DESIGNING
BY
DRAPING

WOMEN'S INSTITUTE
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SCRANTON, PA.
DESIGNING BY DRAPING

ADVANTAGES

DRAPING, as applied to the development of wearing apparel, refers to the process of fashioning a garment without the aid of a pattern, that is, working directly with the material, pinning, shaping, and cutting it on the figure itself. It overcomes the limitations of patterns and results in a well-fitting garment. When you have acquired the ability to drape, you are equipped to develop original designs or to copy any that you wish. And you can do this in a way to minimize any irregularities and produce garments that favor the lines of the figure.

As you become experienced in this work, you will feel a greater freedom in the handling of fabrics and a more definite appreciation of their beauty and adaptability. Every garment you make will be a true expression of your feeling for line, proportion, balance, and sense of style and fit, as well as your ability to combine harmonious colors or smart contrasts. You who have nimble fingers and an eye for the beautiful, can substantiate your talent and round out your dressmaking ability by a study of the principles of draping. You will find this information a ready guide and a valuable help in making any garment that you develop a credit to you and a distinctive creation.

PRINCIPLES OF DRAPING

Fabrics and Designs

Fabrics Suitable for Draping.—Then selecting material for draping a garment, it is well to know that certain fabrics are more suitable for the purpose than others, and that different fabrics require different methods of handling. Those which drape well are: all kinds of soft silk or synthetic crepes, smooth- or rough-finished; satins, plain and hammered; velvets, transparent, Lyons, brocaded, chiffon, and uncut; taffetas; moire; chiffons; laces; sheer, light-weight wool; lame; and soft cottons and linens. Materials that are stiff, heavy, and not very pliable do not lend themselves very agreeably to the process of draping although they have possibilities in the hands of an expert draper.

In using a material having a nap or a print design with a definite up-and-down pattern, these characteristics should be carefully considered so that they will be uniform throughout. In handling taffeta, the tendency of this fabric to be buoyant must be taken into account. When employing chiffon, the fact that it is sheer and billowy will require a more liberal use of the fabric. Soft fabrics in moderate weight give the most graceful effects because of their inclination to cling where necessary and to fall into long, rhythmic folds.

Importance of Muslin in Draping.—It will be to the advantage of the beginner to do her first draping in muslin, a plan that is followed by designers of many years of experience, because it permits a freedom that develops one’s creative powers to the utmost degree. Also, developing the model in muslin first will make the work more interesting, enjoyable, and advantageous, for then the draped dress will carry greater perfection than it ordinarily would in the very first draping. In addition, a saving of dress material usually results. So, for trying out ideas, provide a number of yards of inexpensive muslin that is of a weight and pliability resembling as nearly as possible the fabric to be used in order that the effects achieved will be the same.
Of course, there are many simple draping problems that do not require development in muslin first, and as your experience along these lines increases, you may work directly with the material. However, it is well to keep a supply of the draping muslin on hand, so that if you should meet with a feature that seems difficult to plan, you can lay the dress material aside and work out the troublesome detail in trial fabric.

When using muslin, you will need to add to its width in some cases, so that it will measure the same as the width of the material from which you expect to cut the garment. For instance, if your muslin is 36 inches wide and your dress is to be developed of 59-inch flat crepe, saw a strip of sufficient size to the muslin to make it the proper width for use when the full width of the fabric is needed, and press the seam open.

Types of Design to Drap.—As the name implies, draping signifies a soft technique and so should preferably be employed for effects of this nature rather than strictly tailored ones. Also, in draping, it is important to aim for large-surfaced effects, that is, those which do not cut up the material into small pieces. As you gain experience in draping, you will learn to recognize the type of design that can be developed to advantage by this method.

Unity of Effect.—In draping, certain principles of dress development must be carefully observed. First, the garment as a whole should be considered in an effort to work for unity of effect rather than for detail, to watch the line of the figure and the proportion of the lines to one another, and to observe the effect the draping has on these lines.

In the graphic instruction given, only a section of a garment is treated at a time, but, when a complete garment is being draped, it is very necessary that the various sections harmonize in line when they are combined and that they are suitable and becoming to the person who is to wear them. Have an illustration of the garment desired or a rough sketch of your idea always before you while you are draping. You may need to make slight changes as you proceed, but it will help you to retain the unity of effect which is essential to all good designing.

Requirements.—A thorough understanding of sewing and the principles of dressmaking and design is the first essential in a mastery of draping. Not only does this knowledge simplify the actual work of draping, but it makes possible the perfect completion of the draped garments.

Then, it will be necessary to have a dress form if you intend to drape garments for yourself. This form should be prepared to be an exact duplicate of your figure according to instructions given in the Dress Form section of the Cutting and Fitting volume. In padding the form, be careful to reproduce the posture of your figure. The arm, which should be detachable, may be filled with horsehair which is ideal for this purpose because it is light and resilient. A dress form having a skirt foundation is an advantage for the draping of skirts.

Blue and red colored pencils, tailors' chalk, pins, muslin, tape measure, plumb line, yard stick, needles, and thread in several colors are important requirements.

Procedure in Draping:

Draping on Figure or Dress Form.—When draping a garment for a person other than yourself, it is well to do the work directly on the figure, as the illustrations throughout this book show, these having been done on a 36-inch figure. However,
never attempt to drape on yourself. Always use your dress form for this purpose, but do the fitting directly on the figure, preferably with the aid of an experienced person.

In working out a new and original idea or in aiming for a desired effect, you will find it a pleasure to experiment with material on a dress form, this enabling you to work without haste or fear of tiring a model. Some professional designers like to experiment with actual fabrics instead of muslin on small, well-proportioned figures. This, they find, gives them greater freedom of expression, for the result of combining certain textures and colors can be seen immediately, and the cost of using short lengths of material for this purpose is not very great. Later, when repeating the idea on a natural-size figure, the draping is done with greater ease and assurance.

Correct Shoulder and Under-Arm Lines.—To the beginner, the placing of the seam lines may seem puzzling, but careful study will enable you to decide on the proper position of shoulder and under-arm seams with no hesitancy, those being the two important seams whose location on the figure is practically the same in every case. A knowledge of the proper position of these seams will help you in draping, much of the good effect depending on it. An ill-placed seam is always awkward.

By observing the location of these seams on others as well as on yourself, you will notice that the shoulder seam is placed in a line from the highest point at the neck to ⅛ inch back of the highest point on the tip of the shoulder, as shown in Fig. 1. Therefore, in draping, stand at the direct side of the person or dress form on which you are working, and bring the back and the front together on this line.

The under-arm line should be in line with the shoulder seam, at right angles to the floor, and straight up and down with absolutely no curves when viewed from the direct side of the figure. To test its position, use the plumb line, that is, hold one end of a weighted tape under the arm slightly back of the center of the armpit and drop the weighted end straight to the floor, as shown in Fig. 2. When viewed directly from the side, the under-arm seam should coincide with the plumb line.

Marking Lines on Dress Form.—If you are using a dress form for draping, follow the shoulder and under-arm lines on the prepared covering of your form, first having tested these for accuracy in relation to each other with the plumb line. Also, to facilitate the work, it is well for you to emphasize them with colored pencil and to mark the other foundation lines, including the neck, bust, waist, and hip lines, the center front, the center back, the armshole, the side seam lines, the line around the widest part of the upper arm, and the wrist, as shown in Fig. 3.

Accuracy in Draping.—Draping should be started accurately, that is, with the proper regard for the warp and weft threads and a definite center line, which usually comes on the lengthwise thread. Always make sure that the center fold is accurate, and that the grain of the upper and under sections of the fabric is similar. Since much of the draping will be done with the material double in this way, it is essential that the grain of both be exactly alike. Also, do not allow the straight thread of the material to vary from the straight line you are following, such as the center front, center back, bust, and hip lines. In fact, the location of these lines is of the utmost importance and should always be kept in mind while draping. In materials in which it is difficult to follow the thread, it is a wise plan to mark the position of the bust and hip lines, as shown.
of design. A large woman should work for the appearance of easy smoothness, while
the very thin woman needs a soft, loose effect. Heavy fabrics are usually fitted
more closely than soft or thin ones. The style feature should be worked into the
garment during the actual draping, so that when the various parts are basted to-
gether the effect will be that for which you are striving. Changes during final
fitting are not usually necessary, but if you feel that there would be an improve-
ment made by an alteration of this kind, do not hesitate to make it.

Marking Details Accurately.--It is also most important that seam lines, plaits,
darts, and all other details of construction be marked accurately in order to sim-
plify the making. Such means as colored pencil, pins, tailors' chalk, and lines
of basting are suggested in the directions given you, the method to use depending
on the material as well as the portion of the garment to be marked. For instance,
some fabrics will not allow of the use of tailors' chalk; on these, use basting,
or, if pins are found satisfactory, particularly for darts, seam lines, etc., use
them alone. When working in actual fabric, it will be necessary to press open
seams before unpinning and to baste with black or contrasting thread along pressed
lines in order to retain them throughout the subsequent basting and finishing of
the garment. For amhole lines, where the sleeve is to be set in, basting or
tailors' chalk is preferable. All marks on the muslin should be carefully trans-
ferred to the fabric.

Completing a Draped Garment.--In the instruction given, only sections of a garment
are developed at first in order to enable you to become proficient with the method
of constructing each. As you progress, you will find it practical to combine sev-
eral sections in a single draping project, as, for instance, a selected bodice,
sleeve, and skirt might be draped on the figure in a single process. In every
case, when draped and pinned, the garment still remains to be done after the sec-
tion or sections are removed. The removal of as few pins as possible and accurate
marking before basting the seams will help to retain the original lines, although,
when necessary, sections of the garment may be marked carefully, entirely taken
apart, and redraped, as, for instance, when a collar or peplum has been applied.

Plan to put the garment on at least once during the making, or, if you are a be-
ginner, twice, to assure yourself that each detail is correct. One fitting should
take place after basting, the other after stitching the seams but before the final
finishing is done.

BODICES OF ONE-PIECE TYPE

Certain bodices are of the one-piece type, that is, the front is in one piece as
is also the back, so that each one can be draped with the material folded down
the center front and back. A number of such bodices are presented, each charac-
terized by certain features that make its draping somewhat different from the
others.

As in all the draping throughout this book, these bodices were draped on a 36-size
figure, and the measurements of the material for laps and drapes worked out ac-
cordingly. However, for variations from this size, changes in the allowances must
be made according to the size of the figure.

With Under-Arm Dart

In draping the plain, smooth-fitting bodice with under-arm dart, you learn many
foundation principles that can readily be applied to practically all types of
blouse designs that have regulation amholes with or without set-in sleeves. The
instruction that follows is, therefore, very important.
Fig. 5.—For the front of the bodice, measure off a length of material extending from 2 inches above the highest shoulder point near the neck line, down over the bust to 2 inches below the normal waist line and cut on a straight thread. Then measure off crosswise of the fabric the width of the bust from a point directly under one arm to the other plus 6 inches and cut on a straight thread. Mark the bust thread line, fold the material lengthwise through the center, and mark the fold as the center front. Then place against the right side of the figure with the folded edge directly at the center front and the bust thread line running right across the apex of the bust, and pin at the center-front bust line and waist line.

