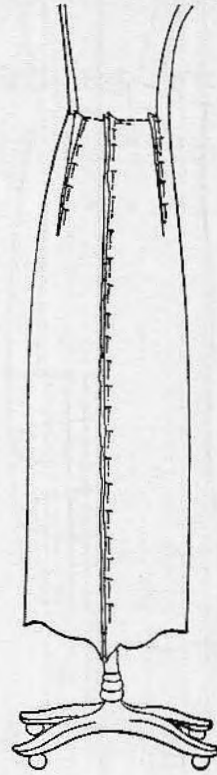
12. Measure with a yardstick and mark, with a pencil or chalk, the bottom of the skirt at the desired length.

13. Remove from the form, straighten seam lines with yardstick, and cut off seam allowance. Cut excess paper from the dart.

14. Cut off excess paper on the hem line.

15. You now have a base pattern for two-piece skirt with dart in front and back.

16. Recut in muslin or tissue paper (add seam allowances, etc.) and check on form.





In the two-piece skirt with darts back and front, the darts straighten the side seams. This gives a slimmer line to the silhouette. When the side seams are cut on the straight of the material with seam back and front it gives a still slimmer look to the skirt as it causes the fullness to hang in the back and front.

We hear this type of skirt referred to as the pencil skirt or the tube skirt. It is used as a suit skirt to accompany the new longer jacket. It may have a slit at the front or at the sides for ease in walking. It may be cut from one length of plain material without nap.

1. Lay drape of two-piece skirt on stiff paper. Draw around it and remove.

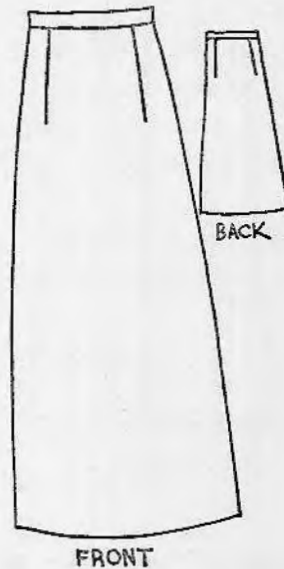
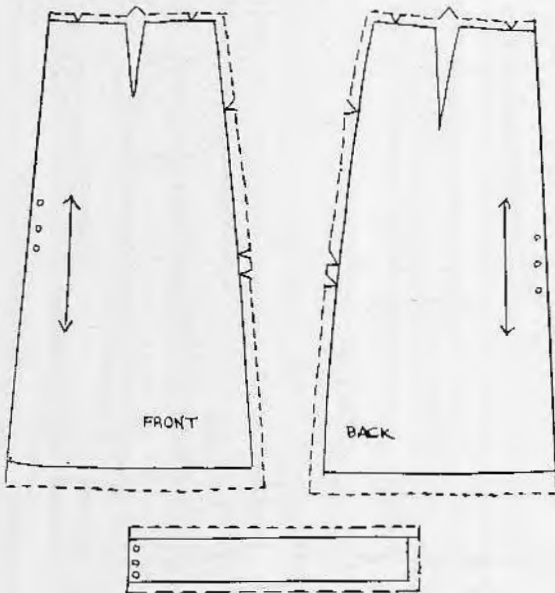
2. With a ruler draw  $\frac{1}{2}$ -inch seam allowance around waistline and side seam. Close dart. Add to lower edge the amount decided on for hem.

3. Mark center-front line with three perforations to indicate fold of material. Mark center back to indicate fold.

4. Make notches as shown in figure.

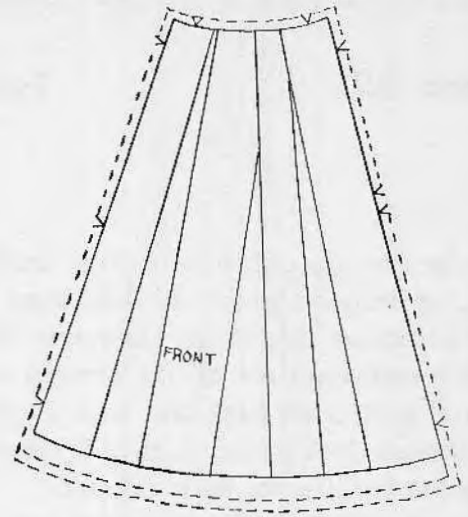
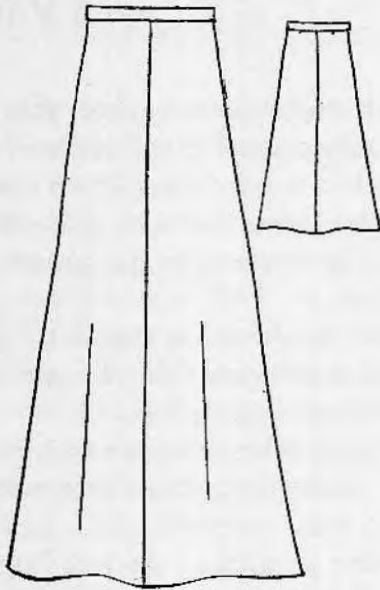
5. To make belt: Draw line one-half the length of waist measure; add 1 inch for lap. Draw a line parallel to the first line at a distance of 3 inches. Close end and draw seam allowance around it except at one end which is marked for fold.

MAKING THE TWO-PIECE SKIRT PATTERN

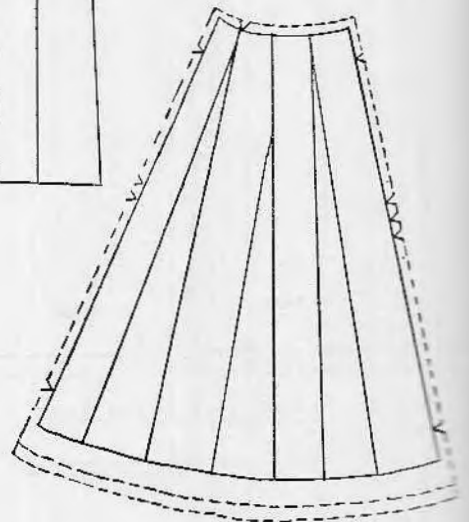
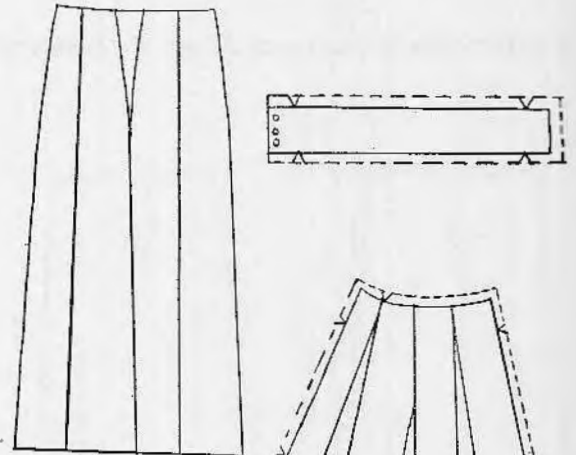
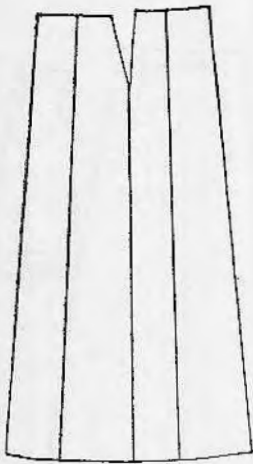


This pattern may be used to make a four-piece skirt by following directions for four-piece skirt in Lesson 30.

## FOUR-PIECE FLARED SKIRT



4. Slash and spread about 6 inches in each slash. You may spread the slashes as desired, according to the width of skirt wanted. For circular skirt, pattern may be spread till front and side seams are at right angles. Be sure to keep waistline same measurement.



1. Lay drape of two-piece skirt on stiff paper. Draw around it and remove. Cut out. Draw a line straight down from base of dart to bottom of skirt.

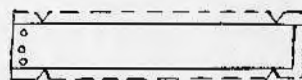
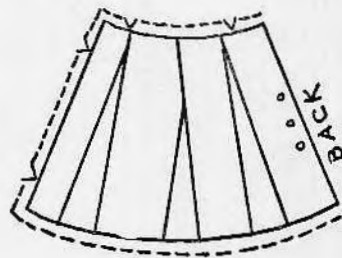
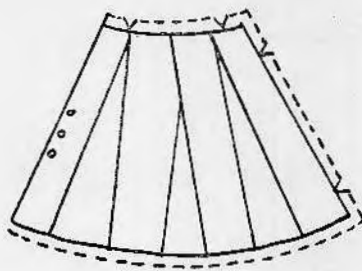
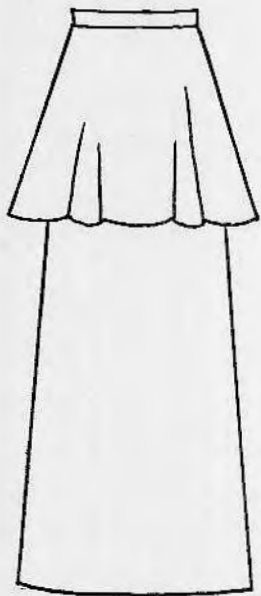
2. Draw a line full length halfway between front line and new line.

3. Draw a line halfway between side-seam line and new line.

5. Repeat process on back section of skirt. Follow belt directions as previously given.

6. Check on form.

## PEPLUM SKIRT



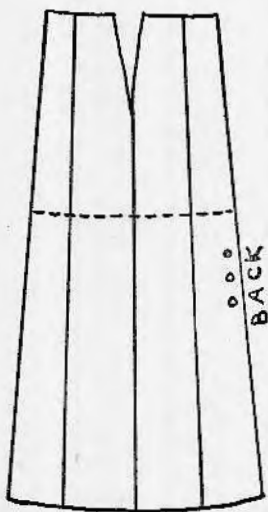
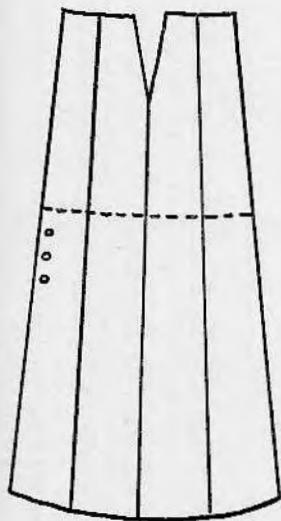
1. Use skirt given in first set of directions in this lesson.

