DRAPING AND DRESS DESIGN

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SKETCHES BY EVA M. DARDEN

EDWARDS BROTHERS, INC.
ANN ARBOR, MICHIGAN
1935
As the subject matter with which this book deals is necessarily influenced or controlled by the whims and moods of fashion, the author has endeavored, as far as possible, to discuss and present only the principles of technique in modeling that are basic in dress design and that have withstood the test of time. The student using the book should remind herself constantly that technique must be adapted and modified to meet the demands of current fashion, and that the principles discussed in the following pages can serve only as a foundation for original, creative work on her part. No attempt has been made to discuss in detail the theory and principles of design or of construction, as it is expected that students will have received considerable training in these fields before attempting to design by means of modeling.

It is hoped that this book may be of practical use to advanced students of dress design in colleges, in trade, and in vocational schools where the subject of dress design is taught, and that it may make it possible to dispense with note-taking during the very necessary and important demonstrations given by the instructor. It is also desired that the material contained herein may be of considerable assistance to the woman unable to attend classes but who has a definite ability and a strong urge to create costumes either for herself or for others, and to the students and teachers responsible for the costumes to be used in school plays and pageants.
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Chapter I

DRAPING AS A METHOD OF DESIGNING

As in the creation of all arts and crafts there is usually more than one method which may be employed to secure the desired outcome, in the field of dress design there are several ways in which the designer may achieve his goal; by sketching his ideas on paper; by changing and adapting block patterns; and by draping or manipulating actual textures on a form. Like the craftsman, after experimenting with the various methods suitable for his particular project, the skilled designer of costumes employs usually one or the other of the above mentioned ways by which to express his ideas. Frequently he is an adept in all three methods, though the master of sketching is not usually given to the manipulation of actual fabrics.

Many of the renowned couturières in Paris, among them Mlle. Chantal and Mme. Nicole Groult, sketch the ideas they have in mind for their new collections, then turn over these pencil impressions to skilled drapers and technicians who develop them in muslin and submit the result to the creator for criticism, suggestion, and final approval. In other establishments the head has submitted for his criticism detailed sketches made by the staff artists of the house, or he may give to this staff as concretely as possible his own ideas which are then worked up into sketches, corrected, changed, or new suggestions made. The designs are then ready to be made in the actual fabrics. Mme. Lanvin is one of the leading exponents of this method.

A number of Parisian as well as American artists prefer to work out their ideas directly in the fabric, many of them employing the classical method of draping on a form or on a mannequin in the "toile" — crinoline or cheap material in which the silhouette, the line, and the proportion may be studied, experimented with, and perfected. After careful consideration of texture and color combination, the pinned model is ready for the hands of the skilled worker who "trues up" all seam lines, takes off a pattern when desired, then sends it on to other workers who cut it from the real fabric, assemble, and finish it. Vionnet, Poiret, and Willye Soeurs are but a few of the advocates of this particular method, while Lenief prefers to drape directly in the materials that are to embody his ideas.

To many designers draping is by far the most satisfactory way for them to work, permitting them to see the design in its entirety, the back and the sides as well as the front, and enabling them to use to the best advantage suggestions received from the fall, the character of line, of fold, or of area of the fabric itself, as well as to see immediately if the idea they had in mind to start with is at all practical or possible.

But few of the users of the carefully graded and excellent commercial patterns at present on the market in the United States realize that the designs, before being placed in form for use by women all over the country are first draped in cloth, following carefully the sketch previously submitted by the house or the free-lance artist after a meticulous study of the season's designs from Paris. The approved sketch is sent to the model room, draped on a form, then fitted on a well-proportioned woman, young girl, or child, as the design may require. This "toile" or cloth model is next taken apart, the alterations are made, the construction lines perfected, and is finally sent to the master pattern maker and grader. Thus is the pattern company able to see that the pattern not only is correct in size and cut, but will really lend itself to the peculiarities of the different fabrics suggested for it.

In many vocational schools both sketching and modeling are employed in the training of the students of costume or dress design, and many schools are coming to realize that being able to sketch a design, whether original or adapted, is not sufficient, as too many students are impractical in their ideas. They draw wonderfully
artistic designs that are in many instances unfeasible for a pattern house or a manufacturer to use because they do not lend themselves to economical cutting, or are at times entirely impossible to construct. Like many schemes in architecture and house planning, they look attractive on paper but are impossible to work out in the proper media. An all-round training should consist of first-hand experience in manipulating pencil, pattern, and fabric. Many students feel that they cannot draw and when placed before the drawing board say that all ideas suddenly and irrevocably leave them. These same students are usually stimulated and thrilled when presented with actual fabric and told to develop a design for a definitely specified personality, line arrangement, or occasion.

It is not, however, the prospective commercial designer or the teacher of design for whom this particular method of creative work is exclusively adapted: the home maker or the woman who makes clothes for herself and for other members of her family, needs only a dress form, cloth, and a knowledge of design and construction to produce attractive costumes at a minimum cost in keeping with the family budget. In addition to this very appealing and important factor, she is provided with an opportunity to express her ideas and to experience the satisfactions that come from artistic creation.

All students of dress design must acquire a knowledge of the principles of design; for costume, like architecture, is based on line and proportion and a technique of work. These pages are concerned primarily with setting forth the principles of the technique of draping; and as it will be assumed that the student is familiar with the elements and principles of design, no detailed discussion of that background material will be undertaken. Students are reminded, however, that mere perfection of technique does not make designers and that perfection of design is the ultimate goal in this field.

Books and magazines which contain interesting supplementary reading about modern designers and their work.

Nystrom, Paul H., Economics of Fashion.
Willoughby, Marian, "The Fashion Industry in Paris",

Fortune, August, 1935, Harpers' Bazaar
Dry Goods Economist, Women's Wear
Vogue.
Chapter II

FABRICS AND TEXTURES

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THE ROLE OF FABRICS.—Familiarity with the tools and the media is essential for workers in any craft and profession, and an intimate knowledge of and experience with fabrics is one of the first requisites of the dress designer and draper. Many of the leaders in this world of applied design receive their strongest inspiration from a direct manipulation of the material itself. For study and inspiration most of the distinguished Parisian couturiers have large collections of beautiful fabrics gathered together from all corners of the earth—antique velvets and brocades, silks, shear cottons, or colorful embroideries from China, Persia, India, Morocco, Spain, and Central Europe. Many of these precious weaves and odds and ends of embroideries have been assembled by their present owners while traveling abroad in search of suggestions and fresh points of view, and are cherished for the rewards which the further study of their characteristics promises.

Such artists as Lanvin and Mme. Charlotte of the House of Premet, like their predecessors Lady Duff Gordon, the founder of Lucille, and Mme. Paquin, surround themselves in their ateliers with fabrics both old and new, whose characteristics of color and of texture they are studying with a view to application in the designs on which they are working.

Helpful as are these rare and precious fabrics in the work of the designer, the role of the modern textile is even more important. From the great variety of fabrics submitted for his choice by the manufacturer, the dress designer selects those which seem most harmonious or appropriate for the type of silhouette and line he has in mind, or orders those which possess some unusual color or texture that suggest new trends of thought. So much stress is placed on fabrics by some artists that they design and manufacture all the fabrics used in their own collections.

TEXTURE IN RELATION TO SILHOUETTE AND LINE.—The textile designers and manufacturers now offer an almost bewildering array of weaves for the use of modern designers, be they masters or amateurs, while the characteristics or "personalities" of the different cloths are as numerous as the varieties of weave. Some are crisp and fresh, soft and clinging, harsh and stiff, light and diaphanous; others are filmy and transparent, or solidly opaque, dull or shiny, smooth or rough. This characteristic of texture is one that must be carefully considered when choosing a fabric in which to translate a particular idea. If a bouffant silhouette is the objective, a material that will stand out from the body in a crisp, stiff manner should be chosen, such as taffeta, organdy, tulle, or stiff Swiss. For the straight, clinging silhouette such pliable materials as chiffon, georgette, voile, velvet, or crêpe de chine will give the best results. The less pliable, supple fabrics such as tweed, serge, and velour lend themselves well to rather straight, tailored silhouettes that fall in severe lines from the shoulder or the hip. For lines of certain character within the silhouette itself, appropriate materials are also necessary to carry out or to heighten the desired effect. For the soft, numerous straight lines of the type found and admired in the Ionic chiton of the early Greeks, a wise choice would be made from such materials as transparent velvet, chiffon, or sheer cotton crêpe. These fabrics fall gracefully in straight or in curving lines that are particularly gracious and pleasing and very appropriate for the woman requiring subtle lines that suggest height. Where crisp, well-defined lines are necessary, such materials as covert cloth, linen, or cotton suitings, which press well are satisfactory, while soft silks and cottons will be found acceptable for areas that are broken and irregular, such as those resulting from shirring or from smocking.
PROBLEMS WITH TRANSPARENT FABRICS.—Much thought is required to obtain the most pleasing results from transparent materials because of the problems of seam finishes and of changes in color values occurring when two or more layers of sheer material are encountered. Rarely will satisfaction result from the use of a transparent material when an opaque one was in the designer's mind while working out his idea.

THE INFLUENCE OF GRAIN ON LINE CHARACTER.—Not only must the appropriate fabric be chosen to acquire the kind of silhouette and line contemplated but the direction of the threads of the cloth must be considered as lines take on a slightly different character when placed on different grains of knitted and woven fabrics. For example, folds, soft or pressed, have the appearance of straighter and longer lines when laid lengthwise of the material than when laid on the crosswise of the cloth. Folds placed on the latter grain are always round and thick in appearance, except in fabrics that have a heavier crosswise than lengthwise thread, as is found in poplin. In materials of satin weave this is a very important factor to be considered in the designing of a gown for a large figure. While fabrics of high lustre tend to enlarge the apparent size of the wearer, this tendency is strengthened by using this particular type of cloth with the lengthwise or warp threads running crosswise or around the figure. Folds laid along the true bias of any fabric are exceedingly graceful and attractive, though not always very satisfactory for use in costumes that are to be laundered frequently. Velvets and satin are extremely effective when used on the bias and draped in loose, diagonal lines, thereby affording opportunity for high lights and shadows to be sharply contrasted.

SURFACE DESIGNS.—Patterned fabrics with designs either woven or printed offer many stimulating problems as well as suggestions for the designer. The character of the design, geometric or floral, may determine the type of line, straight or curved, that may be used most effectively, and more than any other material requires simplicity of treatment. Plaids and stripes may be more interesting and unusual if used on the bias or on the cross grain of the cloth than on the more commonly employed lengthwise grain. However, confusion of line direction must be carefully avoided. The student should hold the material up on the dress form, or on herself while standing before a long mirror, and experiment with the cloth held in various ways to give broken or flat areas, straight or curved lines, and straight or irregular silhouettes.

TEXTURE COMBINATIONS.—Combinations of fabrics as well as of colors should be experimented with before definitely deciding upon the design and cutting into the material. Sharp contrasts of texture, such as velvet and lace, velour and satin, give richness and definition to a design, while textures having similar characteristics, as jersey and kasha, combine in a manner that is reserved and subtle. Belts, buttons, flowers, braids, laces, and ribbons may offer the interesting note of texture contrast or similarity, while the hat, shoes, hose, fur neck-piece, scarf, or handbag deserve considerable attention on the part of both the designer and the wearer of the costume. So much is at present being done to emphasize the selection of correct accessories by department stores, specialty shops, and costume magazines that there should be but little difficulty encountered in obtaining suitable textures and colors for use with a particular costume.

For excellent suggestions and inspiration for both texture and color combinations the student should inspect thoroughly the canvases of renowned portrait painters before beginning to drape. Not only fine examples of color arrangements, of character and quality of line, but of texture are displayed for her analytical study in the works of the old masters. For excellent modeling of line and for comparison with her different essays in sculpturing in cloth, every beginner should study assiduously the marbles of the master sculptors of the Greek and Moyen-Age periods.
1. Hold a length of material with a shiny surface about yourself so that the cloth is smooth; so that it has many soft folds. Which appears to make you look more slender? which is more graceful?

2. Select designs from a current fashion magazine and visualize them in textures totally unlike the textures suggested in the description accompanying the illustrations. Justify your choice.

3. Assemble a small collection of buttons and buckles and place beside them samples of a variety of materials of different textures. Which seem most harmonious?

In the spaces below paste samples of materials which show contrast of texture and similarity of texture.

Contrasts

Contrasts

Contrasts

Similarities

Similarities

Similarities
STUDIES IN TEXTURES

List below the names of all the fabrics you can and after each name write the name of another fabric which you believe combines pleasingly with it.

Silk (pongee)  Cotton (gingham)  Linen (handkerchief linen)

Wool (flannel)  Synthetic (transparent velvet)
Chapter III
THE DRESS FORM AND LINING

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SELECTION OF THE FORM.- Not all designers in fabrics are fortunate enough to have attractive living models to drape on and to bestow the incentive which naturally arises from seeing one's creation develop minute by minute into a thing of reality on a moving, living form. Most workers in the field of dress design must content themselves with an inanimate creature of paper and wood, which, however, usually proves itself a very amiable, patient assistant capable of standing without complaint or weariness for hours and days at a time. A good dress form is indeed a valuable asset in the design studio or home sewing room.

A variety of forms are on the market, each type possessing characteristics valuable in themselves and of such varied prices that all individual requirements and different purpuses may be accommodated. A very satisfactory form is the non-adjustable one of papier mache covered with stout canvas or with jersey cloth, mounted on a revolving stand, the height of which may be very easily adjusted to suit the needs of the person draping. The adjustable form, also of papier mache, is made in sections that can be separated to make the neck, shoulder, bust, chest, back, waist, and hip larger or smaller, and the length of the front and of the back and sides longer or shorter. Such forms usually possess skirt sections of crosswise and lengthwise metal bands that contract or expand as the size of the form through the hip is decreased or increased. Many home sewers find such a form highly satisfactory when there are several members of the family for whom sewing or fitting is done.

Another dress form which has met with much success and earned the approval of the home sewer is a light, though durable one made at home by pasting strips of gummed paper to a cotton jersey undershirt when the latter has been placed smoothly on the individual for whom the form is to be made. When several layers of paper have been pasted in position the shirt is cut along the center front and the center back to enable the form to be removed from the individual; then the two sections are pasted together along the centers. This form is easily constructed and is the cheapest of all the types considered. For good working results a base of compot board or wood should be made, and the entire form mounted on a stand.

The half-size dress form is finding considerable favor with many of the young American designers. Its great advantage is, of course, the smaller yardage of cloth which its use entails.

The designer of children's clothes will find the diminutive forms made in sizes 4, 6, 8, 10, 12, and 14 years of great assistance in her work.

When purchasing a dress form always select one that is a size or two smaller through the bust than the individual, so that the fitted lining need not be stretched out of shape when placed on the form and lose all resemblance to the figure on which the lining was fitted. The posture of the dress form should also resemble as nearly as possible that of the person for whom the form is bought. The most up-to-date forms are constructed with due regard to the current ideals or fashions in posture, as well as the prevailing mode in the size of the waist. If the form is to receive hard use, as would be the case in a trade workroom or in a school room with inexperienced workers, canvas covering will be found more durable than jersey covering. However, as forms, like all school and trade equipment, go out of date in the course of time, the cheaper jersey covered formed should probably be considered.

THE LINING FOR THE DRESS FORM.- Many first-class custom dressmaking houses have a fitted lining made for each of their regular customers in order to save the latter the fatigue of standing for the draping and the fitting of the
gown, as well as to reduce to a minimum the time necessary for these processes. For home and school room use it is highly desirable for the same reasons that a very carefully fitted lining be made. A fabric that is firm, of medium weight, and on which other fabrics do not slip easily is expedient. Heavy unbleached muslin or duck will be found satisfactory and inexpensive. The lining may be draped directly on the person, on the form which has first been padded with paper to approximate as nearly as possible the measurements of the person, or cut from a commercial pattern. As the latter is the simplest and the least time-consuming for the beginner, directions for the latter method will be given here.

FRENCH LINING FROM A COMMERCIAL PATTERN. From many points of view the French lining which is cut in eight pieces, without the sleeve, is very satisfactory. The center and lengthwise seams extending from the neck and from the center of the shoulder seams, respectively, to the bottom of the lining permit of very careful fitting across the widths of back and chest as well as about the waist and bust lines. Whenever possible a pattern which has a two-piece sleeve should be selected; it is easier to drape over and to fit than the one-piece sleeve. Furthermore, the sleeve form made of two sections retains its shape when subjected to hard use. Only one sleeve, for the right arm, need be made.

CUTTING AND BASTING THE MUSLIN LINING. The French lining in most commercial patterns is cut to extend only about eight inches below the waist line. Many people prefer to have the lining extend at least twelve inches below the waist in order that the skirt may be draped without being too small through the first and second hip lines. Others find it preferable to have the lining extend to the full length at which the skirt is worn. This may be done by measuring the additional length desired equally from the bottom edges of all pieces of the lining pattern directly on the muslin on which the pattern has been placed. The result is in reality a princess lining and is by far the most satisfactory one for the student designer to work with, as it gives her the full-length proportions of the garment. In placing the various sections of the pattern on the cloth, follow the directions which accompany it, allowing for a seam down the center front and the center back. Particular care should be taken to mark all notches with a tracing wheel, colored chalk, or pins. Trace also the waist line as indicated on the pattern and after cutting and removing the pattern, mark this line, also the neck and the armhole lines, three-eighths or one-half inch, according to the amount allowed for seams, from the cut edge with a colored thread in small basting stitches. Matching the corresponding notches pin the sections of the lining together; baste according to the seam allowance as stated in the directions. Baste the long seams first; press them open at the shoulder, then baste the shoulder seams together. For greater ease in fitting there should usually be a seam along the center front. In case the lining has been cut with the center along the fold of the cloth and without a center seam, the center of the section should be marked with a basting line in a colored thread. On each of the center back sections place a line in colored thread to indicate the center back. These lines serve as guides in the pinning up of the lining at the fittings; and should be pinned or hemmed together when the form has been padded to the correct size.

For ease in fitting the sleeve, mark with a colored thread the lengthwise and the crosswise grains of the upper sleeve section; the first through the lengthwise center, the second about six inches down from the top of the sleeve. In basting together the two sections of the sleeve, place the upper section flat on the table and the under section on top of this piece with the centers of the two pieces pinned together. Leaving the sleeves on the table, draw up the front seam of the upper section to meet the front seam of the under section, match the notches, and pin in the seam. With the pieces still on the table, draw the back seam of the upper section up to meet the corresponding seam of the under section; match the notches, see that the slight amount of fullness in the upper section falls at the elbow, and pin in the seam. The sleeve may
then be lifted from the table and based on the indicated seam lines. A sleeve pinned in this manner before basting will not twist when on the arm. Notch or clip the front seam at the elbow line before the fitting of the sleeve takes place.

FITTING THE LINING.- For successful results in draping, it is most essential that the lining be very carefully and well fitted. As it is almost impossible to fit one's self, another member of the class should do the fitting. Place the lining on with all the seams inside, pin the center back lines together with the basteings of the neck line matching and those at the waist line meeting perfectly. Before making a single alteration, look over the entire lining to see where the necessary changes should be made.

As a general rule, fit only the right-hand side, which is usually the larger and more developed, and later make the changes in the left-hand side by it. If the individual has a very pronounced difference in the two sides, each side should be fitted separately.

It will aid the person doing the fitting if she will remember the general rule that, with definite exceptions due to design, the crosswise grain of the cloth should extend straight across the width of the back and straight across the width of the chest. Undesirable wrinkles at the chest, the back, the shoulder, and at the under-arm are almost always due to the dropping or raising of the crosswise grain from its correct position. If the shoulders of the individual wearing the lining slope considerably from the normal, wrinkles will appear at the shoulders and at the sides under the arms indicating that the grain across the chest and width of back needs raising. To make this necessary change, open the shoulder seam and repin in a seam that is deeper at the end of the shoulder than at the neck. This will make the armscye smaller, probably causing wrinkles at the lower armscye. These may be removed by pinning in a new armscye line and cutting away some of the cloth under the arm.

If the shoulders are broader than the normal, the diagonal wrinkles sloping from the shoulder toward the neck indicate that the crosswise grain has been drawn up out of the straight crosswise position at the chest and the back, and needs to be dropped. In this case, open the shoulder seam and pin in a new seam that places the grain in its proper position. This new seam will be deeper toward the neck than at the end of the shoulder.

For the person who has prominent shoulder blades or is slightly round-shouldered, a small dart at the armscye about halfway between the shoulder and the underarm seams may be taken in the back of the lining. Sometimes a similar dart, taken at the front armscye, slanting off toward the bust, will remove undesirable fullness at that point. If the lining is too loose or too large through the bust and the waist, adjustments of the under-arm and of the side front and side back seams should be made.

Precautions should be taken to secure perfection of seam lines. The lining should fit closely and smoothly everywhere. If the lining is loose, the dress draped over it will be too large for the individual. It is particularly necessary that the correct armscye and neck lines be obtained on the lining. Mark any corrections with a line of pins.

The lining must fit smoothly about the hips with all of the seam lines extending in perfect lines to the bottom. The center lines of the front and of the back must fall at right angles to the floor. If they swing to the side ever so slightly, open the side seam over the larger hip, which is probably causing the grain across the hip to be lifted out of its normal position, and repin a new seam which allows the centers to assume their correct position. Frequently the same result can be obtained by fitting in the side seam over the smaller hip.

The under-arm seam should be placed in the best possible position for the individual figure, usually directly under the arm so that the seam is inconspicuous from either the back or the front view. Like the centers, the side seam must fall in a perfectly straight line to the floor. If it slants to the front, remove the basting and repin, taking material from the back. If the seam slants toward the back, take the material off the front of the skirt. Test the direction of the new seam line by holding a weighted tape at the waist where the seam meets it.
To make the lining even about the lower edge, measure up from the floor with a yardstick the same number of inches all around if one hip is somewhat higher than the other. If both hips are the same in size it is advisable to measure along the right-hand side only from center front to center back. The line for the other side may be obtained later by folding the lining along the centers laid flat on the table and tracing or cutting on the marked line through the two thicknesses of cloth. Place a tape measure around the waist and if necessary mark with pins a new and correct waist line.

FITTING THE SLEEVE.— The sleeve should fit the arm without much excess fullness anywhere, while the position of the grain must be correct, the lengthwise threads of the upper arm section falling in perfectly straight lines from the shoulder to the elbow, and the crosswise threads extending around the arm parallel to the plane of the floor. Wrinkles at the front or at the back of the sleeve at the armhole are due to a short sleeve cap and may be removed by dropping the top of the sleeve to place the crosswise threads in their correct position. If the sleeve allowance at the top of the sleeve is not sufficiently large to permit of this type of alteration, the under curve of the sleeve must be cut away slightly so that the under section may be lifted in the armhole. A sleeve that is tight across the width of the cap will pull the waist at the end of the chest and of the width of back line, causing discomfort and throwing the entire waist out of line. This fault may be remedied by changing the top curve, thus giving greater width through the cap. Undesirable fullness of the sleeve may be removed at the back seam; if a large amount of fullness is present, deeper seams should be pinned in both front and back. A slight readjustment of the top curve will be necessary in this case.

If the elbow darts or fullness are very much too low and the entire sleeve is too long, pin a tuck around the sleeve two or three inches above the elbow line. The sleeve should fit smoothly from elbow to wrist and be the exact size of the arm. The seam lines should extend to the wrist bones and at right angles to the line of the bottom of the sleeve or the hand line. This latter line should be carefully turned and pinned in position. When removing the sleeve from the arm, unpin the back seam for two or three inches above the wrist, carefully marking with pins the correct seam lines on both upper and lower sections of the sleeve. Indicate with pins the position of the shoulder seam where it meets the top of the sleeve and of the underarm seam of the lining where it meets the sleeve. When the sleeve and lining are separated, these points should be marked in colored basting thread so that the draped sleeve may be easily and quickly placed in the proper position in the armhole of the draped dress or blouse.

ALTERATIONS.— One efficient method of making alterations in the muslin lining is to mark with pins the new seam or dart lines made at the fitting, open the shoulder seams and darts, fold the lining over along the center front and center back lines with all the original seam lines and cut edges matching, and by means of a tracing wheel or tailor basting, trace or sew on the corrected lines. This makes both sides of the garment exactly alike. If there are marked differences in the two sides of the individual, such as one hip higher than the other, or one shoulder blade more prominent than the other, the fitting of each side should be done while the lining is on the person.

Similar treatment should be given to the sleeve which, for greater ease while draping, is finished separately and not attached to the body lining.

PREPARING THE LINING FOR THE FORM.— A second fitting of the entire lining after the alterations have been made and before the stitching is done insures a better-fitting lining and lessens the necessity for radical changes in the draped garment. Take special pains to see that the armhole and neck lines are in the correct location and of good line; that the shoulder and all lengthwise seams are perfect lines. Stitching should be done on the lock-stitch machine wherever possible. The
Long seams are sewed first, the edges trimmed evenly to a uniform width of approximately half an inch, notched at the waist line, about three inches above and a similar number of inches below the waist line, and pressed open. Finally the shoulder seams should be stitched and given the same treatment as the long seams. Both seams of the sleeve should be similarly treated, the front seam notched at the bend of the elbow and cut to within a quarter of an inch of the machine stitching. For neatness of appearance the seam allowances at the neck and at the armholes may be turned to the wrong side of the lining directly on the line of the basting and stitched by machine along the folded edge. In doing this, avoid stretching the material. The bottom of the skirt may be turned one quarter of an inch to the wrong side and stitched by machine.

