A Complete Course in Dressmaking in Twelve Lessons

Lesson VIII
Draping and Pattern Making

Quick, practical and easily understandable methods of pattern making and draping. All the fundamental principles that will enable you to copy any garment you see. Pattern making and draping made easy.

by
Isabel DeNyse Conover

A COMPLETE COURSE IN
DRESSMAKING

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YOU have learned in the preceding lessons how to use a block pattern. Now I am going to tell you how to make one. Draping is one of the easiest methods. By this I mean pinning muslin on a form, cutting and copying the pattern from the muslin. It's the method used in most of the commercial pattern houses and by professional dressmakers.

Of course, you may have a plain commercial pattern that will serve your purpose, but it will give you assurance to know how to make a pattern from a square piece of paper and a plain piece of goods.

You could drape every garment that you cut but draping a block pattern and then using this as a foundation for copying other styles is quicker. It's a surer way of working, too. You won't have to test the fit each time you cut a garment. If your block pattern is

a perfect fit, you will be certain of a pleasing result.

If you are making the pattern for someone else you can drape the muslin on them. (See Fig. 1.) You will be sure of the fit and proportions. However, if the pattern is for you, drape on your dummy and then try on the muslin. It may take a little longer but, if you work carefully, you

Fig. (1) You can fit any figure if you drape a muslin for the pattern

will have just as good a result.

A blouse pattern can be made to serve as a block pattern for most waists and many dresses but a fitting lining pattern is even a surer basis on which to work. With a fitted lining you can copy any garment that comes above the waistline. Coats can be made from your block as easily as dresses and waists.

How to Drape a Fitted Lining: Sometimes the muslin is draped on the person for whom the garment is intended, but more often it is draped on a dressmaker's dummy. For convenience's sake we will suppose that the muslin is to be draped on a dummy. If it were being draped on a person the process would be similar.

First of all cut a straight length of material five or six inches longer than the distance from the shoulder to the hips. If you want a hem and lap at the center-front of the lining, measure back from one of the selvedge edges one and three-eighths inches and mark a line; then measure one-half inch beyond this line and mark a second line. The second line will be the center-front of the lining; and the material from the first mark to the selvedge, the hem.

If the front of the lining is to fasten with hooks and eyes and the edges just come together without a lap, measure an inch and three-eighths from the selvedge edge and mark a line. This line indicates where the goods turns for the hem and also marks the center-front.

In either case, do not turn the hem but pin the muslin to the dummy bringing the line

which marks the center-front of the muslin to the center-front of the dummy. (See Fig. 2.) Below fullest part of bust, bring straight thread of goods parallel to center-front: above bust line swing edge of goods over one-quarter inch for a dart.

Fig. (2) Keep the straight thread of the goods along the center-front
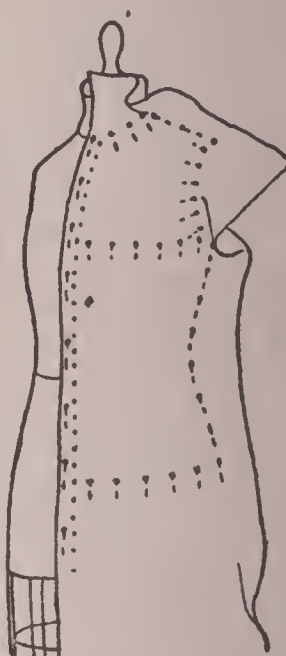
Fig. (3) The muslin pinned at the neck, shoulder, chest and underarm

Run your hand over the muslin, smoothing the muslin to the shape of the dummy. Pin it around the neck, across the shoulder, around the armhole and across the bust-line. Also, pin the muslin to the dummy at the underarm, allowing fullness enough from the center-front to the underarm so that the wrinkles run straight up and down. (Fig. 3.)

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Cut off the material which extends beyond the pins at the neck, armhole and underarm to within one inch of the pins. Now you are ready to fit the dart from the bust to the lower edge and to get the exact run of the seams.

Use a black tape to mark the edge of the piece at the shoulder, neck and underarm. Pin the tape on, then stand away from the dummy and see if you have the shoulder and underarm seams placed correctly. The shoulder seam should come on the top of the shoulder and the underarm seam ought to start at the center of the armhole under the arm and run straight down.
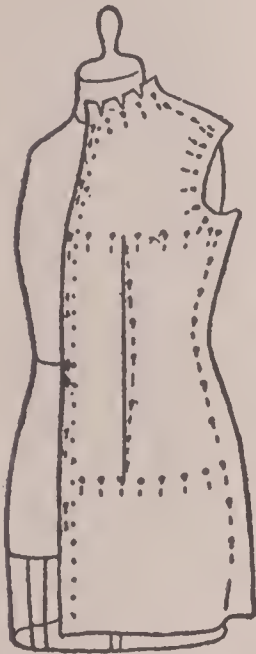
Care must be used that the underarm seam does not slant toward the front or the back. This is a common fault.

The curve of the armhole must be a continuous curve without bumps or hollows in it. The same holds true of the neck. After the edges have been determined satisfactorily, pencil mark along the outer edges of the tape and remove the tape. Also outline the darts. (See Fig. 4.)

Fig. (4) The front dart pinned in place

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It is a good plan to leave the front pinned to the dummy while draping the back. The same method is used in pinning the back to the dummy. (See Fig. 5.) The straight thread of the goods is placed along the center-back, the muslin is then pinned at the neck,
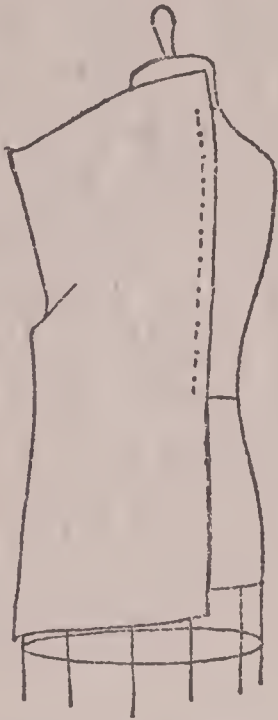
Fig. (5) Draping the muslin back

Fig. (6) Pin the back muslin to the form the same as you did the front

armhole and underarm. (See Fig. 6.) Darts can be taken out extending into seams at the side of the armhole. Of course, the seams will be only marked on the muslin. They will not be cut.

In putting the tapes on to mark the outer edges, be sure to notice the run of the arm-

hole at the top. The armhole ought to take a continuous curve from the side-front to the side-back. It must not jog at the shoulder seam nor run out in a point.
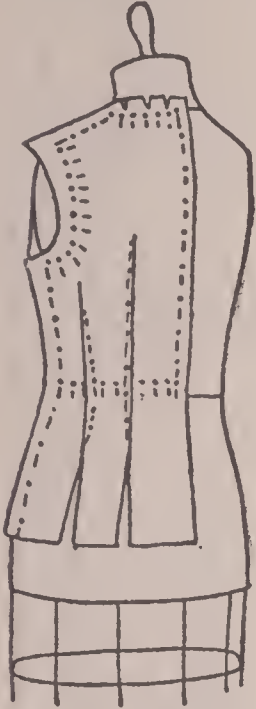
Directly below the darts, split the muslin over the hips, so that it will hang straight down without drawing toward the back. Baste or pin in V-shaped pieces, allowing the muslin to spread as much as necessary for an easy fit over the hips. Continue the dart below the waistline, marking the direction of the seam below where it is necessary to take up the goods. (See Fig. 7.)

Fig. (7) Mark the position of the seams and darts on the muslin

If you want to drape the muslin on a person, fit the person with a muslin collar and yoke pieces first. (See Fig. 8.) This gives you a foundation on which to pin.

Making a Fitting Lining Pattern: After the muslin pieces have been removed from the dummy or person, spread them on pieces of paper and trace the pattern. (See Figs. 9 and 10.)

To do this, thumbtack the goods firmly to the paper, keeping the straight threads of the goods straight. Trace along the sewing line of the waist, that is without seam allowances. In making the pattern for the front, mark the bust line, the waistline and the dart, as well as the outer edges. After the muslin has been removed, true up the lines, making the lines that should be straight, even with a ruler and the curves continuous and without breaks.

In making the pattern for the back, first smooth out the muslin and trace the section nearest the back. Remove the muslin and cut out this section. Then, place the muslin on another piece of paper and trace the center piece. After this piece has been cut out, trace the section at the underarm. You cannot trace them all

Fig. (8) You can drape on a person if you use a muslin shoulder yoke for a foundation

[8]

at one time on account of the V-shaped pieces
that you set in at the bottom.

Making a Pattern for a One-Piece Back:
You can have a pattern for a back that is fitted
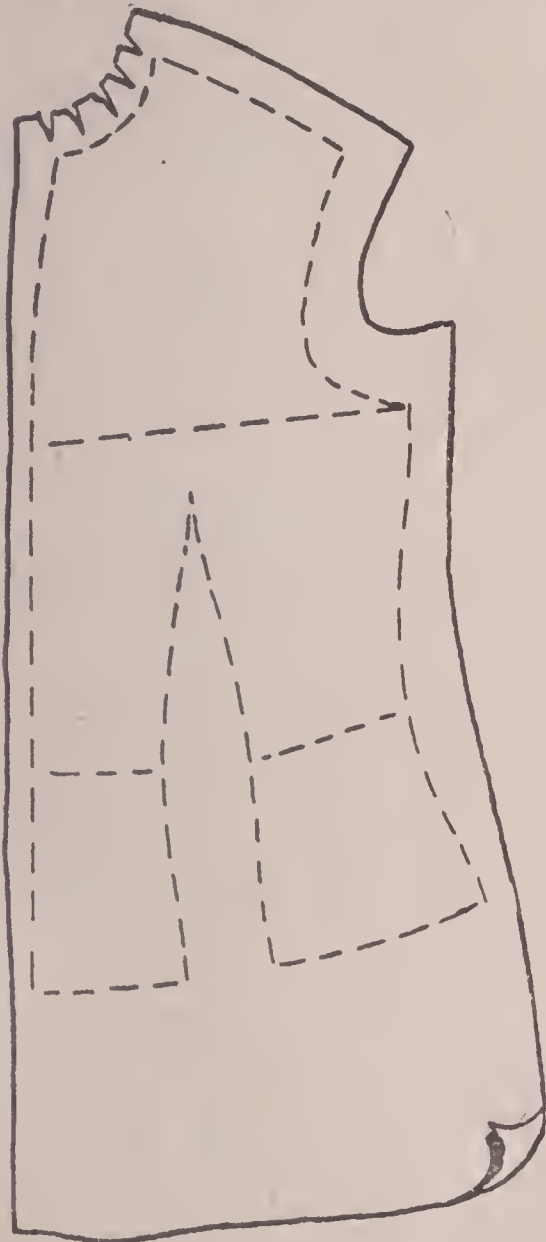and one-piece too,
that is, if you make
it to come only to the
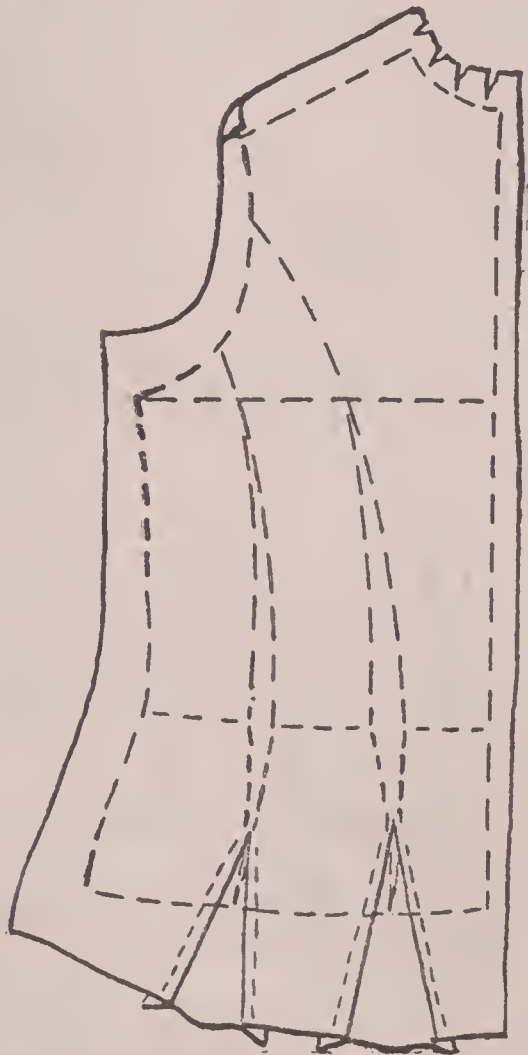
Fig. (9) *Making a diagram from
the front muslin*

Fig. (10) *The back muslin used
as a diagram*

waistline. Trace your fitted lining pattern pieces for the back down to the waistline. Place the pieces on another piece of paper, bringing them together at the bottom and keeping them even at the line across the back. This spreads the pieces a trifle at the armhole, which is permissible. The little fullness in the armhole

Fig. (11) *A one-piece fitted back*

will hardly be noticed when the garment is made up.