4. Draw lines as directed in making flared skirt. Spread pieces of pattern, adding about 3 inches in each slash. It may be spread further if fuller peplum is desired. Draw around it and complete with seam allowance and notches.

5. Repeat process for back section.

6. Follow belt directions as previously given.

7. Check on form.



2. For peplum, draw drape of skirt front on stiff paper. Mark, on center-front line, the length of peplum desired.

3. Draw a line across pattern and cut off.

## **Chapter IX**

**Draping Basic Six-piece Skirt**

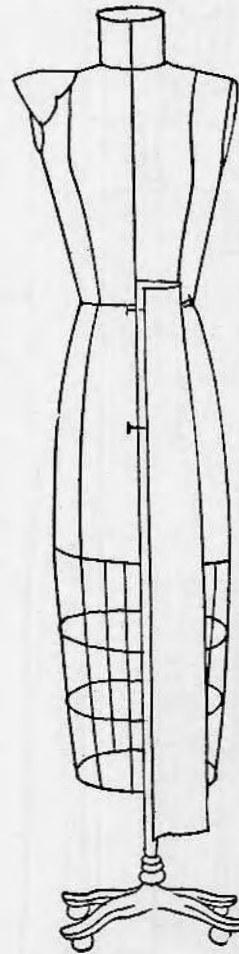
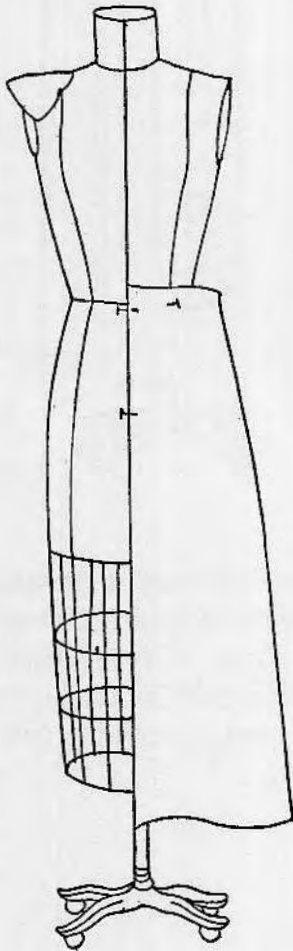
**Eight-piece Skirts**

**Variations and Adaptations**

## Lesson 33

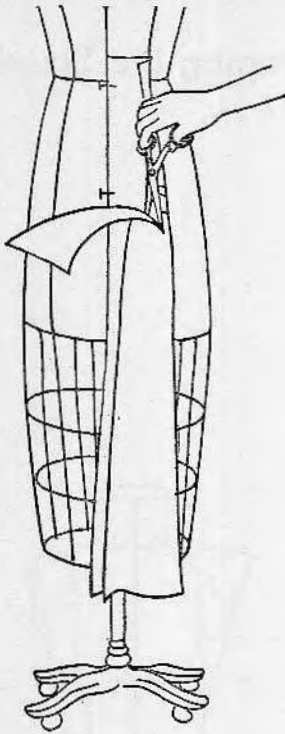
## Draping the Six-piece Skirt

The six-piece skirt is one of the most popular basic drapes. It is used straight or with various amounts of flare according to the season's requirements.

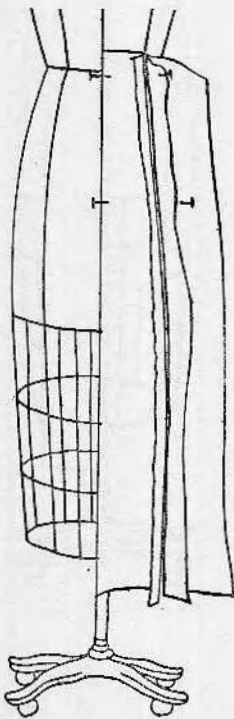


1. Place the paper on the center-front line, extending the top 1 inch above the waistline.
2. Place pins at waistline and at lower hip line, 12 inches down from waist.

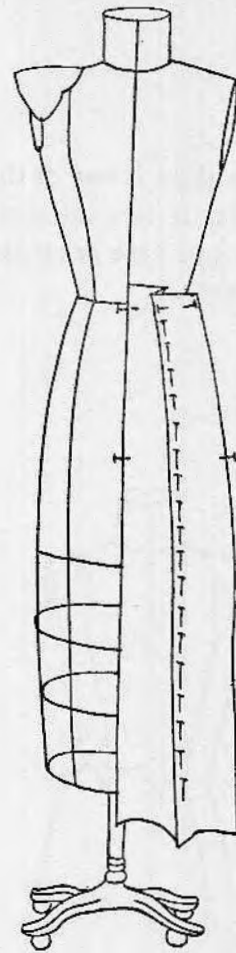
3. With your palm, smooth across the waistline and place a pin at the intersection of the waistline and the side-front seam.
4. Fold the paper on the side-front seam line.



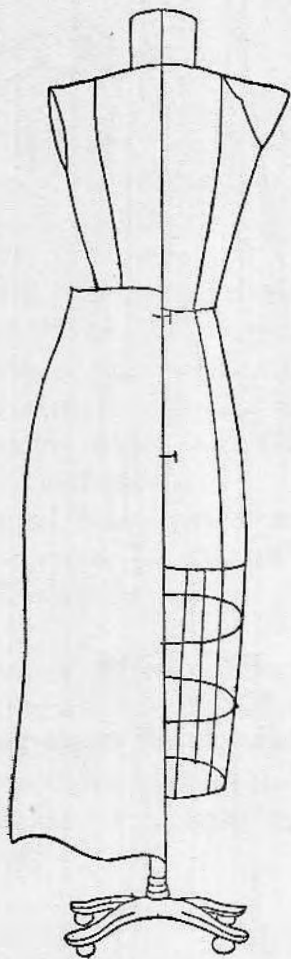
5. Cut down the side-front seam line, leaving 1-inch seam allowance.



6. Place the second piece of paper on the side-front seam line, pinning at the intersection of the waist and side-front seam. Pin at side-waist seam and lower hip line on side seam.

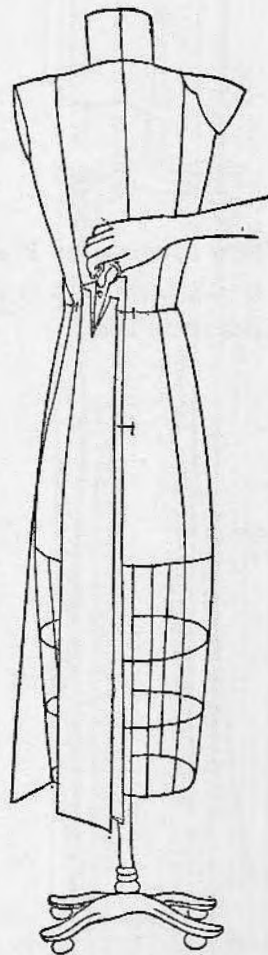


7. Continue pinning down the side-front seam. Be careful in pinning so as not to pin too closely. Allow a little ease. Remember that the form curves in from the hip down and the skirt must go straight down with slight outward swing.



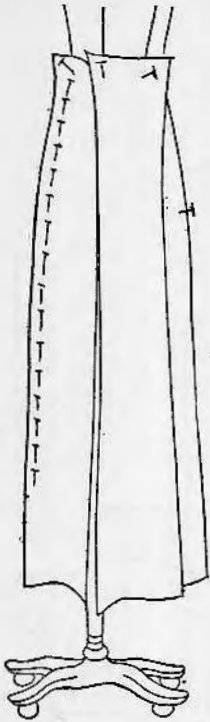
8. Turn your form around. Place another piece of paper on the center back. Keep this line smooth and straight.

9. Place pins at waistline and at lower hip line.

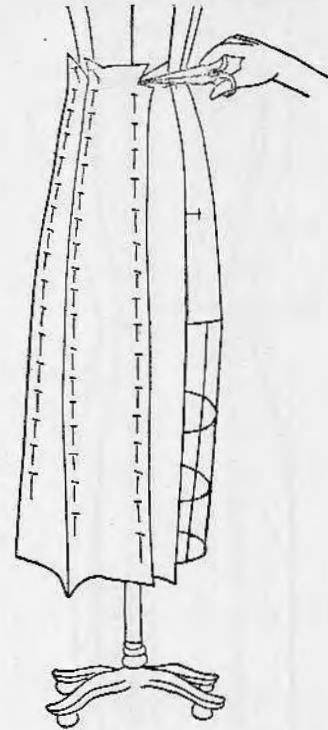


10. With your palm, smooth across the form from the waistline to the side-back seam. Place a pin at the intersection of the waistline and the side-back seam.

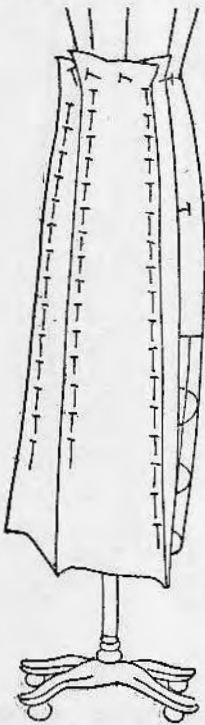
11. Fold at side seam. Cut off excess paper, leaving a seam allowance of 1 inch.



12. Turn form to the side. Place paper on the form at the side back. Pin at the waistline and the side-back seam line.

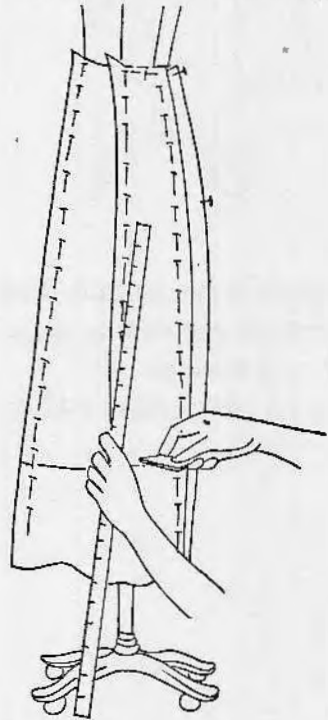


15. Carefully cut off excess paper on the waistline.



13. Pin the two pieces of paper together at the side-seam line.

14. With your palm, smooth the paper across the waistline to the side-back seam and pin.



16. With the ruler, mark a hem line on the skirt with a pencil or chalk.

17. Remove the paper from the form. With the yardstick straighten skirt seam lines below hip line. Cut off hem line and excess seam allowance.