A FITTED LINING FROM A SHIRT WAIST PATTERN.— For a very slim, immature figure, a muslin lining cut from a commercial shirt waist pattern will prove convenient and acceptable. As in the French lining, a seam should be placed at the center back to permit of fitting the lining closely about the waist. Darts should be taken in both sides of the front and of the back, extending in the front from the bust to the bottom of the lining, if it is of hip length, and in back from the shoulder blades to the bottom of the lining. Like the French lining, this one may be cut fourteen or more inches below the waist, or a two-piece skirt of the appropriate finished length may be attached at the normal waist line.

PADDING THE DRESS FORM.— In the adjustable form there are open spaces where the movable sections have been pulled apart to give the necessary girth or length. In most cases, therefore, it is advisable to cover such spaces smoothly with a layer or two of paper. When the non-adjustable dress form is used it is always necessary to use some padding to make the form fit the lining so that as perfect a reproduction of the person's figure as possible may be obtained. There are several kinds of padding available for this purpose: cotton batting, which is durable and very inexpensive in certain sections of the country; curled hair; and soft padding or pattern tissue. If a great amount of padding is required about the waist and hips, layers of newspaper may be used if put on tightly and smoothly. They should then be covered with one of the above-mentioned materials.

Before starting to pad the form, place on it the stitched, neatly pressed lining to ascertain just where the padding will be needed and the approximate amount. Pin the padding to the form smoothly and firmly. It is most essential to have the padding firm and smooth. If tissue paper is used, gather one end of the paper into one hand, draw the other hand down and around the paper, crushing it slightly, then pin this sliver of crushed paper to the form where needed. Great care must be taken to see that there are no ridges or depressions in the padding before the lining is finally adjusted and sewed up the back seam. The shorter lining may be drawn down tightly about the form with strips of muslin or tape sewed to the lower edge, tied and fastened with thumb tacks to the wooden base of the form.

PADDING THE SLEEVE FORM.— The muslin sleeve, fitted for the right arm, should be turned right side out, padded smoothly and firmly with cotton batting, curled hair, tissue paper, or shredded newspaper. Whatever the padding, the form must be smooth, firm, and comparatively light in weight. In order to keep the padding in place, a small circle of muslin should be sewed to the bottom of the sleeve along the correct line obtained at the fitting, and an oval of muslin sewed to the top curve of the sleeve. It is most important that perfect lines be retained at the top and the bottom of the sleeve so that the correct armholes and hand lines may be secured in the draping of the sleeve over the padded arm. The inexperienced draper will find her task simplified if a pencil or a basting line is placed in the center of the upper section of the sleeve from the shoulder or the top of the sleeve to the elbow, following the straight thread of the muslin. A second line, either in pencil or basting, should be placed in the exact center of the under section of the sleeve throughout its entire length. This
line will not fall on the straight thread of the muslin from the elbow to the hand line. It will serve as a guide for the correct placing of the seam of the draped one-piece sleeve.

If desired, hooks and eyes may be sewed to the top of the padded arm and to the seam allowance of the armseye of the body lining, and the padded arm may then be hooked to the lining. This may be a convenience in draping a cape or a bertha, but in general it will be found more convenient to have the arm separate from the form. There are on the market papier mâché arm forms attached to standards. Their advantages over the padded form here described are, however, not especially marked.

**THE CARDBOARD SLEEVE FORM.**—A cardboard sleeve form, which many experienced drapers prefer to the round muslin arm, may be made from the fitted muslin sleeve lining. A sheet of very stiff paper or of manilla tag, measuring approximately 20 inches by 20 inches, should be folded in two lengthwise. Turn the fitted and stitched sleeve right side out, after notching the front seam at the bend of the elbow, and cut off the seam allowances at the top and the bottom. Place the muslin sleeve flat on the cardboard with the back fold of the sleeve from the top to the elbow close to the fold of the cardboard. Pin in place, and with a pencil trace the outline of the muslin sleeve on the board. Use a tracing wheel to mark the top of the under section of the sleeve on the board, then cut along the outlines. Mark with basting the position for the seam of the draped sleeve on the under section, then slip the muslin sleeve over the cardboard to give a foundation to which to pin the cloth while draping.

**EFFICIENT USE OF THE DRESS FORM.**—Before beginning to drape any garment, one must learn the mechanics of the dress form. The large screw in the metal standard may be adjusted to raise or to lower the form to the height most convenient for the draper, while the form should revolve readily so that the worker may have the front, the back, or the side of the form directly before her without having to change her own position. It is important for the efficiency of the worker that the light fall directly on the form and that the latter have sufficient free space around it for the draper to stand at a distance to study the progress of the work from stage to stage and get a right perspective of the whole.

**QUESTIONS**

1. What is your reason for fitting a lining with the seams on the inside?
2. What are the advantages and the disadvantages of fitting only one side of the lining?
3. How would you lengthen a two-piece sleeve that is too short from shoulder to elbow?
4. When would you take darts in the back neck line?
Chapter IV

PRINCIPLES OF DRAPING SIMPLE DRESSES

GENERAL PRINCIPLES OF DRAPING. — Grain. One of the most important factors in the draping of any garment or a detail of the garment as collar, yoke, or flounce, is the grain of the cloth, or the direction in which the threads of the material are placed in the garment. Generally the lengthwise or warp threads of the cloth in most designs extend up and down on the center front and the center back, and on the lengthwise of the sleeve of a dress or of a coat, and for the purpose of enabling the garment to retain its shape after several usings, the crosswise or filling threads lie in a perfectly straight line from armseye to armseye across the front and across the back of the garment. This, however, is a general rule, and like most rules, may be modified and adapted when necessary to produce certain effects in design. Frequently the woven or printed design of the fabric to be employed may be more interestingly used with the crosswise thread along the centers of the front and the back. Again, parts of the garment, such as a yoke or a detail of the skirt, may be cut on one grain of the cloth, while the other sections of the garment may be cut on the opposite or on the bias grain. In rather formal gowns for afternoon and for evening wear more graceful effects and softer lines may be obtained by placing the centers along the true bias of the material. Before deciding definitely the question as to which grain the gown is to be cut on, experiment with the material held on the form in several different ways and note the exact impression given by the different placements, how the light affects the color and the surface.

Center Lines. A second important factor is the marking of the center lines of the material after the direction of the grain has been determined upon. They are necessary not only in the draping, but in the fitting and in the altering of all garments. These lines may be lightly pressed in the goods with an iron, marked on the wrong side of the cloth with chalk, or indicated by a line of basting in a colored thread that will show distinctly. In general, the latter method is considered the most satisfactory.

Handling of Fabrics. Much of the success of a draped gown lies in the method of handling the material in the process of draping. Too much and too tight holding of the material naturally causes it to lose much of its original crispness and freshness. All materials should be held firmly but lightly, and for the most artistic results never forced into lines and directions into which they do not fall naturally and gracefully. Furthermore, too many pins may riddle the fabric beyond all hope, leaving permanent impressions, while the use of too few pins will permit the fabric to slip and the correct placement of the grain to be lost. Good judgment is particularly necessary in this method of designing.

Fundamental Principles Stressed. As fashion changes so frequently, it would be unwise to attempt to formulate here any fixed or inflexible rules for the draping of all types of dresses. Only a few principles which apply very generally to most garments and which are fundamental for all but the most unusual designs will be set forth in these pages, with the expectation that the student will adapt and modify them to suit the current demands of cut and of silhouette.

THE STRAIGHT LINE ONE-PIECE DRESS. — The simplest problem for the beginner in draping is a straight, one-piece dress that is symmetrical in design. The material to be used should be firmly woven, not too slippery of surface, and if possible without a pattern or design so that the grain may be followed more easily, and should not ravel readily along the cut edges. Heavy linen, cotton broadcloth,
or tiny checked gingham are excellent materials for the beginner's first attempt. If the cloth is thirty-six inches wide, one should purchase a sleeve length of approximately three-quarters of a yard in addition to twice the length of the person measured from the highest point of the shoulder to the finished length of the dress, plus about five inches for the hem. For ease in working cut off the sleeve length, then divide the remainder of the material into two parts and cut one piece for the front, the other for the back of the dress. Next decide on the width of the skirt at the bottom across the front, fold the material along the warp thread through the lengthwise center its entire length, and mark with a basting for the center front line. Fold for and mark the center of the back in the second piece in the same manner.

Drape on the right-hand side of the form, through one thickness of cloth, and usually with the right side of the material cut.

The Front of a One-piece Dress

Place the center line of the front length of cloth on the dress form with the two centers exactly meeting and with one end of the cloth extending above the shoulder to provide for a seam. Pin these centers securely at the neck, the bust, the waist, and the hip lines.

Place the material along the chest line so that the crosswise threads are at right angles to the center front. (The beginner will find it helpful to mark the crosswise grain at the chest line with a basting in colored thread.) Pin in place.

Cut the material away at the neck line, following carefully the neck line of the dress form. Be careful not to cut the material in too broad a curve at the side. Allow three-eighths of an inch for the seam allowance.

Along the front of the shoulder stretch the material slightly toward the armscye so that the warp threads run straight up to the shoulder seam. If the material is not cut sufficiently about the neck and the cloth is stretched, the warp threads will curve in toward the neck and cause wrinkles at the shoulder when the waist is on the individual.

Notice how the material stands away from the form at the bottom near the center front. This undesirable fullness may be removed in one of several ways:

1. By a dart at the hip line.
2. By a dart at the waist line.
3. By a dart or several small darts at the bust line.
4. By one large or several small darts at the shoulder.

Note the illustrations showing the darts located in the various positions stated above. Observe that when the darts are used at the shoulder the cross grain of the cloth slants and is not straight from the armscye to the dart.

In order that the dress may not be too snug for the wearer, ease the material slightly across the bust line toward the front, and pin in place just in front of the armscye.

Fold the material along the desired line for the shoulder seam and pin in place. The exact position for this seam depends on the build of the individual; if placed too far forward the wearer will look round-shouldered; if placed too far back the wearer will appear too narrow across the back. The best method is to place the seam where it is the least conspicuous, usually just back of the highest part of the shoulder. When the correct position has been found, it is advisable to mark the line on the dress form to save time and alterations in the making of future garments.
Ease the material about the hip line and pin. In a rather narrow skirt the grain will be almost straight about the hip. If a slightly circular skirt is contemplated, drop the grain gradually at the hip and take up a small dart at the side, as stated above.

Use a tape to get the direction and position of the under-arm seam. For most figures the under-arm seam falls directly under the arm in a line that is continuous with the shoulder seam and is at right angles to the floor. Like the shoulder seam, the seam under the arm should be placed in the least conspicuous position, unless specifically designed to fall otherwise. A plain seam that is too far to the front or too far to the back on a person with large hips seems to make the hips appear larger. A correctly located seam will slant neither to the front nor to the back.

Mark the under-arm seam with a line of pins and cut away the excess material, leaving a generous allowance, usually an inch for the seam.

The Back of a One-piece Dress

The straight, plain back may be draped through two thicknesses of cloth if the latter is firm in weave and of a non-slipping surface. Fold the material along its center and with the cross threads exactly together. In order to prevent the material's slipping secure the two thicknesses with a number of pins before beginning to drape. Mark the center line with a basting.

Place the center fold of the cloth along the center back of the dress form on the right-hand side and pin in position at the neck, at the width of back line, at the hip line. See that there is sufficient material at the shoulder to pin to the front of the dress.

Place the material along the width of back of the form so that the cross-wise threads are straight across the back from the center to the arm scye.

Cut away the material at the neck following the marked line of the form, and leave a seam allowance of three-eighths of an inch.

At the shoulder blades ease the cloth slightly toward the center and pin in position.

Pin along the shoulder to the front of the dress.

At the hip line ease the material a trifle toward the center and pin in place.

Bring the front and back sections together at the side and pin the under-arm seam as determined on the front. Unless the figure is very large through the hips and small in the waist there need be no dart in the back of the dress. Cut away the material, leaving a seam allowance.

If the design calls for a belt, pin a tape about the waist or where the belt will eventually be located, then mark with pins or with chalk the finished line for the bottom of the skirt. (To determine the exact length of the dress, measure with a tape the desired distance down from the neck along the center front and place a pin.) Raise the form to a convenient height for working, or place it on a table, and with a yardstick measure the distance from the floor to this pin. Use this measurement to get the line for the turning of the hem.

Using the muslin lining as a guide, mark with pins the arm scye of the front and of the back of the dress. (If the muslin has been fitted with a close arm scye, mark the under-arm curve on the dress material about one-quarter to three-eighths of an inch lower than that of the form to give a more comfortable arm scye to the dress.) Cut away the excess material, leaving a seam allowance of three-eighths of an inch.
The position of pockets, if desired, should be marked with pins or tape, or with strips of material cut the desired width and length and pinned in position. The shape of the finished neck line should be indicated with pins or a narrow tape. It is wise not to cut the neck line of the dress until the latter has been fitted on the person so that the designer may experiment with several lines in order to obtain the one best suited to the person’s neck, shoulders, and face. For directions for draping collars see Chapter X.

Leaving the shoulder seam, the under-arm seam, and the darts pinned in place, remove the dress from the form and proceed to get the left-hand side of the dress. See page 10 for directions. In order that a perfect seam line may be obtained, use a yardstick to true up the side line. Place the garment flat on the table with the grain straight and true; lay the ruler along the line of pins indicating the seam. If the pinned line is irregular, with tailor’s chalk draw a new line along the edge of the ruler. Test and correct the shoulder seam likewise. This “trueing up” of seam lines is very important to the final result.

In order to get this dress on over the head for a fitting, the left shoulder seam should be left open from the center of the seam to the neck line.

COAT DRESS WITH SIDE CLOSING.—The draping of a coat dress which has one side lapping over the other (usually the right-hand side over the left-hand side) offers a slightly different problem from that of the one-piece slip-on dress. The chief point of consideration lies in the necessity of having the grain of the two sides of the dress exactly alike across the chest, the shoulders, and the under arm. When the dress is to be of the wrap-around type, the center line of each side must be on the same grain.

Before starting to drape, the first step consists of deciding just how far beyond the center the edge of the right-hand side of the dress is to extend. This extension may be very slight, about three inches, or of considerable size, depending on the best position for the figure, as well as the character and general direction of the line that the designer has in mind. It is well to remember that lines placed near the center are more length-giving than those placed near the side, particularly if the gown is being designed for a large figure. On the other hand, if the line commonly found in the Russian blouse type of design is to be employed or is under consideration, avoid a closing line that is within two or three inches of the center. A more interesting specific division of the front of the dress is obtained when the distance from the center to the closing edge is greater, generally speaking, within an inch or two of the armhole at the chest line.

The Coat-dress

As this type of dress requires considerable material, for the sake of economy one must plan carefully before cutting into the cloth. Before deciding definitely on the location of the center line for the right-hand side of the design, which is usually draped first, hold the cloth to the form with the lengthwise fold of the cloth along the center of the form. Experiment with the material to find the most economical position for the center line and try to avoid cutting the cloth into many small pieces. Try different effects, tailored or draped as most suitable for the texture being used, and pin in the lines tentatively. If many plaits or a circular drape at the side are contemplated, both of which require considerable material, it may be necessary...
to mark a new center line at a considerable distance from the selvage. On the other hand, for a simple tuck closing that requires about two or three inches for a finish, a new center line nearer the selvage should be utilized in order to conserve material. This center line should be marked with a basting along the straight thread of the cloth the full length needed for the dress from shoulder to hem. If the dress is to blouse slightly at the waist, allow a few inches for this purpose.

To drape the right-hand side of the front and of the back, proceed as stated on pages 14-15. For variations of shoulder designs see pages 19-20.

Cut the left-hand side from the draped side to insure perfect accuracy of grain and line where these are to be the same on each side. Remove the right-hand side from the form and "true up" the construction lines as usual (page 16). If the left-hand side is to extend just to the center line of the right-hand side, a selvage of the cloth may serve as the center of the former. In this case lay the draped, right-hand side flat on top of the length of material from which the left-hand side is to be cut, with the two right sides of the material together with nap or design, if present, matching and with the threads, both warp and filling, of the two pieces exactly corresponding. Cut along the edges of the upper section, shoulder, armscye, and side seams that are to be alike on both sides of the gown.

The variations of the above are, of course, very numerous and should be made accordingly, but the chief principle to bear in mind is that in most instances the grain through the chest and shoulders should be the same on the both sides.

THE ONE-PIECE DRESS WITH PRINCESS LINKS.—Non-transparent material of considerable body and firmness is almost necessary for a gown of the princess type which, for the molded cut at the waist and hips requires more numerous seams than does the chemise type of gown. The typical princess design has, in addition to the one at the under-arm, a seam extending from the shoulder to the bottom of the skirt in both the front and the back in approximately the same position and direction as these same seams in a French lining. If such a lining is used on the dress form these lines may well serve as guides in the draping of the princess dress. If a shirt-waist lining is on the form the following directions should be of assistance.

Princess Dress – Front Section

Prepare the center front and the center back sections of the dress as in the case of the chemise dress, pages 14-15. These sections will, however, be much narrower, measuring approximately ten to twelve inches in width, depending on the fashionable skirt width of the day.

Pin the center front of the material to the center line of the dress form with sufficient cloth extending at the shoulder for a seam.

Arrange the material so that the crosswise threads are straight across the chest.

Cut the material at the neck allowing the usual three-eighths of an inch for seam.

With a very narrow tape (soutache braid is excellent for this purpose) placed on top of the cloth, indicate from the shoulder to the bottom of the cloth the desired seam line. This line usually begins at about the center of the shoulder, extends over the bust to a point on the waist line about one third the distance between the center front and the side seam, slanting from there outwardly in a good line to the bottom of the skirt. The width of this section at the hip line must always be somewhat
narrower than its width at the hem. If of the same width the two seam lines will appear to slant inwardly toward the center at the hem and an unpleasant effect will result.

Indicate this line on the cloth with pins and remove the tape. Cut away the material, leaving a seam allowance of one inch.

**Princess Dress-side Section**

The side front section, extending from the front piece just draped to the side seam, measures considerably more in width at the hem line than the front section, depending on the amount of flare decreed by fashion.

For ease in following the grain of the cloth, baste a center line in colored thread along the warp of the cloth cut for this section.

Place this basted line so that it falls in a perfectly straight line from the bust line to the hip line, and pin to the form.

Starting at the under-arm or side of the form, smooth the cloth upwards from the waist to the shoulder and pin in place. The basted line, indicating the warp threads, will slant inwardly toward the neck above the bust line and the cross threads will slant slightly at the chest line. A slight amount of fullness will probably appear just over the bust. This may be eased in the seam over the bust.

With the edge of the front section as a guide, pin the cloth of the side section from waist to shoulder. If much of a flare in the skirt is desirable, drop the material slightly about the hip and continue to pin the front to the side section. The front seam line of the side piece will not necessarily be on the warp thread of the material.

Decide on the location of the shoulder seam, fold the cloth for this line and cut away the material, leaving the usual one-inch seam allowance.

The under-arm seam should lie directly under the arm and extend in a straight line to the floor. If considerable flare at the bottom of the skirt is desired, drop the grain of the side section so that it slants downwardly at the hip. Indicate the side seam with pins and cut away the material. Leave an inch seam allowance.

The armseye is obtained by placing a line of pins in the cloth directly over the basting indicating the armseye on the lining.

**Princess Dress - Back and Side Back Sections**

The above directions should be followed in draping the center back and the side sections of the back of the princess gown. The center back section may be cut with a seam down its entire length of the center, or may have an opening cut from the neck as far as necessary and finished with a placket and fastenings. Some designs based on the princess lines demand a placket under the left arm along the seam.

Mark the finished line around the bottom of the skirt with a row of pins or line of chalk. Indicate the neck line with narrow tape. Remove the material from the form, true up the seams, and cut the other side of the dress from this draped side.

**SUGGESTED ACTIVITIES**

From counter books of commercial patterns trace or sketch twelve examples of different placements of darts and modifications of princess dress lines. Then pin these drawings to the left-hand side of the form and design several garments based on these suggestions.
Chapter V

DESIGNS BASED ON THE ONE-PIECE DRESS

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When the student designer has draped a straight, one-piece dress in inexpensive material and understands thoroughly the principles of grain and line as they relate to design, to construction, and to fitting, she may undertake more intricate problems that call for greater skill in designing and technique of draping. In this chapter principles of designing and cutting of many different details will be considered, with the reminder that fashion is constantly presenting new problems which must be thoughtfully analyzed and solved by new methods or by adaptations of old ones. Flexibility, imagination, and inventiveness are qualities which the student must bring to bear in this as in other methods of designing.

SHOULDER SEAM TREATMENTS.—The choice of treatment for the shoulder of a dress, a blouse, or a coat depends very largely on the type of shoulders of the person for whom the garment is being designed. For the individual with very square, broad shoulders only those lines and decorations which in no way emphasize this particular feature of her build should be considered by the designer. For this reason any form of yoke, epaulette, or other unusual shoulder line should be reserved for the person of normal build or for one who is very narrow through the shoulders in proportion to her size through the hips, and who desires through an emphasis and extension of the shoulder line to bring hips and shoulders into better proportion. For the individual who is very narrow across the chest and width of back as compared to her hips, yokes properly placed give crosswise lines that tend to increase the apparent width of the chest and of the back.

VARIATIONS OF SHOULDER SEAMS.—With narrow tape indicate on the dress form a line several inches forward of the highest part of the shoulder for the desired position of the shoulder seam. This may parallel the normal shoulder seam, be deeper at the armhole than at the neck, or come to a point at the center of the shoulder.

To Drape the Modifications of Shoulder Lines

Pin the center line of the material for the back of the dress along the center back of the dress form, with the top edge of the cloth extending beyond the top of the form to the line of the tape.

Pin the material across the back so that the cross threads along the width of back are at right angles to the center back line.

Cut the material along the back neck line, smoothing the material toward the front over the shoulder as the cutting is being done. Leave a small seam allowance. Fold the front edge of the material along the line of the tape, pin, and cut, leaving a small seam allowance.

The front of the waist may be plain or may have fullness in the form of tucks, plaits, shirring, or smocking held by this modified shoulder line.

THE EPAULETTE SHOULDER.—This variation of the shoulder treatment consists of a strip of cloth about two to two and a half inches wide, joining the front and the back of the waist along the top of the shoulder.
To Drape the Epaulette

On the front and the back of the form along the top of the shoulder mark with tape the lines where the seams are to lie.

Cut a strip of material along the warp thread, measuring in length the distance from the neck to the armseyc on the form, plus about two inches for seams at the neck and the armseyc and for necessary adjustments at the time of fitting.

Along each lengthwise edge of the strip turn the cloth once to the wrong side about three-eighths of an inch and pin in position. The distance from fold to fold should measure the same as that between the two tapes along the shoulder of the form.

Place the strip on the form with the folded edges on the lines of the tape and pin securely.

Cut the end of the strip at the neck so that it conforms to the neck line of the form. Leave a small seam allowance.

Cut the end of the strip at the armseyc so that it follows the curve of the armseyc of the form, leaving a small allowance for a seam.

Drape the front and back of the waist so that they meet the folded edges of the epaulette.

If desired, the front and back may be draped to the normal shoulder position, pinned, and fitted, and the epaulette piece pinned on the shoulder while the garment is on the individual at the first fitting. This second method permits of more freedom in adjusting the epaulette to a position that is most becoming to the wearer without any difficulty as to seam allowances.

YOKES.—On the person of good physical proportions yokes may be very attractive and pleasing. By the individual short in length from shoulder to waist they should be studiously avoided, as they tend to shorten the figure, making it appear short from the neck to the waist line. Yokes are becoming to a woman with a very narrow chest only if well cut with ample fullness through the chest, and well placed in the most pleasing location between the shoulder and the chest line. As a general rule, a yoke across the back of a dress should be avoided by one with very round shoulders unless the yoke is cut low enough below the shoulder blades to prevent emphasis of this particular feature.

Yokes may be cut with the center front and the center back along the warp, along the filling, or along the true bias of the cloth, depending on the effect in mind and on the figure or pattern of the material. The true bias grain may be used very effectively in materials with stripes or linear geometric designs. Whenever possible, experiment with tape on the individual herself, or on the dress form to get the best location for the bottom line of the yoke. Place the tape in a straight line from the armseyc to the center slightly above the chest; in a line which slants from the armseyc downward to the center front; and in a line which slants downward from the neck slightly in front of the shoulder to a point on the armseyc below the chest line. Extreme care is necessary when working with striped material to avoid confusion of line.

When the direction of the grain, the depth, and the shape of the yoke have been determined upon, mark a center line for the back yoke and proceed with the draping as directed for the back of the dress, page 15. If the front yoke extends to
the center of the dress, mark the center line of the yoke and drape it as though draping the front of the dress. If the yoke does not extend to the center front of the dress be very careful to see that the straight threads runs in a good line into the shoulder seam, not curving in toward the neck.