Mark around the outside of the pieces and add seams at all edges, except the center-back. When cutting out the pattern, the center-back will be placed on the fold of the goods in cutting.

Making a Blouse Pattern: Use your fitted lining pattern and add the fullness which you desire. (See Figs. 12 and 13.)

First trace around the pattern for the front lining. It is not necessary to mark the dart, as a blouse needs this fullness. The center-

front line of a lining pattern curves a little from the bust line to the neck, while the center-front of a blouse ought to be a straight line. Continue the line from the neck to the bust on your new diagram as line *ABD*, Fig. 12.

The line *ABC*, Fig. 12, is the center-front line of the original lining. Straightening the line throws a little fullness in the bottom of the blouse.

Mark the waist-line on the diagram, as line *EF*, Fig 12.

At the under-arm, add a half inch of fullness as point *G*. Draw a new underarm line, as *G H*. Decide how far you want the blouse to extend below the waistline and draw a new lower line as line *IJ*.

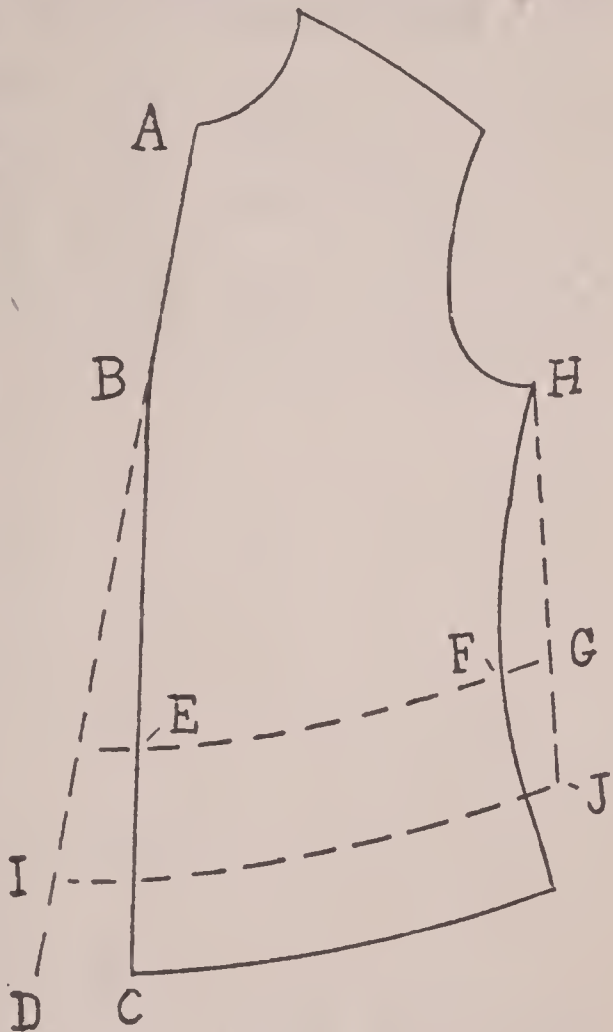For the back, use your original pieces of

Fig. (12) Making a pattern for a shirtwaist front

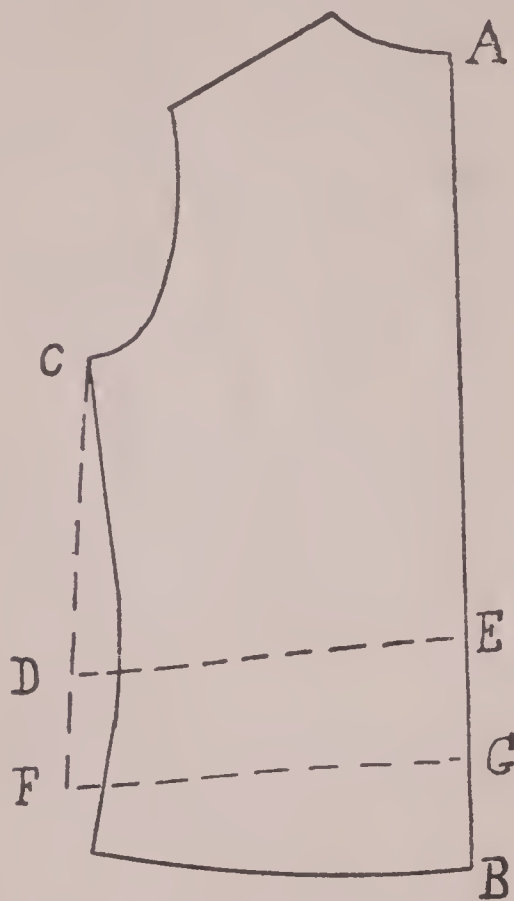the lining back pattern. Place the pieces so that they touch at the top and bottom and draw a line around them. (See Fig. 13.) Mark the waistline and add the same amount beyond the original pattern at the under-arm that you did in the front; line *DE*, Fig. 13.

Draw a new under-arm line. Mark the new lower edge line the same distance below line *DE* that you did the front. (See line *FG*, Fig. 13.)

This front and back blouse pattern will make you an excellent block pattern for copying blouse, dress and underwear styles. You will find it much quicker working with such a foundation than trying to make a new pattern for each garment.

Fig. (13) *The pattern for the shirtwaist back*

If possible copy the block pattern in stiff paper; cardboard preferred. As you will

mark around it many times in making diagrams, the edge ought to be stiff enough not to bend when the pencil is run along it.

Neck Outlines in Patterns: In copying a style, one of the first considerations is the neck outline. Is the neck going to be V-shaped, square, in U-outline or perhaps an oval? You will need both the front and the back pattern to determine the best shape.

To make a V-neck outline, place the front and back of the block pattern on another piece of paper and mark around them, keeping the edges together at the shoulder. (See Fig. 14.) Decide how deep you want the neck to come in the front and mark a point, as point B, Fig. 14.
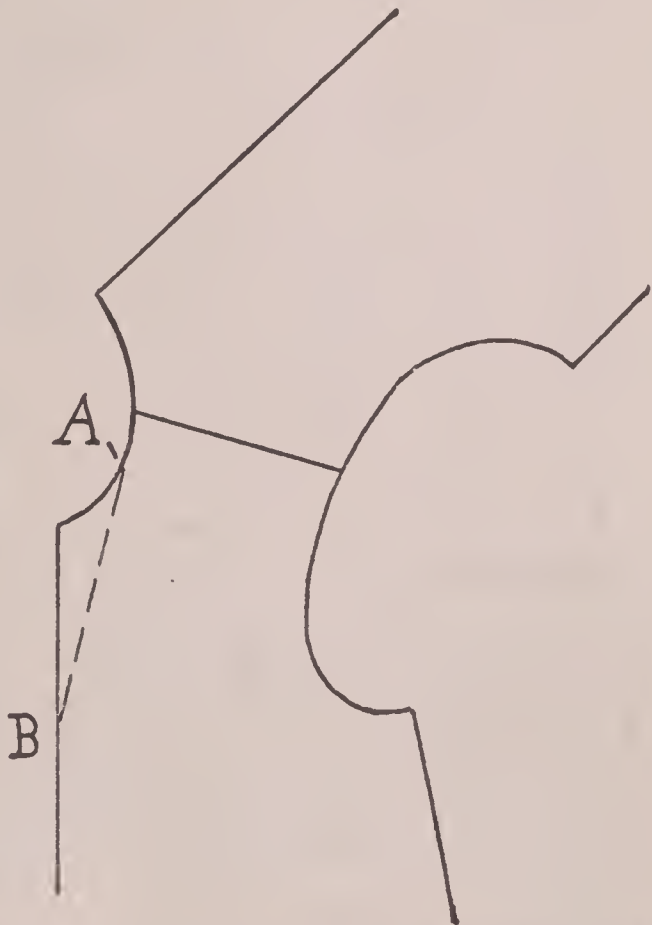
Fig. (14) Marking a V-neck outline on the pattern

From this point, draw a line to the side of the neck, as line *AB*. This line should blend perfectly with the side and back of the neck.

If you are using a pattern that has the seam allowance added, be sure to lap the front and the back sufficiently at the shoulder to take up the seam allowance. That is, if the pattern had three-eighths inch seams allowed, it would be necessary to lap it three-quarters of an inch at the shoulder to t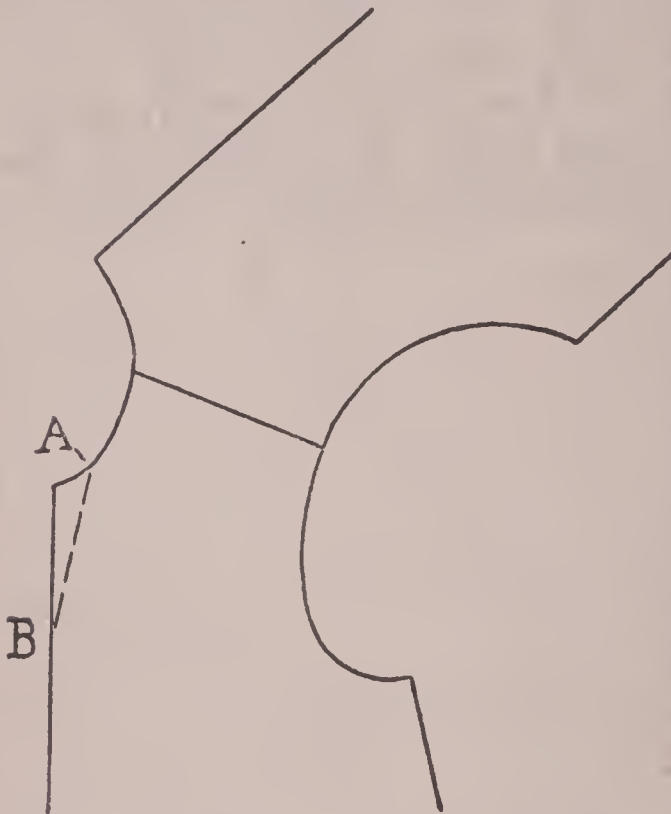ake up the seam allowance on both the front and the back. Where the seams are allowed, it is a good plan to trace along the stitching line—the edge of the pattern without seams—before marking the new neck outline.

Fig. (15) A V-neck outline incorrectly marked

If the new neck outline that you draw does

not blend into the line at the side and back of the neck, you will have an unsightly jog in the neck of the gar- ment. For instance, if the V-line is drawn, as in Fig. 15, the neck of the garment will look like Fig. 16. Fig. 17 shows you a smooth run to the neckline as you would secure with such a diagram as Fig. 14.

Fig. (16) *A poor line at the neck*

To make a square neck outline, trace around the upper part of the front and back pat- terns as described be- fore. Then draw lines at right angles to the center-front and cen- ter-back lines, as lines *AB* and *DE*, Fig. 18. Decide how wide you want the neck open- ing at the front and back and mark these distances on the lines *AB* and *DE*. Connect

Fig. (17) *A perfect neckline*

the two lines, curving the side line to touch the side of the neck or to come any distance from the side of the neck desired.

Sometimes a square neck outline is only used in the front while the back of the pattern comes up to the high neck line. In this case, draw the square outline in the front only, blending it into the side of the neck.
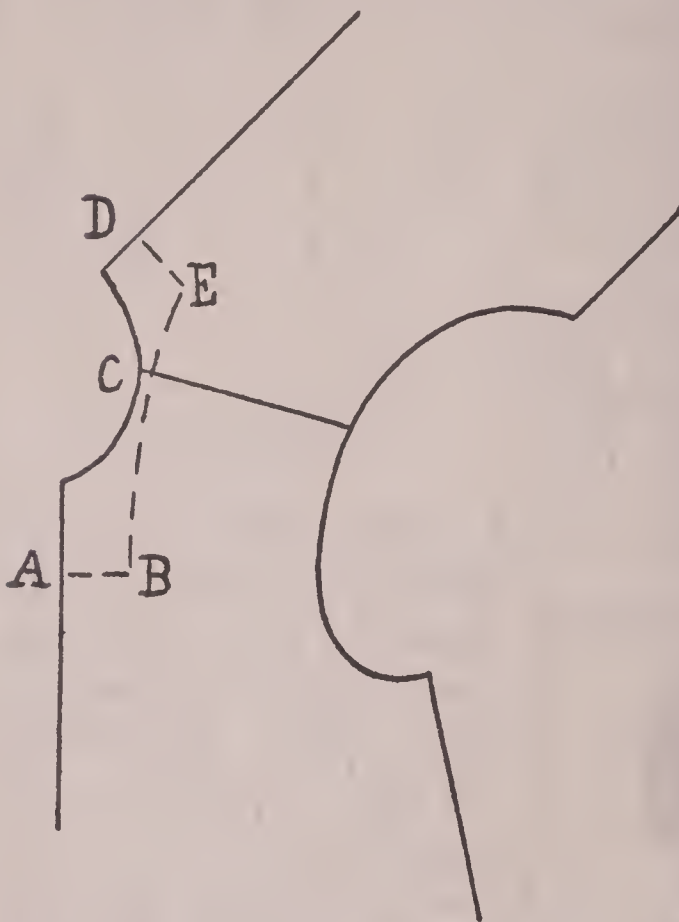
To make a pointed outline in front, first draw the square outline on the pattern, as in Fig. 18. Then add the pointed outline as line *CB*, Fig. 19.