To achieve the ease necessary for most draped bodices, lay in and pin an even 1/2-inch fold of both thicknesses of the material 3 to 5 inches from the center front and parallel to it, extending from the lower edge up over the apex of the bust to a point about 3 inches above it. This is known as the ease dart and is retained throughout the draping. When the figure is thin or the material soft, a 1-inch or even larger fold may be preferred, as experiments will determine. In the drapes that follow, the ease dart is included or omitted as we think advisable since it is an individual matter and cannot be applied to all equally.

Smooth the material easily across the figure at the bust thread line so that the crosswise thread remains perfectly horizontal, and, taking care not to have a drawn appearance, place a pin at the under-arm seam line. Holding the material in position at the center-front neck line, smooth it outward and upward and pin on the shoulder line to the shoulder strap.

At the waist line, smooth the material from the front to the under-arm seam line and pin, taking care to avoid a drawn appearance. At about 1 inch beyond the tentative under-arm seam line, trim away excess material, as indicated, up to the dart. Slash the material once or twice at the armseye, taking care not to cut too close to the armseye to permit of further correction.

Fig. 5B.—For the bodice back, measure a length of material from 2 inches above the topmost shoulder point to 2 inches below the normal waist line and cut on a straight thread. Crosswise on this material, measure the width of the back from one under-arm seam line to the other, plus 6 inches, and cut on a straight thread. Mark the crosswise thread line on this section. Fold through the center lengthwise, mark the fold for the center back, and place against the right side of the figure at the back with the lengthwise fold directly over the center-back line and the upper edge extending 2 inches below the top shoulder point at the neck line. Pin at the center-back bust and waist lines. Lay in and pin the ease dart 3 to 5 inches from the center back, as explained for the front.

Keeping the thread of the material straight and horizontal around the figure at the thread line, smooth outward toward the under-arm seam line, avoiding a drawn appearance, and pin. It is not necessary that the back thread line meet th
one at the front. Then smooth upward toward the shoulder, keeping the center-back fold in position, and dispose of the extra material by pinning in a small 1/8-inch vertical dart 2 to 4 inches in length at the neck. Then, from the front, pin the back to the front along the shoulder seam line. Similarly, at the under-arm, smooth downward and cut and pin the front and back together at the under-arm seam line. As far up as at the front, cut away the excess material 1 inch from the under-arm seam line and slash in at the armseye, taking the same precautions as mentioned for the front. Trim off the shoulder fabric to within 1 inch of the pins. Slash also at the lower edge, both back and front, below the waist line.

Fig. 5G.—Slash for ease at the neck line, back and front, taking care not to cut the close. Place a tape snugly around the arm close to the shoulder and pin at the top. Mark along the outer edge of this tape. Trim away to within 1 1/2 inches of this marking and continue the under-arm trimming to the armseye.

If you are working with muslin, mark with colored pencil the dart lines, back and front, the shoulder-seam and the under-arm seam lines. Remove the fabric from the figure. Remove all pins, transfer the markings to the left side of the muslin, taking great care that the bust thread line of the right side lies directly over that of the left side. Unfold and repin on both sides the ease darts, the under-arm darts, and the back neck-line darts.

If you are working with the final fabric, open flat and press in the shoulder and under-arm pinned seams and the darts before unpinning, unfold, and baste with contrasting thread along the pressed lines. Then proceed as explained for muslin.

Figs. 5D and 5E.—With the material unfolded, place the front and the back on the figure again with the center-front and center-back and the horizontal bust thread lines placed correctly. Pin at the center-front and the center-back bust and waist lines. Pin front and back together at each under-arm seam at the front bust thread line and pin them together along both shoulder lines, taking care not to allow the material to slide down as it is inclined to do. If you watch the position of the crosswise thread line at the front and back, you will have no difficulty in adjusting the material properly to the figure. Then pin together at both under-arm seam lines without straining or pulling the material. Make certain that the under-arm seam lines are in line with the shoulder seam and exactly vertical when viewed from the side, using the plumb line for this purpose.

Place a tape around the base of the neck, pin at the center front, and mark around the lower edge of the tape at the right side front and back only. Place and pin a tape around the normal waist line and mark at the lower edge of the tape at the right side front and back only.

Fig. 5F.—Remove the tapes and trim away superfluous material at the right side of the neck line and the waist line, front and back, the shoulder, and the under-arm seam, leaving 3/4-inch seam allowances. Re-mark the right armseye in front to get an appearance of a straight line from the end of shoulder to the point where it curves to the under-arm. Your first markings will serve as a guide but will undoubtedly need correction. Mark the right-back armseye, allowing 1 1/2 inch greater length at the shoulder then on the front to provide the necessary ease for the movement of the shoulders and the forward movement of the arm. This is eased into the front shoulder when sewing the garment. In marking the armseye underneath, have it appear as a straight line across the under-arm seam, marking it 3/4 inch lower than the actual armpit of the figure and curving it up to meet the back and front armhole line. It is advisable to develop the right side only up to this point in order to avoid irregularities.
Center-back full 1/3 to front, at the under-arm 1 inch from waist line. Not to cut and pin at 1 1/2 inches back and from shoulder and with correct bust and bust to allow sufficient in that vertical around pin at the side underarm to where will water the into bath, inch and this
Unpin the left side seams only, and remove the material from the figure. If you are working with muslin, true up and mark with pencil of another color along the correct right shoulder and under-arm seam lines, both back and front, before removing the pins. Mark for corresponding notches at both right shoulder and under-arm seams, back and front. If you are working with actual dress fabric, press open the seams at the right shoulder and under-arm before removing the pins to form creases along the pinned lines, thus correcting the former tentative markings. Remove the first colored basting-stitches and robusto where necessary. Also, press out the ease darts.

Remove all pins, fold on both center-front and center-back lines, and transfer all accurate markings to the left side, again taking care that the horizontal thread lines correspond. Trim away the superfluous material on the left side, with the exception of the ease darts, baste all darts to the wrong side, and baste front and back together along the marked seam lines with notches matching. You now have a plain bodice with under-arm dart and high neck line.

If you have been working in muslin, you may use this draped bodice as a pattern, taking great care, when pinning to the dress material, that the thread lines correspond accurately and that the material does not shift when cutting.

Fig. 56.--On the muslin bodice, you may mark and cut any smart neck line desired. Also, if you are making an evening gown, it will be necessary to cut out the arm-sleeve to the desired depth. In addition, you may mark on this plain bodice any yoke or other cut design. When rewasting in the dress fabric, be sure to add 1/4-inch seam allowance on both sides of the cut edges thus created.

With Shoulder Dart and Center Closing

For certain designs and certain types of figures, a dart at the shoulder is preferred to one at the under arm. Also, a waist-line dart is sometimes needed, particularly in a bodice of the basque type, where it is desired to fit out all fullness at the waist line for a trim, smooth effect. How to provide for both of these darts and how to dispose of the material thereby obtained are matters that are treated in the various parts of Fig. 6.

Fig. 6.--Cut a section of muslin or material of the required size. If you are draping for a basque, provide an additional 2 inches or more in length, according to the desired depth of the basque. Proceed as for Fig. 5. The ease dart may be omitted if a very smooth, close-fitting bodice is desired. Before pinning the material at the shoulder, smooth it upward from the under arm toward the center of the shoulder.

Fig. 6A.--After making certain that the center fold is directly at the center of the figure at the neck, dispose of the extra fullness by laying in and pinning, 1/2 to 2 inches from the shoulder tip, a dart whose lower end points toward the apex of the bust, slashing, as shown, for ease. At the waist line, lay in and pin a dart with its upper end pointing toward the apex of the bust and its edge parallel to the center front. The depth and length of this dart will vary with the size of the figure. Smooth the material toward the under-arm seam, and pin at the waist line.

Fig. 6B.--As in Fig. 5B, prepare the material for the back, cutting it 2 inches or more longer for a basque. If a center-back closing is desired, supply the additional amount needed and pin it into the fabric along the center-back fold before beginning the draping. Be sure to allow enough material for both the overlap
and the type of finish desired. Then proceed as in Fig. 5B, but omit the ease dart and do not slash the lower edge. For a fitted effect, lay in and pin a dart at the back waist line after you have pinned the back to the front at the underarm seam line. Continue as with Figs. 5E and 5C. After removing the fabric from the figure, cut through the center-back crease where the overlap is to be, replace the bodice on the figure with the center back properly placed, and proceed as with Figs. 5E, 5M, and 5F. Remove, mark the left side just like the right, and cut away surplus material.

Fig. 6D.--If a basque effect is desired, mark for the lower edge 2 inches below the tape line placed around the waist line as directed for Figs. 5D and 5E.

Fig. 6D.--The material laid in at the front waist line may be finished as a group of 2 or 3 small inward darts to produce a decorative effect for the basque.

Fig. 6E.--The dart at the shoulder may later be translated into a group of pin tucks half the length of the original dart, or into shirring, and that at the waist line treated similarly.

Fig. 6F.--At the back, fold and baste the hem on each side, allowing sufficient for the overlap. Or, treat it in any manner desired to comply with fashion.

For a center-front closing, the procedure is the same as for Figs. 6B and 6F, the overlap and hem allowance being folded in before the draping of the front is begun. For variations at the neck line and armseye, refer to Fig. 5G.

With Tucks, Plaits, Shirring

Sometimes trimming effects, such as tucks running vertically, either front or back, or crosswise shirring in front, or a plaited arrangement, are desired. The procedure is shown in the various parts of Fig. 7.

Fig. 7.--Determine on the number, width, and position of the tucks desired. Then, as in Fig. 3, measure off and cut the length of material necessary. Before cutting off the width, add to the front bust measure not only the 6 inches suggested but also the amount of material the tucks will require. For instance, if you wish to have four tucks, each ½ inch wide, you will need ½ inch for each tuck, making 2 inches on each side or 4 inches additional on the entire width. Mark the center front and bust thread line, place on the figure, and lay in the ease dart. Lay in a 1-inch lengthwise fold through the center of the location you have decided on for the cluster of tucks, usually slanting it slightly toward the center front at the waist line. Do not permit it to run into the ease dart. If you should like to dispose of the dart material at the shoulder, as in Fig. 6, do so by laying it in with this 1-inch fold at the shoulder. With the exception of the trimming of the shoulder seam, which should have a 1-inch allowance in this case, proceed as with Figs. 5B, 5C, 5D, 5E, and 5F, incorporating the tuck fold until you are ready to baste.

Fig. 7A.--Later, baste in your four ½-inch tucks, beginning with the one nearest the neck, and baste in the shoulder dart, permitting it to come under the tuck nearest the shoulder so that it will not show. After the shoulder seam has been basted for final sewing, it may be trimmed with the ½-inch seam allowance.

Figs. 7B and 7C.--The procedure for clusters of shirring and vertical plain or box plaits is the same as for tucks. In each case, lay in a fold representing the
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amount of material needed to produce the desired effect and continue with the draping as if it were not there. When you are ready to baste, treat it in the desired manner. In Fig. 7A, the shoulder dart is included in the shirring, while in Fig. 7C it is arranged under the box pleat so that it does not show.