18. Check on form as previously directed.



## Lesson 34

You will find this six-piece base pattern very useful as it may be used for many types of garments. It is used for cotton, silk, or woolen dresses and suits.

This pattern may be used to develop many different style skirts. We present here three variations: the six-piece flared skirt, the eight-piece plain skirt (which may be flared by method given for the six-piece skirt), and the six-piece skirt with pleats.

When desired, pleats may be added to each gore of either the six-piece or the eight-piece skirt by following the method given in this lesson.

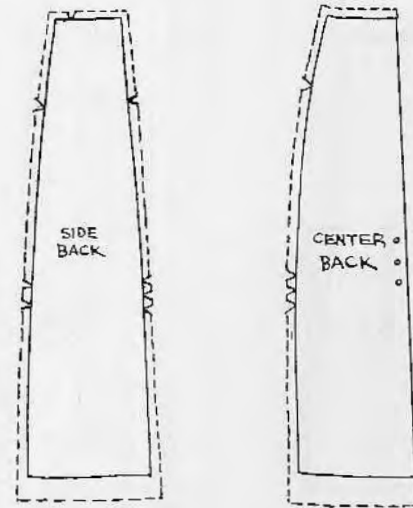
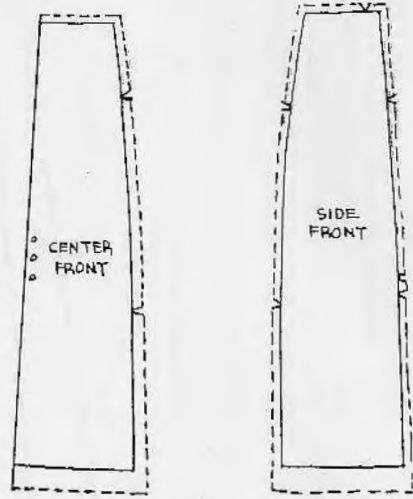
The amount of flare may be varied at will by adding more width in the manner given or by extending the flare line higher up the seam lines. As more width is added the gore seams should be shortened to make the hem line more circular.

PLAIN, SIX-PIECE SKIRT



1. Lay each piece of skirt drape on stiff paper. Draw around each of them and remove.

## Six-piece Skirt with Variations



2. With a yardstick, straighten edges and draw seam allowances as shown in figures.

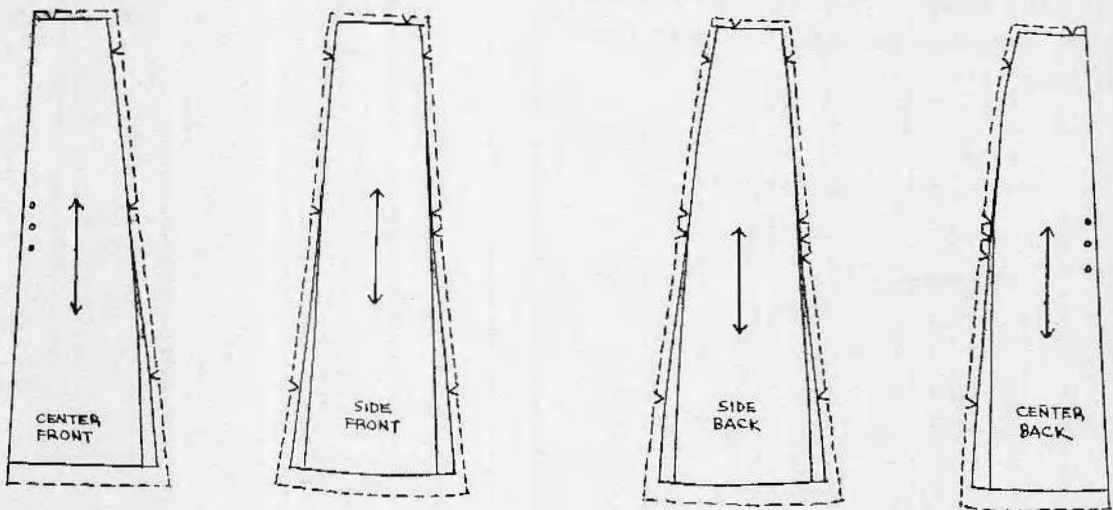
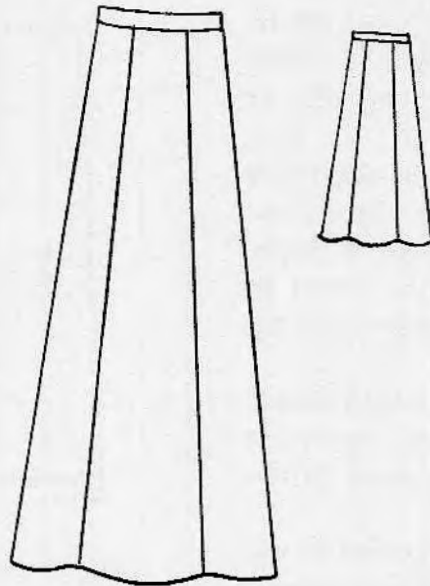
3. Draw notches and indicate fold. Mark straight of material on side-gore pieces.

4. Make desired addition to bottom for hem.

5. Make belt as directed in Lessons 30 and 32.

6. Cut again and redrape.

## SIX-PIECE, FLARED SKIRT



1. Lay each piece of skirt drape on stiff paper. Draw around each of them and remove.

2. Measure out  $1\frac{1}{2}$  inches on bottom line at side seam of center-front section.

3. With yardstick, join this point with side-seam line half-way up as shown in figure.

4. Measure out  $1\frac{1}{2}$  inches at each side of bottom line on both side-front and side-back sections. With a yardstick, join each of these

points with the side-seam line half-way up.

5. Measure out  $1\frac{1}{2}$  inches on bottom line at side-seam line of center-back section. With a yardstick, join this point with the side-seam line half-way.

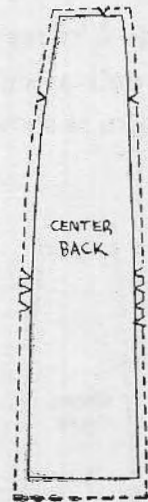
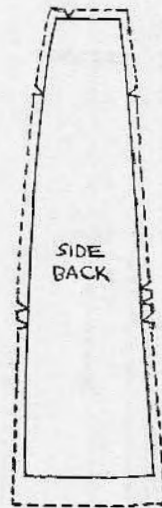
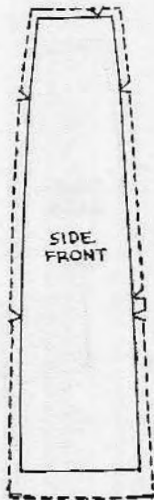
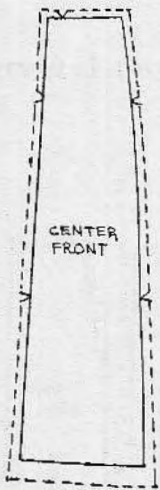
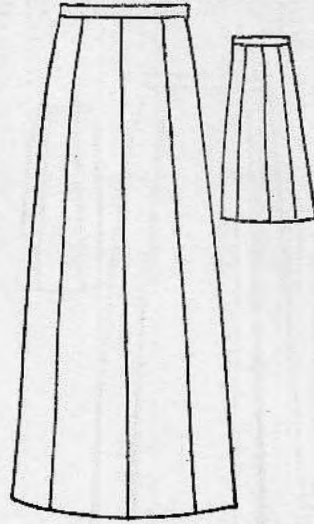
6. Add seam allowance, notches, fold signs, and mark for straight of material as shown in figures.

7. Make belt as previously directed.

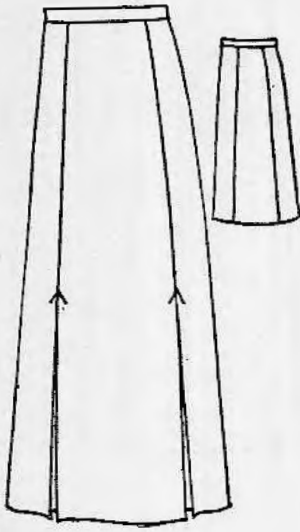
8. Cut again and redrape.

## PLAIN, EIGHT-PIECE SKIRT

Follow directions given for plain, six-piece skirt and add seam allowance to both center-front and center-back seam lines as shown.



## SIX-PIECE SKIRT WITH PLEATS



This skirt may be made with two pleats in front only as shown above, or with pleats in back also as shown in figures below.

1. Lay front section of six-piece skirt drape on stiff paper, draw around it, and remove.

2. Measure a point about 12 inches up from the hem line on side seam. NOTE: Pleats may be any desired length from hip line down.