**DARTS AT THE SHOULDER.**—If only one dart is used at the shoulder its exact position should be the one most attractive on the individual. If the dart is placed far out on the shoulder near the armscye, the effect of breadth of chest and shoulder is obtained; if placed near the neck a narrowing of the chest appears to result. Generally the single dart is placed about in the center of the shoulder. If it is desired that no dart be visible, it is usually placed near the neck, where it may be covered by a collar or revers, or in the case of a coat or of a coat-dress, along the center front line. The single dart should taper off to nothing just above the bust line or slightly higher. Besides the position of the shoulder dart, its direction is also important from the standpoint of design. For most women the dart appears best when it forms a line that is parallel to the center front of the dress. If it slants inwardly toward the center at a decided angle the wearer is apt to appear narrow through the chest and too broad through the shoulders. Conversely, if the dart slants outwardly toward the armscye the wearer will appear much broader through the bust than she actually is. Study the individual figure carefully before deciding on the exact position and direction of the dart.

Excess material at the shoulder may be removed in several darts instead of in one large one. Three or five small darts at the center of the shoulder or slightly toward the armscye may be very satisfactory for the design in mind. In that location they usually look best if they run in lines parallel to the center front. If the neck line is cut low, many small darts may be effective and decorative. Small darts as well as large ones may be taken either on the right or on the wrong side of the material, as dictated by fashion. They may be stitched through two thicknesses of cloth, like tucks, or folded and stitched flat through three thicknesses of cloth with the line of machine stitching visible on the right side of the dress.
FULLNESS AT THE SHOULDER AND BUST LINES.—When fullness across the front of a dress applicable to the design in mind it may obtained by means of tucks stitched from the shoulder to the chest line, or by shirring the material across the front for several inches down from the normal shoulder seam, or by plaits. The important principle to keep in mind is that the same amount fullness must be placed in the front from the top or shoulder to the bottom—the waist or the hem line as the case may be. If less fullness is put in at the bottom than at the top, the garment is very likely to look small for the figure through the bust and the hips.

TUCKS.—When the center line of the material has been marked, pin the center lines of both form and material together, obtain the correct placing of the crosswise threads at the chest (it is helpful to mark this grain with a basting in colored thread), decide where the first and the last tucks should be placed, and pin the tucks in the material to obtain an approximate idea of their most attractive spacing, number, and depth for the texture of the material in use. Then remove the cloth from the form and baste in the tucks, having the fold of each on the warp thread of the material. Sometimes, however, it may be necessary to carry out the design more effectively, to slant the tucks so that they are decidedly "off grain." This is particularly true when short tucks are used at the back of the neck line. There they are interesting when they radiate instead of fall along the thread of the cloth. For the amateur it is advisable to baste the tucks to within a few inches of the waist line or the full length of the material so that the fullness may be retained in the proper position and not lessened over the bust when the under-arm seam is being indicated during the process of draping.

When the tucks have been stitched and pressed, continue with the draping of the front as indicated on page 14. Be careful that the crosswise thread is at right angles to the center front across the chest.

If tucks are to be used at the center back of the dress the method of procedure is as just stated. As a general rule only very small tucks should be used in the back, as deep ones ending at the shoulder blades have a tendency to make the wearer look round-shouldered. A few shallow ones, however, are very satisfactory for the person who is active and vigorous, as they give just a trifle additional material and ease across the shoulder blades and prevent the back's pulling away from the sleeve. When of the appropriate size and spacing, small tucks at the back also add interest to the design and break an otherwise monotonous area.

PLAITS.—If plaits, side, box-plaits, or inverted box-plaits are to be used, they should be planned and basted as suggested for tucks, and the front draped with the material flat. In designing a one-piece dress with several plaits extending from the shoulder to the bottom of the dress, it is possible to take a dark under the last plait that lies near the armseye and not have this dart in any way conspicuous.

SHIRRING.—A very simple way to insure correctness of grain and fullness in a dress or blouse with shirring at the shoulders is to place two or three rows of small basting stitches along the filling threads of the material from the center front line within a few inches of the sides of the material to be used for the front. The first line should be about three inches down from the top of the cloth, the second row about four inches from the first row, and the third so that it will fall approximately at the hip, in the case of a one-piece dress. After pinning the center front of the material to the center front of the form, draw up the cloth on the three lines of basting threads until the amount of fullness desired is obtained. Arrange the fullness evenly in the
correct position and with pins secure the cloth to the form, keeping the lines of shirring perfectly straight across the chest and bust lines. There should be no fullness under the arms.

Proceed with the draping of the front and the back as usual, holding in the fullness along the shoulder of the front with plenty of pins. When the garment has been removed from the form, place several small running stitches parallel to the shoulder seam and about one quarter of an inch distant from each other. Several rows of shirring are necessary to prevent the front of the waist pulling off at the armhole and causing a poor line there. Instead of hand sewing, several rows of machine stitching with the under threads drawn up to serve as shirring threads make an attractive and decorative form of trimming for the shoulder. If smocking is to be used to hold the fullness in place, it, too, should be completed before the draping is started, in order that the proper amount of fullness and the correct grain may be maintained.

Only soft, supple materials should be used when considerable fullness is to be inserted in the manner above described.

CROSSWISE TUCKS IN THE WAIST.—If small tucks are to be used crosswise above the waist line of a dress they should be pinned in after the under-arm seam has been located. Drape the top of the waist, front and back, indicating the neck line, the shoulder, the armhole, and the under-arm lines, then pin in the top or uppermost tuck. If this tuck is to appear to be perfectly straight around the body, parallel to the straight hem of the skirt, its fold will not be on a crosswise thread of the cloth at all points, but will be on the bias grain at the side and the side front. Pin in the number of tucks determined upon below and parallel to this first tuck, providing an interesting spacing between the tucks. See that the group as a whole divides the skirt and the waist of the entire dress in an interesting and well-balanced space relationship. The construction of the garment should be so planned that the under-arm seams are stitched and finished before the tucks are stitched in order that each tuck may be continuous, uninterrupted by the construction of the side seam.

As wide tucks in this position are difficult to manipulate successfully, they may be simulated by folds of cloth cut the desired width either on the true bias or on the straight grain of the material and stitched along their top edge.

VARIATIONS OF THE UNDER-ARM SEAM OF THE SKIRT.—The straight, slender silhouette, when in vogue, may be retained, but additional freedom through the skirt is obtained by slight and subtle variations of the under-arm seam of the one-piece dress or the side seam of a skirt. Side plaits or inverted box-plaits may be inserted along the side seam, giving additional fullness to the skirt for ease when the person is walking and sitting, but remaining inconspicuous and undisturbing to the straight silhouette when the wearer is standing still.

SIDE PLAITS AT THE SIDE SEAMS.—The two rectangles from which the front and the back of the one-piece dress are to be draped must be greater in width than those used for the draping of the straight, narrow dress (pages 14-16) in order to allow for the plaits. As a general rule about three or four inches should be allowed for each plait, as those of shallow depth are likely to spread at the bottom of the skirt.

Directions for Draping

Pin the center of the front and the center of the back pieces of material to the corresponding centers of the form and the crosswise of the cloth in position at the chest and the width of back lines. Cut the material about the neck of the form and indicate with pins the neck line, the shoulder, and the armhole lines of both front and back.
Pin the dart at the waist, the shoulder, or the bust line for the front of the waist. (If the dart is to be taken at the shoulder it should be pinned before indicating the shoulder and armseye lines.)

Pin the front and back sections together along the under-arm seam from the armseye to the point at which the side plait is to start—at the waist or the hip. Cut away the excess material from the armseye to the given point, leaving the usual seam allowance of one inch.

Draw the material being used for the back of the dress toward the front of the form pinning it in position underneath the front section to prevent slipping. Do not draw it too tightly about the form, or the dress will be too small at the hips and at the bottom, causing the plaits to spread undesirably.

Fold under the excess material of the front so that the folded line continues the side seam line already pinned in from the armseye to the beginning of the plait. Pin the fold to the underlying section of the back. Be sure there is sufficient ease through the lower hip line of both the front and the back sections of the skirt.

Mark the hem line with pins from the center front to the center back.

Remove the garment from the form, spread out on a table, and true up all seams with a ruler. Remove the pins holding the shoulder seam.

On the material allowed for the plait, parallel to and about four inches outside of the fold of the plait, draw a seam line with chalk and cut one inch beyond this chalked line. Remove all pins.

Fold the front section along the center front with the two right sides of the cloth together and cut the left-hand side of the dress front from this draped section.

Repeat the same procedure to obtain the left-hand section of the back.

Pin the front and the back of the dress together, but before basting, try the dress on the form to be sure that all seams and the plaits are correctly placed.

AN INVERTED BOX-PLAIT AT THE SIDE SEAM.—Method A. The side plait just described may be converted into an inverted box-plait by turning the plait allowance of the back section toward the center back, and sewing both the front and the back sections, exactly meeting, to an eight-inch strip of material. This strip thus inserted may be on the lengthwise or on the crosswise of the cloth; of the same material as the dress itself, or of a fabric contrasting in color or in texture.

Method B. Three times the depth of the box-plait may be allowed on the seam of the front of the dress and once the depth of the plait allowed along the seam of the back section. The box-plait may be roughly pinned together on the form for the worker to secure an idea of the actual effect, but in all cases the plait must be tried up accurately with the cloth flat on the table, then pinned and basted carefully before the first fitting.

THE BACK OF THE SKIRT EXTENDED OVER THE FRONT.—For the figure which needs additional fullness through the skirt and a flat, inconspicuous side or straight silhouette, the design formed by bringing the back of the skirt over the front with the seam line nearer the center than the side may be very satisfactory.

Directions for Draping

In draping the front of the dress, pin in the dart about at the hip line or below.
In draping the back, pin the under-arm seams of the front and back together from the armseye to the dart in the front of the dress. Cut the back along the under-arm seam to the dart, then cut at right angles to the seam the full width of the cloth.

Lap the back portion of the skirt over the front as far as desired and in the kind of line contemplated. If the design calls for a panel effect in the front of the skirt the side lines should not be parallel to the center front line, but should slant somewhat from the top to the bottom of the skirt. If the lines are placed parallel their entire length they will appear to converge toward the bottom, an appearance that is not very complimentary to the hips.

This seam in which the front and the back of the skirt join may be in the form of a box-plait, several side plaits, in a lapped seam, or may be joined in a circular or plaited inset. A soft fabric may be permitted to fall in graceful drapery. This same type of design may be worked out with the front of the skirt extending over the back. In this case the dart would be taken at the bust or at the shoulder of the front of the dress.

**FULLNESS AT THE SIDES OF A ONE-PIECE DRESS.** For less tailored types of frocks the fullness held at the side by means of a crosswise dart is graceful and comfortable.

**Directions for Draping**

Drape the front and the back of the dress with the under-arm seam pinned together as far as the hip line, slightly above or slightly below, or where the dart has been taken. See that the dart in the front of the skirt is in a perfectly straight line, parallel to the floor, slanting neither upward nor downward unless especially designed to do so in a sharply defined direction.

With pins indicate a corresponding dart line on the back of the dress. Do not, however, pin in an actual dart unless the figure really needs one.

Cut the front of the dress along the fold of the dart. Remove the pins and ease in the fullness below the dart, pinning it to the upper edge of the cut line and across the entire length of the dart. If no flare in the skirt is desired, keep the grain of the bottom of the skirt perfectly straight.

Cut along the line of pins across the back and ease in the fullness to correspond with that of the front. Only a very small seam is possible here in order not to raise the grain out of position.

Pin together the front and the back of the skirt in a line that is continuous with the one from the armseye. This entire line must fall directly to the floor.

The inserted fullness in both front and back of the skirt may be arranged in large or in small plaits instead of gathers. In soft fabrics several rows of shirring, small tucks, or smocking would be effective, while in crisp materials the fullness could be attractively arranged in cartridge plaits. In rather heavy fabrics or those of considerable body which press well plaits could be used with a resulting tailored, flat effect.
QUESTIONS AND ACTIVITIES

1. With striped material drape four yokes for the back of a dress, using the stripes different ways. Which arrangement seems to add to the roundness of the back? to its width? to its length?

2. Drape in striped material two yokes that extend from the back to the center front the blouse, using the stripes in different arrangements. Which yoke is the more pleasing? why?

3. Drape a pattern for a blouse that has for its chief decoration pin-tucks arranged diagonal lines.

4. Experiment with inverted box-plaits in the back of a blouse. How far down from the shoulder should the plaits be stitched? What happens to the armseye if the plaits are stitched two inches from the shoulder?

5. With narrow tapes indicate on the form several different line arrangements for the seam which joins the front and the back of a skirt. Which appear to give prominence to the hips? Which add dignity and height to the figure?
Chapter VI

BLOUSES AND SKIRTS

The separate blouse and skirt of contrasting color and texture have a way of appearing and disappearing in fashion periodically. The fact that they are very trying for most women to wear when the contrast in textures, in colors, and in values is strong because the figure is decidedly shortened and broadened, is quickly lost sight of if fashion dictates that particular arrangement. The two-piece dress in which the skirt and the blouse are distinctly separate in cut but of the same material or very close harmonies of value and color may be very interesting in appearance and becoming to women of well-built proportions.

In the matter of the technique of draping, many of the principles already discussed in relation to the draping of the one-piece dress will be found to apply to the draping of the separate blouse and skirt, whether the former is of the tuck-in or of the over-blouse type.

Blouses

THE OVER-BLOUSE.—As the length of the over-blouse must be pleasingly proportioned to the length of the skirt with which it is to be worn, so as not to divide the entire figure exactly in two, it is suggested that before beginning to drape the blouse a strip of the skirt material be wrapped about the dress form and adjusted to the exact length intended for the skirt. Of course, if the skirt has been made before the blouse it should be placed on the form before starting to design the blouse.

To Drape the Front

For the front of the blouse cut a strip of material the approximate length of the blouse from the highest point of the shoulder to the waist, the hip, or the knee (for the tunic blouse). With colored thread baste a line through the center of the material. The width of this piece should measure somewhat more than half of the width of the blouse at its lower edge.

Place the center of this material along the center front of the dress form with sufficient material at the shoulder for a seam, and pin to the form.

Adjust the cloth across the chest so that the crosswise thread is at right angles to the center front line. If fullness in the front of the blouse is wanted see pages 22-23. Whatever additional fullness is inserted at the shoulders must be taken care of in some manner about the waist line or below. This may be done by cutting along the dart at the waist or hip line and gathering or tucking the excess material, as shown in illustration 14.

In figure a the fullness at the bottom of the blouse is held in by a band. There is no dart in this design.

In figures b and c the grain of the material across the chest is kept straight and additional fullness inserted as indicated. The extra fullness is disposed of about the waist by means of a dart cut from the side seam to a point in the front of the blouse where the fullness begins. This dart may be in any type of line, curved or straight. The fullness in the blouse just above the dart may be held in by shirrings, plaits, or by tucks.

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For a tailored blouse without additional fullness through the chest a dart may be taken a short distance below the waist line and concealed by a belt; or directly under the armsece at the side seam where it is inconspicuous.

When the design of front has been duly determined, cut the material about the neck of the form, stretch it slightly over the shoulder, and indicate the shoulder seam with pins.

With pins or tape mark the side seam (directly under the arm) and the armsece line, following the basted line on the dress form.

**To Drape the Back**

For the back section of the blouse cut a strip of material the same width and length as that used for the front. With colored thread baste a line through the center.

Place the center line of the material to the center back of the form and pin at the neck, the width of back, and at the waist.

Adjust the cloth across the width of back so that the filling thread is at right angles to the center line. If desired, pin in small tucks or darts at the neck line. Before indicating the shoulder and the side seams, ease the material over the shoulder blades a trifle toward the center to insure sufficient fullness in the back of the blouse for the comfort of the wearer.

Cut the material about the neck of the form. Pin the back section to the front section along the shoulder line indicated on the latter. Cut away the remainder of the material, leaving an inch for the seam allowance.

At the under-arm pin the front and the back sections together along the line marked on the front.

Pin in the line for the armsece. This line should be continuous with that of the front armsece.

Pin a tape about the neck line. See page 59.

Turn up the bottom of the over-blouse from the center front to the center back at the length and in the character of line decided upon, and pin in place for further adjustment at the time of fitting.

If a broad band of material is to be attached to the bottom of the blouse this strip should be cut along the warp of the cloth, sometimes along the filling, and in two pieces, one for the back and one for the front joined at the side seams. This band will have a better appearance if lined.
THE SURPLICE BLOUSE.—The front of the surplice blouse, whether of the tuck-in or of the over-blouse type is draped in the same manner as described for the foregoing designs, but with two pieces. The right-hand side of the blouse should measure in width the distance from the center to the side of the form plus several inches for the lap or the extension beyond the center.

Pin together the centers of the form and of the cloth.

Secure the shoulder, the under-arm and the armscye lines as mentioned in the preceding chapters.

To obtain the surplice or diagonal line across the front, place a tape on top of the material from the neck line at the right shoulder to the appropriate point on the waist line to the left of the center. This diagonal line may end somewhat above the waist line; it may curve or be straight in character.

The left-hand side of the surplice waist may be cut exactly like the right-hand side, or cut to extend just a short distance beyond the center. In either case the grain of the material of the two sides must correspond.

THE RUSSIAN BLOUSE.—The typical Russian blouse has an opening at the left-hand side extending from the shoulder to a depth of eight or ten inches. The method of draping this blouse does not differ from that used for the over-blouse previously discussed, pages 27-28. For the variety of Russian blouse that opens on the left-hand side from the shoulder to the bottom of the blouse the procedure employed in the draping of the coat-dress should be followed. See pages 16-17.

THE TUCK-IN BLOUSE.—Many over-blouses with fitted yokes or bands about the waist and hip may be worn as tuck-in blouses. The true tuck-in waist, however, cannot usually be made to do double duty, as it were. It is intended and designed to be worn inside the waist-band of the skirt. In general the same principles of draping hold true for both types of blouses. Rarely are darts under the arm found in the tuck-in type. All fullness at the waist hangs free and is confined only when the band of the skirt is placed over it. For ease in laundering the absence of a confining belt or band is much to be desired. The front and the back sections should be cut long enough to stay in place beneath the skirt, but not so long that there is unsightly bulk about the hips.

Skirts

THE TWO-PIECE SKIRT ATTACHED TO A BELT.—Separate skirts may be cut to fit snugly about the normal waist line, be joined to a yoke fitted about the hips, or attached to a simple waist lining made of light-weight material.

To Drape the Front

Cut two pieces of material the desired width and length plus a hem allowance of approximately four inches. The piece to be used for the back of the skirt may be a trifle narrower than the piece to be used for the front.

Through the lengthwise center of each piece place a line of basting in colored thread.
Pin the center line of the front section to the center line of the form with the cut edge of the cloth extending about two inches above the waist line at the center front. If the skirt is to be slightly circular this allowance must be greater.

Pin the material securely to the left-hand side of the form so that it will not interfere with the material's being draped on the right-hand side of the form. Along the center line cut from the top edge of the cloth to the waist line.

Pin the material to the form along the lower hip, easing the cloth a trifle to insure sufficient fullness in the skirt. Work from the center to the side. If the skirt is to be comparatively narrow and straight in silhouette, the grain of the cloth should be almost straight about the hip line.

Cut the material at the waist from the center toward the side seam, stretching the cloth ever so little toward the side. This cut or waist line of the skirt will be a curved line, not following the straight grain.

On top of the material at the right-hand side place a tape so that it forms a perfectly straight line from the waist line to the floor. This will indicate the side seam which should be placed in the position most becoming for the figure. As a general rule, for separate skirts as for one-piece dresses, this side seam usually falls directly under the arm. Cut away the remainder of the cloth, leaving an inch for seam allowance.

To Drape the Back

Place the center line of the back section of the skirt on the center back of the form with the cut edge of the material extending about an inch above the waist line.

Pin the material on the left-hand side to the form to keep it out of the way of the worker.

Along the center line of the cloth cut from the top edge to the waist line. Working from the center toward the side, ease the material about the lower hip and pin it to the form with the cross grain almost parallel to the floor.

Cut the material at the waist, stretching it ever so slightly toward the side. (Frequently small darts may be taken in the back of the skirt about the waist line.) The waist line of the back will curve less than that of the front because the front usually dips somewhat at the center.

Pin the front and the back of the skirt together along the side. See that the skirt is sufficiently wide at the bottom for freedom in sitting and walking. As fashion determines the silhouette, the width of the bottom of skirts varies considerably. If designing for a figure with very wide hips, avoid making the skirt too narrow and straight at the bottom.

If the waist line is rather small in proportion to the hips it may be necessary to pin in small darts in both the front and the back of the skirt from the waist line to the hip line. These darts are usually placed rather nearer the side seam than the centers. In some instances, particularly when the figure is decidedly swayback, evenly distributed gathers are better than darts in the back.

With a long ruler or a skirt marker measure an even distance from the floor along the bottom of the skirt from the center front to the center back. A slightly circular skirt should be allowed to hang on the form for several hours before the
THE TWO-PIECE SKIRT ATTACHED TO A BODICE LINING.—For the draping of the waist lining to
which to attach the skirt see the
directions on page 75. This lining is usually cut about two or three inches below the
normal waist line. Place the lining on the form before beginning to drape the skirt.
Drape the two-piece skirt as suggested in the pages immediately preced-
ing. Instead of cutting the top of the skirt at the normal waist line, cut it slight-
ly above the bottom of the lining. The top of the skirt will have a curved line, but
not nearly so great a curve as if it were cut in the normal position. Attach the bod-
ice and skirt together in as flat a seam finish as possible.

THE TWO-PIECE SKIRT ATTACHED TO A YOKE.—A great variety of designs for skirt yokes will
be suggested in fashion magazines when the cur-
tent fashion demands their presence. They may be cut to be particularly becoming to the
woman with narrow hips and of considerable height, and be employed very effectively by
the woman whose shoulders are much broader than her hips. Yokes must be skillfully han-
dled to obtain the right line and proportion necessary for the individual figure. If
severely straight across the front and back, yokes will increase very decidedly the ap-
ppearance of breadth through the hips. If cut, however, so that their lines blend rhythm-
ically with a long diagonal or with vertical lines of the blouse, they will tend to
strengthen the direction of these lines and not necessarily increase the wearer’s breadth.

THE YOKE.—The yoke is generally draped first. It may be used only on the front, only
on the back, or on both front and back of the skirt. If cut entirely sepa-
rate from the rest of the skirt, the centers, front and back, may be placed either on
the warp or on the cross grain of the material, only occasionally on the true bias.

Through the latter grain may be interestingly employed in some figured fabrics of con-
siderable body. If thin, sleazy material is used on the bias it will be apt to stretch
badly and give very unattractive lines where the skirt and yoke join.

Front Yoke

Cut two strips of material along the grain most effective for the tex-
ture used, measuring the depth and length necessary. Measure for the depth from just
above the waist line to the lowest point on the yoke line: for the length from the
side seam to the side seam across the front or across the back along the hip or slight-
ly above or below.

With basting indicate the center lines of the front and of the back sec-
tions of the yoke.

Pin the front section to the form with the centers together. Smooth the
material over the form, working from the center to the side and letting the grain drop
a very small amount along the hip line.

Cut along the center line from the top of the cloth to the waist line.

Stretching the material gently from the center to the side, cut the waist line curve
from the center to the side seam. With pins mark the side seam line and cut away the
excess material, leaving an inch for the seam allowance.

Back Yoke

Repeat the above directions for draping the back of the yoke if the open-
ing or placket is to be along the seam at the side.

Pin the front and the back of the yoke together along the side seam.
With narrow tape experiment with different lines for the bottom or lower edge of the yoke noting the effect of straight crosswise lines, of curved as well as diagonal lines that slant toward the sides from the centers. If the lower edge of the yoke is to meet a vertical or a diagonal line in the skirt section, pin in the lines of the yoke tentatively until the yoke and the skirt have been pinned together.

Cut along the waist line, leaving a small seam allowance.

Drape the two-piece skirt as suggested on pages 29 and 30 working from the lower line of the yoke instead of from the waist line of the form.

Keep the centers of the yoke and of the skirt sections in continuous lines in both the front and the back, likewise the side seams.

VARIATIONS OF THE YOKE.— The two-piece skirt may be designed with several variations of the yoke line. The back of the skirt may be cut to the normal waist and so extended at the sides to form a yoke for the front of the skirt. This variation will necessitate a bias seam in the front of the yoke.

This same idea may be carried out by extending the front of the skirt above the hip line to form a deep or shallow yoke for the back. With material of considerable width the back of the skirt may be so cut that the seams are placed somewhat to the front of their normal position at the side, and the material at the waist line cut so that it forms a yoke to which the front section of the skirt may be attached with some fullness. Shallow darts taken in the cloth at the sides will make the center front of the yoke less bias than it would be in this design if the darts were omitted. Fullness may be eased at the waist line of the back of the skirt if desirable.

THE YOKE CUT IN ONE WITH THE SIDES OF THE SKIRT.— A further development of this design may be made by cutting the skirt in four pieces, front, back, and two side sections, with the yokes for the front and for the back cut in one with the side sections of the skirt. In this instance the center front, the center of the back, and the center of each of the side sections should be placed along the straight thread of the material.

To Drape the Front and the Back Sections

Drape these two pieces or sections with their center lines pinned to the center front and the center back of the form respectively.

Pin in fullness, if desired, across the front and back of the hip line, with the cross thread following the hip line.

Decide on the width of each section after experimenting with tape held in place on the form. With pins indicate the seam lines. Cut away some of the excess material, leaving a generous allowance for possible shifting of the seam lines at the first fitting.