With Neck-Line Darts and Related Effects

Fig. 8.--It is possible to dispose of fulness at the neck rather than in an under-arm or shoulder dart. To do this, prepare and place the material on the figure, as in Fig. 5, and pin, except at the shoulder. Smooth the material up from the under arm and across the front shoulder toward the neck, and then place the pin at the shoulder, slashing for ease as shown. Making certain that the center-front fold is in correct position at the neck line, lay the surplus material into a dart, extending from the neck line toward the apex of the bust, and pin. Then proceed as with Figs. 5B, 5C, 5D, 5E, and 5F.

Figs. 8A, 8B, and 8C.--This dart may later be developed as shirring, as in Fig. 8A, into decorative darts, as in Fig. 8B, or as a box-fold each side of the center front, as in Fig. 8C.

With Cowl or Draped Neck Line

Fig. 9.--If greater fulness is desired near the neck, as for a cowl neck line or a neck-line drapes, cut a front bodice length of material 2 inches longer and 2 inches wider than for the very plain bodice in order to allow for greater freedom of manipulation. Mark the bust thread line 2 inches lower than for the plain bodice, fold in half lengthwise, place on the figure with the bust thread line and center front in position, and pin at the center front. Pin in the ease dart, which is necessary in this type of drape. Turn over a center-front fold 1 1/2 inches at the top, tapering the fold to nothing toward the bust thread line. Lay in two 5/8-inch darts radiating from the neck. Catching the bust thread line carefully, smooth the material here and pin at the under-arm seam line, also at the shoulder. Slash in at the armseye for ease. Lay in and pin a slanting 5/8-inch dart at the waist line near the under-arm seam line and pin at the seam line. Proceed as in Figs. 5B, 5C, 5D, 5E, and 5F, with the exception of the neck line.

Figs. 9A and 9B.--After marking and cutting the neck line with a 1-inch seam allowance in front in this case, the fulness laid into the darts may be released and rearranged into a soft, high drape, as in Fig. 9A, or allowed to drape down softly into a low cowl effect, as in Fig. 9B. The waist-line dart may be developed as two small parallel darts instead of one.

BODICES OF TWO-PIECE TYPE

Up to this point, you have been working with a double piece of fabric folded at the center front and back and producing, when unfolded, a one-piece front and back, or, when cut, having its center front or back on the straight of the material. However, bodices may have their fronts cut in two pieces for various style effects. Important among such bodices are those which introduce fulness or some fashion feature and require a center-front seam, all or part of which is cut on the bias. Other types are the surplice bodice and the bodice with one-side drape.

With Center-Front Bias Seam

Fig. 10.--For a bodice with fulness gathered into a center-front seam, measure off a length of material equal to the distance from 2 inches above the top shoulder
continue with the pin at the center-front into a dart. Then proceed as in Fig. 7.

link line or longer and 2 or freedom of the plain basted line base dart, 1¼ inches may in two carefully, shoulder, dart at the bed as in Fig. 8.

Each seam released and draped down may be joined at front and material in style for some cut out on drape.
point to 5 inches below the normal waist line and as wide as the distance from the center front at the bust line to the under-arm seam line plus 3 inches. Cut another piece just like it, mark the bust thread line of each, and place the reverse sides of the fabric together. You may find it practical to baste them together at the center front. Place the material on the right side of the figure with one vertical edge ½ inch beyond the center front of the figure. Smooth the fabric across the bust and pin at the under arm. Smooth the fabric toward the shoulder and pin in a shoulder dart, placing this nearer the shoulder tip than usual for an evening-type dress. Slash in at the armseye for ease. From the under-arm pin, smooth the fabric straight down to the waist line, lay in a ⅝-inch horizontal fold, and pin. Lay in four folds across the center front deep enough at the edge to insure an easy but close fit over the diaphragm. Mark down across these folds for a center-front line and cut, allowing for a ⅝-inch seam.

Fig. 10A.--For the back, proceed as in Fig. 5B, but omit the case fold for a snug fit, and, instead of placing the neck-line dart as in it, concentrate the slight fulness into a dart about ½ inch from the outer shoulder point and pin. Continue as in Fig. 5C. Mark the shoulder darts and waist-line folds, unfold, and transfer the markings to the left side, both back and front. Repin all darts on both sides, pin together at the center front, and replace back and front on the figure. Continue as in Figs. 5D, 5E, and 5F. As this lends itself well to the evening dress theme, mark for a low neck line and low armseye, as in Fig. 5G, and cut with the usual seam allowance.

Figs. 10B and 10C.--In finishing, sew the two center-front edges together and shirr the side dart into the side seam. The shoulder darts, both back and front, may also be transferred into shirring.

Surplice Bodice

Fig. 11.--For a surplice bodice, decide, before cutting off the length, whether you wish a normal waist-line bodice or an overblouse. For a normal waist-line effect, add 6 inches to the measurement from top shoulder to waist line before cutting. Next, determine the amount of overlap desired. To the bust measurement from the center front to the under-arm seam, add the usual 3 inches and then the amount for overlap, 3 inches having been allowed here. Cut two identical pieces. Mark the bust thread line, and mark a vertical line 3 inches from one edge on each piece for the center-front line. Lay them together with markings corresponding and wrong sides facing, baste the front edges together, and place on the figure with center-front marking and bust thread line in correct position. Pin at the center-front bust line and waist line, pin in the case dart, and then pin at the under-arm bust thread line. Pin in a shoulder dart as in Figs. 6 and 6A. At the center front, with the upper one about 3 inches above the waist line and parallel to it, place three ½-inch folds about 5/8 inch apart and pin.

For a smooth effect at the waist line, smooth the material gently toward the under-arm seam and dispose of the surplus material in a dart running from the waist line at the under-arm seam line toward the apex of the bust and pin. Pin back the front edge from the side neck line to the top front fold, adjusting this according to the depth of the neck line desired. Proceed with the back as in Fig. 5B, and with the marking and cutting of the shoulder, armseye, and under-arm seams, as in Fig. 5G. Cut away the revers at the front, allowing ⅝ inch for seams. If the material to be used is the same on each side, or, if a facing is to be used, this revers need not be cut away but used as trimming. Mark all darts and seams before removing and transfer to the left side with the usual precautions. Unfold the back, separate the front sections, repin all darts, replace on
Designing by Draping

17

From the shoulders. Cut across the reverse side of the figure with one hand the fabric and the shoulder at the usual for underarm pin, with horizontal at the edge of these folds.

and for a snug the slight pin. Cut unfold, and all darts on front on the wall to the Fig. 56, and

together and both back

Whether waist line be before measurement then the pieces, on each corresponding figure at the at the At the parallel

ward the from the Pin adjusting back as under for is darts encoun-
the figure, with the center-front markings together, and proceed as with Figs. 5D, 5E, and 5F, marking the back neck line only. Mark the waist line as in Fig. 6C for an overblouse.

Figs. 11A and 11B.—The finished bodice is a simple surplice in overblouse effect, with or without revers, with the waist-line folds at the closing stitched on the outside along their edges, and both a shoulder and a waist-line dart.

With One-Side Drape

Fig. 12.—Up to this point, the right and left sides have been similar in design and cut. If a one-sided drape is desired, measure off and apply the back as in Fig. 5B. Then measure off a single thickness of material as wide as the distance from the center front to the under-arm seam line plus 5 inches. Measure the length as for Fig. 5. Mark off 2 inches vertically for a center-front line, mark the bust-line thread, apply to the left side of the figure, and proceed as in Figs. 5, 5A, 5B, and 5C. Measure off the same length for the right side, but add 9 inches to the width measurement from the center front to the under-arm seam line. Mark the center front 6 inches from one vertical edge, mark the bust-line thread, place the material in position on the right side, and proceed as in Figs. 5, 5A, 5B, and 5C.

Fig. 12A.—To form a jabot drape, lay in and pin four folds fairly close together, 1 to 1 ½ inches to the left of the center front of the figure at the neck. Mark the neck line at the left side to meet the top of the folds. Mark off a curved line on the drape from the bust line to the waist line. Proceed as in Figs. 5D, 5E, and 5F.

Fig. 12B.—In the finished bodice, the jabot effect, which is cut in one with the right front, may be shirred several times. The left side will lie smooth and extend 2 inches beyond the center front underneath.

KIMONO BODICES

With Shoulder Seam

The kimono bodice is of several types, but the simplest one to drape has a seam down the top of the shoulder and the entire upper arm, as well as an under-arm seam continuous with the under-arm sleeve seam. For the back of such a bodice, measure off a length as in Fig. 5B, but for its width, measure from the center-back neck line across the shoulder and down one arm to the desired sleeve length, add 2 inches for manipulation, and measure off twice this width and cut. In order to be able to use the fabric double, front and back, the sleeve length is limited to what can be obtained from the usual 39-inch fabric width. Fold in half lengthwise and apply to the right side of the figure as in Fig. 5B, pinning in place to the shoulder strap. In this case, it will be advisable to make the ease dart ¾ inch in depth for the average figure because a kimono waist must be somewhat easier in fit than any other.

Fig. 13.—For the front, proceed as in Fig. 5, but measure the width from the center-front neck line across the shoulder and down the arm to the desired length of the sleeve, and add 2 inches. Proceed with the drape as in Fig. 5, 5A, and 5B, with the exception of the under-arm seam trimming, laying in a ¾-inch ease dart 3 to 5 inches from the center front. After pinning the back and front together at the shoulder seam line, slash for ease at the neck line and continue the pinning on the same slanting line as the shoulder seam to the outer edge of
with Figs. 5D, as in Fig. 60.

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the material. The person being draped will facilitate the draping of this sleeve if she places her right hand at the waist line and then, without changing the angle of the upper arm at the shoulder, swings the hand out on a straight line with it. Note that the back will extend about ½ inch higher than the front edge.

Cut up at the under-arm seam to within 2 inches of the armseye. If a wider, looser sleeve is preferred, then cut up to within 3 or 4 inches of the armseye, necessitating the shoulder dart, as in Fig. 6A, rather than the under-arm dart. Pin the front and the back together along the under arm and continue pinning out to the edge of the material on a line parallel to the pinned shoulder line.

Trim away superfluous material, allowing ample seams, mark carefully, remove from the figure, and transfer the markings to the left side. Unfold the material, re-pin the darts and seam lines, and replace on the figure.

Fig. 13A.—Place a tape around the neck line, mark the right side, and trim around the waist line, mark the right side, and trim; and around the upper arm the depth of the desired sleeve length. If merely a cap effect is wanted, the tape should slant in an almost vertical line; but if a longer sleeve is wanted, the tape should be horizontal. Draw the material as evenly as possible under the tape and mark along the lower edge. Trim away the excess material below the tape, allowing for a seam. Remove the bodice and transfer the new markings to the left side. True up all markings and trim with ¼-inch seam allowance.

Fig. 13B.—For a simple, youthful effect, a cluster of tucks or darts may be placed up from the lower sleeve edge each side of, and equidistant from, the shoulder seam.

Fig. 13C.—If a more elaborate kimono waist is desired with tucks, plaits, or shirring, the material for them may be provided as in Fig. 7 before you proceed with the draping of the sleeve, with due allowance made for them when measuring the width of the material before cutting. Here, the drop-shoulder sleeve is shown, and the fullness translated into shirring at the shoulder and waist line. A 5-inch slash at the center-back neck line will give a sufficient neck opening for removing the garment, or the neck line may be cut low as in Fig. 50. Also, a center-back or center-front closing may be introduced with provision for it made at the outset of the draping process, as in Fig. 6B.