3. Draw out 2 inches from point made.

4. Draw a line out 2 inches from bottom line on side seam. With a yardstick, connect two points as shown in figure.

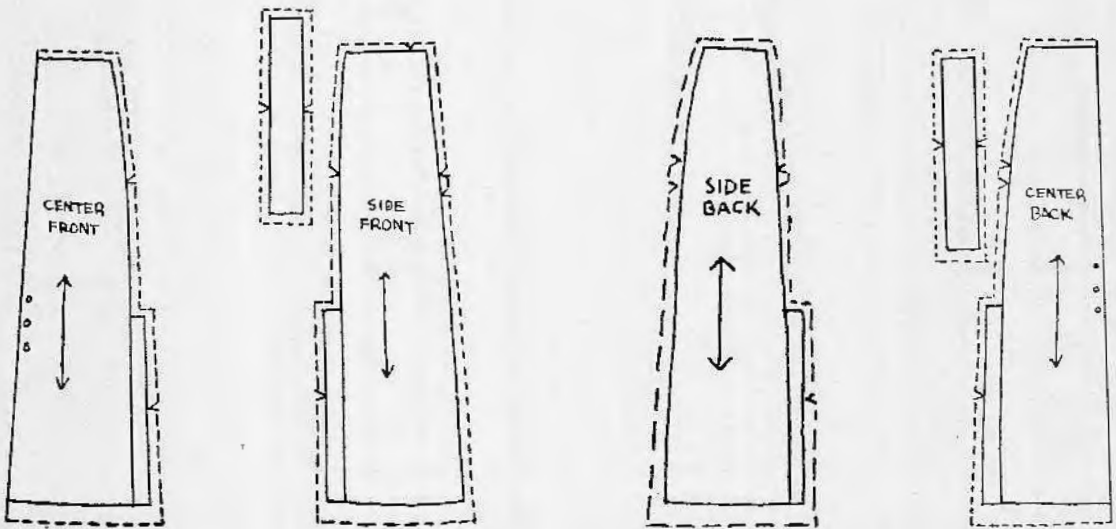
5. For back section of pleat, draw a straight line the length of the pleat.

6. Draw parallel line 4 inches away from it and close ends. Add seam allowance as shown.

7. Repeat process on back and side sections if back pleats are desired.

8. Complete pattern as shown in figures.

9. Cut again and redrape.



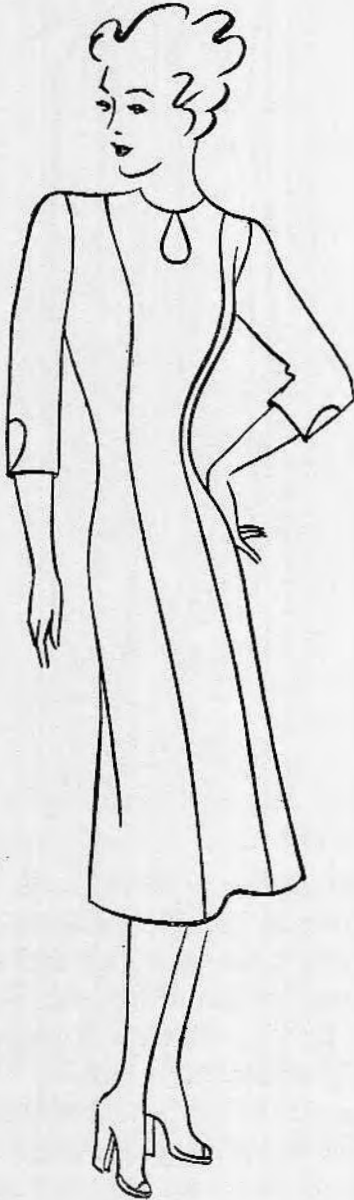
## **Chapter X**

### **Draping Basic Princess Pattern Variations and Adaptations**

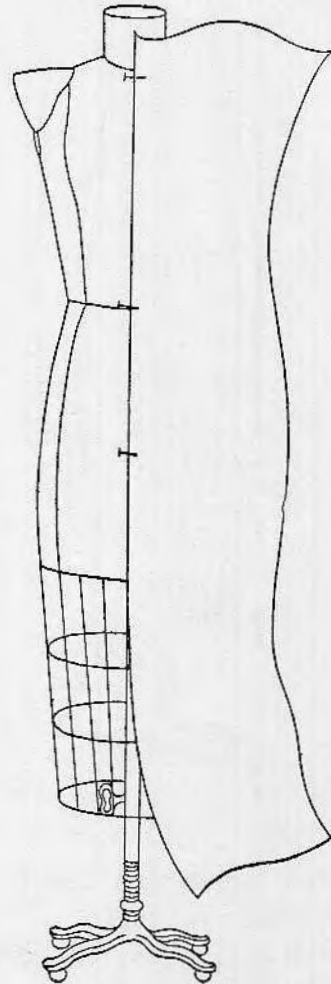
## Lesson 35

## Draping the Basic Princess Pattern

### PRINCESS DRESS DRAPE



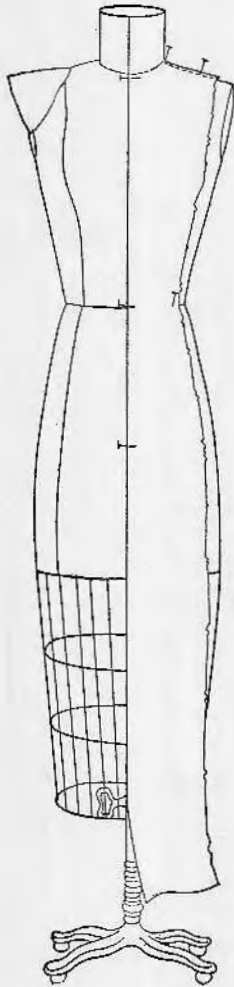
1. Start with a piece of paper 46 inches long. Paste 2 sheets of paper together if necessary.



The princess line drape is a most useful base pattern. It is used in waist or hip length for jacket designs and long torso dresses. Adaptations of the princess line base pattern for dresses are both practical and becoming.

2. Place the straight edge of tissue paper on the center-front line of the form, extending it 3 inches above neckline.

3. Place a pin at the neckline, at the waistline, and at the hip line.

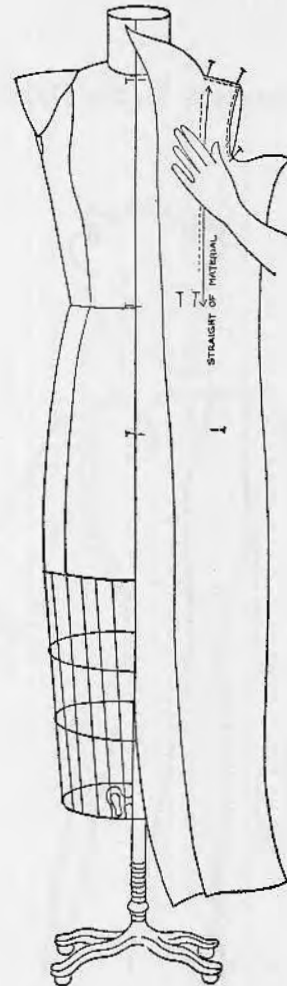


4. Cut from center-front line to shoulder on neckline; place a pin there.

5. Cut from neckline to side-seam line on shoulder line; place a pin there.

6. With the palm of the hand, smooth paper from center front over waistline and place a pin at side-front line on waistline.

7. Cut down side-front line, leaving about 1 inch for seam allowance. Be sure to follow lines of form down to hip line and then straight down, as form curves in below hip line. Be sure to slope skirt line out slightly.



8. Place another piece of tissue, 46 inches long, on form so that the center of the paper is half-way between side front and side seam on waistline. Straight of material is indicated in figure. Be sure that tissue paper is high enough to pass shoulder 1 inch.

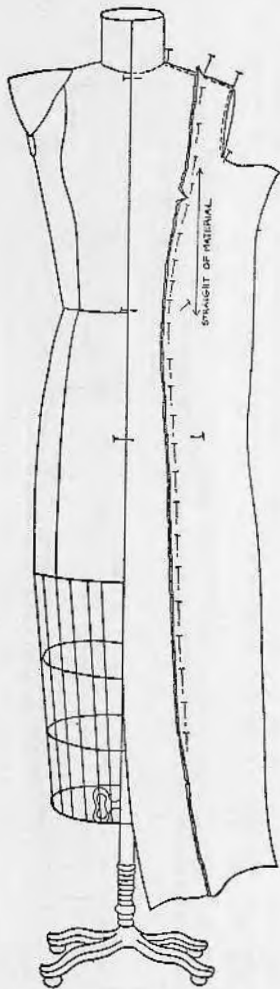
9. Place pin on waistline at side-front line; place pin at waistline at side seam.

10. Smooth paper up over bust and pin on shoulder line at side-front seam line.

11. Smooth out over shoulder. Pin at shoulder point.

12. Cut shoulder-seam line from shoulder point to side-front seam line.

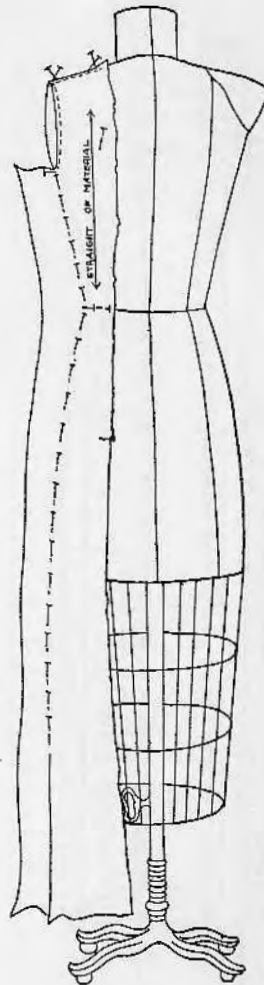
13. Cut armscye line from side-seam line to shoulder point.



14. Pin in side-front line with both pieces of tissue standing straight out. Pin line from waist, to bust, to shoulder, close to form. It will be necessary to slash the excess paper in the seam allowance in seam line over bust so that you may keep seam line true.

15. Pin side seam from waist to hip line close to form; and from hip line down, straight but sloping out slightly.

16. Trim seam allowance to about 1 inch.



17. Turn the form and place paper, same length, on side back of form as shown in figure. Have center of paper half-way between side seam and side-back seam line.

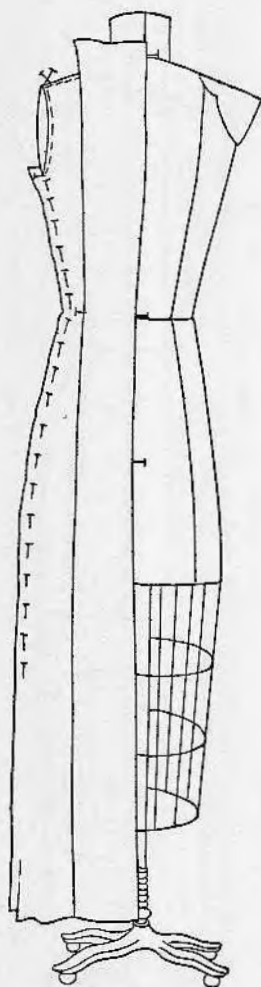
18. Be sure paper is high enough to pass shoulder-seam line by 1 inch.