Fig. (18) *Diagram of square neck outline*

To make a U-shaped neck outline, use the upper part of the front and back patterns for a new diagram, as described before. Draw lines at right angles to the center-front and

A-->B
C

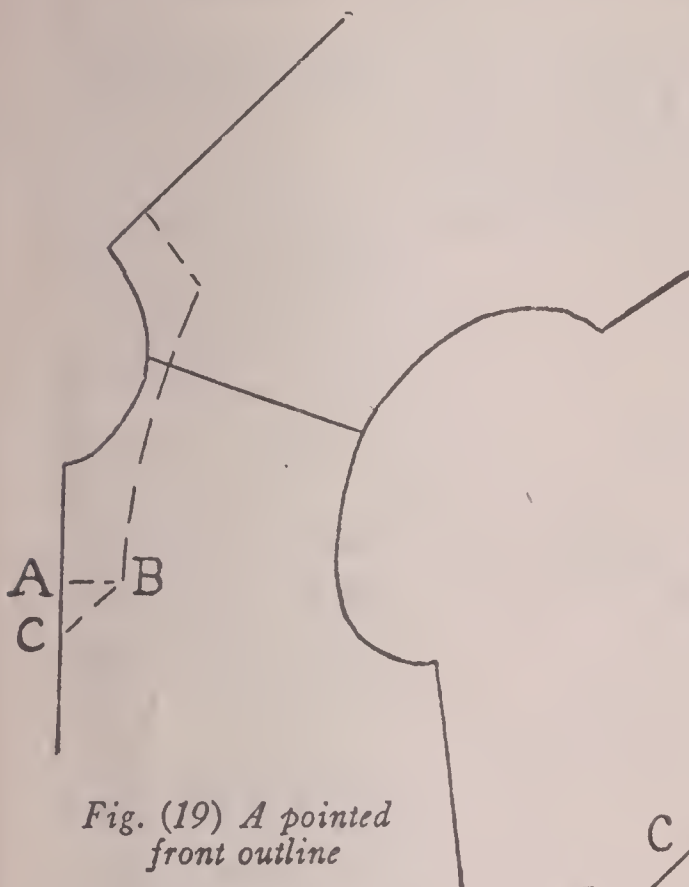*Fig. (19) A pointed front outline*

and mark a point on the diagram. Oval the lines at the front and back to blend into the lines *AB* and *CD*. Connect these lines touching the point marked on the shoulder.
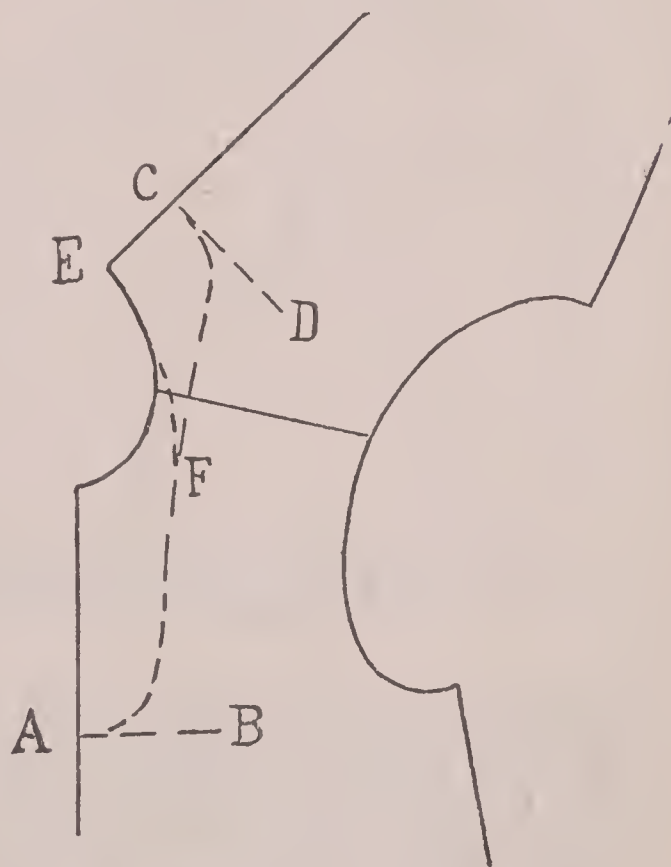
With the U out-

center-back lines, placing them the depth from the neck, front and back, that you want the outline. See lines *AB* and *CD*, Fig. 20.) Also decide how far away from the side of the high neck you want the new outline

C
E
D
F
A----B

Fig. (20) Marking the pattern for a U-neck outline

line, too, the neck may be high in the back as line *AFE*, Fig. 20. This is especially desirable, if the dress is to have a collar.

To make a round neck outline, draw lines on the diagram at right angles to the center-front and center-back lines, as lines *AB* and *CD*, Fig. 21. Then swing in your outline free hand blending it into these lines. (See dotted line on the diagram.)
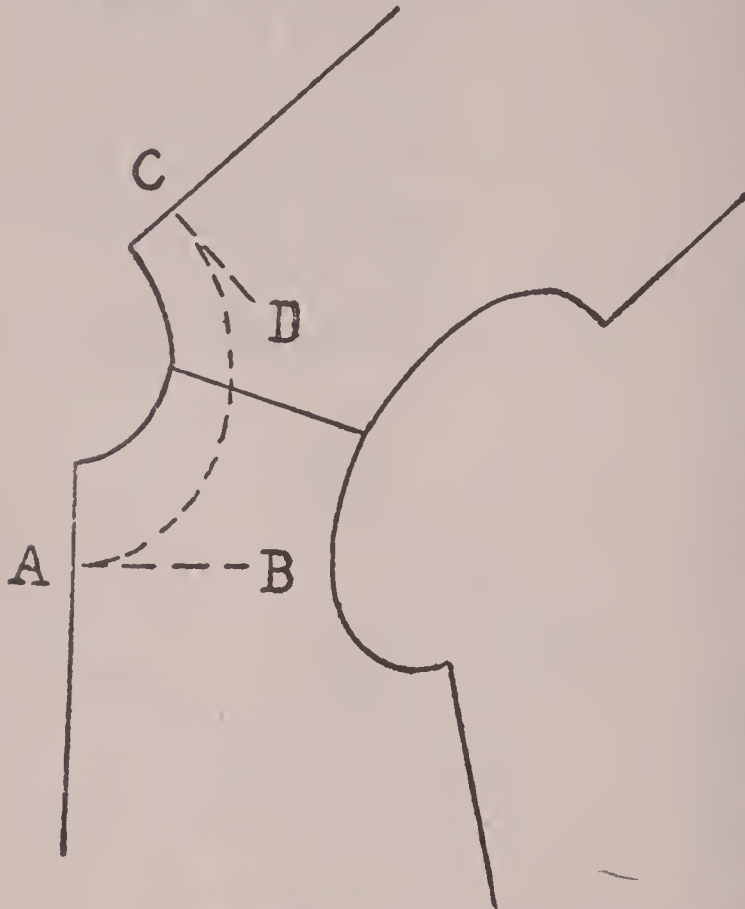
To make a boat-shaped outline, trace your diagram from the block pattern as described before and mark a point on the shoulder seam the distance from the neck that you want the new neck opening. (See point *B*, Fig. 22.) Draw the new neck outline, as lines *AB* and *CD*, Fig. 22.

Fig. (21) An oval neck outline marked on the pattern

Making Collar Patterns: If you want to add a collar to the V-neck outline, draw the outer edge of the collar on the diagram, as shown in Fig. 23.

Point *A* is the depth of the collar at the center-back. From this point draw a line at right angle to the center-back line, as line *AB*.

Draw the outer line of the collar free hand, blending it into the line *AB* about one-half inch from the center-back line. It is an easy matter to shape the outer edge of a collar in any desired outline.
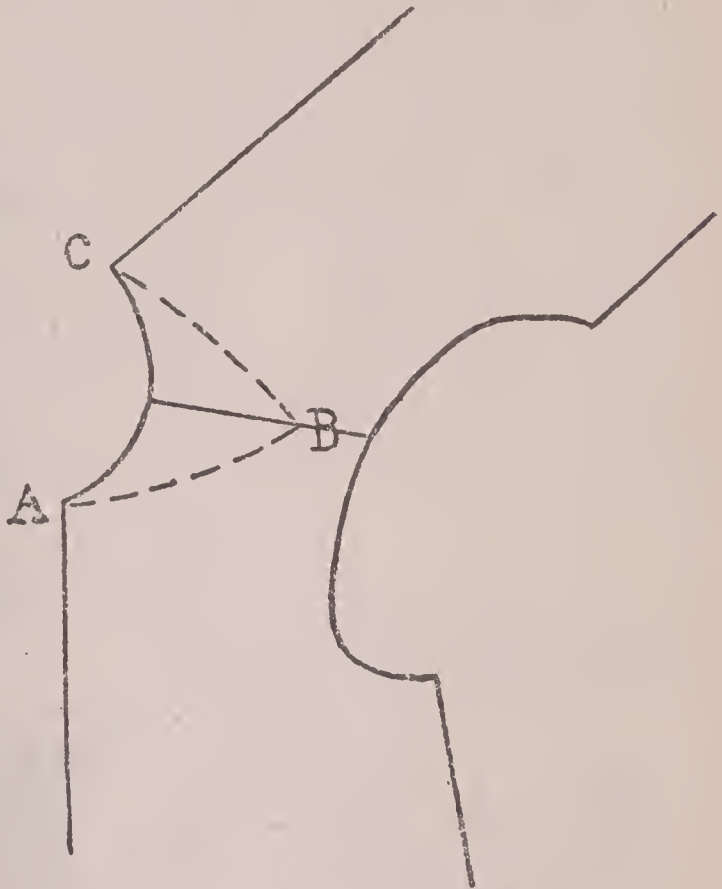
Fig. (22) A boat-shaped neck

Place another piece of paper under the diagram and trace along the outer edges of the collar, adding seams at all edges, except the center-back. This edge of the pattern ought to be placed on the fold of the goods in cut-
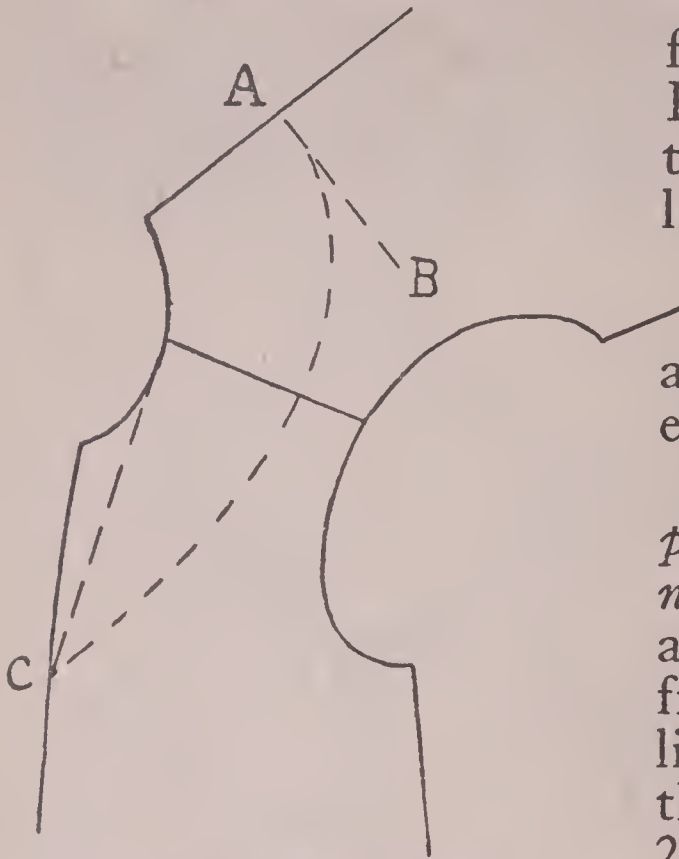
Fig. (23) Making a collar pattern to fit a V-neck

front, as shown in Fig. 26, first draw the even outline, as lines *AB*, *BD* and *CD*, Fig. 25. Then add the tab at the lower front edge.