If, in a kimono bodice with shoulder seam, it is desired to have a sleeve of greater length than a double thickness of 3½-inch fabric will cut, such as a half, three-quarter, or full-length sleeve, it will be necessary to work with a single thickness of fabric for both the right front and the back and then cut a left front and back from these. This will necessitate a seam down the center front and back. Or, if the texture and pattern of the material will permit, it may be used crosswise, being folded and draped as in Figs. 13 and 13A.

With Bias Back and Straight Front

The kimono sleeve bodice with straight thread front, bias seam at the center back, and a sleeve which has only an under-arm seam, is a type that is often used for negligees as well as for dresses and coats. In this instance, the draping of it is shown with a surplice front. However, a plain front without a center-front seam may be draped in a similar manner by placing the folded edge of the material down the center front for a short sleeve or by using the material crosswise for a long sleeve. In either of these instances, you will be working with double folded material throughout. In the case of the surplice, long-sleeved effect shown here,
of this sleeve changing the straight line to the front edge.

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may be placed shoulder seam.

pleats, or you proceed measuring as is shown. A 5-inch for removing center-made at the

sleeve of as a half, with a single cut a left outer front it may be

outer back, used for lining of it outer-front material for a folded own here.
only a single thickness is needed to drape the right side because the right front and back and left front and back are necessarily separate and it is simpler not to handle so much material in one operation.

Fig. 14.--Measure off a single length of 36- or 39-inch material equal to the distance from the waist line at the center front up over the shoulder at the neckline and down to the waist line at the center back, add 4 inches, and cut straight across. In this case, place one horizontal edge 2 inches below the front waist line, measure up for the position of the bust thread line, and mark straight across. At this same end and 4 inches from the selvage, mark up for the center front to the approximate center-front point at the neck line. Place the material on the figure with the center front and the bust thread line in correct position and pin, allowing the extra material to fall over the shoulder and arm for convenience. From 3 to 5 inches from the center front, lay in a ¼-inch ease fold to 3 inches above the bust thread line. Smooth the material across the bust to the under-arm seam and just below the thread line place a pin at this point. After smoothing the material across at the waist line, lay in a short ½-inch dart at the waist line, slanting up toward the apex of the bust. Pin at the under-arm seam.

Making certain that the center-front mark is in position at the neck line, smooth the material over the shoulder and place a pin. To determine the slant of the arm outward from the body, have the person being draped place her right hand at the waist line, and then, without changing the angle of the upper arm, pull out her hand. The bust thread line should then fall on the wrist at the top of the thumb.

Fig. 14A.--Maintaining this slant of the arm and this position of the bust thread line, as well as the center-front line at the neck, smooth the material across the shoulder around to the back. Pin the back to the front at the under-arm seam line up from the waist line to within 3 inches of the armhole. Do not remove the original bust line pin for the present if it should come above this point. Next, smooth the material across the back above the waist line and then, 3 inches from the center back, lay in a ¼-inch ease dart parallel to the center back, doing this very carefully for the material is on the bias here.

Fig. 14B.--At the shoulder and at the back, slash the material at the neck line. You will find that a ¼- to ½-inch dart, tapering toward the arm and placed and pinned along the top shoulder-seam line, will dispose of the superfluous material here. Mark for the center back and cut ½ inch to the left of the marking for the seam allowance. Slash the material 1 inch beyond the under-arm seam pins. Place a tape around the neck line, mark, and cut away the extra material at the neck from the shoulder to the center back. Place a tape around the waist line, mark, and cut away the extra material.

Mark as for a sleeve, placing the pins through the back and front at the under-arm seam line, beginning at the pin 3 inches below the armhole on the under-arm seam, keeping the bust thread line in position at the wrist, and running the pins parallel to the slant of the top of the arm. At the wrist, fold back and pin the material to the desired sleeve length, bending the elbow to make certain the sleeve is long enough at the back.

Fig. 14C.--At the neck, fold back a revers from the shoulder to the bust and pin. Trim the revers from the neck line at the shoulder to the outer edge to obtain any slant Fashion demands. If you wish a surplus closing without revers, fold back the material from the shoulder to the waist line and pin before cutting away the extra material with seam allowance. Cut away the extra material along the under-arm sleeve seam. If a sleeve that is caught in at the wrist is preferred, place a
The right front is simpler not.

14D

All to the distance of the neckline. Cut straight from front waist. Mark straight for the center the material and position arm for condensation fold to bust to the point. After dart at the under-arm seam.

14P

Line, smooth plant of the right hand at cut out her the thumb.

14A

Just thread across the seam line the original. Next, inches from neck, doing neck line, placed and material for the. Place the neck line, mark, under-arm seam, is parallel to the material sleeve is

14B

and pin. Maintain any fold back away the underplace a
tape around the wrist, arrange the sleeve fulness with more of it at the top of
the arm than underneath, and, allowing for bending of the elbow, mark along the
lower edge of the tape, and cut away the extra material with seam allowance.

Remove from the figure, mark and trim all seam lines, mark the darts carefully,
transfer to the material for the left side, and cut, taking the usual precautions.

Figs. 14D and E.—The surplice bodice in double-breasted effect with revers,
sleeve fulness caught into a straight band at the wrist, seem down the center back
and under arm, and a dart over the shoulder and at the waist line, when completed,
will appear as shown here.

Fig. 14F.—When completed, the surplice bodice without revers, with loose monk
sleeve, a dart over the shoulder and at the waist line, seems at the under arm
and down the center back, will appear as shown here.

It is advisable not to make the sleeve close-fitting at this stage. Later, after
you have learned more about draping sleeves, you will be able to do so. However,
if you find, after cutting, that you have made it too close for comfort or that
the model held her arm too low, ease may be obtained by means of a small diamond-
shaped gusset about 5 inches long and 3 inches wide, this being inserted at the
armseam, lengthwise with the under-arm seam.

With Straight Back and Bias Front

The entire draping process may be reversed if it is preferred to have the thread
running straight down the center back instead of on the bias and a bias front is
desirable. If short sleeves are satisfactory, 39-inch material folded lengthwise
will serve, but if long sleeves are wanted, it will be necessary to use the
material crosswise or to have a seem down the center back.

Proceed as with the preceding drape, working toward the front and repeating all
processes as before in reverse order. Instead of the bust thread line at the
front, you will have the thread line at the back, which will reach the back wrist
instead of the wrist at the thumb. At the front, you may then develop a bias
center-front seem or a surplice closing without revers. Revers may also be
utilized, but they will, of necessity, be different in shape. For a surplice
closing, this reverse method is recommended.

SLEEVES

Before attempting to drape a sleeve, have the bodice into which the sleeve is to
be fitted firmly basted at all seems and the armseam carefully and accurately cut
and marked for seam allowance. Also, fold in and pin the ease darts, back and
front, as well as all other fulness so that the bodice cannot shift out of position
as you develop the sleeve. It is well to drape the sleeve in muslin first
and then use this as a pattern for the final fabric.

Plain Set-In Sleeves

Fig. 15.—In order to drape a plain sleeve with an under-arm seem, supply a sin-
gle length of material long enough to reach from 2 inches above the tip of the
shoulder to 2 inches below the wrist, measuring along the outer side of the arm
over the elbow. To determine the width, measure around the upper arm at the
widest part, add from 2 to 1½ inches for an ease fold, depending on the material,
and 5 inches for manipulation and under-arm seem allowance. Mark with basting-
stitches the lengthwise center. By folding through the center, right sides together, lay in a 3/8-inch lengthwise fold and pin with slantwise pins placed fairly close together to prevent it from drawing.

Measure from the widest part of the upper arm up to the tip of the shoulder and add 2 inches. Then measure this distance, about 9 inches for the average figure, along one lengthwise edge of the cut material and mark across the sleeve section exactly on a crosswise thread. Place the material on the right arm so that the visible edge of the fold lies directly down the top center of the upper arm and the crosswise thread is across the widest part of the upper arm, permitting the upper edge to extend 2 inches above the shoulder tip, and pin at the shoulder seam line. Keeping the material in this position, draw it around the arm, bring the crosswise thread lines together, and pin close to the arm in line with the under-arm seam of the bodice. If the posture of the figure has made it necessary to place the under-arm bodice seam farther back than for a normal figure, then the seam of the sleeve may be slightly forward.

Fig. 15A.—Next, keeping the crosswise thread horizontal all the way up, pin the sleeve to the bodice at each side of the upper arm. Measure the size of the wrist and place pins indicating one-half this measurement on each side of the marked line of the material at the approximate wrist line. With the arm held away from the body, pin the sleeve around the wrist with these pins meeting and in line with the inner top of the thumb and the center line slanting toward the back. Then, with the material held smoothly around the arm, place pins fairly close together down the sleeve under the arm from armcy to above the elbow, keeping the crosswise thread line in position and slashing for ease where necessary.

Fig. 15B.—Pin the material carefully around the armhole of the bodice, slashing where necessary. At the back of the arm at the elbow, lay in and pin a 3/8-inch crosswise dart, tapering it toward the elbow.

Fig. 15C.—Cut away the superfluous material around the armhole, leaving at least 1 inch for seam allowance and for later possible adjustment. With the arm held out, continue pinning from the elbow to the wrist, readjusting the wrist pin up or down if necessary but not changing the distance each side of the center.

Fig. 15D.—Cut away the excess material at the under arm. Place a tape around the wrist and pin and mark along the lower edge of the tape while the elbow is bent so that the outer side will be long enough for comfort as well as good appearance. Carefully, before removing, mark the sleeve line at the shoulder to correspond with the bodice armhole seam line, also mark for corresponding notches on both sleeves and bodice to indicate the position of the sleeve in the bodice. Mark the sleeve seam and elbow dart and corresponding notches both above and below the elbow. Remove all pins and remove the sleeve from the figure, true up the marking, and trim, allowing 3/8 inch for seams.

Fig. 15E.—After basting, in order to insure a neat fit at the wrist, place a small dart at the back of the wrist tapering toward the elbow. The ease dart material may be eased into the bodice armhole with the fullness distributed at each side of the top and at the sides so that it lies smooth when finished. If you have been working in muslin and find that the amount allowed for the ease fold is too great and your sleeve is too wide the entire length, this superfluous material may be taken out by running a tuck along the marked center line. If it is too scant, then cut along this line and insert the necessary additional width evenly.
Fig. 15E.—This right sleeve, if correctly draped and fitted in muslin, may be used as a pattern for both right and left sleeves in the final fabric. If draped in final fabric, use it as a pattern for the left sleeve. The muslin model with under-arm seam may also be marked for a three-quarter, half, short, or cap sleeve.

**Fullness Held in Cuff**

Fig. 16.—For a sleeve that is full below the elbow, add greater length and greater width to the amount of material suggested in Fig. 15, approximately 2 inches having been added to the length and 5 inches to the width in this case. Proceed as in Fig. 15. From the lower edge, fold in two darts about 1½ inches deep, each with the folded edges parallel to the edge of the ease fold and tapering up almost to the cross thread line.

Fig. 16A.—Proceed as with Figs. 15A, 15B, and 15C, but omit the elbow dart in this instance.