19. Place pin on side-back seam line at shoulder-seam line. Place pin on shoulder line at shoulder point.

20. Cut shoulder-seam line from shoulder point to side-back seam line.

21. Cut armscye from shoulder point to side-seam line. Be careful to follow accurately the armscye line as indicated by small metal plate on form.





22. Pin side seam together close to form, letting both edges of the paper stand straight out. Pin from the waistline down to the hip line and then straight down on outward sloping line. Cut seam allowance to 1 inch.

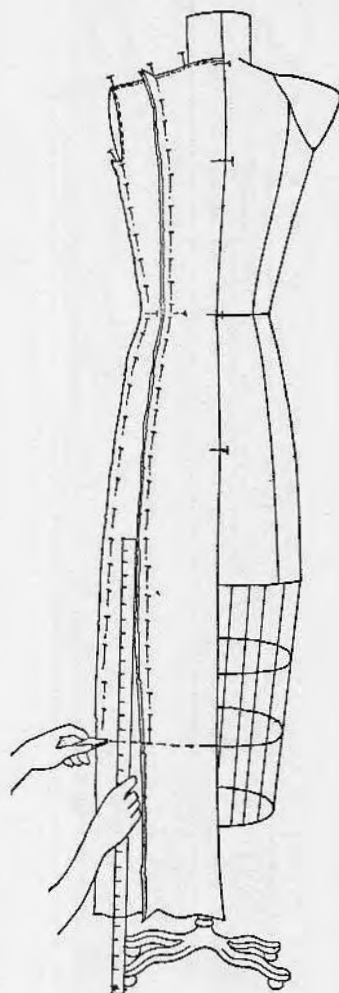
23. Place paper, same length, on form, the straight edge on center-back seam line as indicated.

24. Place pins at the neckline, at the waistline, and at the hip line.

25. Place pin on waistline at side-back seam line.

26. Cut around neckline from center back to shoulder. Place pin.

27. Cut shoulder line from neckline to side-seam line.



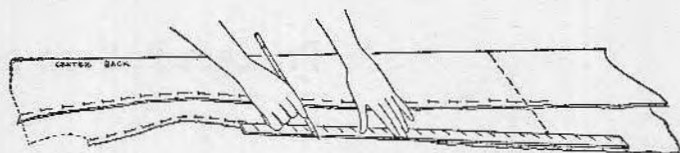
28. Pin side-back line from waistline to shoulder line.

29. Pin side-back line from waistline to hip line and straight down on outward sloping line.

30. Trim seam to 1 inch.

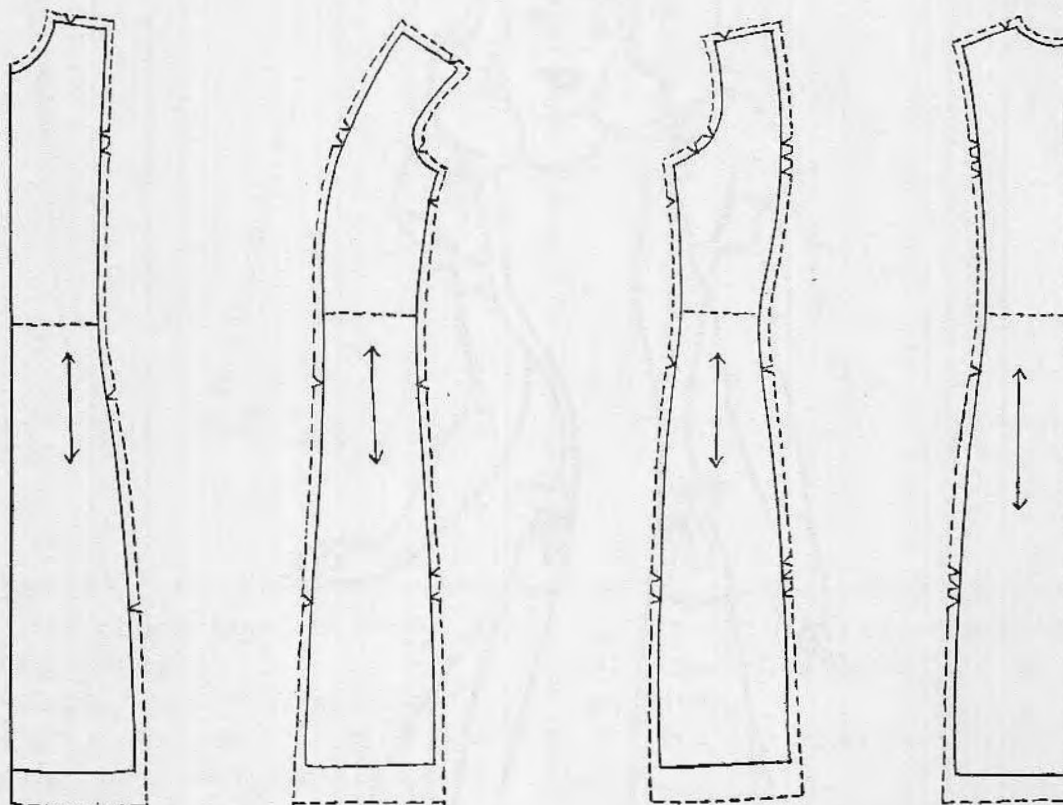
31. With yardstick, measure desired length without hem allowance. Mark with pencil or chalk. Mark waistline also.

32. Remove from form.



33. Lay drape flat on table and straighten seams with yardstick. Mark with pencil or chalk.

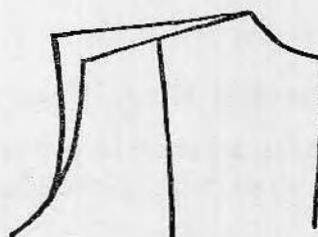
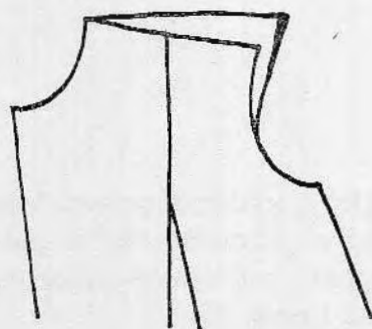
35. Lay sections of drape on stiff paper. Draw around them and remove.