The Side Sections

Place the center line of the right-hand section along the side of the form where the side seam would normally fall.
Cut the cloth at the waist line from the side to the center front, stretching the cloth slightly toward the center line, and smoothing it into position along the side and the hips. For a very small waist line several short darts pinned at the side are advisable.

With tape indicate the depth of the yoke and the distance it is to extend across the front.

Cut the material away below this taped line, leaving a small seam allowance; then pin the side section to the front section with a plain seam or a side plait. Repeat this procedure for the draping of the back yoke and seam. Cut the left-hand side of the skirt from this draped one after the latter has been trued up on the table.

GORED SKIRTS.—As skirts of sports and tailored suits having from two to six gores are always more or less in the front ranks of fashion, the student designer should have no difficulty in securing many illustrations of gored skirts from current fashion magazines, and should use these as a basis for her work.

The long seam lines of the gored skirt tend to give height to the individual as well as to break up into smaller space divisions the large expanse about the hips of a stout figure. The size of the gores is usually determined by dividing the hip line on the form into the desired number of sections, then from these points dropping taper lines that slant outwardly at the bottom, so that the width of the gores at the hem is greater than it is at the hip line. The amount of difference between the width of the gore at the hip and at the hem line varies from one or two inches in a narrow skirt to one and a half times the width at the hip in a fairly full, wide skirt.

The actual draping of the gored skirt will be greatly facilitated if, before cutting into the material, the gore divisions are indicated by narrow tapes directly on the skirt of the muslin lining from the waist to the hem.

THE FOUR-GORE SKIRT.—This type of skirt usually has a panel front and a panel back of equal size, and side gores which extend from the front panel to the back panel, and are fitted at the waist and over the hip by means of darts. The widths of the panels should be in good proportion to the size of the entire hip. A very narrow panel front or back causes the hips to appear larger than they really are.

Mark off the width of the panel at the hip with pins at each side of the center front of the form.

Extend the tapes from these points to the bottom of the skirt in outwardly slanting lines. Be sure that the panel is wider at the hem than at the hip. Extend the tapes above the hip to the waist in lines that slant slightly toward the center.

The back panel is obtained in a manner similar to that just described for the front panel. The back gore is, as a rule, the same size as the front one.

The side gore extends from the edge of the front panel over the side of the form to the edge of the back panel.

To Drape the Skirt

Cut from the cloth a rectangle measuring along the warp the desired length of the skirt plus an allowance for the hem and a seam at the waist; along the filling the width of the panel at the bottom with an additional two inches for seams.

Fold this rectangle through its lengthwise center and mark the fold with colored basting thread.

About six inches down from one end place a basting parallel to the filling thread.

Place this strip of cloth with its center front to the center front of the dress form and the crosswise marking straight along the hip, with the upper edge
about one inch above the waist line. Pin securely to the form along the center and hip lines.

On the right-hand side of the form fold back and pin the lengthwise edge of the cloth from the waist to the hem along the tape previously pinned to the form. Cut away the excess material from the fold. Cut and mark the waist line and mark the hem line.

This same method should be used to drape the back panel.

The Side Gore

The side gore may be draped with the straight lengthwise grain in one of two positions: (a) along the front edge of the gore, thus causing the back edge to fall on the bias; or (b) along the center of the side gore from hip to hem line, causing both the front and the back edges to fall on the bias.

(a) Hold one end of the cloth with the lengthwise grain lying next to the edge of the panel front. See that the top edge of the cloth extends about three inches above the waist line at the front.

Pin the panel front to the side gore. Smooth the cloth about the hip from the front to the back panel. (The grain at the hip will drop a trifle toward the back.) Pin in position to the form.

Pin the back panel to the side gore along the line indicated by the tape. Cut away the material not needed, leaving a seam allowance.

Directly over the side seam line of the form in the cloth of the side gore pin a dart that extends from the waist to the hip, or as deep as necessary to make the skirt fit smoothly about the hip and the waist.

Mark and cut the waist and the hem lines.

Remove the three sections from the form, spread flat on a table, and true up all seam lines.

Cut the second or left-side gore from the draped one.

(b) To drape the side gore with the lengthwise thread in the center of the gore, place the cloth on the form with the warp thread falling directly on top of the side seam of the muslin lining. Pin the cloth in position.

Smooth the cloth about the hip toward the back and pin the resulting bias to the edge of the back gore. Repeat these steps in the front and pin the bias edge of the side gore to the cut edge of the front gore.

Pin in one or more darts over the hip.

Mark the waist and the hem lines, and cut away all surplus material at the waist, the hem and at the seams that join the panels.

THE SIX-GORE SKIRT.—This skirt has a panel back, a panel front, and four side-gores, two in the back and two in the front, with the regulation side seams.

Front and Back Panels

Drape the front and back sections or gores for this skirt as described above in the directions for the four-gore skirt.

Front Side-gore

Place the straight, lengthwise edge of a length of cloth next to the edge of the panel front with the upper edge of the cloth placed about one and a half inches
above the waist line. Pin the seam as indicated by the tape on the form.
   Smooth and pin the cloth about the hip of the form, with the cross grain
dropping a little from the hip line.

Place a tape on top of the cloth from the waist to the hem to serve as a
guide in cutting for the back seam of this gore. Leave an allowance of one inch.
Mark the waist and the hem lines with pins, then cut.

Back Side-gore

Place the straight, lengthwise edge of the cloth next to the back seam
of the front side-gore just draped, and pin along the seam indicated by the tape. Cut
away the excess cloth.

Pin the back panel to this back gore, and cut away the unnecessary mate-
rial.

Mark and cut the hem and the waist lines. Pin the two gores together
along the side seam line.

Remove the four sections from the form and true up all seam lines. Cut
the two side-gores for the other half of the skirt, then assemble for basting.

CIRCULAR SKIRTS.—The circular skirt is an especially graceful one and best translated
in soft fabrics without a pronounced pattern. Its fullness may be
slight or very great with the amount of the flare determined by the degree of downward
slant given to the cross threads of the cloth about the hip line; the greater the drop
or slant of the grain at the hip the greater the resulting flare or fullness at the hem
line of the skirt. The dropping of the grain about the hip also causes the waist line
of the circular skirt to become decidedly curved. It is suggested that the student,
after draping a straight skirt and a circular one, place them together flat on the ta-
ble with the center fronts exactly together. Notice that the waist line of the straight
skirt is only a very little off the straight of the cloth, while the waist line of the
circular one is decidedly an arc of a circle. The smaller this circle the greater the size
of the skirt at the hem.

THE TWO-PIECE CIRCULAR SKIRT WITH CENTERS ON THE STRAIGHT OF THE CLOTH.—For a two-
piece circular skirt of considerable width at the bottom only very wide material should be employed if
the centers are to be placed on the straight or warp thread, and small gores or plec-
ings at the lower side seams are to be avoided. Narrow material without a nap may be
used by placing the centers along the filling thread; or in other words, the skirt may
be cut on the crosswise of the material. If a figured fabric is being employed before
cutting study carefully the effect obtained by draping the material in this position.
In some designs of geometric character or of an indistinct nature interesting results
may be obtained by handling the fabric in this manner; in a fabric with a distinct up-
and-down direction, in its pattern or with sharp contrasts of hue and value unattrac-
tive effects and confusion of line may appear.

In calculating for the length of material for the front or the back of
the skirt add about ten inches to the measurement taken from the waist to the bottom
of the skirt. This additional material is necessary to obtain the proper swing for the
waist line. No material for the hem is allowed, as a very full circular skirt should
be finished at the bottom with a binding, a fitted facing, a tiny rolled hem, or it
should be turned about a quarter of an inch to the wrong side and stitched several times
by machine. In tulle a raw edge is sufficient and quite satisfactory.

To Drape the Front

When the center line has been basted in the section of the cloth to be
used for the front of the skirt, place the material to the form with the centers
together and with the additional material allowed well above the waist line of the form. Pin the material about the left-hand side of the form for convenience in working.

The grain of the cloth at the hip line should be perfectly straight for two or three inches from the center. (It will facilitate work for the beginner if the crosswise thread at the hip is marked with basting stitches in bright colored thread.) Pin in position.

From the top edge of the cloth cut along the center line to the waist. Smooth the material about the hip, letting the grain drop slightly. Note the resulting flare or fold in the material at the bottom. If this flare is pleasing, pin the material at the hip-line to the form. (If there is too much flare, raise the material somewhat at the waist; if the flare is too scant, drop the material at the waist.)

Cut the material at the waist for an inch or so and stretch it very slightly. Pin in position. Drop the material at the waist so that the cross grain at the hip slants downward toward the side, and pin the material to the form at the hip line.

Repeat the steps, gradually placing in more flares at the bottom until the side of the form is reached. There indicate with tape the position for the side seam which must fall in a straight line to the floor. Cut away the unnecessary material, leaving an inch for seam allowance.

To Drape the Back

The back of the skirt should be draped in the same manner as the front. When the back has been draped, pin it to the front section along the line of the side seam.

It is advisable to keep the circular skirt on the form for a day or so, if possible, before attempting to measure for a true hem line because of the stretching of the bias. A temporary hem line may be secured, the skirt removed from the form, its lines trued up, traced, and basted, then returned to the form to permit the bias sections of the material to assume their true position.

This two-piece skirt may be draped from the hip rather than from the waist line and attached to a yoke or to the bottom of a waist that has been extended to the region of the hip. (For directions for draping yokes see pages 31 and 32.)

A TWO-PIECE CIRCULAR SKIRT WITH THE CENTERS ON THE BIAS FOLD.--The number and the size of the rippling folds of this skirt are dependent, as in other circular skirts, on the way in which the grain is controlled at the hip line.

To Drape the Front

Fold the cloth to be used for the skirt on the true bias and mark the fold with basting to indicate the center front.

Hold the cloth on the form with the center lines meeting and the corner high enough above the waist line of the form to provide sufficient cloth to extend beyond the side seams at the waist line to permit of a good waist curve.

Pin securely in place along the center lines and to the left-hand side of the form so that the material on that side will not impede the draping on the right-hand side.

Starting at the top of the cloth, cut a downward slash along the center to the waist line. See that the cloth is smooth at the hip line for two or three inches beyond the center. Pin the cloth in place.
Holding the material lightly in the left hand, drop it slightly until
pleasing ripples appear at the bottom where the hem line would normally come. Generally speaking, the flares should start at the hip line or below. Pin the cloth to the hip line of the form about six inches beyond the center.

Cut the cloth at the waist line for a few inches. Again drop the grain of the cloth at the hip line and stretch it slightly, throwing in ripples at the bottom. Pin the cloth in position.

Continue this process of cutting, dropping, and pinning until the side seam of the dress form lining is reached.

Use a tape line to indicate the position of the side seam of the skirt. Mark with pins and cut away the excess cloth. In a circular skirt with a great deal of fullness at the bottom the grain at the side seam may be almost straight.

Perfect the waist curve and mark the bottom line of the skirt with pins or chalk.

Remove the cloth from the form, fold along the center line, which must not be stretched, and see that the crosswise threads fall on the lengthwise threads, the filling on the warp, then pin the two layers of cloth together so that the grain does not shift, and cut the other half of the front.

Drape the back section of this skirt in exactly the same manner as the front.

THE WRAP-AROUND SKIRT.—The name of this skirt describes it very clearly. In its simplest terms it consists of a length of material wrapped around the waist and the hips with one edge lapped over the other. The lap is usually placed at the left side front, the side back, or at the extreme left-hand side of the body, where a side seam would normally fall. The uppermost of the lapped edges may be finished with a binding or with a hem one or two inches in width. The bottom of the skirt is usually a straight hem turned on the thread of the material. This skirt may be made with the centers on the warp or on the filling threads. In material that is fifty-four inches wide it is preferable to have the centers on the warp threads. Great discretion should be used in placing the centers on the filling threads of materials that have a decided nap or a design with a definite up and down movement.

About eight inches down from the top edge of the cloth place a line of bastings to indicate the hip line of the skirt. This line must be kept parallel to the floor, perfectly straight around the body.

Place the folded or hemmed edge of the cloth at the side front of the form about four or five inches from the center. Place a line of pins or bastings to represent the center front line. Pin the cloth to the form with the two centers together.

Working from the center along the right-hand side of the form, ease the material very slightly along the hip, keeping the line of bastings parallel to the floor, and pin in position.

Continue until the center back of the form is reached. Indicate the center back of the material with pins or bastings along the warp thread. Place the center lines of the form and of the skirt together and continue easing the material about the hips with the crosswise threads perfectly straight until the folded edge of the skirt at the side is reached. Slip the unfinished edge of the cloth under the finished or hemmed edge, keeping the under thickness smooth, and the hem lines at the bottom together.
Next pin the top of the skirt to the waist or the belt, or to the bottom of the waist lining, if that is used, being sure that the warp threads fall straight from the waist. This may cause some fullness to be present along the sides and the back. This fullness may be eased in, gathered, or tucked to fit the belt or lining. If the waist line is small in comparison to the hips it may be necessary to remove the excess fullness at the sides in small darts.

QUESTIONS AND PROBLEMS

1. Why do circular skirts become uneven in length after several wearings? How will this characteristic control or influence your designing of circular skirts?

2. What effect will narrow cloth have on the method of cutting a very full circular skirt?

3. What is a good length for an over-blouse for an average figure? for an unusually tall figure? for a short figure? what determines your judgment?

4. Drape a two-piece skirt with bias seams at the center front and the center back. Where will you start draping?

5. Drape a one-piece skirt, flat across the back, with a bias seam and many ripples at the front.

6. From current fashion magazines cut illustrations of blouses which you think should be draped according to the principles stated in this chapter.
Chapter VII

SLEEVES

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INFLUENCE OF THE SLEEVE ON SILHOUETTE AND SIZE.—The silhouette of a dress is one of its most important elements, emphasizing as it does the characteristic lines within its borders. It is a feature that is largely dependent on the vagaries of fashion and is directly influenced by the presence and the design of the sleeves. A full, long sleeve will give one effect to a straight-line dress, while a tight, long sleeve will give an entirely different silhouette to the same straight-line garment. So readily can a sleeve add breadth to an already broad figure that designers must consider with extreme care the type of sleeve they are to employ in gowns for various types of women. A long, tight sleeve with an inconspicuous treatment at the hand will give the effect not only of dignity and formality to a design but will cause the wearer to appear slender by failing to draw the attention of the observer to the sides, thus permitting the attention to be held by a line or a bit of color placed strategically near the face or the center of the figure. A full sleeve that does not follow the natural contour of the arm, by its very irregularity and unusual line will attract the attention of an observer, draw the eye from side to side, and make the figure of the wearer appear broader at those positions where the sleeve is broadest and most strongly opposed to the natural lines of the body. If this fullness happens to fall at the wrists the wearer immediately appears very heavy and wide through the hips; if the fullness occurs above the elbows, the figure is broadened through the bust. In these instances, with the hips or the bust out of proportion, a rather unhappy impression is given.

LENGTH OF SLEEVE.—Not only must the fullness or size of the sleeve be considered in endeavoring to obtain the most flattering effect for the wearer, but the length of the sleeve as well. A very short sleeve, by revealing to the critical public gaze the unusually slender, long arm does not render the best service to that type of arm. In this case a three-quarter or a full-length sleeve would be more attractive. Nor does the short sleeve, elbow-length or above, add to the beauty and grace of the short, stout arm of the short, stout individual. Here discretion would call for a semi-fitting sleeve that covers the elbow or falls several inches below that point. The full-length sleeve is by far the better choice for this type of arm. The long sleeve that is cut to extend slightly below the wrist is especially becoming to the short arm and most flattering to the hand. Sarah Bernhardt recognized the beauty of this dramatic style and wore it frequently.

FINISH OF THE SLEEVE AT THE WRIST.—The finish at the bottom of the sleeve, whether long, three-quarter length, or short, is instrumental in enhancing the best or in throwing into relief the worst features of a woman's figure. Color and very striking decoration used to emphasize the bottom of the sleeve, regardless of its length, call attention to that particular part of the figure and consequently broaden it. For very slender, willowy figures such sleeve finishes are very desirable and interesting.

THE ARMSCYE LINE.—Another feature of the sleeve that adds or detracts from the naturally graceful lines of the figure is the character and the position of the line in which the sleeve joins the bodice or waist. A normal armscye line that
is placed too low on the shoulder, falling over the top of the arm, will add materially to the breadth of the shoulders. For the woman whose shoulders are naturally narrow, this may be a well chosen position for the armseye, but entirely inappropriate for the very broad-shouldered women. A line placed far up on the shoulder is good for neither broad nor narrow-shouldered figures, causing, as it does, the former to appear even broader, the latter narrower through both the shoulders and the chest. For the normal, well-proportioned figure the best position for the normal armseye is at the top of the arm exactly where the arm is attached to the shoulder, curving in ever so slightly down toward the chest line in the front, and falling approximately straight to the width of back line in the back of the waist. Experiment thoughtfully with a very narrow tape or a piece of string placed under the arm and outlining what seems to be the best location for the armseye. Fashion may, however, decree a very long shoulder, and in that event, even the most generally stated of rules must be modified.

Slight abnormalities of shoulder widths may be rendered less noticeable by the strategic location of decorative features in the armseye or at the top of the sleeve. Smocking, shirring, embroidery, tucks, ruffles, or some other distinctive detail placed at the top of the sleeve usually tend to make narrow shoulders appear broader.

THE ROLE OF TEXTURE.—Not only must the design of the sleeve, alone and in relation to the gown as a whole, be considered, but the texture of the fabric of which the sleeve is to be made. Sleeves that are to be bouffant and crisply irregular in outline must be made from materials whose texture will give best the desired effect—taffeta, organdie, or Swiss; sleeves that are to complement the long, clinging lines of the rest of the gown must be made in materials whose texture naturally causes them to assume those lines. Chiffon, soft, velvet, and crepe are examples of fabrics which fall in long, graceful lines. Sleeves made from material that differs in color and texture from those of the body of the dress are most trying for any normal figure and should be avoided by the person whose figure is at all unusual in build regardless of fashion.

GENERAL PRINCIPLES OF SLEEVE DRAPING.—But little trouble will be encountered in the draping or in the fitting of sleeves if a few fundamental principles that underlie the making of practically all types of set-in sleeves are kept in mind while the work is progressing.

Grain. Probably the most important of the principles of sleeve modeling is that of the correct position of the grain on which the sleeve is cut. With only a few exceptions, which will be discussed later, set-in sleeves are cut with the lengthwise of the material falling through the center of the sleeve from shoulder to elbow, and with the crosswise threads straight across the girth of the arm. The amateur will find her work much simplified if she will mark with a bastin in colored thread the position of these two grains of the cloth before starting to drape.

Seam line. According to present fashion, and one which bids fair to continue for many years because of its simplicity and convenience from the standpoint of construction, the seam of the one-piece sleeve falls directly underneath the arm forming a continuous line with the under-arm seam of the dress when this seam is in its normal position. In the ordinary two piece sleeve the front seam extends upward in line with the thumb, while the back seam falls in a line with the little finger and over the elbow to meet the armseye at approximately the bust line of the back of the waist.

The hand line. The line of the bottom of the sleeve, close-fitting or loose, is practically always a slightly curved line, not on a crosswise thread of the material. If, however, it should be necessary to have this line on a crosswise thread, as in the design of a loose sleeve with a hem finished by hand hemstitching where the threads must necessarily be straight across the hem, small
tucks should be taken across the seam at the elbow line. This is done to make the sleeve slightly shorter on the inside of the arm and longer above the little finger so the bottom of the sleeve is in a good line when the arm is bent and when it hangs straight.

The top curve of the sleeve. When fashion demands that there be no apparent fullness at the top of the sleeve, the skill of the draper and of the fitter is subjected to a severe test, for while the sleeve must appear to fit the armscye without excess fullness, there must be present in the top of the sleeve enough material to permit the arm to be moved about in comfort and without the danger of the sleeve's pulling from the armscye in the back. To prevent such a catastrophe, one should see that the top curve of the sleeve measures approximately one to one-and-a-half inches more than the armscye of the dress. Slightly more than this amount may be allowed with certain textures that are very pliable and soft. When the long or dropped shoulder is in fashion, the length added to the normal measurement of the shoulder seam must be removed from the top of the sleeve. In this case the depth of the cap of the sleeve (the distance from the girth line to the top curve of the sleeve on the upper arm) will be considerably decreased, and the top line a very shallow curve.

THE SLEEVE THAT IS LOOSE AT THE WRIST.—This simple sleeve as well as the more intricately designed sleeves described on the following pages may be draped on the padded sleeve form or on the cardboard form. For directions for the making of these forms see Chapter III.

Cut a rectangle of material measuring in length along the warp the distance from the shoulder to the wrist with the arm bent. Allow a few inches for seams at the top and the bottom. In width, this rectangle should measure the approximate size desired for the width of the sleeve at the bottom as well as a seam allowance.

Mark the lengthwise center of the rectangle with a basting in colored thread along the warp; mark the cross grain with a basting about six inches down from the top of the rectangle.

With padded arm form on the table and the top of the arm uppermost, place the cloth on the form with the warp thread extending along the center of the form in a straight line from armscye to elbow, and the crosswise thread straight along the girth of the arm. Pin the cloth in place.

About the girth of the upper arm and through the cap of the padded sleeve ease the material very slightly and pin to the form.

Turn the form so that the cloth is on the table. Draw the two edges of the material around the form and pin in a seam that extends from the top to the hand line. This seam should lie directly in the center of the under-arm section of the padded sleeve its entire length. Some fullness in the material will necessarily be present in the front of the sleeve at the elbow line because of the slight bend of the form. If much of this fullness is removed, the sleeve will be too tight for the wearer to bend her arm in comfort. The grain of the seam line will be somewhat bias. If a great amount of fullness is desired at the wrist, the material should be drawn away from the form just above the elbow.

Cut away the material about one inch outside the pinned line.

For a sleeve that is to be about seven-eighths in length or shorter, turn the material up along the bottom of the arm in the line desired. This line should be a shallow curve dipping downward at the outside of the arm. If this line is turned along the straight of the cloth the sleeve will pull up in an awkward line when the arm is bent.
Mark the line for the top of the sleeve with pins, following the line of sewing on the padded form. Before removing the draped sleeve from the form, measure the top curve to see that it is the right size for the armseye of the waist. Any necessary adjustments should be made at this stage. Cut away the material beyond the line of pins, leaving about three-eighths of an inch for a seam.

When the draped sleeve has been removed from the form and the seams trued up, remove the pins and use this sleeve as a pattern from which to cut the sleeve for the left arm. In order to avoid cutting two sleeves for the one arm place the draped sleeve with its right side facing the right side of the cloth from which the second sleeve is to be cut. See that the lengthwise threads of the draped sleeve fall exactly on those of the material with the nap and the design, if present, matching. Trace or tailor-baste on all of the seam lines and cut around the edge of the draped sleeve.

THE FULL SLEEVE WITH CUFF.—This sleeve is draped in the same way as the loose sleeve, with the exception of the bottom line.

Tie a tape about the sleeve form where the seam joining the sleeve and the cuff is to be placed. Puff the material above the tape with more fullness at the back of the arm than at the front near the seam.

With pins mark the line of the tape; remove the latter and true up the pinned line; cut away the excess material, leaving a small seam allowance.

THE SLEEVE WITH THE LENGTHWISE DART.—Cut a rectangle of material measuring in length along the warp the distance from the shoulder to the wrist with the arm bent, and in width about three inches more than the measurement of the girth of the person's arm. Allow for finish at the hand and for seams. Mark the center of the rectangle along the warp with colored thread, also the filling thread about six inches down from the top.

Pin the material to the form with the warp thread along the center from the top of the arm to the elbow, and the filling thread straight about the girth. Allow slight ease through the girth and cap.

Pin the under-arm seam directly along the center of the under section of the form from top to wrist. This seam should meet the line of the bottom of the sleeve form at right angles. There should be but little fullness through the elbow, less than for a sleeve with fullness at the wrist.

Pin in a dart along the back of the arm from elbow to wrist that forms a good line with the little finger. This dart must not be too near the seam of the sleeve at the hand.

With pins indicate the line for the top curve of the sleeve and cut away the excess material, leaving a seam allowance.
Indicate the line for the bottom of the sleeve with pins, following the line of the sleeve form. If the sleeve is to extend over the hand the direction of both the dart and the seam line should not continue but slant outwardly.

THE SLEEVE WITH A CROSSWISE DART.- Cut the rectangle of material as described above for the one-piece sleeve. Pin the cloth to the sleeve form with the warp and the filling threads in their correct positions.

Pin in the under-arm seam from the top to the elbow.

Draw the material closely around the lower part of the form, keeping it in the usual position along the front and top of the arm. Smooth it along the back from the wrist upward so that the excess material falls at the elbow, where it may be held in the form of a crosswise dart or arranged in three small darts radiating from the seam. In some cases this fullness may be arranged in gathers and held by the seam. In wool this fullness may be removed by shrinking the material at this point.

Continue to pin the seam of the sleeve from the elbow to the wrist, keeping it directly under the arm. The grain of the front edge of the seam will be rather straight, while that of the back edge will be decidedly on the bias, due to the lifting of the material about the elbow. In materials that stretch easily and are sleezy this is not the best form of tight sleeve to use. The lengthwise dart will be found more satisfactory in such cases.