Fig. 16B.—Remove both the ease-fold and the dart pins to above the elbow and place a tape around the wrist. Draw the material up over the tape, arranging the fullness as evenly as possible with a smooth space 1 inch each side of the under-arm seam. Also, puff up the sleeve over the tape at the back of the wrist to create the desired bagginess. Pin to the tape all around before marking along the lower edge. Cut with seam allowance. Mark, notch, remove the sleeve, true up, and trim. Transfer as explained for Fig. 15F.

Fig. 16C.—This draping will result in a sleeve having an under-arm seam, a plain top, and fulness below the elbow shirred into a 1-inch wide band at the wrist.

**Flared Sleeve**

Fig. 16D.—For a set-in, flared sleeve, proceed as with Figs. 16 and 16A. After removing the dart and the ease-fold pins to above the elbow, fold back and pin the lower edge of the sleeve to the desired length, bending the elbow to make certain that the sleeve will be long enough at the back of the arm. True up the marking, notch, trim with seam allowance, and remove the sleeve. Transfer as explained for Fig. 15F.

Fig. 16E.—This flared, or monk, sleeve should be finished with a wide facing.

**Fulness at Top**

Fig. 17.—The procedure for draping the set-in sleeve with fulness at the top, or leg-o-mutton sleeve, is somewhat similar to that employed for a plain set-in sleeve, but, when cutting, add from 1 to 2 inches in addition to the length of the material and from 2 to 3 inches in addition to the width. This varies with the amount of fulness you wish the sleeve to have at the top. Continue as with Fig. 15, but, before pinning at the under arm and shoulder, lay in two ½-inch darts each side of the ease fold, close to and parallel to it, and extending down toward the elbow. Next, pin the edges together at the under-arm seam line at the armhole, making certain that the crosswise thread line is absolutely horizontal. In order to keep the crosswise thread horizontal to the top, fold down right across all previous darts, a ½-inch crosswise dart across the upper arm, tapering it out at each side toward the armhole seam. This will also take care of the fulness necessary for this type of sleeve. It will vary in depth with the depth and number of vertical darts employed. Continue with the draping as for Figs. 15A, 15B, 15C, 15D, 15E, and 15F.
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Fig. 15

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Fig. 15A

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Fig. 15B

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Fig. 15C

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16A. After

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Fig. 15F

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Fig. 15G

set-in

Fig. 15H

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Fig. 15I

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Fig. 15J

two 3/4-inch

Fig. 15K

extending

Fig. 15L

seam line

Fig. 15M

horizontally

Fig. 15N

fold down

Fig. 15O

upper arm.

Fig. 15P

Take care

Fig. 15Q

with the

Fig. 15R

as for
Fig. 17A.--The fulness at the top may be shirred into the armhole evenly across the top to produce this leg-o-mutton sleeve.

Fig. 17B.--For a sleeve with a higher puff, follow the method given in Fig. 17, but make the darts much shorter and somewhat deeper at the top. Also, place the crosswise dart below the lengthwise darts and make it proportionately deeper. A short sleeve is here shown, but the same top may be employed for a long sleeve.

Fig. 17C.--Here, again, the fulness is shirred across the top before the sleeve is sewed into the bodice armhole. It is advisable that material of sufficient body be used to make the puff stand up.

Sleeve With Extended Darts at Top

Fig. 18.--By experimenting, innumerable smart and interesting effects can be achieved, as, for instance, the sleeve with extended darts suggested by the square-shouldered silhouette. For this, proceed as with Fig. 15, then pin in two 4-inch graduated darts about ½ inch each side of the ease fold at the top with their pin lines parallel to it and tapering out just beyond the crosswise thread line. Continue as with Figs. 15A, 15B, 15C, 15D, and 15E. Mark the upper end of these darts for the desired line with seam allowance before cutting. With the exception of the top pins, the other dart pins may be removed before marking and trimming with seam allowance. Notch, remove the sleeve, and then transfer as explained for Fig. 15F.

Fig. 18A.--The upper edges of these darts should be sewed together before the sleeve is sewed into the armhole. The material of the ease dart should be eased in around the armseye as usual.

With Fulness Entire Length

Fig. 19.--For a rather full sleeve that has fulness its entire length, determine the amount of the fulness desired in the sleeve width. Also, add an additional 4 inches to the usual length. Before applying to the arm, lay in the ease fold and two ½- to 1-inch folds each side of the ease fold and as close as possible to it without overlapping it. Then proceed as in Fig. 15, but before pinning at the tip of the shoulder, fold down and pin in a tapering dart sufficient material across the upper arm above the crosswise thread line to permit the thread to run horizontal up to the top of the arm. Proceed as in Figs. 15A and 15B, omit the elbow dart, but lay in a crosswise ¼- to 1½-inch tuck all around half way between the elbow and the wrist. Then proceed as in Figs. 15C and 15D.

Fig. 19A.--Soft materials as well as sheer ones are favored for this type of sleeve. Before sewing the sleeve into the armhole, shirr the material at the upper sleeve, having the shirring extend an equal distance each side of the top center. The shirring may extend all around at the wrist except for a smooth space of 1 inch each side of the under-arm seam and the fulness may be confined into a straight band.

Fig. 19B.--A cape-like sleeve is draped in the same manner as for Fig. 19A, with the tapering crosswise dart near the top. After completing the armhole line, remove all dart pins except the upper ones confining the folds at the shoulder and fold back and pin the lower edge of the sleeve to the desired length before cutting. The upper folds may be retained when sewing the sleeve into the armhole.
Raglan Sleeve

Figs. 20 and 20A.--As a preparation for the draping of the raglan sleeve, make certain that the bodice is carefully and accurately draped, fitted, basted, and has its ease darts, 5/8 inch deep in this case, pinned in. A plain bodice with shoulder dart is used here, but an under-arm dart for a higher armhole may be used as well as any other more elaborate type of bodice, such as in Figs. 7A, 72, 8A, 8B, 9A, 9B, 11A, and 12A, provided all fulness is folded in and pinned down. Mark on it the line desired for the raglan from the neck line to the under-arm line, both back and front. Also, make sure that the center-front, center-back and bust-thread lines are marked.

Fig. 20B.--For the raglan sleeve, measure off a single length of material equal to the distance from the neck line of the shoulder seam down over the shoulder and the elbow to the wrist and add 6 inches for manipulation and seams. To determine the width, measure across the shoulder down to the lowest point of the marked armsye, back and front, and add 6 inches to allow for the ease fold and the under-arm seam adjustment.

Pin a ⅔-inch ease dart down the center lengthwise. Measure from the neck line over the shoulder to the widest part of the upper arm, add 2 inches, and mark this distance on the fabric for the crosswise thread line. Place the material on the figure with the upper edge extending 2 inches above the neck line and the visible edge of the ease fold running directly over the right shoulder seam of the bodice and straight down over the top of the arm. At the shoulder seam line pin at the neck line and the tip of the shoulder. Smooth the crosswise thread line over the upper arm and pin the material together close to the arm at this point in line with the under-arm seam of the bodice.

Fig. 20C.--Continue the pinning up from this point to the armsye at the under-arm seam line, slashing from the back and front to within 1 inch of the marked raglan line on the bodice. Working up from the under-arm seam line, pin the sleeve section flat to the bodice from the under armsye up to the curve, both back and front, continuing the slashing where necessary.

Fig. 20D.--Fold back the material and carefully pin the sleeve to the bodice along the marked raglan seam line at the front, beginning at the under-arm seam line and working up toward the neck line. Next, do the same at the back, also beginning at the under-arm seam line. As you approach the neck line at the back, you will find that some excess material here will have to be disposed of. Lay it into a dart at the shoulder in line with the ease dart here and tapering out at the shoulder tip. Trim away the material along the pinned raglan line, leaving ⅔-inch seam allowance. Without removing the first pins at the under armsye, pin from the low raglan point at the under-arm seam out to the pin at the crosswise thread line of the sleeve. Then remove the first pins.

If a close-fitted sleeve is desired, proceed with the pinning of the lower part of the sleeve as in Figs. 15C, 15D, and possibly 15E. If a loose sleeve is preferred, continue as with Figs. 16A and 16B or 16D.

Remove the pins of the ease fold and shoulder dart and repin a dart at the bodice shoulder line, taking up at the neck line the amount of both ease fold and additional dart and tapering the new dart out to the shoulder tip. Mark and trim the sleeve at the neck line. Before removing the pins, mark the seam lines and the necessary notches carefully. With the sleeve removed, cut away the excess right shoulder bodice section, allowing ¾ inch for seams. Cut the left sleeve, using the right as a pattern, and mark and cut the left bodice like the right.
sleeve, make basted, and dice with whole may be Fig. 19, and pin to the under center-back.

Fig. 20

Fig. 20 A

Fig. 20 B

Fig. 20 C

Fig. 20 D

Fig. 20 E

Fig. 20 F

material equals the shoulder seams. The point of the se fold and

neck line and mark material on the and the corner seams or seam line rise through arm at this

under-arm toed raglan sleeve see back and

dice along a line and pinning at will find a dart at collar tips. Allow plenty of the

lower part is pre-

odic bodice and add trim the and the right , using
Figs. 20E and 20F.—A close-fitting raglan sleeve is generally used in dress. Before basting the sleeve to the bodice, the bodice shoulder dart may be translated into shirring for a soft effect. By releasing the ease fold of the sleeve and the ease darts of the bodice, you will find that the garment has the necessary under-arm ease for a graceful effect as well as for movement. The flared raglan is good for coats and negligees as well as for dresses.

**Dolman Sleeve**

Figs. 21 and 21A.—Fashion regularly revives the dolman as a dress sleeve, but it is used for negligees and wraps almost every season. Prepare the bodice as for Figs. 20 and 20A, but mark on it the desired dolman line, both back and front. This is usually quite low at the under-arm seam and may extend as far up on the shoulder as desired and take any angle, slant, or curve that fashion dictates. A typical effect is shown here.

Fig. 21B.—For length, measure the distance from the mark at the shoulder seam, down over the shoulder and elbow to the wrist and add 4 inches. For width, measure the distance over the shoulder from the lowest armpit mark on the front to the one on the back and add 5 inches, that is, 1 inch for the ease fold and about 2 inches at each edge for manipulation and sleeve seam. Fold in and pin a ½-inch ease fold down the center lengthwise. Measure from the mark at the shoulder to the widest part of the upper arm, add ½ inch for seam allowance, and mark across for the crosswise thread line. Place the material on the right arm with the center in line with the bodice shoulder seam and the upper edge ½ inch beyond the marked line. Pin at the outer shoulder point. Unpin the ease fold at the shoulder above this point, smooth the material down, and pin at the marked line on the shoulder seam.

Smooth the material easily over the arm at the crosswise thread line and pin the back and front together at this point on the sleeve close to the arm. Measure the width of the wrist, measure off half this distance each side of the center of the sleeve fabric, and pin these points together at the wrist just inside the top of the thumb. Holding the arm out, pin the sleeve together from the upper arm to the wrist pin. At the bodice front horizontal line, a vertical ½-inch dart may be placed that may later be shirred. It may be omitted, if preferred.

Fig. 21C.—Fold back the sleeve material at the marked line on the bodice, back and front, and pin so that the edge lies along this mark, arranging a neat miter at the corners. Trim away the extra material, leaving ½ inch for a seam.