To make a facing pattern for a pointed neck, draw the lines any desired distance from the neck outline, as shown in the diagram, Fig. 27. The outer line

ting. Fig. 24 shows the collar cut from pattern, Fig. 23.

To make a facing pattern for a square neck outline, draw the outer edge of the facing on the original diagram. (See Fig. 25.) If you want a facing with a **tab outline in the**

Fig. (24) A finished V-neck collar

[20]

of the facing may be placed any desired distance from the neck outline.

Trace the pattern the same as a collar pattern. Place another piece of paper under the diagram and trace along the neck outline and the outer edge of the facing. Allow seams at all edges, except the edge that you intend placing on a fold. If you are going to open the dress in the back, place the center-front of the pattern on the fold. In this
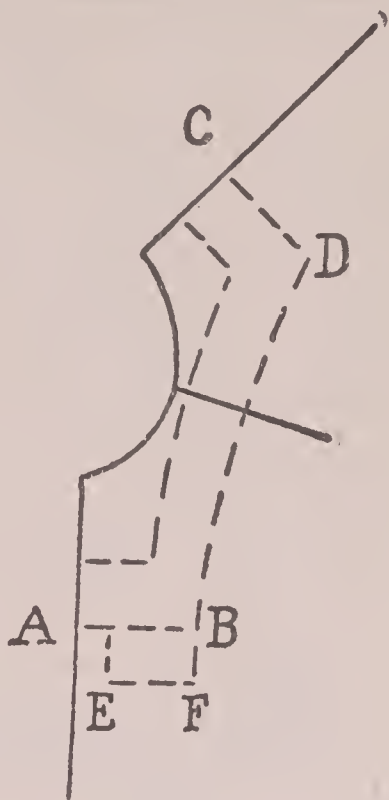

Fig. (25) *A pattern for facing a square neck*

case, the front edge will not need a seam.

Fig. 28 shows such a facing sewn to a dress.

To make a collar for a U-shaped neck, draw a line at right angle to the center-back line at the point where you want the lower edge of the collar. (See line *AB*, Fig. 29.) Also mark

Fig. (26) *A housedress finished with a square-neck facing*

Fig. (27) Facing pattern for pointed-neck outline

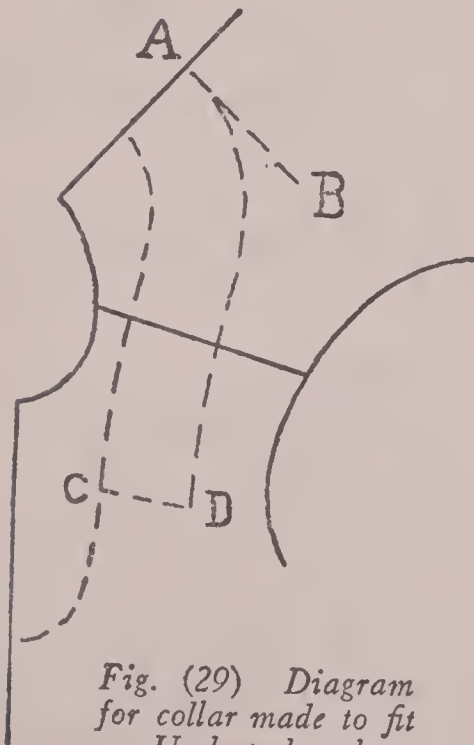Fig. (28) Dress finished with pointed facing

Fig. (29) Diagram for collar made to fit U-shaped neck

Fig. (30) Dress with U-shaped neck finished with flat collar

point every inch or so around the neck at the depth you want the collar. Swing in the outer line of collar, free hand, touching these points and blending the line into line *AB* about one-half inch from the center-back line. On a U-shaped neck, the collar usually stops at the side front, as line *CD*, Fig. 29. Trace the collar pattern, allowing seams at all edges except the center-back.
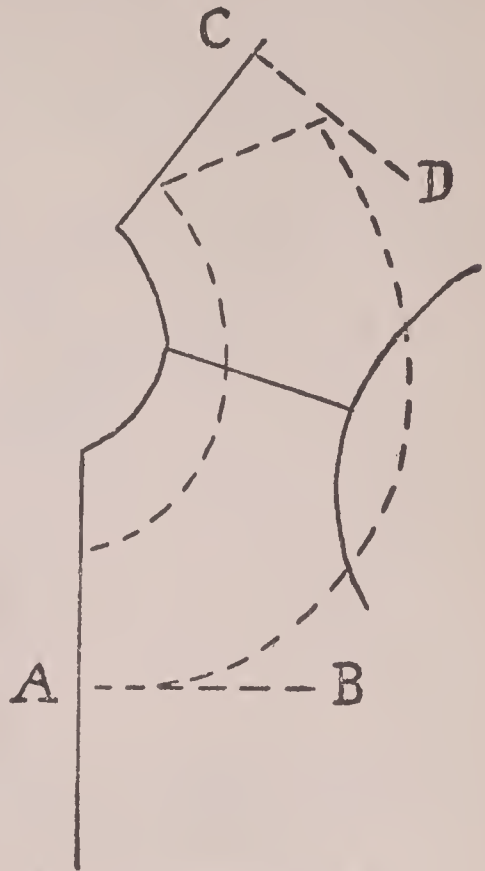
Fig. (31) Diagram for bertha pattern

Fig. 30 shows such a collar sewn to the dress.

Making a pattern for a bertha is practically the same as making a pattern for a wide collar. (See Fig. 31.) This shows a diagram for a bertha for a round neck.

Fig. (32) *Dress with round neck finished with a deep bertha*
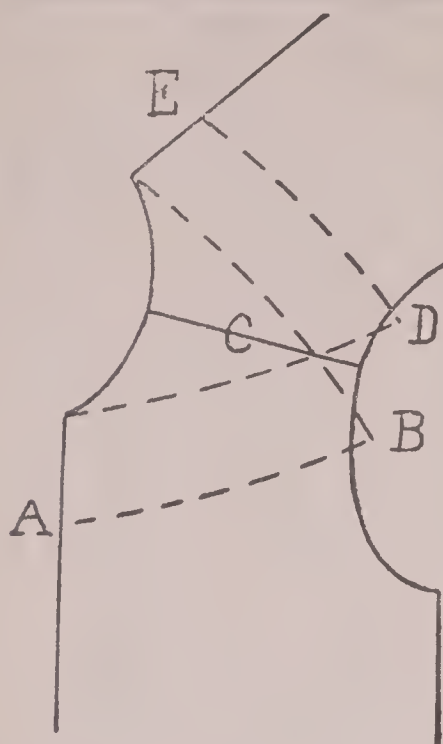
*Fig. (33)   Collar pattern to fit
boat-shaped neck*

the round
neck out-
line. Swing
in the outer
edge of the
bertha, free
hand, touching these
points and blending
the curved line into the
lines *AB* and *CD*.

Measure one inch
from the center back
on the lower edge of
the bertha and from

Draw lines at
right angles to
the center-front
and center-back
lines at the depth
you want the
bertha in the
front and back.
also mark points
at intervals at
the depth you
want the bertha,
measuring from

*Fig. (34)   Dress with boat-shaped
collar*

[24]

this point draw a line to the round neck outline at the center-back. This gives you the back edge of the bertha.

In tracing the pattern, allow seams at all edges, except the center-front. The center-front will be placed on the fold of the goods in cutting.

Fig. 32 shows a bertha cut from a pattern such as shown in Fig. 31.

To make a boat-shaped collar pattern, use your boat-shaped neck outline diagram and draw on the collar, making the outer edge any desired distance from the neck outline. (See Fig. 33.)

Fig. (35) *Allowing for a lapped closing on the pattern*

Usually, a collar on such a neck is in two sections: one for the front and one for the back. They do not meet at the shoulder. These edges may be spread apart as much or as little as desired

by placing points *D* and *B* nearer together or further apart.

In tracing the collar pattern allow seams at all edges, except the center-front and cen-

Fig. (36) *A waist finished with a lapped closing*

ter-back. These edges are placed on the fold of the goods in cutting.

Fig. 34 shows a neck finished with a boat-shaped collar.

Allowing for Different Closing on Your Pattern: Closings are a matter of extensions and extra allowances beyond the edge of your block pattern. After you have traced the block pattern onto another piece of paper for a diagram, it is an easy matter to mark allowances for any style of closing.

Allowing for a lapped closing means adding the amount of the lap and a hem. (See Fig. 35.)

If you are figuring on a center-front closing of a waist or dress, the usual lap is one inch. This requires one-half inch added to half the pattern.

Fig. (37)   *A box-pleat added to a pattern*

In Fig. 35, line *AB* is the center-front line and *CD* is the edge on which the hem will turn. *CD* is placed one-half inch from *AB* which will give an inch lap in the finished garment. *EF* marks the hem allowance. The

Fig. (38) *Here a box-pleat is the finish at the closing*

hem is usually wide enough to cover the lap.
In this case a one-inch hem allowance is used.
In tracing such a pattern, allow seams at all
points.   Fig. 36 shows a blouse finished with
a lapped closing.

To make a box-pleat closing, place your
block pattern on another piece of paper and
trace around it, as shown in Fig. 37.   Line

[28]

AB is the center-front. The box-pleat ought to extend half on one side and half on the other side of the center-front.

Draw the edges of the finished pleat on the diagram. This will give you lines *CD* and *EF*. If the pleat is to finish two inches wide, line *CD* will be one inch on one side of line *AB* — the center front—and line *EF* will be one inch on the other side of the line *AB*.

Draw a line the width of the pleat beyond line *EF*, as line *GH*, Fig. 37. If the pleat is to finish two inches wide, this line will be placed two inches from *EF*. Before cutting the pattern, allow a seam

Fig. (39) *Pattern for waist with Duchess closing*

beyond the line *GH* and bring the line *GH* to the center-front. Pin the line *GH* to the line *AB*—center-front—and crease the pleat into its finished position.

[29]

Fig. (40)   A Duchess closing in a blouse

Then, add seams at the neck, shoulder, arm-hole, underarm and lower edges and cut the pattern.   Ater the pattern is cut, unpin the pleat.   This gives you a pattern for the right side of the waist.   The left side will finish with a plain hem as Fig. 35.

Fig. 38 shows a waist that has a box-pleat at the center-front.

If you want a slot seam closing or what is sometimes called a Duchess closing, add a tuck allowance beyond the center-front of your diagram, as shown in Fig. 39.

Suppose you want the stitchings either side of the center-front one inch from the edges, then allow a one-inch tuck.

In Fig. 39, line *AB* is the center-front and line *CD* is the tuck allowance and is placed one inch from line *AB*.

Before cutting out the pattern, allow a seam beyond the line *CD*. Crease diagram along the center-front, bringing the tuck allowance onto the wrong side and then add seams beyond the other edges. After the pattern is cut, unfold the tuck.

Fig. (41)   *Pattern of waist front with fancy tab*

Such a closing is finished with an underlap which is a separate piece of material, cut to

finish an inch wider than the two tucks. In the case of the closing with inch-wide tucks, the underlap or buttonstand should be three inches wide.

Cut a piece of paper three inches wide plus seams at either edge and a little longer than the pattern. Draw a line through the center of it. This will be the center-front of the underlap. Place your waist pattern on top of this piece, bringing the center-fronts together and mark along the waist pattern at the top and bottom. Remove the waist pattern, crease the under lap through the center and cut it off, top and bottom, along the lines just marked. Then, flatten it out.

In finishing the closing, line the underlap and stitch it to the right front along the stitching of the tuck.

Fig. 40 shows a blouse that has a slot seam or Duchess closing at the center front.

To make a pattern for a blouse with a tab closing, as shown in Fig. 42, place your block pattern on another piece of paper and mark around it for a working diagram. Then, mark a point at the depth you want the neck opening, as point *A*, Fig. 41.

Decide the width that you want the tab and

Fig. (42)   As the tab waist would look when made up

mark another point, as *D*, on the center front line.   From these points, draw lines at right angles to the center-front line, as lines *AB* and *CD*.