Obtain the lines for the top and the bottom of the sleeve in the usual manner.

DESIGNS BASED ON VARIATIONS OF THE LENGTHWISE AND CROSSWISE DARTS.- As fashions change so rapidly, no attempt is made here to give detailed directions for the draping of the many attractive variations that are based on the principles just noted. The current fashion magazines should be studied and analyzed on the basis of these principles.

THE BIAS SLEEVE.- For the arm that is large above the elbow and difficult to fit, the long, close-fitting sleeve that is cut on the true bias of the cloth will be found particularly satisfactory.

Proceed with the draping of this sleeve according to the directions stated above, but place the basting line that indicates the center of the sleeve along the true bias rather than along the warp thread of the material. In this sleeve the crosswise dart will prove more satisfactory than the lengthwise dart from elbow to wrist because of the difficulty in obtaining and keeping a good line in the long dart in such a bias grain.

THE LEG-OF-MUTTON SLEEVE.- For this sleeve with the full top that played such an important role in the costume of the early nineties, and which with modifications has reappeared in the fashions of very recent years, cut a rectangle of material that measures in length several inches more than the usual sleeve length, and in width about one and a half times the girth of the arm or more, depending on the amount of fullness to be inserted in the armseve.

Place the center of the cloth along the center of the upper section of the sleeve form so that the warp threads fall straight from top to elbow.

Starting at the wrist, draw the material closely around the form and pin it in a seam extending five or six inches up from the wrist line.

Working again at the upper part of the arm, draw the cloth away from the form and pin in the amount of fullness.
desired across the cap and the girth. The extra fullness at the top of this sleeve may be held by several rows of shirring, by many shallow plaitts, or by cartridge plaitts. Continue the pinned seam line from the wrist to the under-arm curve of the sleeve. There should be no fullness directly under the arm. Notice on what a bias grain this seam falls.

Cut away all excess material beyond the pinned seam except for a seam allowance. Pin in the lines for the top and the bottom of the sleeve.

THE MOUSQUETAIRE SLEEVE.—For this sleeve, with its many irregular, crosswise folds, only extremely soft, pliable fabrics such as chiffon or net should be used in order to avoid excessive bulk. The fullness may be attached to a close-fitting undersleeve of light-weight material, or be held in place by rows of shirring, of tucks, or cording along the center from top to wrist, and by shirring along the seam.

If the foundation sleeve is desired for holding the fullness of the outer sleeve, the former should be made first, according to directions for making the plain sleeve with the crosswise dart, page 43, and placed on the form before the outer sleeve is draped.

Cut the material to be used for the mousquetaire sleeve in a rectangle that measures in width a few inches more than the girth of the arm, and in length about one and a half times the length of the sleeve. Mark the lengthwise center with a colored thread.

Proceed to drape this piece of cloth over the padded form. Keep the center line of the material on the center of the sleeve form from the top to the wrist. Pin the crosswise folds to the foundation distributing evenly the fullness from top to wrist.

Draw the material around the form and pin in a seam following that of the foundation, directly under the arm.

Along each side of the seam shirr the material until the correct length is obtained. The fullness at the seam should be so regulated that parallel crosswise folds encircle the arm.

Sew the outer and foundation sleeves together lightly along the seam and along the center line so that the fullness is held in position and will not slip down on the wearer’s arm.

Obtain the line for the top and the hand line of the sleeve in the usual manner.

If the fullness is to be held by cording, shirred tucks, or rows of gathering along the upper side of the sleeve, this lengthwise decoration should be put in the material along the straight and drawn up to fit the form before the actual draping is started.

THE EPAAUETTE SLEEVE.—The length of cloth to be used for this sleeve must be measured from the neck line over the shoulder and down the arm to the wrist for a long sleeve.

When placing the cloth on the sleeve form see that sufficient material to fit over the shoulder to the neck extends beyond the top of the sleeve form. Drape the main part of the sleeve as directed on pages 40-41. Mark the top curve with pins. When cutting for this curve leave the cloth attached for about three inches across the very top of the sleeve. Turn in the edges of this three-inch-wide strip until the epaulette is as wide as desired.

When pinning the sleeve to the armseye of the waist leave the epaulette free, then slip it out to the right side of the waist, and pin it in position to the garment over the shoulder.

Cut the free end of the epaulette to conform to the neck line of the waist.
THE SHORT SLEEVE.—The draping of the plain, short sleeve is very similar to the draping of the long sleeve. The lengthwise and crosswise threads of the cloth are in the same position in both types of sleeve, while the line of the top and the seam are obtained in the same manner. The line for the bottom of the short sleeve, in order to appear straight on the arm should be cut in a very shallow curve.

For the type known as the Empire puff a very considerable amount of fullness should be allowed in the cap. There is usually no fullness allowed under the arm. This part of the sleeve is kept smooth. The lower edge of the puff is decidedly curved. A simple way to determine the line for the bottom of this sleeve is to pin a taper around the form and over the material being draped, at the position desired, usually about two or three inches below the under curve of the armseyc. Puff the material above the tape until the contour of the sleeve is satisfactory, and cut away the material beyond the tape. This sleeve is generally gathered into a close, narrow cuff.

DRAPING THE TWO-PIECE SLEEVE.—The sleeves of coats and of suits, sometimes of dresses, are frequently cut in two pieces with the one seam along the front of the arm, but slightly under in order that it may not be too conspicuous, and with the second seam along the back of the arm. In draping over the padded sleeve form, which has been made from a two-piece pattern, one may follow the lines of the front and the back seams of the form, making the bottom of the draped sleeve somewhat looser from elbow to wrist than the sleeve form.

Cut two pieces of material along the warp. One piece should be in length the distance from the shoulder to the wrist measured while the arm is bent, and in width approximately two-thirds of the girth of the finished sleeve.

The smaller piece, for the under section, should measure about three inches shorter than the upper section, and about one-third the girth of the finished sleeve in width. Allowance for seams should be made on both pieces of cloth.

Mark the warp and the the filling threads with colored basting as usual.

Place the upper section on top of the form so that the warp thread extends in a straight line from the top to the elbow, and the crosswise threads along the girth straight from seam to seam of the form. Pin the cloth to the form with a slight amount of fullness in the cap and across the girth.

Place the smaller section of cloth on the under section of the sleeve form so that the warp thread extends in a straight line from the armseyc to the elbow. Pin the cloth in position.

Pin the two sections of cloth together along the front seam of the form. Cut away the material beyond the line of pins, leaving half an inch for seam.

Pin in the back seam along the corresponding line of the form. Some fullness over the elbow will be necessary in the top section. This may be held in gathers. Cut away the unnecessary material, leaving an inch seam allowance. If an extension for button-holes and buttons is desired along the back seam, allow from two to three inches beyond the seam line for four inches above the bottom of the sleeve.

Pin in the line for the top curve of the sleeve following the line of the form.

Turn and pin the material at the wrist in the line desired.
QUESTIONS AND ACTIVITIES

1. What type of personality looks particularly well in the Empire puff sleeve. Does the bouffant or the straight silhouette seem better for this sleeve? Why?

2. Why does a sleeve cut on the true bias fit the stout arm better than a sleeve cut on the straight thread?

3. How does the leg-of-mutton sleeve, or any of its modifications, affect the width of the shoulders?

4. What textures are most suitable for the bishop sleeve? For the very short puff?

5. Using paper cambric or some other crisp experimental cloth, drape a long sleeve that may be suitably made up in taffeta.

6. Design several sleeves that may be made in contrasting textures.

7. What effect does a sleeve made of two contrasting textures have on the length of the arm? On the width of the figure?

8. Design a sleeve for a formal afternoon dress made of velvet.

9. Describe the historic source of some of the sleeves worn today.

10. Using a striped fabric, design a long sleeve with fullness at the elbow.
Chapter VIII
THE KIMONO SLEEVE AND BLOUSE

KIMONOS AND TYPES.- For the slender, straight figure no more graceful arrangement can be found than the kimono with its slight fullness and soft folds above the bust and at the shoulder blades. The fullness formed about the waist by the kimono with a very short under-arm seam is particularly becoming to the woman with a waist line that is small in proportion to the size of her bust and hips. All slender women should not, however, feel free to wear the various designs based on the kimono without due thought of their other physical characteristics. The slender person with very sloping shoulders would do well to avoid the regulation raglan line that will all too patently emphasize the slope of her shoulders, while the slender person with unusually square and broad shoulders should consider the matter thoughtfully before adopting any variation of the kimono which tends to form a yoke. The variations with lines that increase the effect of width by accenting the length and the direction of the shoulder seam are best on the slender woman with narrow shoulders.

When fashion decrees the banishment of the normal armseye line and demands the plain kimono, or one or more of its interesting variations, the trials and tribulations of the designer of clothes for large women are enormously increased, and unfortunate indeed is the stout woman who unthinkingly follows fashion slavishly and insists on wearing such a sleeve when it is modish. The fullness which causes this type of sleeve to appear so attractive on the slender, willowy figure is just what makes it so unattractive on the large woman with prominent bust; the fullness falling at the wrong place, back and front, increases very strikingly the thickness of the figure, while the excess material at the shoulder blades very frequently causes the heavy woman to appear round-shouldered and short-waisted. In addition to the undesirable fullness at the chest and back given by the plain kimono, the variations of cut which follow the direction of the shoulder line or which are decidedly diagonal in line direction, as in the raglan, practically always appear unattractive on the stout figure. They emphasize breadth and heaviness through the shoulders and chest, two features which such a figure usually prefers to have unaccented.

APPROPRIATE FABRICS.- The choice of the material to be developed into a kimono sleeve should be made very thoughtfully. As a general rule soft, clinging, supple fabrics are the most charming for this type of sleeve design. The crisp, stiff fabrics stand away from the body too much, making it appear bulky and thick. Voile, chiffon, satin, crepe, chiffon, and transparent velvet lend themselves admirably to this design, while such materials as taffeta and organdie should generally be avoided. While soft, supple velvets are very effective in kimono-cut garments, the precaution must be taken to design the kimono with a shoulder seam in order to have the pile of the velvet fall in the same direction in both the front and the back of the garment. This same precaution is necessary in the use of fabrics in which the printed or woven design has motifs that are placed to form lines that extend in one direction.

The width of a fabric controls or limits the variety of ways in which the long kimono sleeve may be cut. Many times, however, this apparent drawback of narrow material stimulates the ingenuity of the designer to produce a sleeve of marked originality and interest. In the designing of such a sleeve the piecing of material in the ordinary seam along the selvedge of the cloth should be avoided whenever possible. If the edge of the cloth being made into a blouse falls at an unattractive position on the arm, resulting in poor proportion, cut the material away near the top of the arm along the girth and join to this another strip of material of sufficient length.
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to reach to the wrist. This new length of cloth may be on the lengthwise, on the cross-
wise, or on the true bias grain. The seam joining it to the upper or blouse section
may be in one of a variety of interesting lines, straight, pointed, scalloped, or diag-
onal, that harmonizes with the dominant lines of the dress itself. It may be accented
by some intriguing structural decoration.

SUGGESTIONS FROM NATIONAL COSTUMES.—Before starting the designing of any garment of
the kimono type, the student should study the
various cuts of blouses, coats, and tunics worn by the natives of the Central Eu-
ropean countries, Russia and the Orient.¹ In the garments of these peoples one finds
a rich source of inspiration for designs to be utilized in modern costumes based on the
kimono cut. The simplicity of cut and the ingenuity of design displayed in their deco-
trations, so well placed to emphasize the structural lines of the garments, may well be
imitated to a large degree by modern designers.

The accompanying illustrations show a few of the many interesting ways in
which peasant peoples design their sleeves. In general most of the sleeves are based
on the principles set forth in the following pages. The simple lines, straight in so
many instances, are placed to give interesting space divisions, to accommodate the nar-
row width of the hand-woven fab-
rics formerly so commonly em-
ployed in these garments, and
are decorated to throw their
structural qualities into re-
lief. It is interesting to note
the effective designs that are
evolved from clever, though sim-
ple uses of geometric shapes of
cloth. To the Balkan a four- or
six-inch square of cloth used as
a gusset under the arm of his or
her linen shirt has lines of
beauty as well as utility, hence
the embroidered and fagotted
seams which join the square to
the straight edges of the back,
of the front, and of the sleeves.

THE KIMONO BLOUSE WITH SHOULDER
SEAMS.—The inexperienced student
is advised to work out her first kimono in an inexpensive, soft cotton material,
such as cheesecloth of considerable body or voile. Before starting to drape, pin to the
right shoulder of the dress form a short arm form made by rolling several sheets of tis-
sue paper into the shape and approximate size of the arm of the person for whom the gar-
ment is to be designed. One end of the tissue roll, ten or twelve inches long, should
be hollowed out in order to have it fit on the shoulder of the dress form. This paper
arm should extend out from the shoulder in a perfectly straight line and hold the mate-
riral that is being draped, to permit of a good line's being obtained under the arm.

The following measurements should be taken before draping:

Girth of upper arm.
Length of sleeve, measured from the neck line along the shoulder and arm
with the latter bent, for a long sleeve.
Width of sleeve at the bottom.
Length of blouse, measured from the highest part of the shoulder to the
desired point: front, back.

¹ Max Tilke. Oriental Costumes.
Peasant Costumes of Western Europe.
Cut two pieces of cloth, one for the front, one for the back of the blouse, each measuring along the warp slightly more than the distance from the shoulder to the bottom of the blouse.

Through the center of each piece, along the fold, place a basting in colored thread for the center.

Place the section for the back on the form with the centers of the form and the cloth matching. See that the top edge of the cloth extends sufficiently to allow for a shoulder seam. Pin the centers together.

Place and pin the crosswise threads of the cloth parallel to the width of back line of the form.

Place the section for the front on the form with the centers of the cloth and the form together, and the crosswise threads straight along the chest. Pin securely in position.

Cut a shallow neck line in both sections.

Along the top of the shoulder pin in a seam that will remove the excess material pushed up by placing the crosswise threads straight across the chest and width of back. This seam will be slightly on the bias of the cloth and should be in a perfectly straight line down the chest and the top of the arm.

At the bust line of the front, near the armhole, draw the material a trifle toward the center and pin in position to the form. This is to prevent the blouse from becoming too tight over the bust.

The Short Sleeve

To the girth measurement add several inches for fullness. Place the tape around the paper arm as far down as the girth measurement was taken, and mark with a pin for the desired size of the sleeve at this point (x).

Measure from the neck line along the cloth for the sleeve the desired length of the sleeve. Mark with a pin (y).

At right angles and down from this position measure one half the finished sleeve width at the bottom. Mark with a pin (z).

Through the point (z) and the point (x) at the girth place a line of pins through the two thicknesses of cloth for the seam of the sleeve.

The Long Sleeve

Obtain the point indicating the width of the sleeve at the girth (x) as shown above.

Obtain the point marking the length of the sleeve to the wrist (y).

Mark for the point (z), the width of the sleeve at the wrist.

Mark on the cloth the distance from neck to elbow as measured on the individual (v). At right angles and down from this point measure one half the size of the sleeve at the elbow as desired (w). Through the points (x), (w), and (z) place a line of pins through the two thicknesses of the cloth for the seam of the sleeve.
The Under-arm Seam

Pin in the under-arm seam of the blouse directly under the arm. Where the under-arm seam of the blouse and the seam of the sleeve meet see that the line is somewhat curved. If these lines meet in a sharp angle the sleeve is likely to tear at that point when subjected to strain.

Cut away all unnecessary material, leaving a seam allowance of one inch.

The Bottom Line of Sleeve

To obtain the bottom line of the sleeve turn up the material so that a slanting line results, shorter along the inside or seam than along the top of the sleeve. This makes the bottom line of the sleeve, either short or long, appear straight on the wearer's arm or wrist.

The neck line of the blouse should be determined by means of a line of pins or tape. See pages 59-65.

Remove the material from the form and trace through the line of pins at the shoulder and the under-arm. Remove the pins, fold the cloth along the center front and the center back lines and cut the left-hand side of the garment from this draped side.

THE DOLMAN.- The draping of the dolman is similar to that of the kimono described above.

The under-arm seam of the blouse, however, is extremely short or non-existent. The seam of the sleeve extends in a straight line from the wrist to the waist or to the hip of the blouse, depending on the specific decision, giving a great amount of material under the arm and at the waist line.

THE KIMONO BLOUSE WITHOUT SHOULDERS SEAMS.- For all its apparent simplicity, the kimono without shoulder seams, to permit of the removal of the fullness about the shoulder blades and chest, requires considerable skill on the part of the draper. For complete success only the most supple and the softest of fabrics should be considered.

The length of the cloth to be used should measure twice the distance from the highest part of the shoulder to the desired length of the blouse. Mark the center front and the center back with basting in colored thread along the fold of the cloth.

Cut in the center of the material a hole sufficiently large to permit the cloth to be slipped over the top of the dress form.

Pin the front of the material so that the crosswise threads are straight over the chest.

Smooth the cloth about the shoulder so that the excess fullness falls across the back in a diagonal line from the shoulder blade to the point under the arm where the seams of the blouse and sleeve meet. Pin this fullness in a fold, also the under-arm seam of the blouse and the sleeve in their usual positions.

Obtain the width and the length of the sleeve as previously directed on page 49, then remove the material from the form.

Trace the under-arm and sleeve seams, then shirr or ease the fullness of the diagonal fold into the curve which joins the seams. In sheer, soft material this excess fullness, being on the true bias, is scarcely noticeable.

Fig. 30
Kimono Blouse Without Shoulder Seams
THE BIAS KIMONO.—An extremely graceful and well-fitting kimono blouse without shoulder seams may be made with the center front, the center back, and the centers of the sleeves placed on the true bias of the cloth.

Cut a square the full width of the material, 36" or 40".
Fold along the diagonal of the square and mark the resulting true bias fold with colored basting thread for the centers of the blouse.
Cut in the center of the square a hole sufficiently large to slip over the top of the form.
Proceed from this point according to the directions for the draping of the plain kimono, pages 46-49.

THE RAGLAN SLEEVE.—For a dress or a blouse with this particular design of sleeve cut one length of cloth for the front, measuring the distance from the highest point of the shoulder to the desired position. This strip of cloth should measure in width one half the desired width of the garment at its greatest width. A second strip of the same dimensions should be cut for the back. Two ovals for the sleeves should measure in length the distance from the neck to the bottom of the sleeve, and in width the size of the finished sleeve at its greatest circumference.

Pin the center line of the front section to the center front of the form with the cut edge of the cloth just touching the neck at the shoulder seam of the form. Pin the cloth to the form so that the crosswise threads are in the correct position at the chest.

Repeat the above steps in placing the back section on the form, then pin the front and the back sections together under the arm. Cut away the extra material beyond the seam line.

With narrow tape try tentative lines along the shoulder of both front and back in an endeavor to locate the most becoming position for the seam lines. These as a general rule look best when the front line is started an inch or two forward of the shoulder seam of the form at the neck, and when the back section seam is started about half an inch back of the shoulder seam of the form near the neck line.

From these two points the seam lines should curve slightly upward instead of being perfectly straight diagonal lines from the neck to the under-arm where they meet. The exact location depends on the individual figure and should be placed accordingly. Pin the tapes in the correct positions.

Cut away the material above the tapes leaving the usual seam allowance. Place the center of the sleeve section, which should be along the warp thread, on top of the paper sleeve form and the shoulder of the dress form.
Cut away the material about the neck in a curving line, then pin the front of the sleeve section to the front of the blouse along the indicated diagonal seam line. In the same manner pin the sleeve to the seam of the back section of the blouse. Cut away the extra material.

Determine the width of the sleeve at the girth, at the elbow, and at the wrist, and through these points pin in the seam of the sleeve, which must meet the under-arm seam of the blouse.

On some figures this raglan sleeve will fit better if a small dart, two and a half to three inches long, is taken along the center of the sleeve, starting from the neck.
If plaits, tucks, or shirrings are desired in the front of the blouse with raglan sleeves they should be basted in position before the front is draped. Great care must be taken to see that the correct grain falls along the widths of the front and the back when the cloth is first placed on the dress form.

**VARIATIONS OF THE RAGLAN SLEEVE.**—There are many variations of this type of sleeve that are unusual and add interest and individuality to the design of a garment. One variation consists of bringing the back section of the blouse forward to join the front section in the usual raglan line. In this instance the sleeve and the back of the blouse are cut in one piece with the center of the sleeve on a somewhat bias grain. Another distinctive variation has the sleeve section carried farther down on the front and back than in the regulation raglan line, forming shallow yokes in front and back.

To the extremely slender figure the kimono cut with the diagonal line extending from the neck to the waist, or slightly above or below as required by current fashion, is very becoming, especially if made in such pliant fabrics as chiffon or satin. The additional material about the waist cleverly disguises extreme slenderness of figure. The sleeve section is very wide, reaching from the shoulder to the waist.

**THE KIMONO SLEEVE SET INTO A SQUARE ARMSCYE.**—Pleasing on and becoming to the slender figure with flat bust and long waist is the sleeve based on the kimono and set into an armscye that is square and placed well up on the body. The vertical lines should divide the waist into pleasing spaces, and the horizontal lines should be placed somewhat below the normal bust line.

Drape the front and the back of the blouse or dress designed with this particular sleeve with the normal shoulder and under-arm seams.

Experiment with narrow tape until the best locations for the vertical and the horizontal lines of the armscye are found. Usually the lines extending down the front and back are parallel to their respective centers, along the warp thread, and about one inch in from the regulation normal armscye.

Below the bust line the tape should turn toward the side seam which it usually meets at a right angle.

Indicate the line of the back the same way. Front and back lines should meet at the under-arm seam.

Cut away the material above the line just obtained, leaving an inch for seam.

Place the center of the sleeve section on the lengthwise of the material and along the top of the paper sleeve form.

Smooth the material toward the front and the back so that the grain of the sleeve where it meets the square armscye of the blouse is slightly bias.

Pin the sleeve and the waist together along these lines and cut away the excess cloth of the sleeve.

Determine the length and the width of the sleeve and pin in the seam of the sleeve so that it meets the under-arm seam of the waist.

**THE KIMONO BLOUSE WITH A SURPLICE FRONT.**—As a blouse of this type may be made without a shoulder seam, cut the material twice the length from the highest point on the shoulder to the line of the bottom of the blouse.
Cut a circle in the center of the material large enough to permit the
top of the dress form to come through.
Smooth the cloth about the neck of the form, cutting the material as nec-
essary to obtain the requisite smoothness. Cut from the neck to the bottom of the
cloth along the center front line.
Place the crosswise threads so that they lie absolutely straight across
the back and pin in position.
Smooth the material toward the shoulder and front. By placing the cen-
ter front edge in a diagonal line across the front of the form the extra fullness about
the shoulders is removed.
Pin in the under-arm seam of the blouse and of the sleeve.
This sleeve, cut without a shoulder seam, does not lend itself well to
material with a nap as the nap would be running up in the back and down in the front,
giving quite a different appearance to the material of the front and the back of the
blouse. It is undesirable, also, in materials with a marked up and down in printed or
woven design.
The surplice line may be dispensed with and the edge of the center front
turned toward the armscye and permitted to fall gracefully in a revers, or be cut away
from the shoulder to the waist line and a vest of the same or of contrasting fabric in-
serted.

THE KIMONO SLEEVE IN A GOWN WITH A LOOSE ARMSCYE.—One of Dame Fashion’s favorite meth-
ods of combining harmonizing tex-
tures in a gown is to have the sleeves of sheer or glossy texture cut along kimono lines
and the body of the gown in heavy or dull texture with a loose, usually deep armscye.
In this instance the best results are secured by draping the kimono sleeve and sewing
it to a foundation or lining, and finishing the armscye of the dress separately, either
with an inconspicuous facing or with a decorative finish, cording, binding, embroidery,
or braiding as current fashion suggests.

QUESTIONS AND PROBLEMS

1. Which silk and cotton materials that are now being displayed in the local stores are
   best adapted to garments of kimono cut?

2. What are the advantages and the disadvantages encountered when draping kimono vari-
   ations in narrow materials?

3. What type of woman have you in mind when draping a dolman sleeve?

4. Which type of kimono sleeve would you design for a round-shouldered individual?

5. How does the cut of the Japanese kimono compare with that of kimono nightgowns and
   aprons worn in the United States?

6. Sketch the details of several decorative seamings that are suitable for use in rag-
   lan sleeves.

7. From current fashion magazines select three or four examples of variations of kimono-
   cut dresses and model them in cheesecloth.
Chapter IX
CUFFS AND SLEEVE FINISHES

One of the minor units of the design of any blouse or dress that has some form of covering for the arm is the finish of the sleeve. Whether the sleeve be long or short, full or tight, the cuff or the conspicuous or the unobtrusive manner in which the sleeve ends has much to contribute to the success of the entire garment. The sleeve, with its intricacy of cut and arresting silhouette, may form the center of interest of the complete design, or may be simple in silhouette and subordinate to the other parts of the whole. The cuffs or the edge finish of the sleeve naturally help to determine the character of the latter. The deep, flaring, and turned-back cavalier cuff adds considerable interest to an otherwise simple, inconspicuous part of the dress while the repetition in the cuff of color notes used elsewhere in the composition plays its share in contributing harmony to the lines or to the masses in the waist or skirt.