If a dress sleeve with close fit at the lower arm is wanted, pin the sleeve together on a line from the lower bodice line to a point between the elbow and wrist. Do this without removing the original pins close to the arm. If a wider effect is preferred at the wrist, as for coats or negligees, then run the pins in a straight line from the lower bodice line to the end of the sleeve, doing this without removing the original pins. Cut away the superfluous material. Remove the original pins close to the arm as well as the ease-fold pins.

To finish for a close fit at the wrist, proceed as with Figs. 15D and 15E, and for the loose sleeve, as for Fig. 16D.

Fig. 21D.—When applied to the bodice, the dolman with the close-fitting lower arm effect and fullness at the front cross seam will appear as shown here.

Fig. 21E.—The dolman having a loose lower arm and set in smoothly all around will appear as shown here.
in dress, may be transposed if the sleeve placement has the
forearm. 

Sleeve, but it is advisable to measure the front and back, as far as possible, from the shoulder to the armhole. A guideline is to measure the front to the armhole and about 1 inch further out from the shoulder to mark across the arm with the armhole beyond the shoulder line. 

And pin the shoulder seam and the armhole. Measure the center of the armhole and the corresponding points on the upper arm. 

Lay the arm on the back and make it fit. 

Lay the sleeve to the elbow and make it fit. Adjust the pins, doing material. 

Fig. 21

21A

21B

21C

21D

22A

22B

22C

Fig. 22
Fig. 22B.—Measure for the desired width and length and double the width before cutting. Quit the case fold, fold in half crosswise and place the lengthwise center in line with the shoulder seam so that the cut edges are \( \frac{1}{2} \) inch beyond the marked line. Pin down the front and back to the under-arm seam and then cut and slightly upward toward the folded edge. If lace or other hand trimming is used, a single thickness will suffice. Transfer for the left sleeve.

Fig. 22G.—The band sleeve, when finished, will appear as shown here. A low neck line may be marked if an evening bodice is desired.

Sleeve for Cap-Shoulder Bodice

Fig. 23.—When sleeves are added to a cap-shoulder bodice, the bodice must first be carefully cut. Prepare as for Figs. 5, 5A, and 5B, Fig. 13 for the shoulder seam, and then Figs. 5C, 5D, 5E, and 5F, but instead of cutting the armhole all around, cut only the under armsew and then cut out so that when viewed from the side the edge of the cap is horizontal. For the sleeve length, measure from the edge of the cap at the upper arm to the desired length of sleeve, add 2 inches, and cut. In this case, a shorter-than-elbow length is used. For width, if a sleeve with fulness is desired, measure as for Fig. 19, allowing for the fulness, in this case a 1\( \frac{1}{2} \)-inch fold each side of the case fold being sufficient.

Fig. 23A.—Mark for the crosswise thread line, pin in the folds, place on the arm, and pin to the cap line with the usual precautions.

Fig. 23B.—Pin along the armsew and straight down the sleeve, in line with the under-arm seam. Place a tape around the arm, mark for length, and trim. True up the marking, notch, remove, and transfer to the left sleeve.

Fig. 23G.—The fulness may be shirred along the cap section and the sleeve set in so as to fit smooth at the under armsew.

Sleeve for Drop-Shoulder Bodice

Fig. 24.—When preparing a sleeve for a drop-shoulder bodice, as for instance, a model like Fig. 15B, with a shoulder seam and a low armsew, measure off a length equal to the distance from the end of the shoulder seam over the elbow to the wrist plus \( 3 \) inches. For width, measure the distance around the armpit and add 2 inches. Mark with basting-stitches down the lengthwise center, also the crosswise thread line. Quit the case fold, it not being necessary because the armpit is low and wide and the sleeve applied flat. Place the material on the right arm with the center thread in line with the shoulder seam. Fold back \( \frac{1}{2} \) inch here, and pin to the armpit \( \frac{1}{4} \) inch beyond the edge. Continue pinning the folded edge down the front and down the back of the bodice, increasing the width of the turn to keep the thread line horizontal across the arm. Place a pin at the wrist as in Fig. 15A. From the under-arm seam, pin the sleeve together straight down to the lower edge. Proceed with the lower part and continue with the sleeves as explained for Fig. 16B.

Fig. 24A.—Any desired length or finish may be introduced, but in this case the fulness at the wrist is held into a 1-inch band cuff.
A low neck must first be shoulder armhole all fixed from the sure from above, add 2 for width, ang for the sufficient.

on the arm,

with the trim. True

sleeve set

instance, a of a length bow to the hole and add the cross- the armhole right arm inch here, folded edge the turn wrist as it down to case the
Fig. 25.—If it is desired to obtain a close-fitting upper sleeve, with rather a wide flare for the lower arm, it will be necessary to prepare a set-in sleeve with a cross seam to achieve the proper effect. Therefore, drape a close-fitting sleeve of the desired length, as for Fig. 15A. Next, measure off a straight length of material as long as the space remaining between sleeve and wrist plus 3 inches for manipulation and as wide as the depth of the flare desired at the wrist. Mark a vertical center thread line, place the material on the arm with this thread line running straight up in line with the inside of the top of the thumb, and pin the upper edge to the sleeve on this line.

Fig. 25A.—Measure the wrist, mark off half this distance each side of the vertical thread line of the material, and pin together at the back of the wrist. Pin the material to the sleeve around the upper edge so that the distance each side of the thread line is equal. Pin both sides together on a slanting line to the desired width of the sleeve at the wrist. Adjust the length at the top of the thumb. Mark carefully and cut away the superfluous material. Mark for corresponding notches on the sleeve and the flare. Cut the left flare.

Fig. 25B.—The slanting edges of the flare may remain open, if preferred, and the flare faced with a contrasting color.

CUFFS

Fig. 26.—During certain fashion periods, cuffs are negligible as design items, while at other times they are most important and vary greatly. However, the simple flare cuff is favored by many women at most times. As it is usually worn with the sleeve that is close-fitting at the wrist, it is given here in this connection.

Cut off a length of fabric that is 2 inches longer than the depth desired for the finished cuff, 1/3 inch for each upper and lower seam and 1 inch for manipulation. The width may be from 4 to 5 inches greater than the wrist measurement to allow for seams as well as flare. Mark the lengthwise center and place the material at the lower arm so that this center runs from the inside top of the thumb straight up and the lower edge is 1/2 inch below the sleeve at the wrist. Pin at the top and bottom of the lengthwise line.

Fig. 26A.—Mark half of the wrist measurement each side of the thread line and bring these points together at the back of the wrist and pin. Continue pinning the material together straight up to the elbow, allowing for any desired flare toward the top. Cut away the superfluous material, allowing for seams. Place a tape around the wrist and mark as for a sleeve. Shape the upper edge with pins. Mark all pin lines and remove from the arm. True up and trim the cut lines before using as a pattern for the left cuff.

Fig. 26B.—Such a cuff lies smoothly over the inner arm, and flares out attractively at the outer edge, where it is held together in any desired manner.

Fig. 26C.—A loose, full sleeve may be finished with a close-fitting deep cuff. In measuring for the cuff length, determine the position of the lower edge of the full sleeve and measure down from this point. Then continue as for Figs. 26 and 26A, but, in pinning up the seam at the back of the wrist to the elbow, fit it as close as comfort will permit and allow enough for the seam and the opening finish. A cuff with a seam that is in line with the sleeve seam may be prepared as for Fig. 15F, if preferred.
COLLARS

Because collars and neckwear are very closely allied to bodices, the neck line or collar line can make or mar a costume. It is, therefore, important to determine just the right shape and depth of the neck line to suit the face and figure of the individual for whom the garment is intended. After you have carefully marked and cut the neck line with ½-inch seam allowance, the collar may be draped and adjusted to it. Of course, there are some exceptions when the drape of the collar may determine the neck line.

Fashion, with its myriad changes, offers many different kinds of neckwear, but most of them can be classified as to type. Directions are given for draping the outstanding types, which will prepare you to develop any style you wish. Unless you are very certain of your design, use muslin for experimenting. With the collar draped, trim with a ⅜-inch seam allowance, remove, unfold, and try on again to make certain the effect is correct.

Rolled Collars With Straight Back

The rolled collar usually fits snugly at the back of the neck; therefore, it is essential to have the neck line of the bodice itself cut and fitted high enough here to hold the collar well.

Figs. 27 and 27A.—For the width of your material, measure the distance from the center-back neck line to the low point of the neck line in front, add 2 or 3 inches for manipulation, and double the measurement. For the length, determine the widest part of the collar desired and add 1 inch for seams. Fold in half lengthwise and place against the back of the neck with the folded edge at the center-back neck line and the cut edges following the right side neck line of the bodice ½ inch below the seam line, and pin around to the front. Turn down the material across the back and pin in position at the center-back. You will notice that, as the collar rolls up on the back of the neck, it is narrower than at the end in front where it lies flat.

Figs. 27B, 27C, and 27D.—For a shallow roll collar applied to a high V neck line, mark the curved edge as shown. A deeper V neck line may be preferred and the collar may be marked with any desired shaping at the lower corner.

Figs. 27E and 27F.—An upstanding collar may be developed in this way when applied to a high neck line.

Figs. 27G and 27H.—A similar collar may be applied to a tuxedo front with the outside corner trimmed off.

Figs. 27I and 27J.—For a collar joined to front revers, measure for width from the center back to the point on the revers where the collar is to end and add 2 inches. After pinning to the back neck line, continue pinning along the upper edge of the revers. For a notched collar, mark to within 1 to 1½ inches of the corner of the revers and for a shallow back.

Figs. 27K and 27L.—For a collar to be applied to a deep U-shaped neck line, drape a piece of material the desired length and width, slashing for ease at the outer edge to within ¼ inch of the desired collar width. Mark both the inner U line at the front and any smart collar outline, the outer edge of the one shown repeating the outline of the neck edge.
Figs. 27M, 27N, and 27O.—For a roll collar to be applied to a high round neck line, proceed as for Fig. 27, but add 2 or 3 inches to the length. Place the folded edge at the center-back neck line with the cut edges from 1 to 2 inches below the bodice seam line, depending on the amount of roll desired. Pin on the straight of the material to the shoulder seam and slash for ease, as shown, in order to bring the edge around to the center front. Mark and trim the collar neck line before marking the outer edge for the youthful boyish collar.

**Bias Rolled Collars**

A roll collar cut on the bias is often used for a surplice bodice as well as for a V, U, round, or square neck line.

Figs. 28, 28A, and 28B.—Cut a true bias the desired length plus 2 inches and 6 to 7 inches wide. Fold in half lengthwise and pin the two cut edges along the neck line of the garment with the center of the length at the center back, this producing a collar that rolls high and close to the neck. If a lower roll is wanted, pin in two or three 1/8-inch darts at the back, which may later be transferred into shirring.

The same collar may be applied to a deep U front neck line by pinning the center of the collar at the center-front neck line and working toward the back, using or omitting the darts, as desired.

**Fig. 28C.**—Attractive effects can be achieved with bias roll collars on evening dresses. For a taffeta, moire, or organic frock, having a square-front and round-back neck line, prepare a bias strip 15 inches wide and the length of the neck-line measurement plus 6 inches for manipulation. Fold in half lengthwise, place the center of the length at the center front with the cut edges along the neck line of the bodice, pin to the right corner of the square front, and pin in a 1/8-inch dart at this point.