Trace the tab portion onto another piece of paper and fold it through the center, then round off the corner and unfold it.   This will
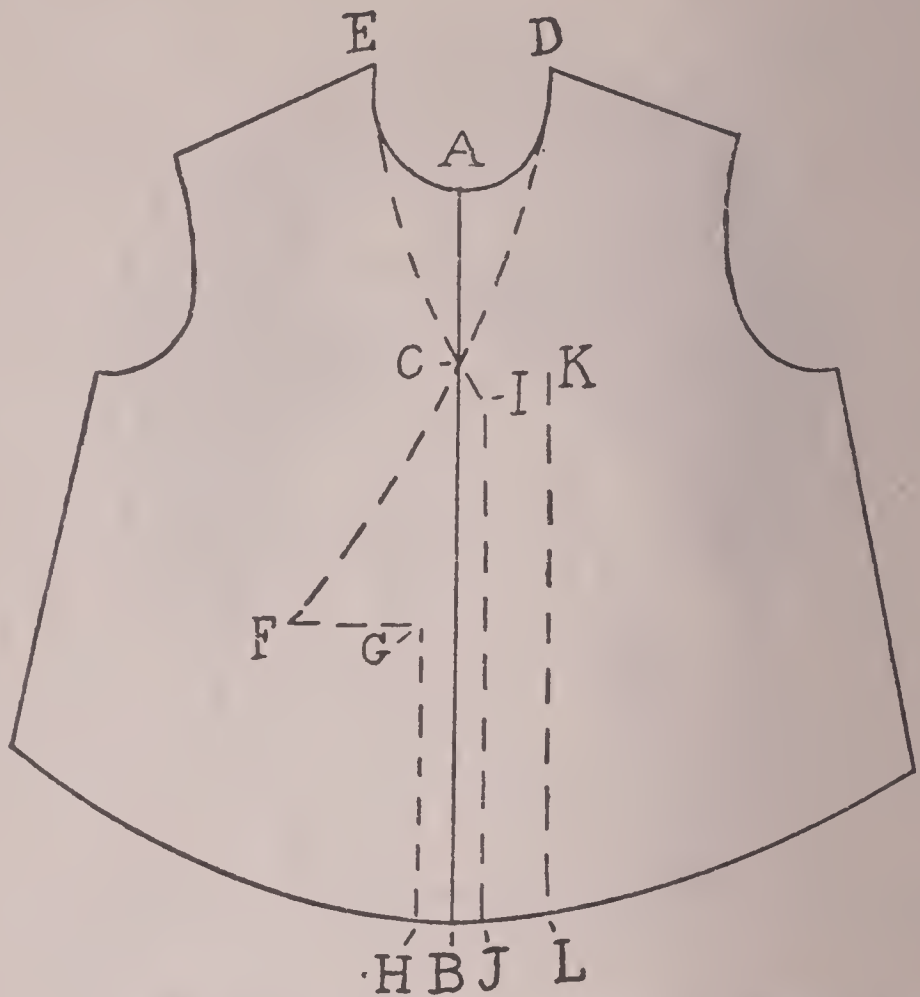
Fig. (43)   *The whole front pattern is needed for a one-sided effect*

give you a guide for marking the curve.   Place
the center of the guide at the center of the
tab on the diagram, point *E* and mark the
curved edge.

This gives you the outline for the right
front.   In finishing such a front the edge
must be faced with a piece of material which
is cut the same shape as the outside.   Mark
the depth that you want your facing, as line

G H, Fig. 41. Place another piece of paper under the diagram and trace along the lines *FG*, *GA*, *AED*, the center-front and across the bottom to point *F*. Allow seams at all edges and cut out the facing pattern.

The left front will have a plain lap an inch wide and finish with a hem.

To make a pattern for a blouse with one-sided closing, as shown in Fig. 45, you will need a complete front diagram. (See Fig. 43.)

Place your block pattern on another piece of paper and trace around it, then turn it over and, keeping the front edge along the center-front line of the trace outline, mark around it again. In Fig. 43, line *AB* is the center-front.

First decide the depth that you want the neck opening and mark a point on the center-front line, as point C, Fig. 43. Draw lines from this point to the sides of the neck. Continue the neck line to form the tab of the right front. (See lines *DCF*, *FG*, *G H*.) From *G* to *H*, the line is one inch beyond the center front. This completes the lines for your right front pattern.

The left front ought to extend about one-half inch beyond the center-front. Mark a

line on the diagram one-half inch beyond the center-front, as line *IJ*. This edge will also need a hem, so mark the hem allowance beyond *IJ*, as line *KL*, Fig. 43.
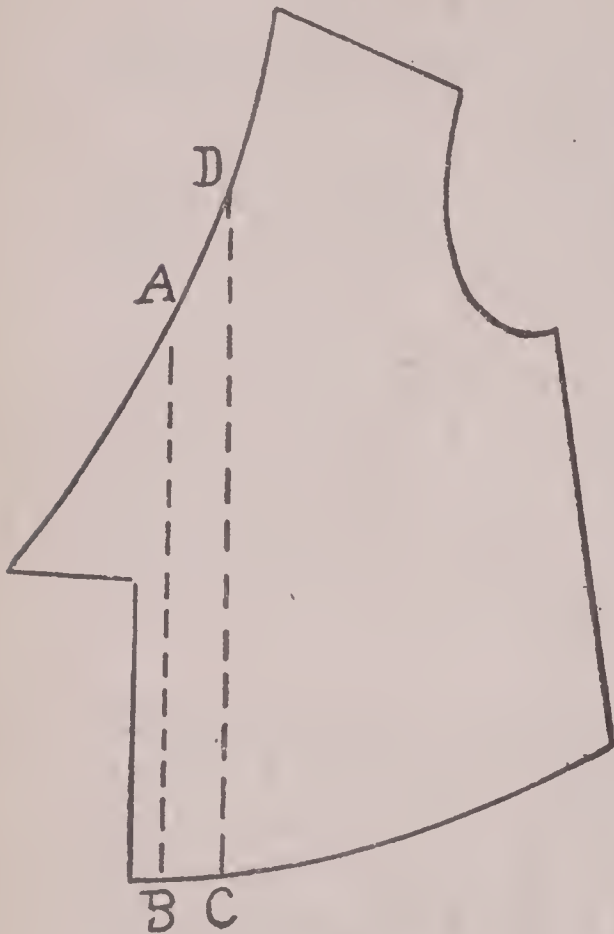
Place a piece of paper under the diagram and trace around the right front edges. This will be along the outer edges of the right front of the pattern, along lines *DCF*, *FG* and *GH*. Also mark the center-front for reference. In cutting the pattern, allow seams at all edges. (See Fig. 44.)

The front portion of this piece ought to be faced. As the neck will probably finish with a collar down to the center front, you need not face all the way to the shoulder. Mark the back edge of the facing, as line *CD*, Fig. 44. Trace the facing pattern, as described in making the tab front waist.

Fig. (44). *The right-front pattern*

Fig. (45)   Blouse with cross-over front

Place another piece of paper under the original diagram, Fig. 43, and trace the left front. From the shoulder trace along the line *EC* over to *I*. Trace both lines *IJ* and *KL*. Before cutting out the pattern, allow a seam beyond the line *KL*, crease along line *IJ* turning the hem allowance onto the wrong side of the pattern, then allow seams at the other edges and cut the pattern.

[37]

Making a pattern for a waist with a vest front is just a matter, too, of marking the outline on the diagram that you make from the block pattern. (See Fig. 46.)
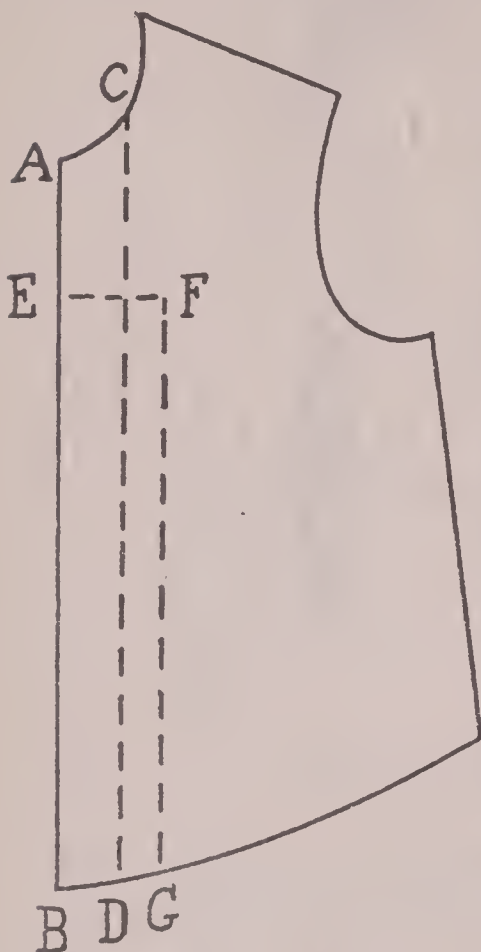
Fig. (46)   Pattern for a vest-front waist

If you are copying a style, as shown in Fig. 48, decide the depth of the neck opening in front first. Mark a point on the center-front line at this point, as point *E*, Fig. 46. From this point draw a line at right angle to the center-front. (See line *EF*, Fig. 46.) This gives you the top of the vest. Line *AB* is the center-front.

Draw a line where you want the side of the vest to come as line *CD*. This ought to blend into the side line of the neck, that is, not make an abrupt angle where it joins the neck line.

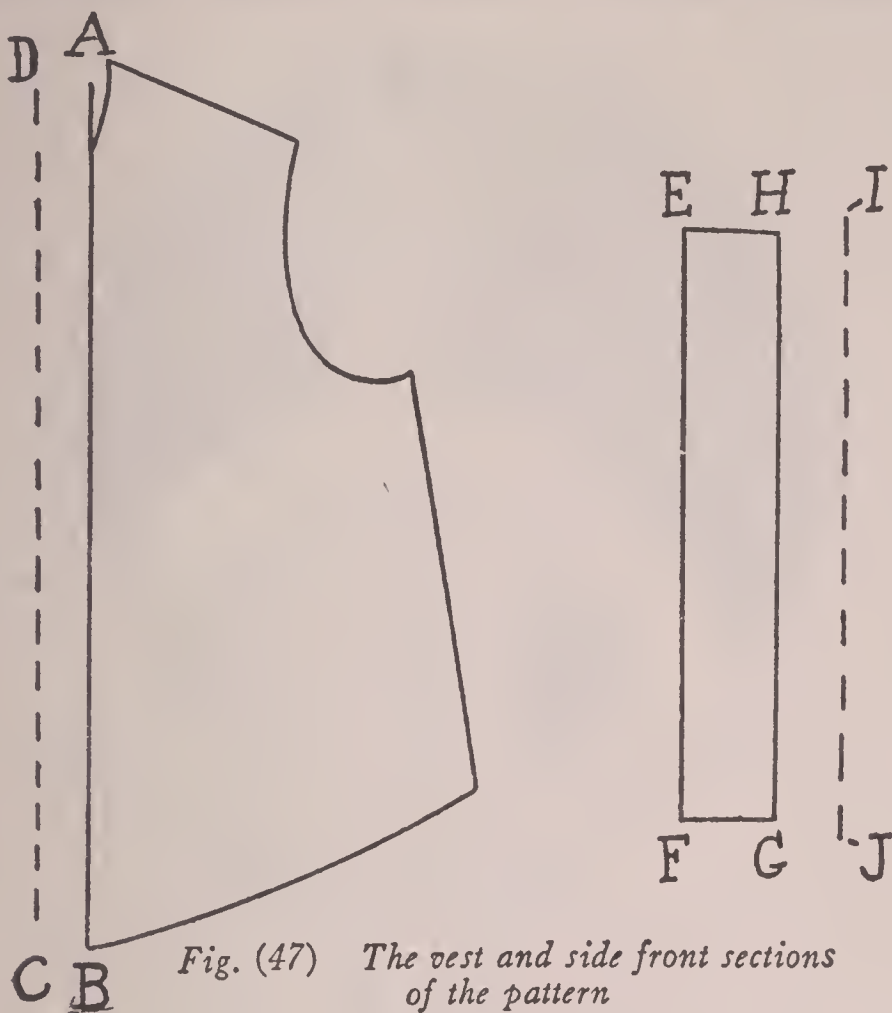Also, mark how far you want the vest to

[38]

Fig. (47)   *The vest and side front sections of the pattern*

lap under the side of the front, as line *FG*, Fig. 46.