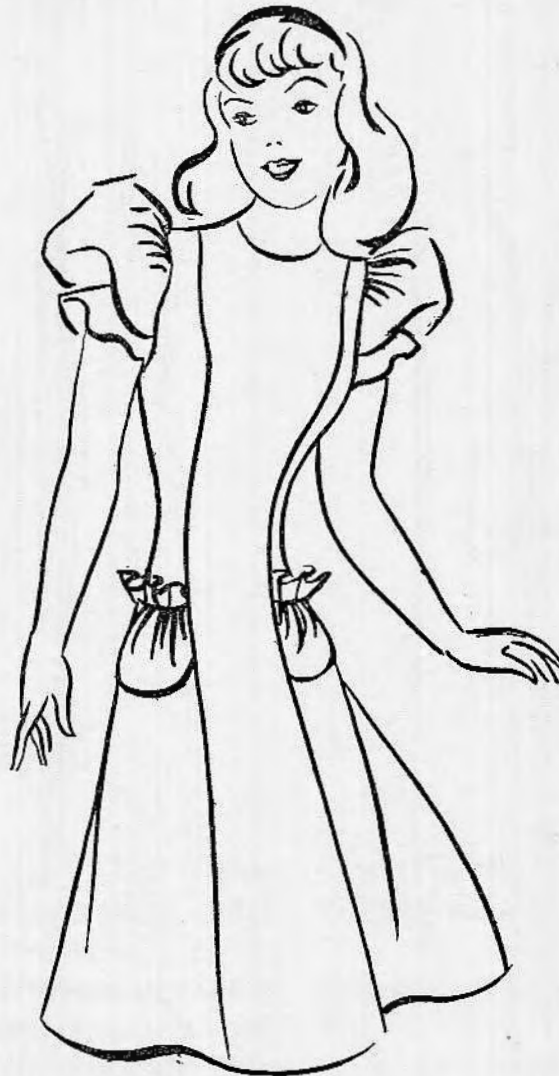


34. Cut off seam allowances. Be sure to cut exactly on seam line.

36. Lay shoulder sections together and make extension as in figures below.

37. Add seam allowances and complete as in figures above.

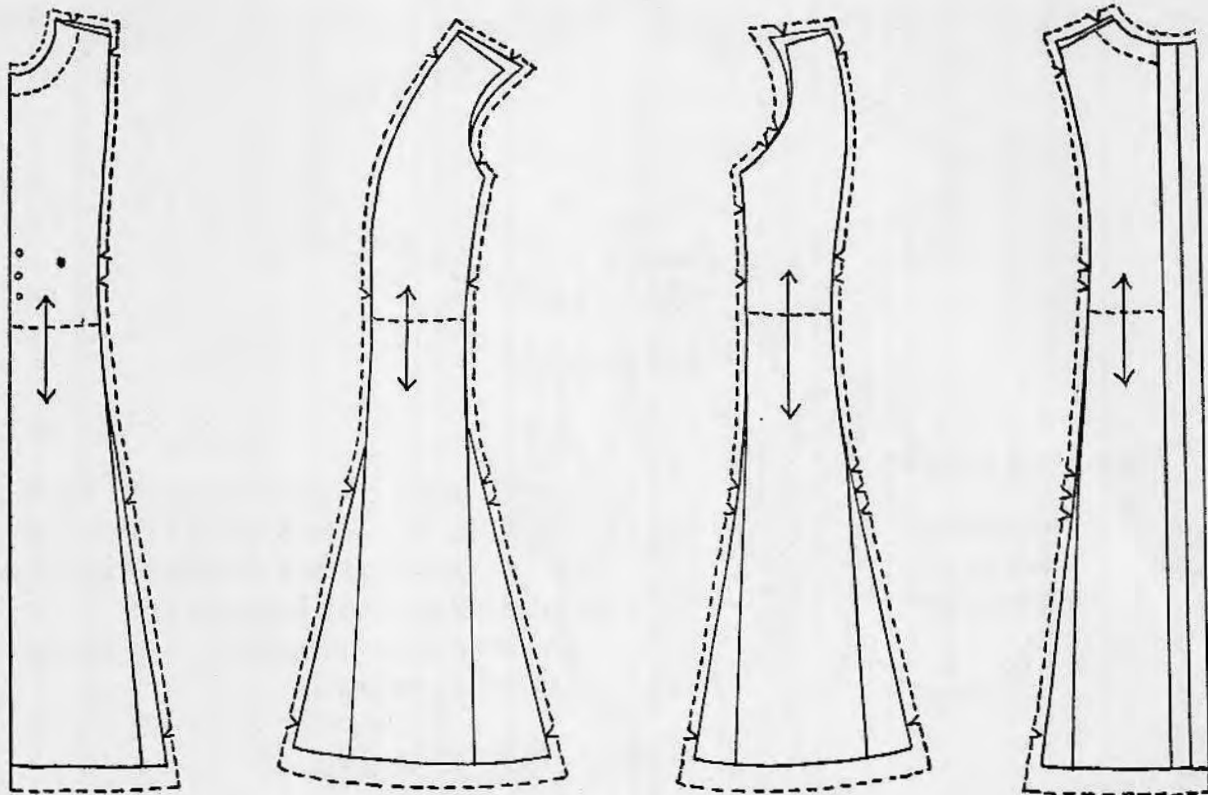




**PRINCESS HOUSE DRESS**

The first adaptation of the princess pattern is the house dress with the full-length back closing.

1. Lay front section of princess base pattern on stiff paper. Draw around it and remove. Base pattern should have shoulder adjustment as given in Lesson 35.



2. Extend hem line 3 inches past side-seam line. Draw straight line from this point to side seam at hip line.

3. Complete front section as shown.

4. Add 4 inches to each side of the two side sections and complete as shown in figures.

5. Add 3 inches to side seam of back section.

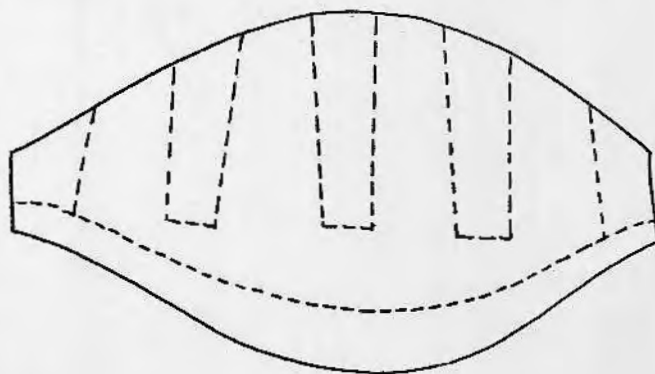
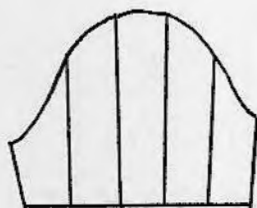
6. Add 3 inches to full length of center-back line for lap and hem for buttoning. Complete as shown in figures above.

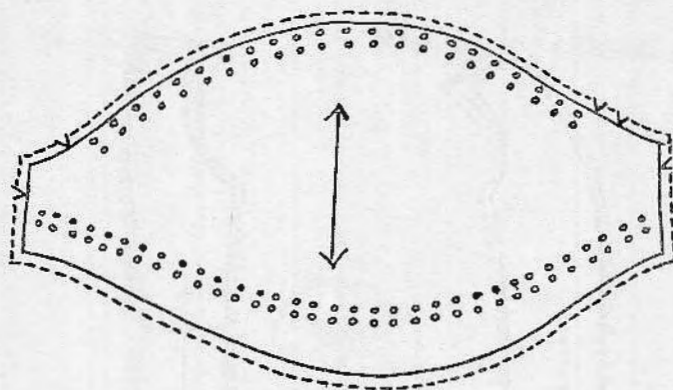
7. Make facings as directed in Lesson 12.

8. Draw lines on base pattern of sleeve. Cut and spread. Make sleeve twice the width of base pattern.

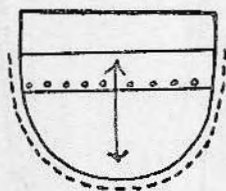
9. Mark a point down 6 inches from the center.

10. Mark a point down 2 inches from each end of the side-seam line and connect these points with a curved line as shown in figure below.





11. Complete as in figure.

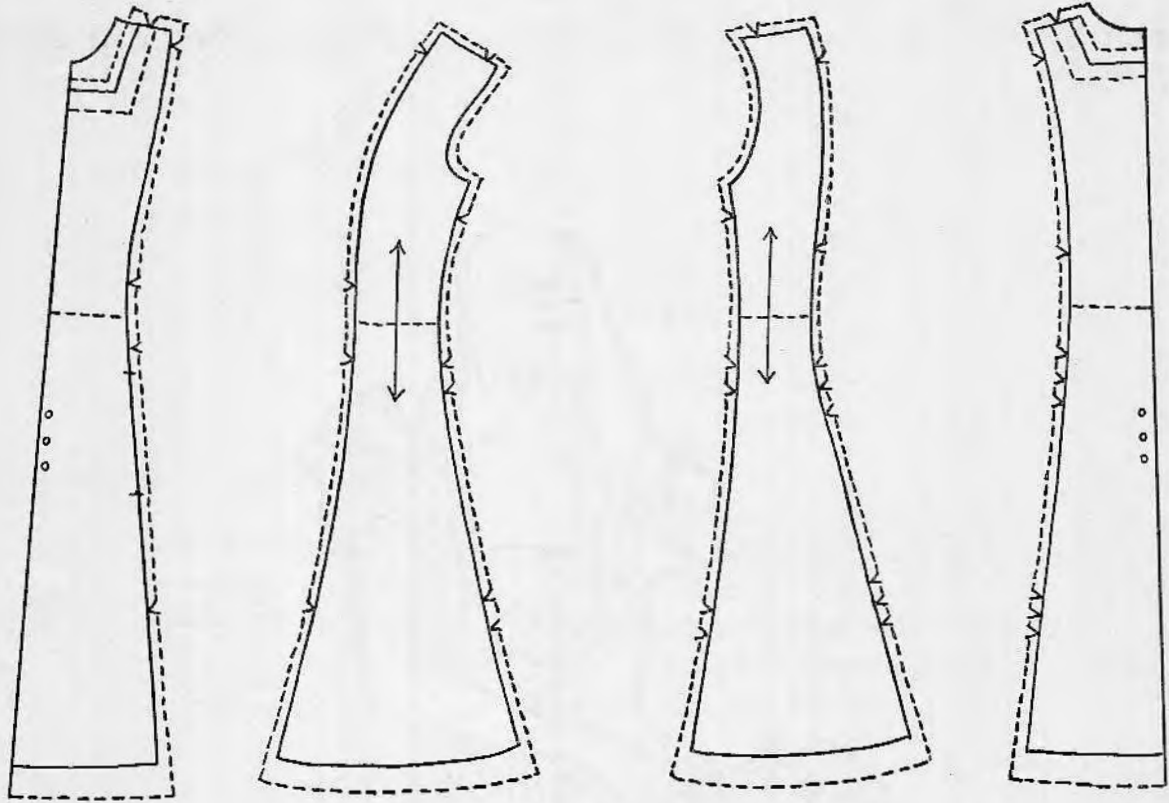


12. To make pocket as shown in figure: take one-half of a circle 8 inches in diameter; mark diameter and add 4 inches for hem; turn down 2 inches and shirr on line.

13. After the entire pattern is completed, cut again and redrape.



This frock shows how the princess house dress pattern may be varied. Use these directions for the changes to be made.



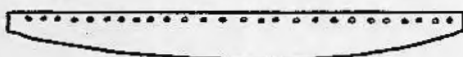
1. Square the neckline. To do this, draw a square neckline as shown in figures. Complete facings as shown in Lesson 12.

2. Adjust the back line. The illustration shows a closed center-back line. An underarm zipper is used. If desired, the pinafore back in the original pattern may be used.

ruffle. The first mark is about 3 inches from the waistline. The second mark is about 12 inches from the waistline. This may be adjusted to compliment the figure. The ruffle should be  $1\frac{1}{2}$  times the length of the distance between the marks; the width varies with the figure. The ruffles should have a rolled hem.