Figs. 28D, 28E, and 28F.—Continue pinning to the center back. Mark the center back at right angles to the edge, repeat the pinning on the left side. Pin together at the center back, trim, and permit the folded edge to roll up. Flowers across the front add to the effectiveness.

**Flat Collars With Straight Back**

The flat collar conforms to the contour of the neck line of the bodice without altering its effect, as does the roll collar.

**Fig. 29.**—For a small, flat-lying collar, use a piece of fabric 14 inches long and 20 inches wide. For a collar deeper at the front, allow greater width, and for a collar deeper at the back, allow greater length. Fold in half lengthwise, place and pin the folded edge at the back neck so that the lower edge comes to the approximate desired depth of the collar in back. Pin along the back neck line and center back.

Figs. 29A, 29B, 29C, and 29D.—Smooth the fabric flat over the shoulder, without drawing the warp and woof threads, and slash for ease to within 1/2 inch of the neck line at the side and front. Pin at the high front neck line and at the center front. Mark the desired outline, narrow, wide, round, pointed, or any other pleasing effect. If a wider collar for a V neck line is desired, mark as shown.
Shawl and Cape Collars With Straight Back

For a flat-lying shawl, bertha, or cape collar, the same procedure is followed as for a flat collar except that larger pieces of material are used.

Figs. 30, 30A, and 30B.--Prepare a piece of fabric about 28 inches square. Fold in half lengthwise and lay the folded edge at the back neck line, as in Fig. 29, with the lower crosswise edge at the approximate desired depth of the collar in back. Pin down the center back to hold it in position and along the back neck line. Taking care of the grain as you bring the material around to the front, slash at the neck line for ease, and mark the center-front line, the bodice neck line, high, low, or surplice, and any desired outline.

For a cape effect deeper in back, use a length proportionately longer than 28 inches; and, for a greater drop over the shoulder, provide the necessary width. At the center back, drop the cut edge as low as is necessary.

Figs. 30C, 30D, and 30E.--If a ripple or draped effect is desired, proceed as for Fig. 30, but, in bringing the material around to the front, let it hang full toward the arm while retaining a smooth effect over the shoulder. Pin along the bodice neck line, and mark the center front and the desired outline of the collar, whether surplice or jabot.

A deep ripple cape or shawl collar may be draped in the same manner if enough length and width are allowed before cutting.

Flat Collars With Straight Front

Figs. 31, 31A, and 31B.--Bib and jabot collars with straight center front can be applied to any neck line except the surplice. For the length, measure the distance from the desired lower edge at the front to the center-back neck line and add 4 or 5 inches. For the width, measure the collar width desired at the front and add 4 or 5 inches. Fold lengthwise, place on the right front of the figure with the fold down the center front and the cut lower edge at the position of the desired depth, and pin down the center front. Carry and smooth the material around to the back, taking care not to draw the warp and woof threads out of line and slashing for ease to within 1/2 inch of the neck line. Pin down the center back, which will be on the bias, and mark for the lower edge. By slashing carefully, little tabs or collarlets may be turned back at the front. For more elaborate neckwear, collars such as Figs. 27G, 27F, and 29C may be added. Longer dickies for such collars as Figs. 27G and 27K are also prepared in this manner.

Figs. 31C, 31D, 31E, and 31F.--A combination jabot-and-bib effect on a round, V, or square neck line is similarly applied. Proceed as for Fig. 31, cutting at the neck line with seam allowance. Then, at the side, lay in two 1-inch folds that overlap each other and the end of the slash. Keeping the crosswise threads straight at the front, draw the material around to the back, turn under the free edge beyond the folds, pin to the bodice neck line, and cut away the superfluous material here. Mark for the center-back seam line, and the desired front outline.

Irregular Collars

Usually collars that are irregular, that is, one side different from the other, are draped with the straight or the bias of the material laid unfolded down the center front or the center back, and each side then draped separately.
Important Principles

Skirts offer endless possibilities for interesting effects in draping because the fashionable silhouette varies from narrow to wide and from long to short, adds tunics, tiers, flounces, or peplums, ranges from straight, slim, and plain skirts to those with flared gored or plaits, and presents drapes from clinging to bouffant. Each enters the cycle of popularity again and again, but never in the same guise.

Instruction and some general rules for the draping of the important varieties are here given in order that you may develop the new in fashion and your own ideas with successful results. Remember the drape is determined largely by the texture of the fabric used. When you have become proficient, you will prefer to drape skirts directly with the final material. Permit the natural folds of the fabric to create graceful, rhythmic, smoothly-flowing lines without straining or drawing the grain into awkward, puckery, or artificially-arranged effects. The simpler, the better. Skirts with much geometric cutting should be draped only by the skilful.

The person being draped should stand squarely on both feet with the weight evenly balanced. If the figure rests on one foot, the skirt will be thrown out of line. However, an exception may sometimes be made in the case of a long, flowing drape where the graceful sway of the figure serves as an aid in creating a good line for the arrangement of the folds.

As explained on Page 3, the entire under-arm seam of both bodice and skirt should coincide with the plumb line. In order, therefore, to simplify the testing of the skirt, determine the position of the seam at the waist line with the aid of the plumb line and mark this for future guidance. Then, in testing the skirt, hold the plumb line at this point on the waist line instead of under the arm.

Two-Piece Skirt

With Straight Center Front and Back

Fig. 32.—For the front of a simple two-piece skirt, measure off a length of material equal to the desired finished skirt length at the center front plus 3 or 4 inches at the top for manipulation and 3 inches at the lower edge for hem allowance. To determine the width needed, hold the plumb line at the side of the figure in the position of the seam line, and measure at the hip line the distance from the center front to the plumb line. Add the approximate amount needed for ease or flare at the lower edge and then 2 inches more. Cut off twice this total for the width. A good point to remember at this time is that the complete lower edge width of such a skirt for the average figure is about 54 inches unless a straight skirt is prepared as a foundation for plaits or godets, when it may be as narrow as 48 inches. Mark the hip thread line as instructed on Pages 4 and 5. Fold through the center lengthwise and mark the fold as the center front.

To achieve the ease necessary to allow for movement and sitting, lay in and pin an even ½-inch fold of both thicknesses of the material 3 to 5 inches from the center front and parallel to it and extending from the lower edge to about 4 or 5 inches above the hip thread line. This dart, which permits of very close and accurate fitting, is used for straight hanging or slightly flared skirts, or those gored, plaited, or draped varieties that fit smoothly or cling from hip to
knee. It may be omitted in a skirt with considerable flare from the hip line or with plaits that hang free from the hip line.

Place the material against the right side of the figure with the folded edge directly at the center front and the hip thread line lying directly across at the widest part of the figure. Pin in front at the waist line and hip line. Smooth the material across the figure at the hip line, keeping the hip thread line in a strictly horizontal position for a narrow, straight-hanging skirt, but allowing it to drop slightly near the side seam line to obtain a smooth fit at the waist line if a skirt with a slight flare is preferred. Place a pin at the side seam line, which is determined by the plumb line. Smoothing the material outward and upward from the center front, pin at the waist line at the side seam line.

**Fig. 32A.**—For the back of the skirt, measure for the length and the width as was done for the front. Mark the hip thread line and center-back fold and lay in the ease dart as for the front.

Place the material against the right side back with the center fold and hip thread line in correct position. Pin at the center-back waist line and hip line. After smoothing the material across the figure at the hip thread line, pin at the hip on the side seam. If a rather straight skirt is desired, keep the hip thread line horizontal, but if the hips are large or a flare is wanted from the hip line down, permit the thread line to slant down slightly toward the side seam line.

In order to keep the grain of the material above the hip thread line as vertical as possible across the back, lay in a ½-inch dart from 3 to 5 inches from the center, continuing it up from the ease dart. If the hips are large, two or even three shallow darts may be employed, the others laid in between the first dart and the side seam line. Pin on the side seam at the waist line.

**Fig. 32B.**—Beginning at the hip thread line and working up toward the waist line, pin the back and front sections together, using the plumb line as a guide. Cut away the superfluous material above the hip line with a 1-inch seam allowance.

**Fig. 32C.**—Place a tape around the waist line and mark along the lower edge of the tape. For a slightly Empire line, mark above and parallel to the tape. With the edges just meeting at the bottom, pin the back and the front together 3 inches up from the lower edge and 1½ inches from the side edges. Mark all pin lines, back and front, including marks for this pin, remove the skirt from the figure, and, with a yardstick, rule a line, both back and front, from the lower pin mark to the hip thread line. When you become experienced, you will have no difficulty in pinning this line with the skirt on the figure.

**Fig. 32D.**—If a lower flare is preferred, pin down from the hip line to the point where it is desired to have the flare begin, and trim with the same seam allowance. Then, proceed with the marking of the side seam as in Fig. 32C.

**Fig. 32E.**—True up the markings and notch and continue the trimming of the side seams and the waist-line seam. Mark and unpin the ease darts and the back darts. Unfold the back and front, repin all darts, and replace the material on the figure with the hip thread lines and the center front and back in accurate position. Beginning at the hip thread line and working up and then down, pin the back and front together at each side, following the marked line. If any adjustment is necessary, do it at this time. Also, mark the lower edge of the skirt,
measuring up from the floor. Remove from the figure, trim all seams with a \( \frac{3}{8} \)-inch allowance, and trim the lower edge of the skirt, allowing 3 inches for a hem. Press out the ease dart.

Figs. 32F and 32G.—When completed, the result is a simple, two-piece skirt with perhaps a slight suggestion of flare from the hips or from the knees.

If an inverted box plait is desired at the front or back or both, or a lapped front opening is introduced, allow for this as explained for Fig. 68, before the draping is begun. In the case of a center-back plait, additional waist-line darts may be employed instead of being laid in with the plait. Whenever plaits are used, remember that they must always be absolutely even from the hip line down.

Two-Piece Flared Skirt

Fig. 33.—If a two-piece skirt with more flare is wanted, allow greater length and width in both front and back sections than for Figs. 32 and 32A. Mark the hip thread line several inches lower from the upper edge. The ease dart may be omitted. In placing the fabric against the figure with the center front and back in position, have the hip thread line in position at the center front and back, but let it slant downward toward the side seam line. For a small person, omit the back waist-line darts. Do not attempt too great a flare, for the resulting bias of the side seam will have a tendency to sag and to concentrate the fullness at the sides. Continue as with Figs. 32B, 32C, and 32B, marking for the flare desired.

Figs. 33A and 33B.—A two-piece skirt with considerable flare toward the lower edge results. Flared tunics of varying lengths may be prepared in the same way. Determine the desired length in advance and mark the lower edge from the floor. The tunic should be draped over the underskirt to be worn with it, this being narrower.

Figs. 33C and 33D.—A short peplum is draped in the same way. However, the back waist-line darts are usually omitted, causing the hip thread line to slant downward. Mark the lower edge with the aid of a yard stick, marking it parallel to the floor. The procedure for yokes is the same with the lower edge cut any desired shape.

Fig. 34.—The procedure for a full-length skirt is the same as for a short one except that it cannot be very straight and narrow without slashing for ease in walking. Sometimes additional width is given to a skirt, either long or short, by means of inserted plaits or godets. After preparing the skirt as for Fig. 32E, determine the position of the slashes in the lower right side section by means of the plumb line, as shown, and later transfer these markings to the left side.