Put a piece of paper under the diagram and trace the side of the waist. This will be around the back portion and along line *CD*. Remove the paper and mark a tuck allowance beyond the front line of the new piece. (See Fig. 47.) Here the line *AB*—the front edge— was the old line *CD* in Fig. 46.

[39]

Fig. (48)   *The vest front waist made up*

Line *CD*, Fig. 47, marks the tuck allowance. You can make the tuck as wide as you desire. Allow a seam beyond the line *CD* and crease the diagram along the line *AB*, then add seams at the other edges and cut out the piece.

The pattern for the vest traced from the original diagram is also shown in Fig. 47. Line *EF* is the center-front of the vest and *HG*

corresponds to line *FG* in Fig. 46. Add a hem beyond the back edges as line *IJ*. Allow the seam beyond the hem, fold the hem, allow seams at the top and bottom and cut out the pattern. The center-front will not need a seam, as this edge will be placed on the fold of the goods in cutting.

Adding a Yoke to a Waist Pattern: If you want to add a shoulder yoke to a plain waist pattern, make a diagram from your block and mark the line of the yoke, as shown in Fig. 49. You may place the yoke line as near or far away from the shoulder seam as you fancy. It may be just a straight line or in a fancy outline. Styles change. Sometimes a straight line is considered the only smart thing for a yoke, while another season all yokes may be pointed.

Fig. (49) *Adding a yoke to a plain pattern*

Place another piece of paper under the diagram and trace around the yoke outline. Remove the pattern and add seams at all

edges or, if you want the lower edge of the
yoke to finish with a narrow tuck, add a tuck
allowance of about one-half inch beyond this
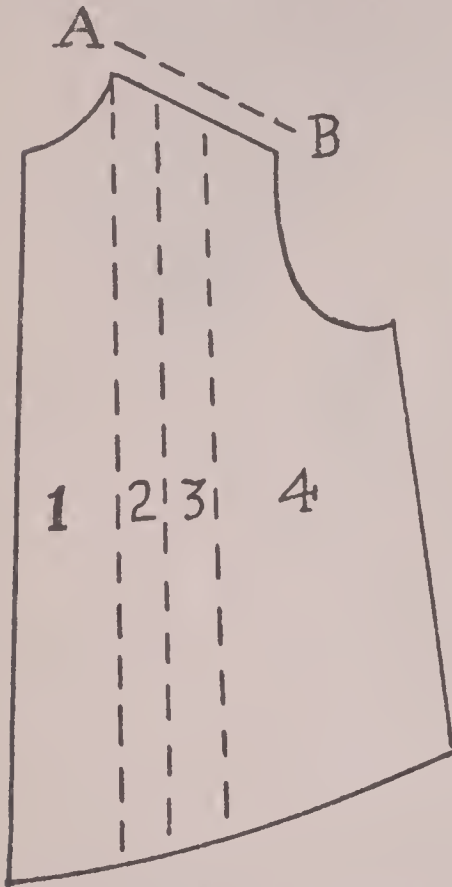edge and a seam beyond the tuck. Crease
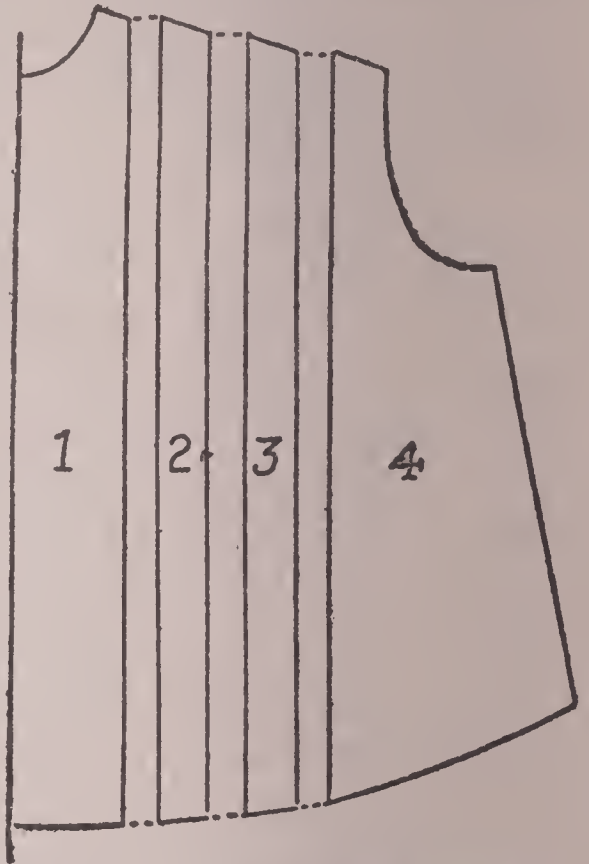

Fig. (50) *The pattern marked*
for fullness

Fig. (51) *Spreading the pattern*
to add fullness

the tuck into its finished position before
cutting the pattern.

Place another piece of paper under the
diagram and trace around the lower portion
and across the yoke line. Remove the piece
and add an extension above the yoke line,

the width of the tuck. Add seams beyond the edges.

To add fullness below the yoke, mark three places to split the pattern, as the dotted lines
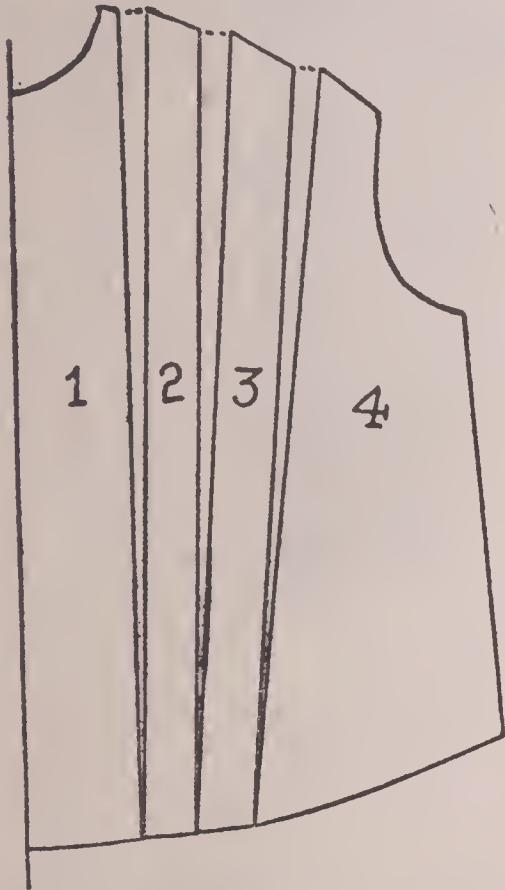

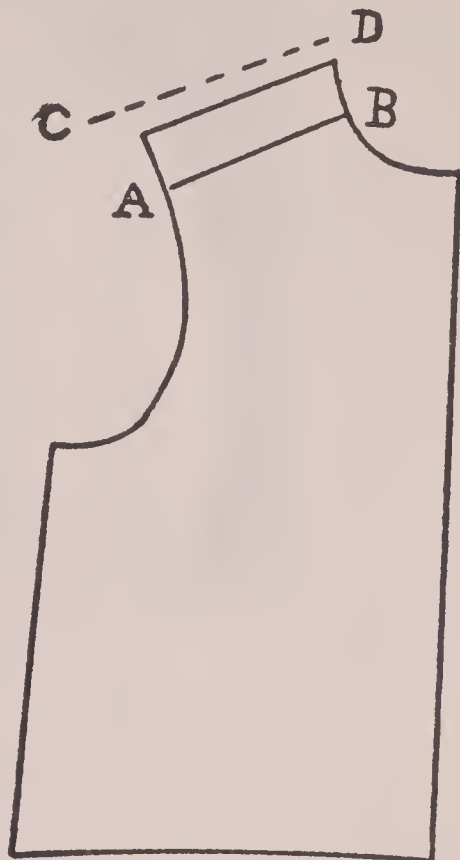Fig. (52) *The fullness can be added at the top only*

Fig. (53) *Cutting the back and yoke in one*

in Fig. 50. These lines are parallel to the center-front.

Also, number the sections of the pattern as indicated in this diagram. Line *A B* marks the extension at the yoke line for the tuck. Cut the pattern along the dotted lines and

Fig. (54) A tailored waist with a small shoulder yoke

place it on another piece of paper, as shown in Fig. 51.   Spread the pieces to add as much fullness as desired, keeping the upper front edge of each section at right angle to the lower back edge of the preceding section. Reslope the upper line, touching the highest points.   Also smooth the curve at the bottom.

To add fullness at the top only, spread the

pieces as shown in Fig. 52. Here, they are kept together at the bottom and spread only at the upper edges. Reshape the top, touching the highest points.

Fullness can be added to any portion of a pattern in this same way.

To cut the yoke and back in one, trace around your back pattern on another piece of paper. (See Fig. 53.) Then place the yoke pattern without seams along the shoulder edge of the back diagram. Be sure to match the shoulder edge of the yoke with the shoulder edge of the back. Mark around the outer edge of the yoke and add the tuck allowance beyond. Turn the tuck into its finished position, add seams and cut the pattern.
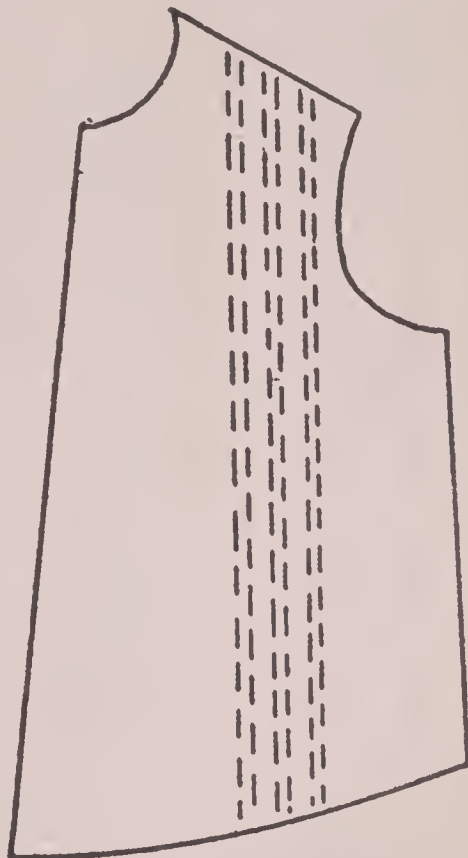
Fig. (55) *A pattern marked for tucks*

Fig. 54 shows a blouse with shoulder yoke.

Allowing for Tucks: Draw the tucks on your diagram as they will appear when finished. See (Fig. 55.) This diagram shows

three one-half inch tucks at the side front. Add your seam allowances and cut out the pattern.

Your next step is to fold the tucks into another piece of paper. To do this, draw a straight line on your new paper as line *AB*, Fig. 56, and place your pattern along this line, thumbtacking it in place. Mark around the outer edge of the pattern from the front line across the first tuck. Continue the lines of the first tuck on the paper as lines *CD* and *EF*.