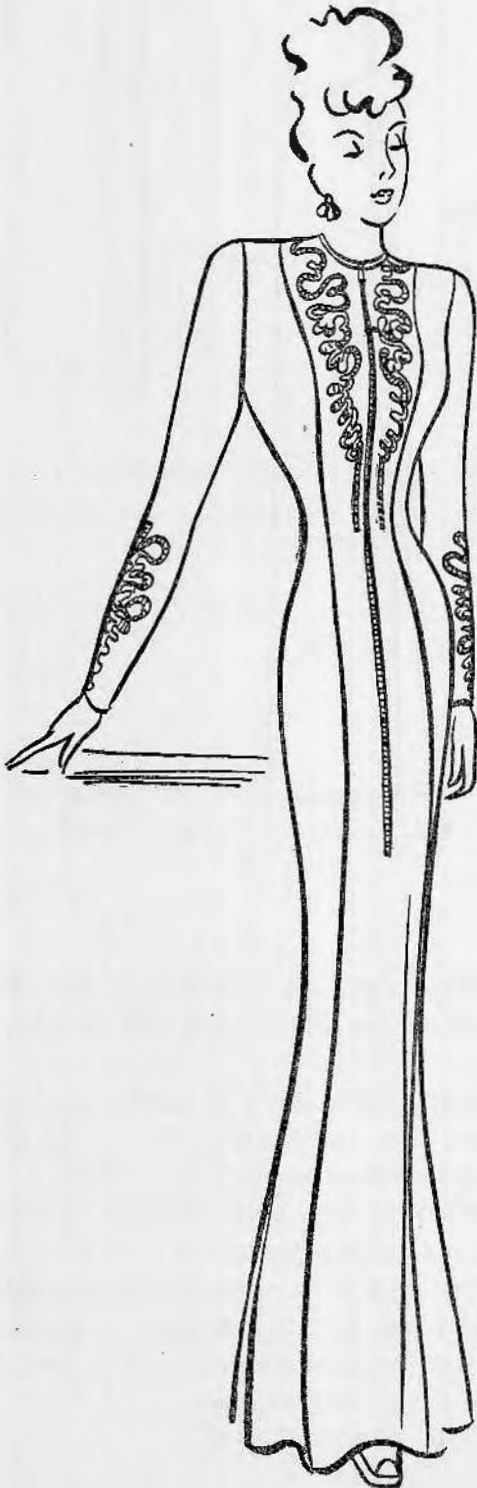


3. Add sleeve ruffle. The figure shows the armhole ruffle which should be twice the length of the armhole measurement.



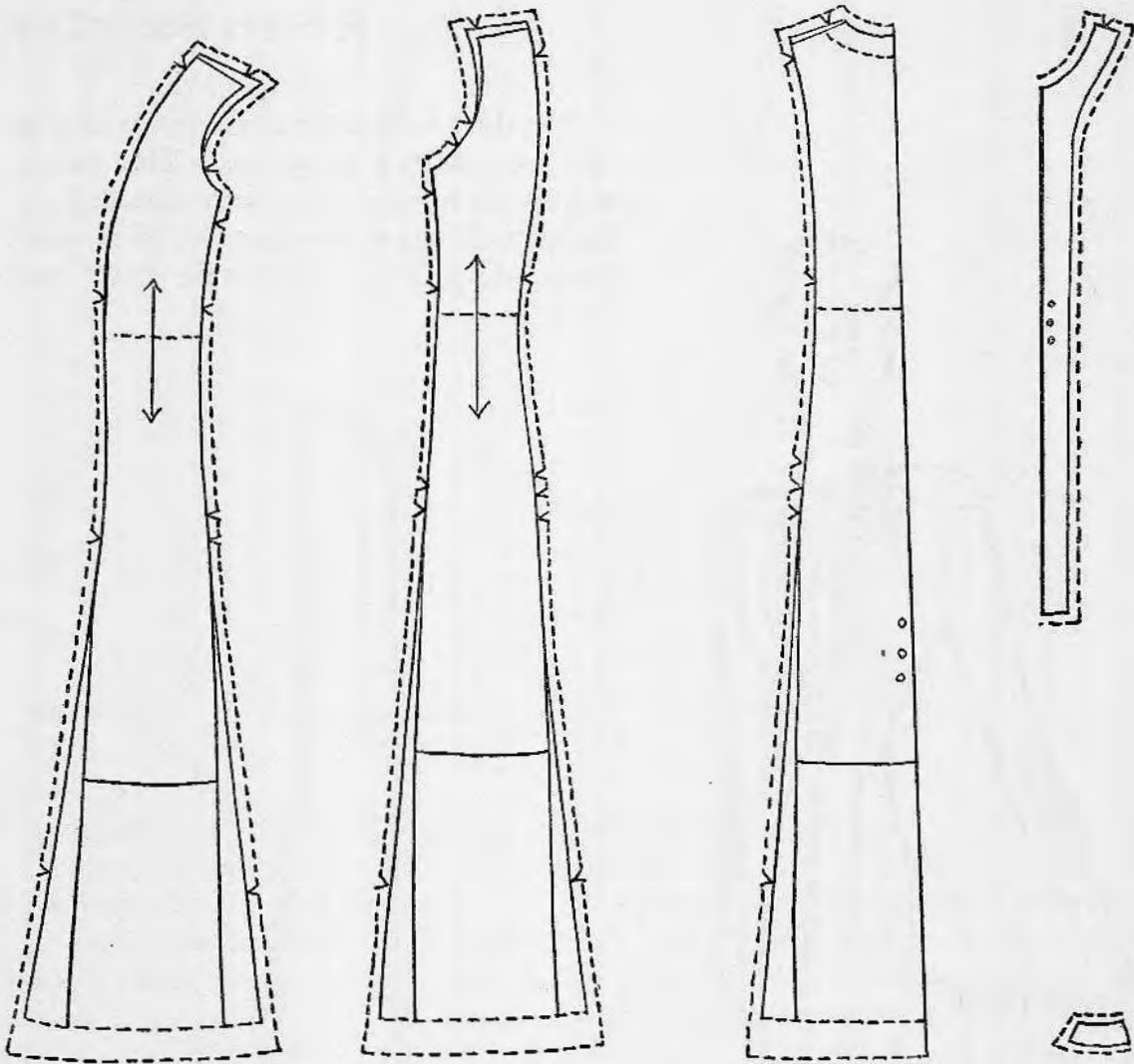
4. Make skirt ruffle. Mark side seam of the center-front section for placement of the

The third adaptation in this series of princess patterns is a house coat. This pattern might also be used for a very dignified and flattering informal evening gown. In this case, the zipper closing would be at the center back.



1. Lay center-front section of princess pattern on stiff paper. Draw around it and remove. Remember that the base pattern should have shoulder extension as in previous lessons.





2. Measure skirt length from waistline to floor. Extend center-front line to that measurement.

3. Extend side seam of front section to floor length.

4. Draw hem line and extend it out to a point 4 inches beyond side seam. Mark point  $\frac{1}{2}$  inch above end of seam line and curve new line from side-seam line to this point.

5. Mark knee length on side seam and draw straight line from this point to end of the hem line as extended. Add 3 inches to bottom of skirt for hem.

6. Repeat process on side-seam line of center-back section and on each side of other sections.

7. Mark for facing 2 inches back from center-front line and neckline up to the shoulder; also for neckline facing on center back.

8. Mark  $\frac{1}{2}$ -inch seam allowance, notches, etc., completing pattern.

9. Cut base pattern on line drawn for facings at front and at neckline at front and back. Lay facing sections on stiff paper, draw around them, and remove.

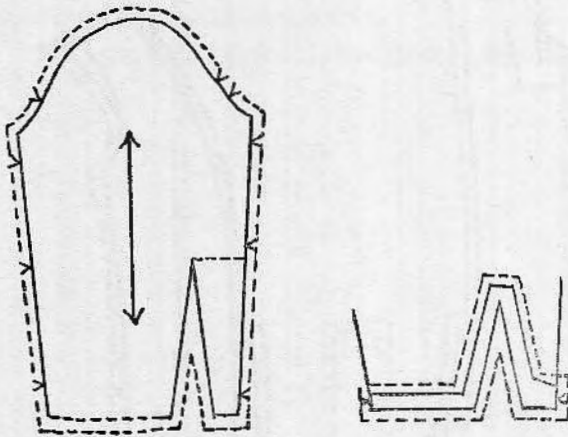
10. Complete as shown.

11. Use plain sleeve pattern with shifted dart as given in Lesson 17.

12. Draw around sleeve and complete as directed in Lesson 17.

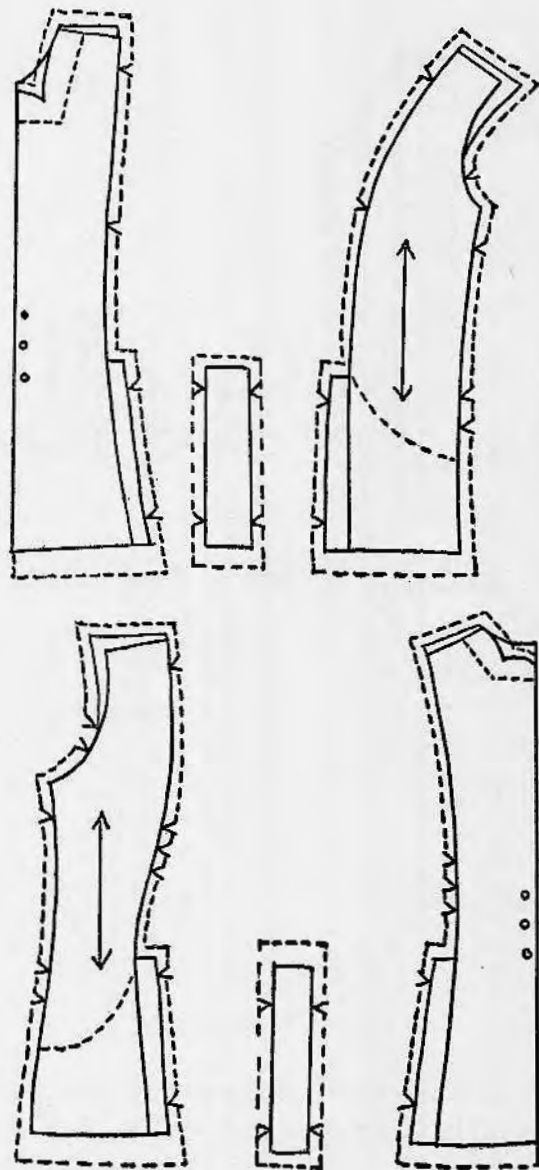
If back closing is desired, reverse facing directions for the center-back line and for the front neckline.

After the pattern is complete, cut again in tissue paper or muslin and redrape.



13. Redraw lower part of sleeve. Mark 2-inch facing and complete as shown.





This type of pattern makes a practical street dress or spectator sports dress. This pattern can change with the season by the use of a different material.

1. To develop this drape, start with the princess base pattern. Mark hip line 10 inches below the waist. Cut off on this line.

2. Make shoulder extension.

3. Place sections on stiff paper; draw around them and remove.

4. Draw neckline and facing line as shown.

5. Make extension for pleat by marking out  $1\frac{1}{2}$  inches at waistline and at bottom of side seam of the center front and center back.

6. Connect these extension points with a straight line.

7. Make the same extension on the front line of the side-front section and the back line of the side-back section.

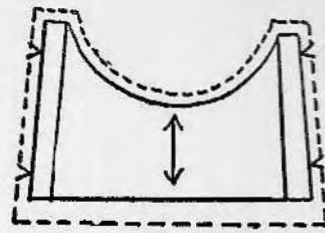
8. To make the pleat insert, draw a straight line the length of the pleat; make a parallel line 3 inches away from the first line; join the ends; add seam allowances.