Fig. 34A.—A godet, being a segment of a circle, can readily be cut, the required length for the slash and the desired width and then inserted. Re-mark the hem line carefully after the inserts are basted in. Straight sections of plaits may also be cut and inserted according to the prevailing mode.

One-Piece, Wrap-Around Skirt

The wrap-around skirt, as its name implies, wraps around the figure, generally without a seam, with a full-length side-front or side-back opening having a
Fig. 35

35A

35B

35D

35E

35F
generous lap. Fitting to the waist line is done by darts. One length of 54-inch fabric is usually sufficient for the average figure without pieceing, but if the figure is larger, or if plaitts are desired in the back, 40-inch fabric may be used crosswise, or a pieceing added to the 54-inch width under a plait or the lap. To determine the amount of material needed for width, measure the hip size, add 14 to 16 inches for the lap, front finish, and ease, plus the amount for plaitts. If you are experimenting for an effect, work from one end of a length of fabric.

Fig. 35.--Measure the hip-line depth, add 2 inches, and mark this distance from the top edge along the entire piece of fabric. Mark for the center front 7 or 8 inches from the end. Place the material on the figure with the hip thread line and the center-front marking in correct position and the end to the right of the figure. Keeping the hip thread line strictly horizontal, carry the material around to the left side and, at the location of the side seam line, pin in a dart with the aid of the plum line to 1 inch below the hip-thread line. Continue the material around to the back with the hip thread line horizontal.

If plaitts are desired, lay in the first one as near the center back as desired, about 4 inches in this case, beginning the folding of the plait, which is 2 inches deep in this case, at the hip thread line, and pinning evenly all the way down a vertical thread. From the hip line up, fold and pin in the necessary dart along with the plait width, being careful to keep the outer edge of the plait along the vertical thread. Next, mark the center back along a vertical thread, noting that the plait edge is parallel to it. Place and pin the plait on the right side, keeping it the same distance from the center back as the other and its depth near the top the same. If no plaitts are desired, merely substitute darts from the waist line the desired distance each side of the center back.

If material is used on the straight, the selvage may be turned under a plait, and a second length employed from here by laying its edge also under the plait.

Fig. 35A.--Carry the material around to the right side, and, with the hip thread line horizontal, pin in the dart at the right seam line aided by the plum line. Bring around to the front, having a straight thread coincide with the marked center front underneath, continue to the desired point, turn back the hem allowance, generally 2 inches, and pin. Pin a tape around the waist line, mark and trim. Mark for the hem line. True up the markings, remove trim, and refit after bastling.

Figs. 35B and 35C.--A simple wrap-around skirt with hip darts and with or without back plaitts in panel effect will result.

Fig. 35D.--For a wrap-around skirt with a draped front, use an uncut length of 40-inch material on the crosswise, proceed as for Fig. 35 and 35A but omit the plait at the left side back, laying in the necessary hip dart instead; and, at the right side back, lay in a 3-inch vertical plait including dart fulness. Continue the drape to the desired point beyond the center front, in this case about 4 inches, lay in and pin four overlapping 3-inch folds, allow to hang free a sufficient length to produce an interesting cascade drape, in this case about 10 inches, cut on a vertical thread, and mark and trim the lower end in any manner Fashion may dictate, a rounded corner being indicated here. Complete the skirt as in Fig. 35A.

Figs. 35E and 35F.--The folds in this draped, wrap-around skirt may be translated into shirrring. The right back plait balances the left front cascade.
Fabric can be draped on the bias to produce very effective circular skirts, especially evening-dress length.

Fig. 36.--With the cut end of 40-inch material in front of you, mark a true bias from the upper left-hand corner, and drape from this end, using an uncut length and removing the selvage. Place the material on the figure with the bias marking at the direct center front and the cut end falling toward the left side. Raise the corner high enough to enable the edges to reach the side seam lines at the waist line. Pin at the center-front waist line and hip line and at the side seam waist line. Pin up the corner to hold it out of the way.

If a rather full effect is desired, allow the material to fall toward the front and the edge to extend just beyond the side seam line. If a less full effect is preferred, experiment until the proper drape is achieved. With the aid of the plumb line, pin at the hip line and mark tentatively for a side seam line to the bottom of the skirt. Mark and cut for a 1-inch hem allowance.

Fig. 36A.--Proceed for the back as for the front, but mark the bias from the upper right corner so that the cut end will lie toward the left side. If more fulness is desired in the back, allow the selvage to fall along the side seam line. For a scantier effect, experiment, as in Fig. 36, marking the side seam with the aid of a plumb line. Pin the back and front together at the right side, re-mark, and notch. Cut with a 1-inch hem allowance.

If the fabric draws above the waist line, slash for ease to within 1 inch of the waist line. Place a tape around the waist line and mark along the lower edge of the tape. Remove from the figure, true up the markings, and trim the right side seams with a 1/2-inch seam allowance. Transfer the markings to the left side and piece out the lower left sections, both front and back, so that they match the right side. Replace the sections on the figure, repin, making any necessary adjustments.

Fig. 36B.--The result is a full-length skirt cut on the bias with graceful flare at the lower edge, the amount of flare varying with fashion.

For an empire effect at the front, retain the corner above the waist line in Fig. 36, shape to any desired line, and adjust the bodice drape to it.

Circular Skirt With Center-Front and Back Seams

Fig. 37.--For another type of bias skirt, the selvage of the 40-inch material is laid across the side of the figure at the hip so that it slants downward back and front from a high point on the side seam line and a seam is used front and back. It is usually draped to a previously prepared yoke, especially for a full-length skirt, as 40-inch material isn't wide enough to reach the floor if placed higher.

Experiment with the material until the desired fulness is obtained. A true bias down the center front is not necessary, but the lower corner should fall at the center front. Mark the front seam line with the aid of the plumb line.

Fig. 37A.--Carry the other end of the material to the back and pin as indicated. Also, determine the center-back seam line with the aid of the plumb line. Mark for the hem line and trim, allowing for a 1-inch hem. If the figure is rather tall, it may be necessary to piece out the lower edge at each side.
Fig. 38
If it is desired to remove some of the fulness at the side, a seam may be intro-
duced here with the aid of the plumb line. Either pin out the fulness on the
figure or place pins and, after removing the skirt, mark with a yard stick from
the hip to the bottom of the skirt. Transfer for the left side.

Fig. 37B.—This youthful type of drape is attractive when the material is striped,
for the stripes will meet in an interesting manner both front and back.

**SLIP**

Fig. 38.—Mark a true bias through a 20-inch square of material, place against the
back, bias at the center, adjust so that the upper straight edge on each side is
in correct position for the usual under-arm depth, from 2 to 3 inches below the
arm pit, and pin. Smooth the material down over the waist line and hips and pin
at the center back, the under arm, and the front edge, slashing up in one or two
places to within 1 or 2 inches of the waist line to prevent drawing. Determine
the position of the shoulder strap on the right upper straight edge and from this
point mark and cut down on a straight thread to the center back, forming the back
V opening.

Fig. 38A.—Mark a true bias from the upper left-hand corner of the material as for
Fig. 30, having first removed the selvage, place against the front of the figure
with the point at the base of the throat and the upper straight edges meeting the
back edges at the under-arm point determined without drawing. Pin at the center
front bust line and waist line and about 4 inches from the waist line on each side.
Smooth the material across the bust, keeping the bias grain on the bust line, and
pin at both under-arm seam lines to the back. Pin the exess in a dart extending
toward the bust at right angles to the edge. For the best effect, this dart should
take up at least 2 inches for the average figure; therefore, if necessary, raise
the material at the under arm to obtain a dart of generous depth. Determine the
shoulder strap position at the right front, mark and cut down on a straight
thread to the center front, forming the front V opening.

From the upper edge, 1 inch below the point at which back and front meet under the
arm, mark and cut on a straight thread to the waist line. Pin the upper cut edge
to the back section.

Fig. 38B.— Permit the lower cut edge of this slash to drop until a desirable
amount of flare is obtained in the skirt and a smooth effect at the waist line,
continuing the slash for an inch or so, if needed. Pin along the cut edge to
the back section and down to a center-back point, and mark below for the bias
center-back seam. Pin the shoulder strap on, mark for the length on the right
side, and cut with a 1-inch hem. Mark all seam edges and remove the garment.
Since there are no seam allowances possible on the front, trim to 1-inch seams
on the back inset. Transfer the markings, cut the left side, and apply the
necessary piecing.

Figs. 38C and 38D.—This garment may be planned in day or evening length. It has
no side seams, its front is bias, and its back skirt section is quite straight,
so it will not pull up when worn.

**Summary**

How certain of the foregoing garment sections, for which draping instruction has
been given, can be combined to produce smart and effective designs, is shown in
Dress 10
37B
17C
27D

Dress 12B
35B
17C

Dress 7A
56B
19A
270

Dress 8B
6F
27F
32F
15F
26B
Blouse
6D
29C
33D
18A

House Dress
11B
30B
15B
55B

Nightgown
13B
36B

Evening Dress
6D
25B
37B

Evening Dress
10B
34A

Evening Dress
10C
28B
34A

Dinner Dress
9A
20F
36B
the illustrations on Page 53. In each case, the figure numbers of the draping of the various sections are given in order to enable you to refer to them readily. These designs will, no doubt, suggest to you many other possibilities of combination and show you how to think of a draped garment in its complete form.

As was suggested on Page 2, always have an illustration or rough sketch before you as you drape in order that you may work to obtain a harmonious whole. As you proceed, step away from your work occasionally to get a perspective on it and to see whether the lines and proportions are good and the effect as you wish.

In the preparation of sample muslin design models, basted or sewed up for professional use, the suggested trimmings for the garment, such as braid, embroidery, lace, buttons, buckles, and so on, may be applied in the form of cut-out pieces of colored sateen in order to suggest the finished effect. Decorative stitching may also be suggested with colored thread. Samples of the actual material to be used for the final garment should accompany the muslin model and the preliminary sketch.

In whatever draping you do, remember always to plan first, then drape carefully, pin accurately, and cut precisely. Work for the freedom of movement as necessary in successful draping. And strive for the grace and beauty of effect that can be achieved in no other way so well as in draping. Then you will have results that will bespeak the professional and be truly a delight to you.

Examination Questions

(i) Give three reasons why it will be to your advantage to use muslin in draping.

(2) (a) Describe the position of the shoulder and under-arm seem lines. (b) How do you test the latter?

(3) (a) What is the reason for darts in draping? (b) What is the usual position for them in bodice, sleeve, and skirt?

(4) How is a smooth effect obtained at the waist line when draping the surplice bodice?

(5) How should the straight lengthwise and crosswise threads be placed when draping a sleeve?

(6) Why is the point of the material brought above the waist line when draping the bias circular skirt?

(7) What governs the position of the lower cut edge of the under-arm slash in the finished slip, Page 51?

(8) (a) From any fashion magazine, choose a dress design suitable to your type, and drape it in muslin on your dress form or on some person who will serve as a model for you. Send us the fashion picture and explain just how you draped each part of it. (b) Tell the results you obtained in draping the dress.
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