When designing cuffs, one must keep in mind constantly the fact that due to their position on the sides of the figure, cuffs are all-powerful in their ability to accent or to conceal disproportions of the wearer. One need only to look casually in a crowd to see the added breadth given to bust and hips by the striking, attention-compelling qualities of cuffs in textures, in colors, and in dark and light masses that are in sharp contrast to those used in the foundation of the dress itself. Too many stout women have made caricatures of themselves by wearing elbow-length sleeves ending in enormous circular ruffles, or in edge finishes appropriate enough in silhouette and line, but fatal in dark and light or in texture. The petite, slender miss or her elder sister of willowy height and breadth of shoulder may revel in intriguing cuffs that dominate the whole design or repeat an unusual finish of the neck line without fear of accenting the hips when fashion demands unobtrusiveness on their part. Shoulders of breadth somewhat beyond the normal may be made to look in better proportion to the hips if the cuffs as well as the sleeves draw the emphasis to the latter.

In addition to their power to accent breadth-giving effects at bust and hips, cuffs have the ability to make the arm appear shorter or longer by their depth. An extremely narrow cuff on a long sleeve worn by a woman with very long, slender arms makes the arm appear longer than it naturally is, and should be rejected for a cuff of greater depth, possibly one that extends to within a few inches of the elbow, so that the entire sleeve from the shoulder to the hand may be divided into more pleasing and better balanced spaces. Conversely, the very deep, accented cuff is one which should receive no consideration when a cuff and sleeve are being designed for the short, fleshy arm, as the deep cuff will cause the short arm to appear even shorter than it is.

Detachable cuffs of dainty, crisp or lacy textures and of light values, designated generally as "lingerie" cuffs, and which usually accompany "lingerie" collars, are especially effective for the essentially feminine type of woman whose personality is interpreted by frilly, soft details and textures. They are flattering to the wrist and hand, and frequently with the complimentary collar give the satisfying touch to an otherwise uninteresting costume. Severely tailored, crisp linen cuffs are smart and business-like, but are more expressive of the positive, straightforward type of personality.

Before attempting to drape cuffs in material, the student designer will do well to search diligently through modern fashion magazines as well as among illustrations of historic costume and make sketches or tracings of a great number of cuffs.
and sleeve finishes. This study should serve as an analysis of the relationship between the cuff and the sleeve; between the cuff and the collar; and between the cuff and the waist line and the hip of the design.

Either the flat cardboard sleeve or the padded muslin arm may be used for the draping of cuffs, though many designers prefer the latter. (See Chapter III.) Before starting to drape the cuff, see that the draped sleeve is pinned in its correct position on the sleeve form.

CUFF FOR THE TAILORED BLOUSE.—This simple, straight cuff is suitable for the severely tailored blouses or sport shirts.

Along the warp threads of the cloth cut two rectangles measuring approximately nine inches, depending on the size of the hand, and three inches along the filling.

With the right sides facing, stitch the two rectangles along the two ends and one of the sides.

The ends of the cuff should form continuous lines with the placket, which is usually placed about one inch or more back of the center of the sleeve and along a warp thread.

CUFF FOR THE BISHOP SLEEVE.—The cuff for the long, full sleeve known as the bishop sleeve is cut preferably along the warp thread and of two thicknesses of cloth. Each strip should measure from one to one and three-fourths inches in width and slightly longer than the wrist measure in length. A short placket in the seam of the sleeve or slightly back of the center of the sleeve is necessary for this close-fitting cuff.

CUFF FOR THE EMPIRE SLEEVE.—A narrow band similar in grain and width to that employed for the bishop sleeve is customarily used to hold the fullness of the Empire puff. In length this cuff should measure about the girth of the upper arm where the sleeve ends.

THE FLARED CUFF.—This type of cuff appears best on the long, tight sleeve with the lengthwise dart.

With the draped sleeve on the form, pin the straight grain of a small square of cloth along the front seam of the form with about two inches of cloth extending below the hand line.

Slash the lower edge of the cloth near the front seam of the sleeve and lift the cross grain of the cloth slightly upward to give a flare to the upper edge of the cloth. Pin this in position.

Repeat the slashing, lifting, and pinning of the cloth about four times or until the desired flare is obtained.

Shape the lower edge of the cuff to fit the sleeve form, and the upper edge in any suitable line.

The seam of the cuff and the placket of the sleeve should be along the dart at the outer edge of the arm. If this flared cuff is to be used with a tight sleeve that has a dart crosswise at the elbow, the placket of the sleeve and the seam of the cuff may be made.
along the seam of the former or in the location of the lengthwise dart.

THE FLARED CUFF FOR A LONG SLEEVE WITH FULLNESS AT THE BOTTOM.—On a sleeve of this type the flared cuff is effective and interesting in silhouette only when the fullness of the sleeve is held by a straight cuff that is the same in width or slightly wider than the turned back, flared cuff itself. Instead of the straight cuff, tucks or darts may be used to tighten the bottom of the sleeve and thus give character and definition to the flare.

THE CIRCULAR CUFF.—The three following methods of draping circular cuffs are offered her need.

A. The same procedure as outlined above may be used to obtain a circular cuff. Many more slashes, placed closer together will be necessary, however, to give the fullness of a true circular effect.

B. In the center of a small square of material cut a circle large enough to fit the wrist of the arm form. Slip this square on the form. If desired, take out some of the ripple by means of a seam along the back of the cuff. Cut away the corners of the square or shape in an attractive line.

C. This third method is for the purpose of obtaining a pattern for the circular cuff, and should be carried out in some practice material.

Place a straight strip of material about the lower part of the arm form, then pin a seam along the back of the arm.

Beginning at the top of the strip, cut five or six slashes straight down almost to the lower edge of the cloth.

Spread the edges of the slashed material apart and insert pieces of muslin until a full, flaring cuff appears. Shape the lower edge.

Remove the muslin from the form, open the pinned seam, and spread the muslin pattern on the fabric to be used for the dress cuff. True up all lines of the pattern before cutting in the cloth.

The circular cuff may turn down on the hand instead of back on the arm.

A cuff of this type is especially becoming to a large hand and a short arm, as it covers the former and increases the apparent length of the latter.

VARIATIONS OF THE CIRCULAR CUFF.—The variations of this form of cuff are so numerous and so intriguing that no attempt can be made to give detailed directions here for their draping. Fashion magazines illustrate the innumerable ways in which a complete circle, or a segment of a circle, may be placed on a sleeve with interesting results.

CIRCULAR CUFFS FOR SHORT SLEEVES.—Any one of the methods indicated above may be used for the draping of a circular cuff for a short sleeve. If method B is used, the circle cut in the center of the square of cloth must be large enough to fit the lower edge of the sleeve. On such a sleeve a circular cuff that falls down over the arm is more graceful than one which flares back. The latter type of cuff is almost impossible to keep in position without tacking or some form of decorative fastening.

THE FITTED CUFF.—Before starting to drape the cuff that fits the forearm closely, a line which indicates the top edge of the cuff, whether it be shallow or deep, curved or straight around the arm, should be marked on the arm form either with pins or a narrow tape. Either the true bias or the straight grain may be employed.

Pin the cloth with the desired grain along the front of the form, with the seam at the back where the lengthwise dart would normally fall.

Cut the upper edge of the cuff along the tape, repeating the dominant lines of the dress itself, the edge of the collar, or as desired.
Cut the bottom of the cloth to fit the wrist of the form.

A deep, fitted cuff designed to be used with a three-quarter, flared sleeve may be very satisfactorily held in position by attaching it to a net or chiffon undersleeve that is sewed to the armseye of the dress.

CUFFS CUT IN ONE WITH THE SLEEVE.— The accompanying sketches show a few of the infinite variety of designs possible when the cuff is cut as an integral part of the sleeve itself. It is suggested that the student reproduce in cloth several of these designs before experimenting with original ideas.

TIES THAT REPLACE THE USUAL CUFF.— A long, simple, and fairly full skirt-waist type of sleeve may be attractively and simply held at the wrist by a tie of self or of contrasting material knotted at the back of the arm. This substitute for the regulation cuff may be cut along the true bias or along the warp of the material, the bias being preferable because of its affinity for soft, graceful folds. The length of the tie should be several inches longer than the measurement of the wrist about which it is to wrap. It may be sewed, securely but inconspicuously, to the seam of the sleeve about two inches above the lower edge of the latter.

SLEEVE FINISHES.— In the many instances where it is wise to keep the sleeve as simple as possible, facings, and bindings form excellent substitutes for the more obvious cuff. For the short sleeve a facing of self material turned to the right side of the sleeve and with the upper line of the facing of an interesting character, is very satisfactory. This facing should be draped directly over the sleeve while the latter is on the form with the seam of the facing and that of the sleeve coinciding. The grain of the material which forms the facing may follow exactly that of the sleeve or be cut on the true bias. On a dark dress an inside facing of a bright color on the sleeve, either long or short, adds gaiety and interest in a more subtle manner than would an entire cuff of the bright color.

Bindings are equally attractive as finishes for sleeves and are acceptable proxies for cuffs. They should always be cut on the true bias of the material.

CUFF FINISHES.— Designers are continually on the alert for attractive details with which to finish the edges of cuffs and collars. As the decoration and the finish of the cuff are so closely related to the same features of the collar, the reader is referred to the suggestions for collar finishes on page 36 of Chapter X.
CUFF FASTENINGS. - Nothing shows so clearly the lack of imagination on the part of the designers of so many ready-to-wear dresses than the absence of unusual and attractive details or methods of fastening the placket of the sleeve. For suggestions for simple but interesting fastenings the student is referred to the actual costumes or to the many excellently illustrated books on oriental and peasant costumes to be found in the art division of any good library. A buckle, a loop, braided or twisted ties of cord with pendent tassels, buttons of innumerable shapes and textures, cords, and narrow bias strands may so readily add charm, quaintness, or individuality to the cuff or the sleeve and give distinction to a detail too frequently overlooked by the busy designer.

QUESTIONS AND ACTIVITIES

1. What are the outstanding features of the cuffs now in fashion?

2. What types of fastenings are suitable and fashionable for sport dresses? for afternoon dresses? for coat sleeves?

3. What type of sleeve finishes and placket fastenings do very inexpensive ready-to-wear dresses have? Why? Compare these with the same details in expensive ready-to-wear and in custom-made garments.

4. What is meant by the term "lingerie collars and cuffs"?

5. What depth of cuff is becoming to a long, slender arm? Why?

6. Find a drawing in a magazine of a cavalier cuff.

7. Design a collar and cuff set for a very dainty, fragile woman.

8. From current magazines and newspaper advertisements clip sketches of sleeves and cuffs and arrange them according to types that may be worn by women of different personality and physical characteristics.

9. Make a collection of tracings of unusual and attractive sleeve finishes from historic costume plates. Develop several of these in muslin on the arm form.

10. With a small collection of buckles and buttons before you, design six or eight cuffs or sleeves on which these fastenings may be used.
Chapter X

NECK LINES AND COLLARS

Of special significance in the success of any costume is the character of the line and finish about the neck. The strategic position of encircling the center of interest of the entire composition, the face of the wearer, gives to the neck line the power to enhance or to subdue the features, be they attractive or unfortunate. No detail of a dress may so readily reflect the personality of the wearer as the collar. Like its owner, the collar may be jolly, frivolous, and gay in dainty, airy fabrics with pert ruffles and saucy curves; it may be crisp and business-like, or austere in sturdy, washable fabrics with direct, clear-cut edges; or it may be delicate and peculiarly feminine in fragile, cobweb textures with soft lines and clinging contours. With these characteristics in mind, the student should analyze not only the personality and physical characteristics of the woman for whom the dress is being designed but also the type of material for the neck finish so that all may be in harmony.

Neck Lines

In order to clarify her ideas and methods of procedure while analyzing her client, the student should consider the following physical features: the shape of the face; the length of the neck and the manner in which it joins the shoulders; the width and the shape of the shoulders; the texture and the coloring of the skin of the face and the neck; the character and arrangement of the hair dressing; and the position and size of the waist and the bust.

If the shape of the face under consideration is much rounder than the ideal oval, those neck lines which tend to lead the eye downward, in a deep V or a narrow oval, will not exaggerate the excessive plumpness. If the face is extremely narrow with long features, a broad oval or a subtle, rounding line will minimize its undue length, and be less harsh and angular in effect than the long, narrow oval or the decisive square. The face with decidedly irregular features is rarely benefited by asymmetric neck lines that have no feeling of balance with the contour of the face or head. Neck lines of unusual shape and character should be reserved for the face and the neck and shoulders that approximate the ideal in proportion.

Much thought is required when designing for the neck which varies from the normal and ideal by being too short and thick, or too long and thin. Obviously the neck line of the dress should not be close and round, or shallow and square for the short, heavy neck that so frequently accompanies a decidedly rotund or square-shaped face. An oval, particularly a deep oval, is very satisfactory for such a neck as the long, graceful line gives apparent length to the too short neck, yet is not too sharply in contrast with the line character of the face itself. For the long and very slender neck the grace of a softly rounding neck line does much if the latter is not too near the base of the neck. The close, round line makes the slender column of the throat look abnormally elongated and unattractive.

Easy indeed would be the life of the designer if every woman were of ideal, perfect proportions in all features! Particularly difficult is the woman whose shoulders, bust and hips differ markedly from the standard proportions, although these in turn are likely to receive different accents in different periods of fashion.
Unusually narrow, sloping shoulders look best in dresses with neck lines that tend to increase the width of the shoulders without calling particular attention to their abnormal slant. Horizontal lines leading the eye across the shoulders from arm to arm seem to increase the width of the shoulders. For this reason the bateau neck line or the round line cut broadly at the shoulders usually proves becoming to the woman with unusually narrow shoulders. Those of extreme width and squareness, on the other hand, should not have this feature emphasized by horizontal lines. Vertical ones that centralize the interest, as a long V, a deep surplice, or a deep oval, call little attention to unusual breadth of shoulders.

For the woman with a short waist line and large bust it will be found that these two features may be brought into better proportion to the rest of the body by a well-chosen neck line. Any neck line, whatever its shape, square, oval, or pointed, that ends considerably below the bust line will bring the bust and the waist into better relation with the entire figure.

The discussion thus far has been restricted to the effects of neck lines upon the desirable or the undesirable characteristics of the face, the neck, the shoulders, and the length of the waist front. One must recollect, however, that the effectiveness of a becoming neck line may be nullified completely by the line of a person's hairdressing and the silhouette of her hat. The former should be arranged and the latter selected in conformity with the same principles used in the choice of neck lines.

Another factor that cannot be overlooked in any discussion of neck lines is that of the texture and the color of the individual's skin. If these are coarse and sallow, the severity of an unrelieved, collarless line, particularly in a dress of dark material, may prove disastrous, while the addition of a transitional color and texture in the form of a collar of pleasing size and shape may be just the right note to bring out the best in both the texture and the color of the skin. The severe, rather sophisticated and dramatic qualities of the unrelieved neck line are, on the whole, too trying for women with wrinkled skin and nondescript coloring.

Frequently the severe effect of a dress entirely devoid of a collar may be relieved by a slight break in the area about the neck, as suggested in the accompanying illustration. The particular problems involved here are not so much in the draping as in the construction of the details, underlaps, facing, and bindings.

Grecian or Cowl Neck Lines.—The extremely flattering lines of the draped neck so uniformly used by the ancient Greeks in their well-proportioned chitons offer every inducement for their use by the modern designer. The neck treatment may be an integral part of the entire waist of the dress, or it may be an inserted section of a different grain and of different color and texture as well. Such materials as satin, velvet, and heavy crepe are most effective for this neck arrangement.

Waist Draped with the Grecian Neck.—Mark the center front of the material to be used for the front of the waist with basting along the warp or the true bias, the latter position giving the most graceful drape.

Along the upper edge of the cloth place two pins each about six inches either side of the center line.

Place these two points on the shoulders of the form in such a way that the edge of the cloth between the points falls in a deep U, throwing folds across the center and the chest of the form. For a deeper neck line and more numerous folds place the pins farther away from the center line.

Continue to drape the rest of the waist, which should be comparatively smooth and tight about the waist line, to throw the folds of the top into proper
emphasis. Indicate the shoulder, the under-arm, and the waist lines, as usual.

GRECIAN OR COWL NECK INSERTED IN THE WAIST.—
Cut a triangle of cloth about nineteen inches by thirteen inches by thirteen inches with the longest side on the true bias of the cloth. Mark the center line with basting.

Place the triangle on the form with the points A and B on the right and the left shoulders respectively, and C on the center line of the form. The line AB should drop in a deeply curved line with several soft folds between it and the point C. The lines AC and CB should be basted to the plain front of the waist which has previously been draped with the center on the warp thread.

Collars

SIMILAR TEXTURES AND COLORS.—Neck finishes and collars of the same material as that of the dress, except for their contrasting lining, decoration, or edge finish, add comparatively little in themselves to the charm of the face, and in such instances particular care must be taken to have the color and the texture of the dress material in harmony with the personality and the physical characteristics of the individual by whom the gown is to be worn. The size and the shape of the collar in self material, however, may very subtly emphasize the dominant lines of the dress, while the character and direction of its outer edge may solve many problems relating to irregularities of physical proportion. The scarf type of collar that hangs straight to the waist or the hip will readily add increased emphasis to the vertical lines of the dress and help to give the illusion of slenderness to a large-busted figure, and will, as well, be becoming to the woman whose personality calls for direct, simple lines.

In decided contrast to this arrangement are the broad sailor collar, the fichu, or the cape-like collar, which, by their width, the softened character of their outer line, and the mainly horizontal direction, minimize narrow shoulders and chest lines and lessens the disfigurements of round shoulders or of backs curving very sharply at the waist line. The narrow collar, the outer line of which is a direct repetition of the neck line, strengthens the effect of that line as it relates to the personality and the physical characteristics of the wearer. The shallow collar, therefore, assists in drawing and holding the attention to the center of the figure and should be used in the design where this effect is desirable.

CONTRASTING TEXTURES AND COLORS.—The contribution of a dainty lingerie collar or one of contrast in both texture and color to the effectiveness and becomingness of a gown is almost incalculable. When cream, ivory, or flesh is used in either a very transparent or in a semi-transparent fabric such as net, lace, chiffon, georgette, organdie, or voile, the collar is almost uniformly successful, as these hues and values blend happily with the skin coloring of the wearer, while their transparency forms a transition between the skin coloring and that of the material of the dress. The same colors used in opaque fabrics, linen, satin, or pique lend a
very different character to the dress. The color seems heavier, the contrast in dark and light more pronounced, and the entire effect appears more crisp, clear-cut, and tailored than in transparent fabrics. While only the clearest and freshest of skins react pleasantly to such contrasts, particularly if the dress is of a low tone, nevertheless, when rightly used, collars of such materials are charming for their qualities of crispness and freshness.

The texture of the material to be used for the collar must be considered not only in its relation to the flattering effect upon the wearer but for its draping qualities as well. Experiments with such fabrics as linen, plique, satin, and organdie will quickly show the student that these and similar materials lend themselves best to designs of plain, unbroken areas and direct, clear-cut lines. Such textures as chiffon, net, soft satin, and crepe, while at times successful in tailored treatments, are decidedly effective in draped collars that possess soft, irregular lines and broken areas.

TYPES OF COLLARS.—While fashion dictates very largely the presence or the absence of collars on our dresses, as well as their character, there are some fundamental principles of collar designing with which the student should be conversant, regardless of the collarless fashion of the moment. A simple classification of the types into which practically all collars fall may be considered as follows for general convenience: flat collars; rolling collars, and those that are decidedly draped.

Flat collars

Under this classification is placed the collar that fits the neck line of the dress and lies flat across the back, the sides, and the front. It is a type suited to the short, heavy neck as well as to the one of normal proportions. In order that this collar may be most becoming the neck line should be either quite close to the base of the neck at the sides and back, or cut a considerable distance from it at all points.

THE NARROW, TURN-DOWN COLLAR.—There are no rigid regulations for the placing of the grain of simple, flat collars, as many times oddly shaped pieces of cloth are all that are available from a dress length after the larger sections have been cut. It is quite necessary, however, that in a collar of bisymmetric design the two sides be on exactly the same grain; otherwise the collar will twist. If the collar is to be of one-piece, mark with basting for the center back along the warp, the filling, or the true bias of the cloth. For fabrics that do not slip easily fold along the center and pin the two thicknesses of cloth together so that the entire collar may be draped on one side of the form, then unpinned and opened out flat.

Before starting to drape, place a narrow tape on the form in the line desired for the neck line if this line has not already been indicated on the dress, which usually should be on the form while the collar is being modeled.

Pin the center fold of the cloth to the center back of the form.

Slightly above the neck line of the dress or the tape, cut the material so that it lies flat on the form, and continue cutting over the shoulder and down the front of the neck line. By cutting about a fourth of an inch inside the tape the necessary seam allowance is provided.
Use a tape to indicate the desired line for the outer edge of the collar from center front to center back. Cut along the perfected line. Remove the tape and all pins. Unfold the collar and place it on the form with the center backs of collar and dress exactly together.

THE BERTHA COLLAR.—Pin the padded sleeve form to the dress form, or pin a small pad of tissue to the arm-hole of the form to insure sufficient width in the bertha where it falls over the arm. Cut two broad rectangles of cloth, one for the front and one for the back of the bertha collar, which is usually seamed at the shoulder. With basting mark the center of each rectangle along the warp thread. Place a tape about the form to indicate the neck line. Pin the center line of one rectangle of cloth along the center back of the form with the cross threads parallel to the width of back line.

Cut the cloth along the tape at the neck. With tape indicate the shoulder line directly on top of the shoulder of the form. Cut away the surplus material, leaving one inch for a seam. With the second rectangle proceed as stated above, placing the center of the cloth along the center front of the form. Cut the neck and shoulder lines. Pin the front and back sections together at the shoulders. With tape or pins suggest the line for the outer edge of the bertha from center front to center back. Cut just outside this line. Remove the collar from the form, true up all lines, then cut the other half of the collar by the side just modeled.

Rolling Collars

The rolling collar is peculiarly adapted to the needs of the long, thin face and to the very slender neck, as the height, the softness, and graciousness of the rounding line subdue the severity of the lines of the face and shorten the undue length of the neck itself. For complete effectiveness this collar should be made of a fabric of considerable body if wrinkles at the sides are to be avoided.

MODELING THE ROLLING COLLAR.—There are several ways of draping the roll collar. After trying the methods suggested here the student should experiment further to find suitable adaptations to her own problems.

To obtain the neck line of the collar follow carefully the previously marked neck line of the dress. If the dress is not on the form while the collar is being draped represent the position and depth of the neck line with pins or tape. Avoid too shallow a depth in the center front if the collar is to have much of a roll.

The center back of the collar may be on the warp, the filling, or the true bias of the cloth, and on a fold, or it may have a seam.

A. Cut a rectangle of cloth about eighteen by seven inches. As for the flat collar, mark the center back line with basting. Place the material about the neck of the form with the center back lines meeting and the lower edge of the cloth extending approximately three inches below the tape.

Cut the cloth along and below the tape, starting at the center back and continuing along the side of the form. Stretch the material toward the side, then cut again along the tape. Stretch the cloth toward the front.

Fig. 38
Rolling Collars
Turn the material extending about the top of the form down over the back and shoulders with the center backs of the cloth and the form meeting. If the collar wrinkles at the sides, snip the cloth along the neck line and stretch it toward the front until the wrinkles disappear. True up the neck line. Cut the outer edge of the collar in the line, character, and position most suitable for the design of the dress.

b. To obtain a close, high, rolling collar use a strip of material cut the desired length along the warp and approximately three to four inches wide. Place the center of the strip at the center back of the form with the lower edge of the cloth about three-fourths of an inch below the tape marking the neck line. The rest of the cloth should be around the neck of the form. Pin the cloth securely to the center back and the center front of the form where the latter meets the tape. Turn the upper edge of the cloth down so that the tape is covered.

Where wrinkles occur over the shoulder, slash the lower edge of the cloth up to the tape in several places.

Cut the perfected neck line of the collar, following the tape. Obtain the outer edge of the collar.

Remove the collar from the form; fold along the center back and cut the other side from the one just draped.

Compare the neck line of the collar obtained by method A with that resulting from the use of method b.

c. This method may be used to secure a pattern and should be executed in muslin, not in the dress material. The muslin collar may then be used as a pattern. Place a strip of muslin about three to three and a half inches wide on the form as suggested in method A and pin securely along the tape indicating the neck line, with the center backs meeting.

Turn the free edge of the cloth down over the back and shoulders. This strip will wrinkle and break at the sides as well as roll too high and cling too closely to the neck for comfort and an attractive line. To remedy this defect slash the outer edge of the strip, starting near the center back, and continue over the shoulder.

Pin the small strips thus resulting to another piece of material inserted beneath, spreading the slashes until an attractive, pleasing roll occurs. Cut the muslin collar the size and shape suitable, then remove it from the form and spread on top of another piece of cloth. Note the neck line. This pattern should have all of its lines perfected before the material of the dress collar is cut.

THE ROLL COLLAR FORMED FROM A TRUE BIAS.—Cut a long strip of cloth about five inches wide by twenty to twenty-four inches long on the true bias of the material to be used for the collar. Fold the strip lengthwise through the center and pin the two thicknesses together.