9. Complete pattern as shown in figures.

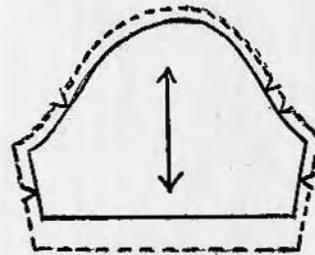


10. Make facings as directed in Lesson 12.

11. To make the pocket, draw a line from the waistline on the front seam of the side-front section to a point 6 inches up on the under-arm seam of the side section. Lay the side sections together so that the under-arm seam laps. Continue on curved line to the waistline on the back seam of side-back section.



12. Trace pocket section with patterns lapped; cut out; lay on stiff paper and draw around it; complete as in figure.

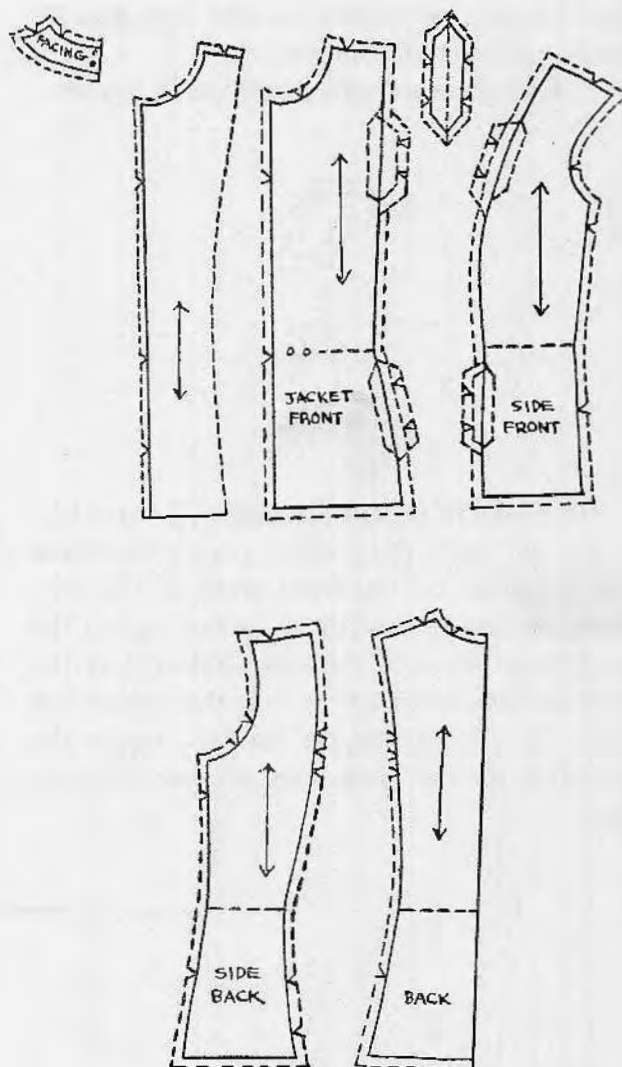


13. Use short, plain sleeve. Directions for this sleeve may be found in Lesson 16.

14. For skirt, cut base princess pattern at waistline. Lay pattern sections on stiff paper. Draw around them and mark for pleats as in Lesson 33.

15. Complete pattern as shown.

16. Cut again and redrape.



One of the most widely used base patterns for a suit is that derived from the princess drape. The jacket may be cut in any length according to the style dictates of any given season. It may be used as shown above, or may be flared below the hips.

1. Use base princess pattern. Mark line 10 inches below waistline. Cut on this line.

2. Extend center-front line 2 inches for lap.

3. Lay sections on stiff paper in order shown in figures. Draw around them and remove.

4. Locate top of pocket detail 4 inches below shoulder on side seam of center-front section. Mark bottom of pocket detail 8 inches below the shoulder.

5. Mark top of lower pocket detail 2 inches below the waistline and mark bottom of this pocket detail 6 inches below the waistline.

6. Mark turn-back section of pocket detail 1 inch out from seam line.
7. Repeat on lower pocket section.
8. Mark line for stitching.
9. Complete pattern.
10. Repeat on front seam of side-front section.

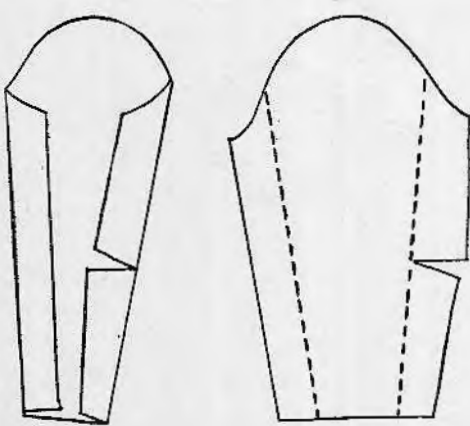
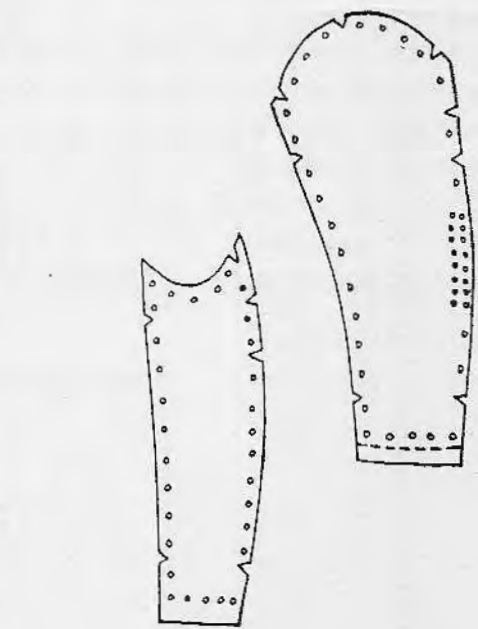
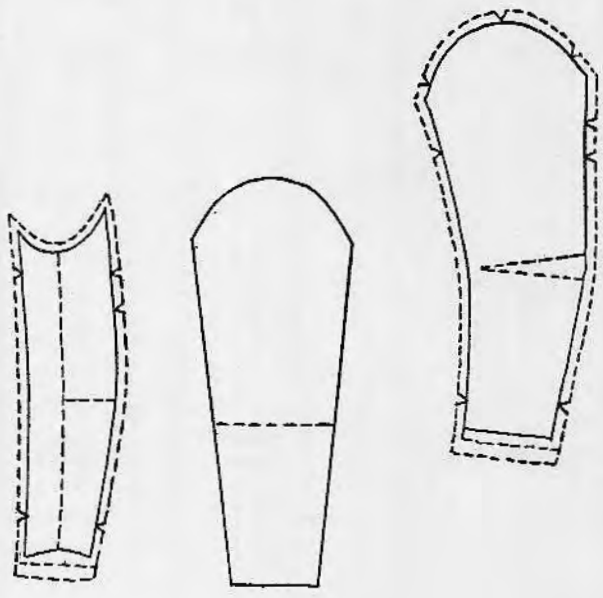
11. Complete all sections of pattern.
12. For back of pocket detail, measure line 4 inches long and 2 inches wide; draw lines to point ends; complete pattern.

13. For facing, lay front section on stiff paper again. Redraw center-front line from bottom of pattern to 3 inches out on shoulder line. Remove jacket front section. Extend bottom line of facing 4 inches and connect this extension with the shoulder line with a curved line.

14. Complete pattern detail.
15. Lay center-back section of pattern on stiff paper and draw neckline and 2 inches down on center back and 2 inches out on shoulder. Remove back section and draw lower line of facing. Complete as shown.

16. Use the plain, fitted sleeve base pattern. Slit pattern from top to bottom and spread 2 inches at the bottom and 1 inch at the top. Redraw on stiff paper. Cut out. This gives a sleeve with width enough for a coat sleeve pattern.

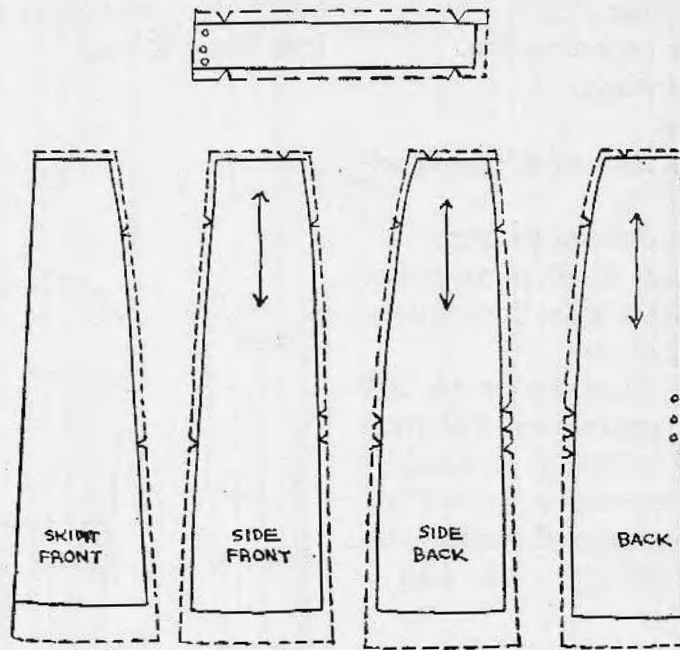
marks. Cut on the creases and put pieces together for under-arm section as shown in first figure below.



17. Fold back edges evenly so that they are separated 1 inch at the bottom and 2 inches at the top as in the first figure above.
18. The next figure shows the crease

19. Straighten wrist line and add 1½ inches for turn-back.

20. Mark for slash at elbow. Spread 1 inch and redraw. Draw seam allowance and extension. Complete as in the last two figures. In making sleeve pattern, be sure that the notches match.



21. To make the skirt, use either the princess base pattern from the waistline down or the six-gore base skirt pattern. The skirt section of the princess pattern is the same as that of a six-gore skirt. Directions for the six-gore skirt are given in Lesson 34.

22. Make belt as previously directed.

23. After the pattern is completed, cut again in tissue paper or muslin and redrape.

This pattern adapts well to any season as the effect may be changed by lengthening the jacket or flaring it.

All skirts in this book are about 29 inches long but may be lengthened or shortened as the season may demand. As has been said before, we have covered the basic lines and proportions and these may be used to design styles of any season by following the rules given.