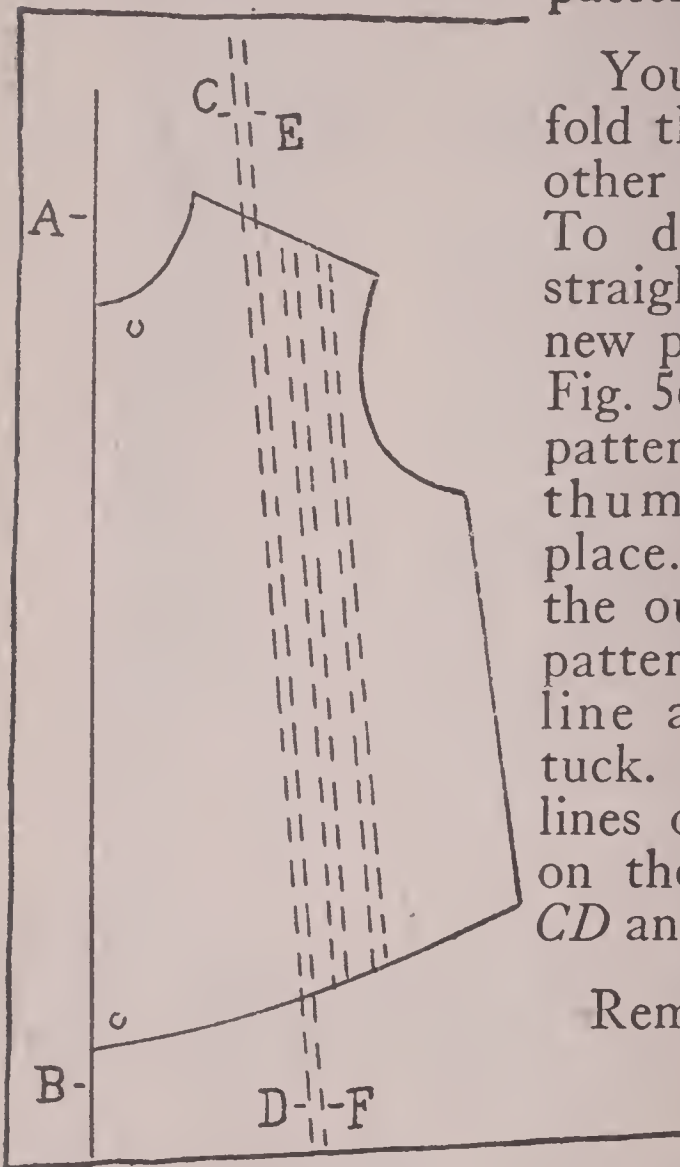Remove the pattern and draw the original tuck lines with your ruler; lines *CD* and

Fig. (56)   Indicating the position of the first tuck on another diagram

EF, Fig. 57.   Also add a line, the width of the tuck, beyond line *EF*.   In this case, it would
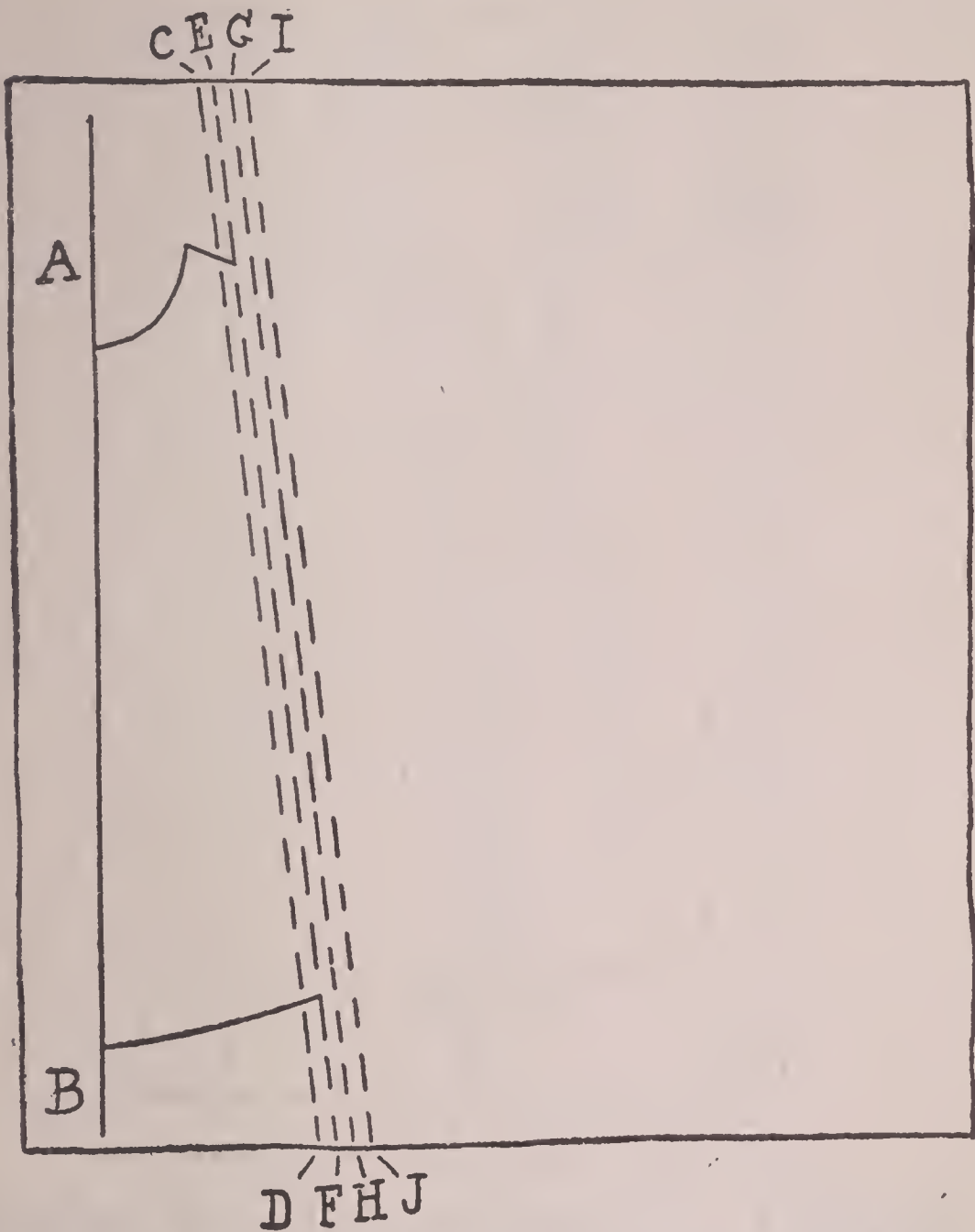
C E G I

A

B

D F H J

Fig. (57) *Marking the tuck allowance*

be one-half inch beyond the tuck.   (See line
GH.)   Add another line beyond this line *GH*,
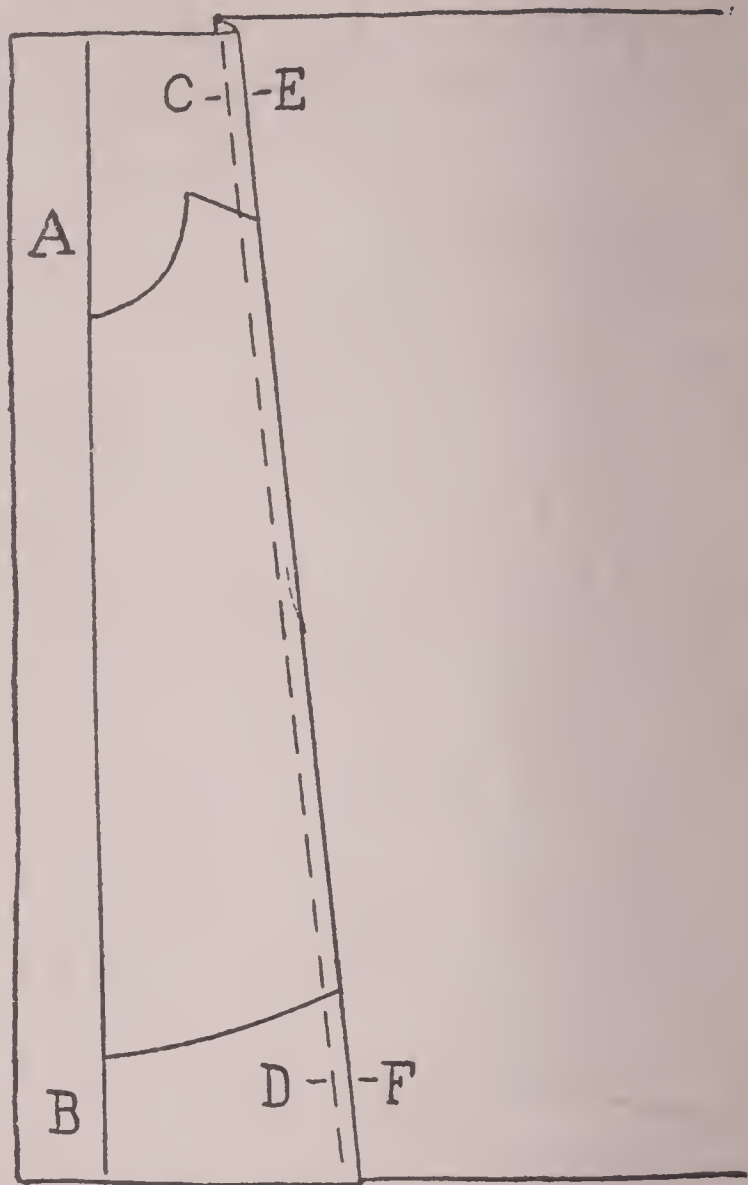placing it the width of the tuck beyond, as line

Fig. (58)   *The tuck folded in the diagram*

IJ, Fig. 57.   Crease the paper along the back edge of the original tuck, line *EF*, and bring this line to line *IJ*.   This gives you a tuck folded in the paper.   (See Fig. 58.)

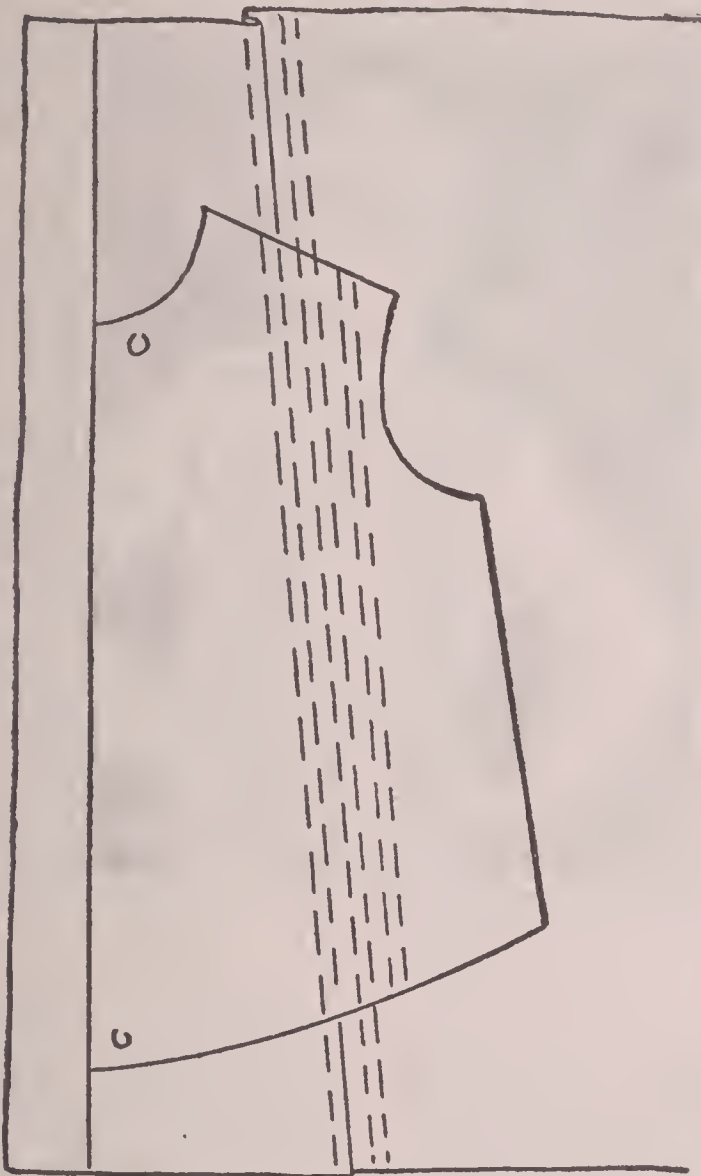Pin the tuck securely in place and place the

Fig. (59)   The second tuck marked on the diagram

original pattern on the paper again, as shown
in Fig. 59, being sure to place it in the old
outline.   Thumbtack it in place and mark
along the outer edges across the second tuck.
Trace along the second tuck.   Remove the

Fig. (60)   Many tailored blouses have tucks at the sides

pattern, add lines beyond the tuck mark as before and fold the tuck in the paper.   After the tuck is pinned, place the pattern on again and mark the third tuck.   Form this tuck in the paper as described in the case of the first tuck.   Pin it in place and place the original pattern on the diagram to mark the remainder of the outer edge.   Remove the pattern,

add seams to the diagram and cut it out while the tucks are folded and pinned. Then unpin the tucks and straighten out the pattern.

Fig. 60 shows the waist with three tucks which was described in the preceding paragraphs. The width and spacing of the tucks may be varied. Just follow the idea of marking the tucks on your plain pattern and then folding them in paper and you won't have any difficulty in copying a tucked style.

Making a Pattern for a Blouse with Bosom Front: Here, too, use the block pattern to mark your diagram. (See Fig. 61.)