Pin a narrow tape in a deep oval or V for the neck line. About this line drape the long bias strip. As already noted, the bias will readily adapt itself to the curves of the neck line and will give a pleasing quality to the entire collar. Experiment with this same strip placed along neck lines of different shapes and depths, such as the bateau, the surplice, and a shallow, round neck line.

THE STRAIGHT TAILORED COLLAR AND REVERS.—A slip-on blouse or dress sometimes requires a severe, tailored neck line and finish. Such a design frequently consists of a straight opening along the center front of the waist for several inches, faced on the wrong side with self or contrasting material, and a straight piece of material measuring from two to three inches wide sewn to the close, normal neck line to form a slightly rolling collar. This collar will fit well if the neck line of the dress is not too decidedly curved from the shoulder to the center front. The faced waist front forms the revers when turned back on the waist.
Draped collars

The irregular, broken areas or surfaces of draped collars with their softened lines and subtle lights and shadows are generally appropriate and pleasing on the very feminine, dainty type of young woman and do much to supply the softening effects desirable for the older woman with wrinkled skin and sharpened features. Fabrics that are supple and pliable will be found best for use in the draped type of collar, which may gain additional attraction and interest from a lining of a different color or a distinctive edge finish.

THE FICHU.—Indicate on the form with tape the neck line, which for this type of collar should be a trifle broad across the back and sides and rather low in front.

Cut a fairly large square of cloth and mark the center on the warp or on the true bias. Cut along this line from one edge of the cloth to the center.

Place the center line along the center back of the form with the lower edge of the cloth about at the bust line in the back.

Gather up the front section of the cloth to form the desired drape at the center front, or cross the ends of the collar over the front in the surplice line.

Cut the neck line along the tape. Mark the outer edge of the fichu, which usually falls for a few inches over the top of the arm. The ends of the fichu may be shaped into rounding tabs and left to form a tie, or the material may be cut away and the collar secured by a separate bow or decorative pin.

THE 'KERCHIEF COLLAR.—Possibly the simplest of all the varieties of the draped collar arrangements is the 'kerchief collar. Cut a perfect square, or half of a square along the diagonal, of suitable cloth and drape it softly and loosely about either a close or a low neck line. Tie it at the left shoulder or at the center front in an unstudied manner, like the dashing bandanna of the western cowboy.

Sew this collar with a few long swing tacks. Do not sew it too tightly or the grace of the line will be lost.

THE CIRCULAR COLLAR.—This type of collar usually has a seam at the shoulders.

Cut two rectangles of cloth and mark the center of each along the warp, the filling or the true bias.

Pin a tape around the form for a bateau or a round neck line.
Pin the center front of one rectangle to the center front of the form with the lower edge at approximately the position desired for the depth of the collar.
Slash the material down from the upper edge along the center front to the tape line. Following the tape, cut the material for about one inch from the center.
Drop the crosswise grain of the cloth to throw a slight ripple in the lower edge of the collar. Pin in position.
Cut again for a short distance along the tape, drop the grain, and pin the cloth to the neck line. Repeat this procedure until the shoulder seam is reached.
Cut the cloth along the top of the shoulder, leaving a seam allowance. Follow the same procedure in draping the back of the collar.
Pin the front and the back together at the shoulder, then true up the entire neck line.

With pins mark the outside edge of the collar from the center front to the center back.
Remove the cloth from the form and cut the other half of the collar from the part just draped.

JABOTS.—The jabot, with its numerous vertical lines, gives soft fullness to the front of an otherwise severely plain dress, contributes to the irregular character of line and area so becoming to the petite, dainty individual, and when of the same material as the dress, renders less prominent the outlines of the bust of the large woman.

The jabot may be cut entirely separate from the dress itself and form part of the neck finish down the center or the side, or it may be cut as an integral part of the dress and fall in the form of soft drapery at the center or side.

The separate jabot. The simplest method of procedure in the draping of a jabot is to use rather small pieces of cloth either triangular, oval, or rectangular in shape with the straight grain attached to the opening of the waist.

Cut small pieces of various shape and size and pin to the form along the line of the tape which marks the neck line. Note the character and the amount of ripple given by the pieces of different contour.

The jabot cut with the waist. There are several possibilities for the cutting and draping of the jabot and waist in one piece. The method given here is simple and may be varied according to the direction and the shape given to the edge of cloth extending beyond the center.

Cut two lengths of cloth for the front of the waist, each with an extension of about ten inches beyond the center line.

Mark the center lines in each piece. Pin the center line of one section to the center line of the form with the ten-inch allowance extending over the left-hand side of the form.

Obtain the shoulder, the under-arm, and the armseye lines. Do not cut the neck line.

Mark with pins a diagonal line extending from the top corner of the ten-inch extension to the center line at the bottom. Cut along the pinned line.

Fold the extension back over the right-hand side of the form along a good line extending from the shoulder to the waist line at the center. The bias edge of the extension should fall in soft folds down the front.

COLLAR FINISHES.—The manner in which the edge of a collar is finished gives definition to the edge, emphasizes its position and contour, and should be in harmony with the personality of the wearer as well as with the general lines of the dress itself. Very feminine, dainty and quaint women look well in collars with irregular, softly finished edges, such as rufflings, plaitings and scallops, while their sisters of more severe, straight-forward personalities wear becomingly the collars with simple, direct lines that are emphasized by such decisive finishes as facings, cordings, or bindings.

On a separate sheet of paper make ten or twelve sketches of neck lines and collars from books on historic costume. (Zur Geschichte der Costume; Oriental Costumes by Tilke; Dress Design by Talbot Hughes have very clear illustrations for this purpose.) Pin the sheet to the left-hand side of the dress form and design several collars based on these sketches.
Chapter XI

DETAILS

In the preceding chapters only fundamental principles of draping the major parts of a dress have been dwelt upon, with the expectation that, once understood, they would be modified and adapted by the student designer to current fashions as the need arises. In the following pages attention will be confined to the details more or less commonly used in costume. The suggestions made are necessarily of a very general nature. Details, however, are extremely important to the successful design and should be given considerable attention and study. By their individuality they may frequently form the chief center of interest or control the rhythm of the entire composition.

BOLEROS.—Very youthful and attractive on slender figures are the short jackets which end at or slightly above the waist line. When open in front and worn over colored blouses boleros are extremely jaunty and smart. Their length, however, must be well proportioned to the individual figure in order to avoid a round-shouldered appearance and an undue shortening of the entire waist length. If too full or flared the bolero will make the wearer appear very thick-set and heavy.

The draping of the bolero involves the same principles and steps as previously described for the modeling of a simple waist. (See pages 27-28.) However, instead of extending the material to the waist line, cut if off slightly above, then after pinning together the side seams turn up the bottom edge of the abbreviated waist until the length and the line direction most becoming to the figure are found. The two fronts of the bolero may be fastened at the center, may lap in the surplice line, or may be cut to form parallel lines straight from the shoulder seam. In this latter arrangement the front of the blouse underneath attains a place of prominence in the composition.

PEPLUMS.—Crispness and definition are contributed to a silhouette by the peplum, which recurrs again and again in fashion in various lengths and in different degrees of flare. At one time it may appear in the guise of one or more saucy circular flares which do so much to define the small waist by their emphasis on the hips. Or again it may take the form of a tailored, close-fitting extension of the waist, contributing a cross line similar to a yoke, and but a slight change to the sleek outline of the hips.

THE FLAT PEPLUM WITH SIDE SEAMS.—Before starting to drape the peplum, place on the form the waist and the skirt with the hem of the latter turned so that good proportions may be obtained. With narrow tape try different depths for the peplum and diversified line arrangements for its lower edge. Keep in mind always a pleasing space relationship between the peplum and the lower part of the skirt, as well as the best depth for the hips if the latter vary from normal proportions. Pin the tape to the skirt as a guide in the draping.

Work with two rectangles of cloth that measure along the warp somewhat more than the greatest depth of the peplum, if of irregular line, and along the filling several inches more than the width of the skirt from seam to seam at the lower edge of the peplum. Fold each piece along the center and mark the warp center with basting.

To Drape the Front of the Peplum

Pin the center of the front section to the center line of the skirt with the top edge of the cloth slightly above the waist line of the skirt at the side seam.
Smooth the cloth over the hip toward the side and pin in place to the form.

Cut the cloth an inch above the waist line from the center to the side seam.

Mark the seam line of the peplum exactly on top of the side seam of the skirt. Cut away the surplus material, leaving a seam allowance of one inch.

If desired, the front of the peplum may be cut in two along the center line, and the front edge of each section slanted or curved away from the center to meet the lower edge in a pleasing line.

To Drape the Back of the Peplum

Drape the section for the back of the peplum in the manner described for the front.

Pin the front and the back sections together along the side seam.

Cut the line for the lower edge following the tape pinned to the form. Allow a small seam.

Remove the draped sections from the form and true up the side, the waist, and the lower edge lines. Fold along the center lines and cut the left-hand sides of the front and the back from these draped sections.

THE PEPLUM WITHOUT SIDE SEAMS.—This peplum is usually cut with the center back along the warp thread and the front edges wrapped one over the other or just meeting at the waist line in the center front. The peplum may fit the figure closely or flare at the lower edge, depending on the amount of downward drop of the crosswise thread across the front.

With tape pinned to the form, indicate the line for the bottom of the peplum.

Cut an oblong of cloth that measures along the warp thread the depth of the peplum at its deepest point below the waist plus three or four inches to allow for the dropping of the grain in a slight flare. The width of the oblong should be several inches greater than the entire measurement of the hip.

With basting mark the center of the oblong along the warp. Place this basting along the center back of the form with the extra allowance of three or four inches above the waist line of the dress. Pin the centers securely together at both waist and hip.

Smooth the cloth toward the center front at the waist and at the hip. Note how the cross grain of the cloth drops down toward the center front.

Starting from the center back, cut away the excess cloth above the waist line.

Cut the lower edge of the peplum as determined by the tape. If the peplum is designed to extend beyond the center front, mark that line with a basting before removing the cloth from the form.

Fold along the center back and cut the left-hand side of the peplum.

THE CIRCULAR PEPLUM.—This form of peplum may be cut with or without a side seam, as described in the foregoing paragraphs. The same method may be used, but the allowance for the extension of cloth above the waist line must be considerably greater in order to permit the crosswise threads to drop more sharply at the side and give a decided flare.

A very full flaring peplum may be made from a square of cloth. Cut a section of cloth about thirty inches square. Fold it so that a circle sufficiently large to go over the form may be cut from the center.
Place the square of cloth over the form so that it encircles the waist and with one point at the center front and the opposite point at the center back. This position causes the true bias of the cloth to fall along the center front, the center back, and over each side seam of the skirt. Notice the position of the flare at the lower edge of the cloth.

Shift the square so that a warp thread falls along the center front, the center back, and over each side. Observe the different effect obtained by changing the character of the grain at the centers.

Cut the lower edge in the character of line most attractive for the design of the dress.

RUFFLES AND FLOCUNCES.—The dainty, petite person who revels in flounces and ruffles may not always realize why these soft frills are so suited to her type but instinctively recognizes their power to enhance her charm. They are particularly potent in softening straight lines and edges, in adding lightness to a bouffant silhouette, and in emphasizing strategic lines.

Ruffles, either narrow or wide, should be cut with the crosswise threads of the material, from selvedge to selvedge, and measure approximately once and a half the space or distance they are to cover. They are also very effective when cut along the true bias, a method, however, which requires a considerable amount of material.

The flounce, like its diminutive replica the ruffle, may be cut along either the crosswise or the true bias of the material. It may also be cut circular, giving a more tailored effect than the gathered or the plaited flounce.

The draping of the circular flounce involves the same principles as are employed in the draping of the circular skirt (pages 35-37). If the circular flounce is to be attached to the bottom of a skirt or is to be applied to a foundation skirt, the skirt should be draped first and the line at which the upper edge of the flounce is to be attached clearly and definitely marked. Before this line is determined upon, the space relationship between the depth of the flounce and the remaining areas should be considered. If there are to be several flounces sewed to a foundation skirt the lines of attachment, be they horizontal or diagonal, must be carefully studied and clearly marked before the draping of the bottom flounce (usually done first), is started. When transparent fabric is employed care must be taken to see that the lower edge of the flounce just above covers the line of attachment of the flounce immediately below it.

DETAILS OF GEOMETRIC SHAPE.—A close scrutiny of unusual and attractive draperies of a skirt or blouse will often reveal that the basic form of the detail is merely a simple square, oval, oblong, or triangle of cloth attached for a few inches to the foundation with the free edges falling in graceful draperies or cascades of many artistic folds. In addition to these geometrically shaped details the designer will find that oddly shaped pieces of cloth left over from cutting larger sections of the garment can be used for pleasing and graceful draperies, if time is taken to experiment and to follow the suggestions these odd pieces so frequently offer.

Squares. (a) Cut a twelve- or fourteen-inch square of soft, sheer material. In the center cut a circle of about four inches in diameter. Attach the circular edge of the material to the bottom of a short or elbow-length sleeve. Notice that this square forms a drapery that is extremely flattering to the arm. This
same piece of cloth cut with a circle of greater diameter, when attached to the arm}{
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dr{e}{o} of a sleeveless afternoon dress, gives just the suggestion of arm covering that is so pleasing on very slender arms and on which the entirely sleeveless design is so trying.

In the same positions suggested above try a square of cloth the same size but with the circle cut slightly to one side of the center of the square. The resulting drapery of uneven width has greater variety and interest than the first one.

(b) Cut two more sections of cloth, each measuring about fifteen inches square. In the center of one cut a circle that will fit the girth of the arm form. In the second square cut an oval that will fit the arm of the arm form. Sew the two squares together along their outer edges. A quaint sleeve of the puff variety is the result.

(c) Large squares with circles cut from the center supply the basic form for many of the overskirts which fashion brings into prominence at frequent intervals. In the center of a thirty-six-inch square of cloth cut a circle that will fit the hip of the dress form. Slip the cloth over the form, placing one point directly on the center front, the opposite point on the center back of the skirt. Attach the circular edge of the cloth to the hip line of the straight-line foundation skirt previously draped and placed on the form.

(d) Mark with a pin the center of a thirty-six-inch square of material. Starting from the pin, cut four slashes each about six inches deep along the straight threads of the cloth. Place the square over the form and attach the four points to the centers and side seam lines of the skirt.

(e) The so-called handkerchief draperies for skirts are quickly and simply made from various size squares of material. Cut four thirty-inch squares of very soft material. Pin a corner of one square to the center front and hip line of the rather narrow foundation skirt on the form, the diagonal of the square falling along the center front. In a similar position along the center back place a second square; one of the remaining squares over the right-hand side seam of the skirt, and the fourth square over the left-hand side seam. Smooth each piece of material over the hip of the form and sew to the skirt for several inches (approximately ten to twelve inches) on each side of the four attached points. If the foundation skirt is fairly short the lower points of the squares will fall below the bottom of the skirt, forming an uneven hem line. A decidedly bouffant skirt may be obtained by using a great number of squares, particularly if the fabric has a crisp texture.

(f) A shallow cape collar may be modeled from a square of cloth measuring thirty inches. The small circle, about ten or more inches in diameter, cut in the center of this piece of material, will assume the position of the neck line for a flattering small cape. In many instances an oval rather than a circle will give a more pleasing neck line. This line, however, may be readily modified while the cloth encircles the dress form.

TRIANGLES AND OBLONGS.—Large or medium size pieces of soft fabric, when cut in the shape of triangles or of oblongs, with the longer dimension following the warp thread, form draperies with gracious, irregular lines that are most effective when contrasted with plain, flat areas.

Cut three oblongs of cloth measuring twenty-two inches by sixteen inches each. Cut diagonally through the center of each oblong, then insert one of these
sections in each of the six seams of a six-piece skirt with the warp thread edge of the triangle in the seam and the right angle at or above the hip. A jabot effect or drapery is thus formed along each seam.

Two of these triangles, though of smaller dimensions, with their sides along the warp joined together make an attractive jabot for the center front of a bloused.

GODETS.— A simple method of obtaining a full effect at the bottom of a skirt, of a loose sleeve, a collar, or a cape is to insert into a seam, into a slash, or into a smaller cut-out section of the cloth a triangular piece of the same material as the garment itself or of a contrasting texture. The base of this triangular insertion ripples in an interesting manner giving fluffiness and softness to the entire design.

The greatest degree of grace is secured by cutting the godet, as this geometrically shaped inset is termed, with its center line along the true bias of the cloth. Occasionally the center is placed along the warp but with a less pleasing flare resulting. Similarly, godets set into seams or slashes will give rounder, fuller flares than godets set into material from which triangles have been cut. The sharp point of the apex of the triangle may be softened into a curving line if necessary, to harmonize with other lines in the design. Plaited godets are extremely effective and graceful, the sharply pressed sun-burst plaits adding a somewhat tailored note to an evening or hostess gown of semi-sheer fabric.

After inserting godets into a skirt, allow it to hang for some time before marking the hem. This will permit the bias of the godet to stretch and avoid an uneven line after a few wearings of the gown.

BELTS.— Defining the waist line with a belt or a girdle or ignoring its existence is another of the whims of fashion to which each woman bows, whether the presence or the absence of the dividing line adds to or detracts from the becomingness of her particular gown. The designer, however, must be acutely aware of the possibilities of the defined waist line "for good and for evil", and generally alert for interesting variations. Contrasting textures and colors she must use with caution, if her problem is to avoid shortening and widening the figure.

If for some cogent reason it is necessary to use a belt on a "difficult figure", the designer may use a separate one of the material of the dress, concentrating her efforts on an interesting and individual fastening, or she may cleverly cut the belt as an integral part of the skirt or the bodice of the gown itself; for example, the side gores of the skirt may be extended at the front to form a narrow belt across the front gore only; or the end of a surplice blouse may be prolonged into a soft girdle which drapes softly across only the back of the waist.

BELT CUT IN ONE WITH THE SIDE GORE.— Cut the front and the back panels for the four-gore skirt as noted on page 33. In measuring the cloth
for the side section see that it measures sufficiently in width to reach somewhat beyond the centers of the front and the back panels, if the belt is to be in both the front and the back.

Proceed with the draping as described, pinning in the dart at the side to secure a smooth fit over the hip.

Cut slightly above the waist line of the form from center front to center back.

Mark the depth of the belt from the center front to the front edge of the side-gore.

Cut the cloth below this marked line from the center front almost to the front edge of the side-gore, leaving a small amount for seam finishes.

Cut an inch or two beyond the center line to provide for a fastening (button-holes and buttons, clasp, or some individual fastening).

Repeat the same procedure for obtaining the belt for the back.

A variation of this idea would be to have the panel front and the panel back prolonged to form short belts that fasten at the side over the hips.

A BELT CUT IN ONE WITH THE WAIST.—On somewhat the same principle as discussed above, a belt may be cut in one with either the back or the front of the bodice that extends to or just slightly below the normal waist line. The illustration shows the back prolonged beyond the side seam to form a soft belt that emphasizes the waist line across the front only.

STRAIGHT BELTS.—Tailored, straight belts are cut along the warp thread whenever possible, while soft, draped girdles, in any texture, are more graceful when cut along the true bias. As the bias elongates considerably with wear the girdle must be cut sufficiently wide to prevent it from looking thin and stretched after one or two wearings.

POCKETS.—An intriguing detail of a tailored dress or suit is a cleverly designed pocket, particularly if it is incorporated in an unusual construction line, though the applied pocket also may be interesting as well as useful, if it contains a detail such as a flap or a fastening that has originality and individuality. Bound pockets placed in slanting or curved lines are usually more interesting than those placed in severely horizontal positions. Patch pockets of any size or shape should be cut along the same grain as that section of the coat or skirt to which they are to be applied. Frequently, however, less monotonous effects are obtained by cutting the patch pocket on the true bias of the cloth.

The accompanying illustration contains suggestions for pockets that may be easily modified for different positions.
SKETCH NOTES

Drape a number of details in muslin or cheesecloth, true up each piece, then, with each one flat on the table, sketch it on this sheet. A notebook of such sketches will prove very valuable for future use.
Chapter XII
DRESS LININGS AND COSTUME SLIPS

Dress manufacturers, ladies' maids, and husbands of today must breathe
sighs of relief when they compare the intricately lined costumes of the late nineteenth
century with the easily adjusted dresses of modern women. Gone forever, one hopes, are
the innumerable hooks and eyes, the cleverly cut seams, and the formidable bones of the
ever-present linings of past generations. Nevertheless for some designs, even today, it
is necessary that the dress have a simple foundation lining to hold the blouse at the
waist line, or to which a drapery of the waist or the skirt may be attached. Without
such a foundation or support the blouse or the line effect of a drapery may be impos-
ensible of achievement.

When its presence is advisable the lining may be a very brief affair in
the form of a hip length or shorter, semi-fitted waist, or a more pretentious full-
length slip of the width and the fullness most harmonious to the silhouette fashionable
at the moment. The costume slip may be a very important adjunct of the dress itself,
or in the case of a chiffon or a lace gown, it may be a separate unit to be worn with
several different costumes.

FABRICS FOR LININGS AND SLIPS.— While the comparative cheapness of dry cleaning has less-
ened the need for linings primarily as a measure of hy-
giene, nevertheless it is desirable when used as necessary to the design that the lin-
ing should be made of a fabric easily cleansed and comparatively light in weight to
avoid adding bulk to the costume. Such materials as net, China silk, crepe de chine,
or lawn will be found to have the weight, the cleaning qualities, and the firmness req-
isite for the purpose. For costume slips non-transparent fabrics of greater body are
preferable; satin, flat crepe, and kindred weaves have the draping characteristics and
the smoothness so necessary for slips. If the lining or the slip is to be made for
wear under transparent fabrics both the color and the sheen, or the lack of it, must be
considered when selecting material for the foundation. The high luster of satin under
chiffon may be the contrasting note in texture sought for in the costume. If, however,
the sheen of the satin foundation detracts from the beauty of the sheer fabric that is
being used, dull surfaced materials such as crepe de chine or similar textures should
be tried.

THE NECK LINE OF THE FOUNDATION.— The character of the neck line and its finish are two
other factors of significance in the designing of the
foundation to be worn under dresses of sheer materials. The neck line of the slip or
of the lining should be in complete harmony with that of the dress; in some instances
as high as that of the dress, in others several inches lower. Naturally it is quite
impossible to make any positive statements in this manner, as the fashion changes in
neck lines are so varied and so radical. However, one is quite safe in saying that the
finish of the neck line of the foundation should never be so conspicuous as to attract
attention to itself and away from the dress.

The silhouette of the full-length lining must be considered in relation
to that of the prevailing fashion and of the particular gown under which it is to be
worn. In this age of athletically inclined women the slip must certainly be of suffi-
cient width for comfort while the wearer is in motion, in dancing, or in walking.
Straight-line or wrap-around slips are more satisfactory than those of considerable
width at the bottom; they are not bulky when worn under full skirts, nor do they inter-
fere with the sleek, form-fitting lines of the narrow tailored dress.
DRAPING THE WAIST LINING.-- The first step in the making of the waist lining is to determine upon the most suitable and convenient location of the closing of the lining--center front, center back, or at the under-arm--and to make provision for the finish of this closing. Hems of half an inch in width may be made for the linings that close in the back or in the front and the center lines marked with basting in the center of each hem. If the lining is put on over the head or is opened under the arm, the center front and the center back should be marked along the lengthwise fold of the material.

THE SLIP-ON LINING EXTENDING TO THE HIP.-- Cut off two lengths of cloth for the front and the back measuring from the highest point on the shoulder to the point where the lining is to end. In width each of these places should be a few inches more than the larger girth measure, the hip, or the bust.

Mark the centers of each piece of cloth with colored basting thread.

Front

With sufficient material extending beyond the shoulder of the form, place the length of cloth for the front on the dress form with the two centers exactly meeting. Pin the centers together at the neck, the bust, and the hip lines.

Pin the material at the chest line so that the crosswise threads are at right angles to the center front.

Cut away the material along the neck line of the form. (The lining may be cut to the normal neck line for the fitting, then cut the depth and in the line desired after the neck line of the dress has been finished.)

Obtain the shoulder line and cut away the cloth one inch beyond. Indicate the under-arm seam with pins and cut away the cloth leaving one inch for seam.

Cut the armscye following the basting on the form. For comfort the arm-scye of the lining should be cut slightly larger than that of the dress.

Back

Place the section of cloth for the back of the lining on the dress form with the centers of the cloth and the form together. Pin in position.

Pin the material along the width of the back so that the crosswise threads are at right angles to the center.

Cut away the material at the neck line. Pin the shoulder line of the front to that of the back along the line indicated on the front. Cut away excess cloth.

Along the under-arm seam pin the front and the back of the lining together.

Cut the armscye following the line of basting on the form.

Place a tape line around the form in a good line to indicate the bottom of the lining. Cut away the material below the tape.

Fig. 48

Short Lining with Darts
**Darts**

The fullness in the front of the lining at the waist and the hip may be removed by means of darts extending from the point of the bust to the bottom of the lining. Instead of being stitched in one dart this fullness may be laid in one or two folds and caught only at the bottom of the lining. If desired, the front of the lining may be draped with darts at the bust under the arm. See page 14.

The fullness at the back waist line may be handled as suggested above for the front in a stitched dart from below the shoulder blade to the hip. For a loose-fitting dress the back may be left just as draped.

**THE WAIST LENGTH LINING.**—This type of lining should be draped in the same way as suggested for the hip-length lining.

**THE CAMISOLE LINING FOR AN EVENING DRESS.**—When an evening gown requires a lining it should usually be close-fitting, yet of sufficient ease to permit the bodice of the gown to look well when the wearer is either dancing or seated. The camisole lining has its straight-line top cut with the filling thread and is placed about on the bust line of the dress form. The centers are on warp threads, the darts in the front and the back as indicated for the hip length lining, and the closing is under the left arm or along the center back as a general rule.

For the support of this lining, shoulder straps of narrow folds of the material of the lining, ribbon, or footing may be used. For evening gowns with neither drapery nor straps, but with merely a chain of beads or of flowers, the lining, if present at all, must be very skillfully fitted to stay in place and remain inconspicuous.

**THE COSTUME SLIP.**—The costume slip may be draped according to the directions given on pages 14-16 for the simple chemise dress with the darts of the front section placed at the bust line, at the hip line, or at the waist line, as best meets the fashion needs of the moment. The neck line may be of the shape and depth most suitable, and the bottom of the skirt finished with a simple hem or with a more decorative treatment that complements or repeats the finish of the neck line.

A slip that is to withstand considerable strain and hard wear should be cut with the centers on the warp or on the filling threads. Fashion may decree at times that the slip be cut on the true bias to fit the figure very snugly. When considerable width is desired in the skirt of the slip for comfort in walking or dancing, in addition to a straight silhouette the costume slip with plaits at the side seams will be found eminently satisfactory. The directions given on pages 22-24 for the draping of a simple one-piece dress with side plaits at the seams may be used to make this type of foundation.

**THE WRAP-AROUND SLIP.**—To calculate the amount of material needed for this slip measure along the selvedge once and a half the measurement about the hip of the form to be used.

With the back of the form toward the draper, place one end of the silk along the left under-arm of the form with the selvedge parallel to but slightly above the bust line.

Draw the silk across the back of the form, keeping the warp thread straight across the hip and a filling thread on the center back line of the form. Pin the material to the form.

Continue to wrap the cloth about the right-hand side, the front, and the left-hand side of the form, with the warp thread straight about the hip and parallel to the plane of the floor. Pin the silk to the form along the hip.

At the center front adjust the cloth so that a filling thread lies directly on the center line of the form from the top to the bottom. Pin on this line.
Continue to wrap the cloth over that already draped across the back of the form until the under-arm of the right-hand side is reached. The cut edge of the silk should fall there.

See that the filling thread of the top layer of silk falls along the center back of the form from the top to the bottom (selvedge to selvedge) and is pinned to the form.

Cut the top layer of cloth along the waist line or four or more inches below, from the right-hand side to the left-hand under-arm, then straight up to the selvedge along the bust. This gives one layer of cloth in the waist section of the slip and two thicknesses in the skirt section of the back.

The excess fullness about the waist and bust lines may now be darted in from the top selvedge to the hip under each arm.

The neck line may be left in a perfectly straight line or may be curved slightly in both front and back to meet the shoulder straps.

The skirt of this particular slip may be too short for a tall figure, the forty-inch silk not giving sufficient length. In this case lace or chiffon may be sewed to the bottom selvedge to make the skirt the desired length.

For a fairly stout figure crosswise darts at each side over the hips will be necessary to keep the skirt from pulling up and standing away from the figure at the center front.

SUGGESTED ACTIVITIES

1. Sketch a number of neck finishes for slips suitable for wear under dresses of transparent material.

2. Name several materials now on the market that are suitable in texture for slips for chiffon and for organdie dresses. What type of laces would you use on slips of the materials you have mentioned?

3. Collect pictures of gowns which would need foundation linings to hold in place some form of drapery.

4. Drape a slip with a camisole top and inverted plaits at the sides.
Chapter XIII

EVENING GOWNS

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SILHOUETTES AND TEXTURES.- The designing of dresses for evening and for formal afternoon occasions is a pleasant task for the designer who revels in strong colors and sparkling textures. The brightly illuminated, flower-decorated backgrounds of dinner parties, dances, and formal receptions provide suitable settings for rich velvets, fragile laces, and glistening silks, whose intensities of color do much to stimulate the gaiety of the occasion. In these gowns, too, the designer may employ more exaggerated silhouettes and more extreme cuts than good taste sanctions for costumes that are to be worn in the harder, less flattering light of day. The bouse-fant silhouette with its attendant curving lines translated into crisp, light textures is gayer, daintier, and a much more intriguing affair than is the full-skirted organdie dress designed for warm, bright afternoons of summer, while the straight silhouette of the clinging velvet evening gown may be longer in line and more revealing of the figure than is good form in the daytime gown of similar textures and line character.

The relation of texture to silhouette, to line and to personality expression should be carefully studied, the student not only trying on individuals of different types many entirely unrelated and dissimilar textures and colors to discover the most harmonizing effects for the personality, but pinning on the form a great variety of textures all in the same silhouette and line arrangement. It will be found that such materials as crisp taffeta, stiff velvets fall into broken, rounding, and irregular lines and hold the irregular and bouffant silhouette better than do the soft, clinging chiffons, the heavy metallic or the brocaded crepe fabrics; that the last mentioned materials and others of similar weave are happily used in gowns of classic, dignified lines and lengthy and unbroken outlines.

In addition to pronounced silhouettes and strong intensities of color, formal gowns may be composed of very striking contrasts of texture. Such opposites as fur and lace, chiffon and satin, silver cloth and velvet, or satin and velvet can be arranged in combinations that are individual and enhance greatly the appearance of their fair wearer. Or, if it is desired, the gown may be of one texture only, relying for contrast on the jewels, the slippers, or the flowers that accompany it.

GRAIN AND TECHNIQUES.- Whatever the texture used in the evening gown, its method of handling is most important for its ultimate success. Grace of line is paramount, and the leeway in the position of the grain of the material is much greater in formal than in daytime dresses. Folds are more artistic on the bias than on the straight grain, and drapery cut on the bias is infinitely more graceful than that cut on the straight of the material. On the other hand, a skirt cut entirely on the bias has the tendency to cling unpleasantly to the figure, while the seams are apt to stretch and buckle. Here again the student must experiment and play with the fabric, holding it in many different positions and arrangements before cutting. It is impossible to give here any clear-cut directions and statements pertaining to the placement of grain in this type of draping because of the infinite variety of ways in which it may be employed.

It may, however, be appropriately stated here that much of the freshness, grace, and beauty of a gown depends on the expert way in which the material is handled. Lightness of touch is essential. Hold the cloth lightly but firmly with the
fingers, using as few pins as possible; work quickly and deftly, avoiding the over-handling and crushing of the cloth; plan for simple edge finishes that are inconspicuous, soft, and do not require much sewing.

When foundations, slips or short linings, are necessary they should be draped, fitted, and have their seams finished, then placed on the form before the draping of the dress itself is started. The waist line and the drapery, in waist or skirt, may then be pinned to the foundation as the draping progresses.

NECK LINES.—The vagaries of fashion are particularly pronounced when it comes to the study of neck lines for evening gowns. Deep ovals, broad ovals, long Vs in back and high cuts in front, deep squares in front, and merely interlaced straps in back march in turn across the stage of each season’s fashion revue. Whatever the modish shape and depth, the fit of the neck line must be perfect, otherwise the wearer will be uncomfortable and lacking in poise, and the lines of the design will be weakened or completely ruined. This technical detail is as important to the success of an evening gown as is the right choice of neck line to enhance the beauty of the neck and shoulders of the wearer or to conceal too prominent neck bones and shoulder blades.

THE BIAS-CUT EVENING GOWN.—The tall, statuesque or sophisticated type of women is an extremely striking figure in the dignified lines and the subtle folds of the gown which has a surplice front bodice cut in one with a skirt that is entirely on the bias in front and has graceful drapery low on the right-hand side, when that particular type of design is in vogue. As its grace and becomingness cause it to return to the place of high fashion so frequently, a discussion of its construction is given here as typical of the best handling of the bias gown.

At one end of the length of cloth obtain and mark a long true bias. Hold up this end to the form so that the true bias falls along the center of the form from the neck to the hem line. Pin it in position from the waist to the bottom of the muslin lining.

Fold back one corner of the material to form the surplice line from the right shoulder to the left under-arm seam, or slightly in front of it.

Fold back the other edge of the cloth to make a soft, deep, and graceful line for the right arm-scye. Pin lightly in place, then cut off some of the extra material.

Remove the pins holding the center line to the form below the waist line.

Holding the material in the left hand, draw it up over the right hip into several soft, irregular folds, stretching the cloth ever so slightly about the waist and the hip. This fullness at the hip may later be held by an ornament of some kind.

Over the left hip allow the material to fall in a soft cascade.

At the right-hand side of the form draw up the selvedge of the long piece of cloth and arrange the latter in a deep drapery about or below the right knee. The lower folds of this drapery fall below the hip the longer and more graceful will be the drapery and the more slender the appearance of the hip. Pin the selvedge at the waist line over the hip and across the back of the form at the waist line. This gives a flat effect to the back in sharp contrast to the folds of drapery at the two sides and the diagonal folds across the front of the skirt.

Next draw the free end of the cloth over the left hip and far enough under the bias front to prevent the slip’s showing when the wearer walks or is seated. Cut away the unnecessary material.

The short drapery formed by the end of the cloth falling over the left hip will balance the low drapery at the right knee as well as cover the long hip dart.
usually necessary in the material which laps under the front.

Cut three triangles, their centers on the bias, of sufficient size to
be used for the back and the left-hand side of the bodice.

At the right shoulder attach the apex of one of these triangles to the
end of the material, covering the right-hand side of the dress form. Draw it in a
surplice line over the right-hand side of the back and tuck it under the waist line of
the skirt.

Tack together the two remaining triangles with their points on the left
shoulder and arrange the material to correspond to that on the right-hand side. Fold
in the edges at the neck and the armseye.

Finish the waist line across the back with a bias roll or a crushed
girdle, as desired.

Obtain with pins an even line around the bottom of the skirt, which
should usually be long to bring out the grace of the drapery.

THE ROBE DE STYLE.—Another type of evening dress, a modification of the
favorite costume of the fair ladies of the French
court during the eighteenth century, and one always more or less in
fashion today, is the dainty bouffant gown with close-fitting bodice and
full, gathered skirt. Made in crisp, light-weight fabrics with airy
trimmings of delicate lace, gay silk flowers, and diminutive ruffles,
it complements happily the charm and personality of the petite, youth-
ful, buoyant individual with fair coloring and dainty features.

The diminutive bodice is draped in much the same manner
as discussed on pages 14-16, with the centers along the warp of the ma-
terial, the shoulder and under-arm seams in the usual location, and the
waist line either at the normal position or slightly pointed in the
front. The bodice is made form-fitting by means of darts under the
arm of the front or by darts extending from the bust line to the waist
both in the front and the back. As plain darts are not particularly
decorative, it is usually customary to cut along the lengthwise darts
of the front and gather the side sections of the bodice before joining
them to the dart line of the front section with a cored seam. In this
case the front section is flat in area. This same treatment may be
given to the back of the bodice if desirable.

This bodice is accompanied sometimes by short sleeves
or may be entirely without arm covering.

The skirt of this period gown is usually made up of
several straight or slightly gored lengths of crisp material attached
to the tight waist line by several rows of shirring.

GOWNS OF INTRICATE CUT.—From time to time fashion insists that skirts of formal gowns
be cut into many and rather intricate sections with exagger-
ated fullness confined in the back, at the sides, or distributed evenly around the hem.
The student should then, before attempting to duplicate a design from a current fashion
magazine, recall the principles underlying circulars and gores, if such are involved in
the design under consideration, and find the basis for those particular cuts. Then she
is ready to block out the main lines on the form with tape, and finally to try the fa-
bric in different positions until the most pleasing arrangement of grain, folds, or
fullness is found. Such a study and analysis will enable her to understand the tech-
nicalities involved in accepted current designs and free her for original and creative
work of her own.
SUGGESTED ACTIVITIES

1. From historic costume books or from portraits in a museum sketch a number of neck lines that seem appropriate for modern evening gowns or which may be adapted for that purpose.

2. Analyze the cuts of skirts and bodices of evening gowns worn in the late nineteenth century.

3. Assemble combinations of textures for formal gowns showing extreme contrasts and close harmonies.

4. Arrange the above-mentioned combinations to suit personalities of opposite types.

5. Design a formal gown with some form of arm covering.

6. Design a sheath gown with fullness at the bottom involving the principle of circulars.
Chapter XIV
COATS AND CAPES

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The designing of outer garments by means of draping is not the difficult task that the uninitiated believe it to be. The principles of design as well as those of the technique of draping essential to the designing of other parts of the wardrobe hold true for coats, capes, and wraps. The insistence upon these and upon perfection of every line in the design will assure the student success in a very interesting branch of costume design. Due to the costliness of coating fabrics it is advisable always to work out each design for an outer garment first in muslin, then from this perfected pattern cut the actual material.

SILHOUETTE.- Usually the silhouette of a coat follows quite closely the general contour of dresses as set by the fashion of the time: the skirts of coats are full when those of dresses ripple and flare; the coat sleeve, full or tight, reflects the ampleness or the closeness of the sleeve of the dress over which it is worn, except the more or less standardized, tailored suit coat which retires from the mode of the moment rather than have its masculine simplicity tampered with.

TEXTURE.- For the best rendering of the design, quite naturally an appropriate and sympathetic fabric must be chosen. For the straight-line, severe, general utility coat such textures as cheviot, tweed, homespun, covert or their fashionable counterparts recommend themselves highly. For the dressy coat of gracious curves and possible slight fullness, light-weight velours, suede cloths, velvets, and some heavy satins are especially favored, particularly if such furs as mole, fox, squirrel, or sable are being considered for collars and trimming. Evening coats and wraps require luxurious, rich-toned textures to interpret their particularly gracious lines, while sports coats depend on rather simple-surfaced materials of stunning, lively color.

Relying for their distinction mainly on silhouette and texture, coats, on the whole, are fairly simple in line, although intricately cut pockets or large, striking cuffs may at times form the center of interest. When designing coats for particular individuals, the student will remember that the principles and elements of design already discussed in other chapters are applicable in this instance as well.

THE STRAIGHT-LINE COAT.- The draping of the long, straight coat or of the short box-coat involves practically the same principles as does the coat-dress discussed in Chapter IV.

Cut a length of firm muslin for the right-hand side of the coat and another length for the back.

Decide first whether the front is to be single-breasted, double-breasted, or is to lap considerably to the left-hand side. If the facings are to be cut in one with the fronts, fold the cloth along the warp so that the facing will be wide enough to reach from the edge of the front to a point...
an inch and a half beyond the neck at the shoulder seam. Then mark the center line along the warp thread. For some designs it may be desirable to use a bias for the front.

Place the center line of this front section on the form with the two centers together and the top of the cloth extending far enough beyond the top of the shoulder for a seam allowance. Place the cross threads of the muslin along the chest at right angles to the center and pin in position.

Draw up the muslin into a dart that extends from the shoulder to the bust line until all objectionable flare at the bottom is removed. Pin the dart in a line that parallels the center. Frequently this dart may be taken along the center of the front where it is totally inconspicuous, being covered by the revers.

Cut a tentative neck line. Do not cut the curve too deeply until the design of the collar has been experimented with.

With tape obtain a good line for the shoulder seam, which should be a trifle back of the position for the normal shoulder line of a dress. Cut away the extra material, leaving a seam allowance.

With tape and pins mark for the under-arm seam directly under the arm. Leaving a seam allowance, cut away the unnecessary material. Indicate the line for the armseye with pins. This line should be deeper under the arm and slightly longer at the shoulder than is the normal armseye of a dress. Cut away the excess cloth, leaving three-eighths of an inch for the seam.

With pins or chalk indicate the position for the button-holes or other fastening.

Turn back the front edge of the coat for a lapel. The inside line of the revers should extend from the side neck line to the top button-hole. If the revers is too wide at the top, shape the outer edge until the appropriate width is found. This outer edge must form a good line when the coat is closed as well as open.

The edge of the front section of the coat should be parallel to the center front line if the lap is not very wide. For an extensive lap, however, the front edge must slant outwardly from the waist to the bottom as in the panel front of a gored skirt.

Drape the back of the straight coat in the same manner as the back of the coat-dress described on pages 16-17.

Pin in several short darts at the back of the neck, if necessary, to make the coat fit well through the width of the back and the bust for a round-shouldered figure. If darts are objectionable lift the crosswise threads so that a small amount of fullness is eased along the shoulder. This should be shrunk away during the process of construction.

Obtain the hem line in the usual manner. The front should be a trifle longer than the back to give a good appearance to the coat, particularly the short one. Cut the left-hand side of the coat from this draped front and back. Be sure that all the lines are perfect before basting.

Cut the separate facing, if such is used, on exactly the same grain of the cloth as the front section. It should be approximately five inches wide from the waist to the bottom of the coat and slant gradually from the waist to within an inch and a half of the neck line at the shoulder.

THE FITTED COAT.—In contrast to the straight, box-coat the fitted coat consists of many sections and numerous seams by means of which superfluous material is removed and the garment fitted closely to the body from shoulder to hips and more or less flare is obtained below the hips. The same lines, or their modifications and variations, used in the princess dress (see pages 17-18) are very satisfactory for coats when close-fitting designs are sanctioned by fashion. The coat with a panel back fits neatly at the waist, and for women's coats is usually more popular than the two-piece back, with the center seam removing all undesirable fullness at the waist and the hips.
THE SEMI-FITTED COAT.—Many sports coats rely for their trim, semi-fitting effect upon darts at each side of the center back and of the front. These short darts are deepest at the waist line and taper off to nothing several inches above and below that line. If stitched their entire length they show but little in the general design of the coat; if tightly pressed they give an appearance of ease and informality.

COAT COLLARS.—When designing and draping collars for tailored coats, the principles of rolling collars, Chapter X, should be recalled. Small, slightly rolling collars are suitable for semi-tailored as well as for strictly tailored designs. While draping, have the coat on the dress form with the revers in the correct position. Proceed with the draping according to the directions on page 63, following carefully the neck line of the coat. Bring the end of the collar to the end of the lapel unless the notch collar is being used. This type of collar usually ends about an inch and a half inside the end of the lapel.

High rolling collars of considerable fullness and size usually give the desired effect if three or more darts are taken in the back and along the sides of the collar. These should start at the neck line and extend for two or more inches into the body of the straight piece of cloth in which the collar is being draped. After these have been pinned in the cloth proceed with the draping as usual, first the neck line, then the outer edge of the collar. The melon type collar requires darts to shape both the outer and the inner lines, while in some soft, draped collars, such as those appropriate for velvet wraps and coats, the neck line at the back may be shaped by several rows of crosswise shirring.

For coats that are to be worn closed at the neck collars must be designed and fitted to look well when the coat is worn either open or closed.

COAT SLEEVES.—The designing of sleeves for coats differs but little from that of sleeves for dresses. The same principles of technique hold true for both. (See Chapter VII.) Coat sleeves, however, must be larger and looser than dress sleeves, particularly in the armscye and at the wrist, in order to allow for ease and movement when worn over dresses and blouses that have sleeves. The tailored suit generally calls for the sleeve cut in two pieces, although the one-piece sleeve is frequently seen with this costume. The ordinary kimono and its numerous variations make interesting sleeves for both tailored and formal coats. They are particularly good for the latter because they may be worn over a dress with any design of sleeve and not crush it.

LININGS.—When linings of coats are draped, the latter should be placed on the form with the right side in. The lining must be cut with each section on the same grain as that of the corresponding section of the coat itself, in order that the design and the fit of the coat may be in no way impeded or marred by a lining which "pulls" the wrong way. The center back of the lining for a coat without a center back seam should have a three-quarter of an inch plait basted in place before the material is pinned to the coat. The lining should otherwise be draped with its seams in the same position as those of the coat; the front dart should be basted, pressed, and held in place by a short line of catch stitches, not stitched by machine. The pressed darts of the fronts and the plait of the back of the lining permit freedom of movement across the widths of chest and back when the coat is worn. The sleeve lining should be cut from the draped sleeve of the muslin coat.
CAPES AND WRAPS.—The long, graceful folds of a full-length cape are most attractive on a tall, well-built woman whose physique is strong enough to carry easily and gracefully the weight of a circular cape. This same type of wrap appears too weighty for a short, fragile figure, while its fullness gives bulk and heaviness to the short, stocky figure. Again, the short cape is more suitable to the tall figure because it can stand the crosswise line, either horizontal or diagonal, which cuts the appearance of height, as well as the flare, which stands away from the body and causes the latter to look heavy and broad.

Capes for wear on the street in daytime require materials whose texture is of sufficient firmness and weight to fall in unbroken, long, and fairly tailored lines, while those intended for wear in the evening should be of textures that fall in numerous soft and essentially graceful lines. Heavy broadcloth and tweed are examples of fabrics suitable for the first-mentioned use, while chiffon broadcloth, velvet, metal cloth, and heavy satin are appropriate for the formal evening cape or the wrap designed on the lines of a cape. If transparent materials are used for summer evening wraps they should be of firm texture and generally of two thicknesses.

As a rule, capes or wraps which have about the same amount of fullness at top and bottom are more interesting in general character if the fullness at the top is held by a shallow yoke or one which comes slightly over the shoulders, than if the material is gathered into the collar.

THE THREE-PIECE CAPE.—The long or the short cape, with but little or with considerable ripple at the bottom may be draped in two or in three pieces, the latter cutting into the material to better advantage and avoiding the bias seam at the back.

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\text{Back}
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Pin the padded muslin arm form to the dress form to insure sufficient width below the shoulders of the cape.

Cut one length of the cloth a few inches longer than the finished length of the cape.

After marking the center line along the warp, place this section on the back of the form with the two centers together.

Pin the cloth along the width of the back with the grain perfectly straight, if a narrow cape is being designed, or with the grain dropping toward the side if a full circular one is intended.

Cut the material about the neck line of the form.

Place a tape along the top of the shoulder and down the top of the arm as a guide in obtaining the side seam line. Cut the material in a good line from the neck to the bottom of the cloth leaving a seam allowance.

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\text{Front}
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Cut two lengths of cloth for the fronts of the cape.

Place the selvage of one section about an inch or more beyond the center of the form with the mass of the cloth along the right-hand side of the form.

Pin the cloth along the width of chest line with the grain straight for a narrow cape, or slanting downward to the side for full cape.

Cut about the neck line.
Pin the front to the back along the previously obtained line at the side. Cut away the surplus material.

Measure up from the floor an even line for the hem, marking it with chalk or pins from center front to center back.

Sometimes it may be desirable to indicate for openings for the arms at each side of the front. Do not cut these until the cape has been tried on the individual to be sure they are comfortably located.

Collar

The collar may be a simple long scarf, a standing, straight collar, or a slightly rolling turned-down collar, according to the mode of the moment.

THE TWO-PIECE CAPE WITH SHOULDER DART.- Place the length of cloth to be used for this cape with the selvedge an inch or two beyond the center of the form and the cut end reaching about six inches beyond the shoulder. At the width of chest line pin the material to the form with the filling threads straight for about four inches from the center.

Cut the cloth about the neck of the form.

Draw up the end of the cloth into a dart over the shoulder seam of the form. As a result, the material will ripple at the bottom. If less flare is wanted pin the dart deeper.

Cut the neck line of the back.

The center back line of this cape will be in a seam along the bias. With the aid of a tape obtain a center back line, then cut away the excess material, leaving a seam allowance.

Mark the line for the bottom of the cape and cut away the extra cloth. This same type of cape may be cut with the center back along the filling thread and the front edges falling along the bias.

A CAPE YOKE.- Either of the capes mentioned above or a gathered lower section may be attached to a deep or to a shallow yoke.

The full, gathered cape is especially attractive in supple velvets and metallic cloths.

The yoke with shoulder seams is draped in the same way as the upper part of the three-piece cape. The lower edge of the yoke may be parallel to the floor, curve decidedly lower in back than in front, or be otherwise varied.

The one-piece yoke may be draped like the top of the two-piece cape, or it may have the center back on the warp and the cloth brought over the shoulder to the front without a dart.

THE CAPE WITH THE LOWER SECTION GATHERED TO A YOKE.- First drape the yoke in the character desired.

Starting with the lengthwise fold of the cloth along the center back pin in the appropriate amount of fullness from the center to the side seam, keeping the filling thread of the cloth parallel to the bust.

Drape the front section in the same way. Pin together the two sections in a seam along the top of the arm.

Shape the top of each section to conform to the lower edge of the yoke, holding the fullness by shirrings or by cartridge plaits.

Cut the bottom of the cape in a straight or a curving line.
QUESTIONS AND ACTIVITIES

1. List the names of materials now in vogue for suits and coats. Arrange the names according to the suitability of the cloth for dressy suits, tailored suits, sports coats, afternoon coats, and general utility coats.

2. What furs combine well with homespun? with broadcloth? with velour? with tweed?

3. Design an evening wrap based on three squares of cloth.

4. What types of fastenings for formal afternoon coats are now in fashion? How do they compare in texture with the fabrics with which they are used?

5. Design a child's coat with a variation of the raglan sleeve.

6. Compare the cut of the collars used on fur and on cloth coats. Where do they differ?

7. Design a coat for a woman with narrow shoulders and very broad hips.
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