Fig. (61) A plain pattern marked for a bosom front

Line *AB* is the center-front. Mark the shape of the bosom on the diagram, as lines *GH, IJ.* Usually, a blouse with a bosom front

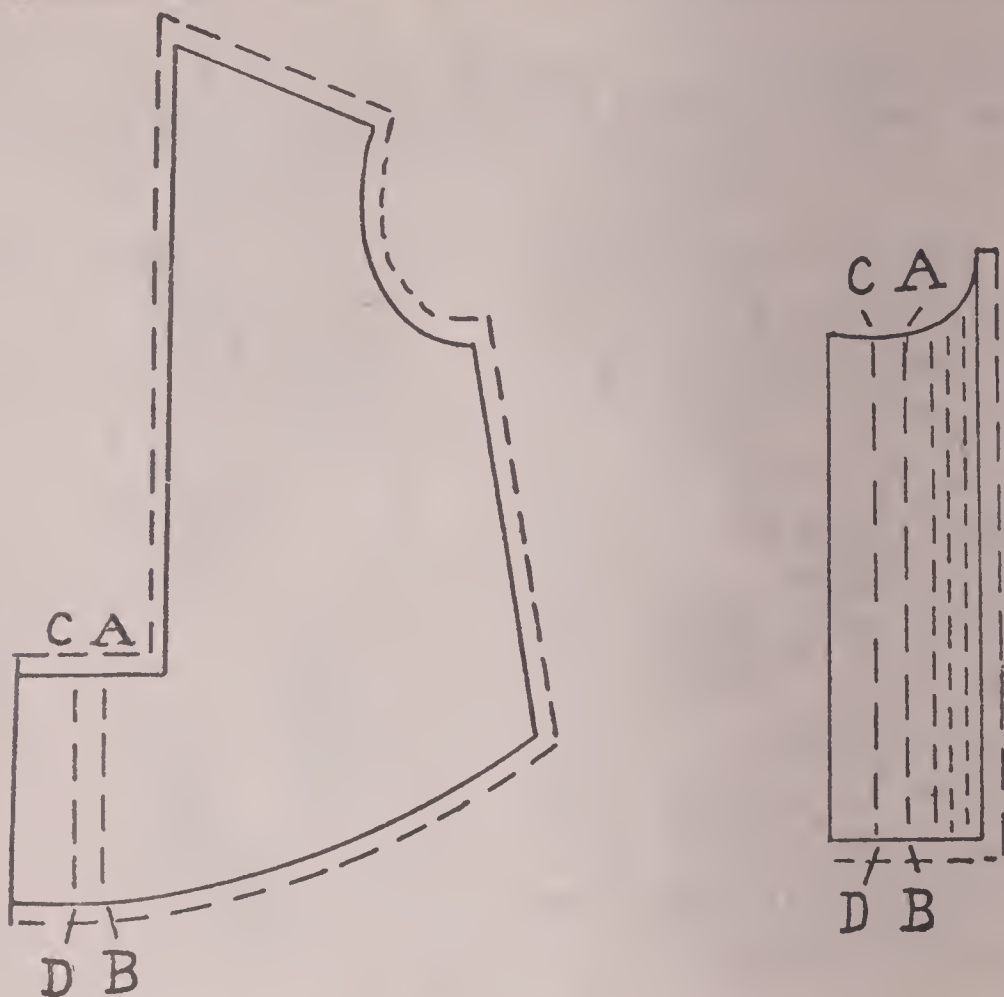*Fig. (62)   Pattern for bosom and front*

has a lapped closing.   Mark the amount of the lap and the hem as lines *CD* and *EF*.

Place another piece of paper under the diagram and trace the waist portion which will be along the outer edges of the back and lower part and along lines *IJ* and *GH*   Remove the paper and allow seams beyond the edges as in Fig. 62.   Fold the hem before cutting the pattern.

Fig. (63)   *A bosom front blouse made-up*

Fig. 62 also shows the traced bosom portion, marked for tucks.   Lay the tucks in another piece of paper and cut a new pattern as described in making the tucked waist.

Fig. 63 shows the made-up waist.

Making a Pattern for an Overblouse:
If you want an over-the-skirt style, as shown

in Fig. 67, go back to your fitted lining block and work from that. An overblouse can be made with a shirtwaist pattern but it's easier to work with the foundation pattern. You will not be guessing about the amount of fullness you are putting in and where it will hang.

Of course you want fullness in the bottom but not in the front, as is the case in a shirtwaist. You really want some of the dart fullness taken out. You can do this without adding a seam at the side front, if you swing a little fullness into the armhole. (See Fig. 64.)

This is the fitted block pattern traced onto another piece of paper. Mark the dart and the waistline. Also draw a line from the top of the dart to the armhole. It is along this

Fig. (64) Using the fitted lining pattern as a block for an overblouse

line that you will swing out the fullness.

The new neck line ought to be marked on the pattern, as line *CD*. Use the straight line *AB* for the new center-front line. This will throw a little fullness in the blouse at the neck in the front but it can be held into the binding when the waist is made. If you eliminated this fullness, it would mean continuing the upper center-front line of the original fitted lining, which would throw fullness in the lower edge at the center front—the very thing you ought to avoid in an overblouse.

Trace the lower back portion of the pattern on another piece of paper. This will be along the back edge of the dart, across the line *EF*, along the bottom of the armhole, the underarm seam and the lower edge. Cut out this traced portion and place it on the original dia-
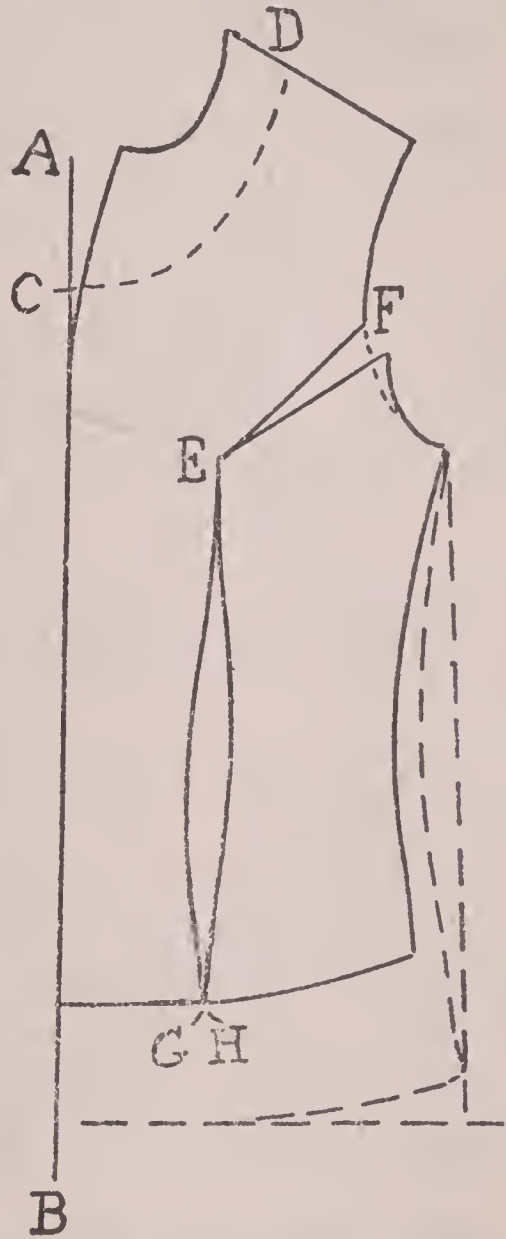
Fig. (65) *Throwing fullness into the armhole of the pattern*

gram, bringing the lower edges of the dart nearer together and throwing a small dart in the armhole. A half inch can be thrown in the armhole without spoiling the set of the waist.

Continue the center-front line of the diagram and mark the depth of the overblouse on this. Draw a line at the lower edge at right angle to the center-front line. Mark the width you want the lower edge on this line and draw a line from the lower edge to the bottom of the armhole. (See Fig. 65.)

Use your fitted lining pieces to mark the diagram for the back. (See Fig. 66.) Place this diagram along the front diagram to mark neck outline.

Fig. (66)   *Pattern for back of overblouse*

Measure the center-front length of your pattern from the high neck outline to the

lower edge. Measure this amount on the person at the center-front from the neck. Find out how far this point is from the floor. Whatever the lower edge is from the floor in the front, measure this amount from the floor at the center-back and, from this point, measure to the neck of the person. It will give you the length of back for your diagram.

Apply this along the center-back of the diagram and from the lower edge draw a line at right angle to the center-back. On this line, mark the width at the lower edge and draw a line from this point to armhole.

Bring the diagrams together at the under-arm seams, matching the edges at the armhole, and curve the lower edge into a smooth line.

On the front mark a point one inch from the underarm line at the waistline. Draw a new underarm line, curving it to touch this point. Trace this line onto another piece of paper, also tracing along the lower edge and the armhole for an inch or so, and use this as a guide in marking the curve on the back at the underarm. These edges must exactly match in the garment.

In cutting the pattern, add a hem at the lower edge and seams at all other edges, except the center-front and the center-back. The
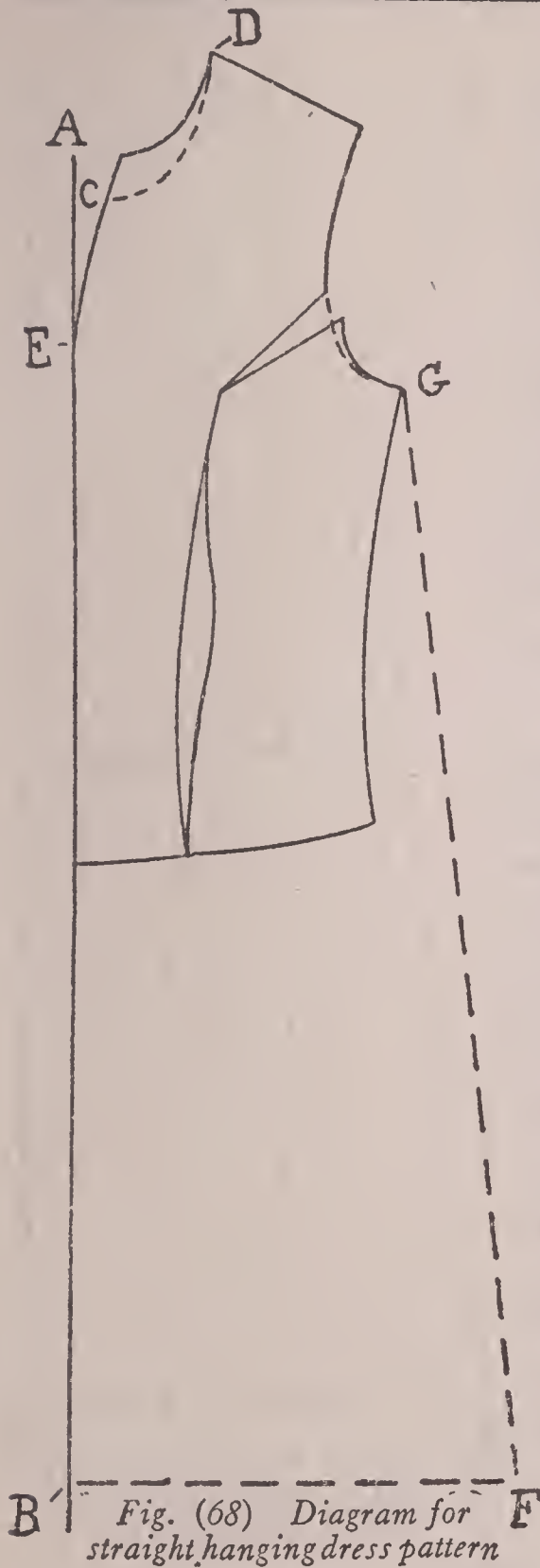
Fig. (67) *An overblouse suitable for taffeta or crepe de chine*

center-front and the center-back will be placed on the fold of the goods in cutting.

Fig. 67 shows the overblouse cut from this pattern.

Making a Pattern for a Straight Hanging Dress: A straight hanging dress is about the same problem as an overblouse, only of course, it's longer. Here too, the fullness

[58]

must be placed at the sides and the front kept flat. You don't want a straight hanging dress to poke out in the front. It's the one point that causes more trouble than any other.

Use your fitted lining pattern to make the diagrams for the front and back. (See Figs. 68 and 69.) Throw the dart in the armhole, as described in making the overblouse.

If the dress is to finish with round collar and slashed opening at the neck as in Fig. 72, it will be an easy matter to get rid of the fullness at the neck. Lower the neck outline about one quarter of an inch as you will not

Fig. (68) Diagram for straight hanging dress pattern

[59]

want the collar to fit tightly. Use the original center-front line of your fitted lining pattern for the edge of the slash; line *CE*, Fig. 68. The center-front of the dress will be from *E* to *B*. This edge will be placed on the fold when cutting the goods.

Determine the length of the front and back, as described in making the overblouse, and apply these measurements on the center-front and center-back lines. Decide the width you want the front and back and draw lines at right angles to the center-front center-back lines at the lower edges. (See lines *BF*, Fig. 68 and *BD*, Fig. 69.) Join these last points with the lower edges of the armholes.
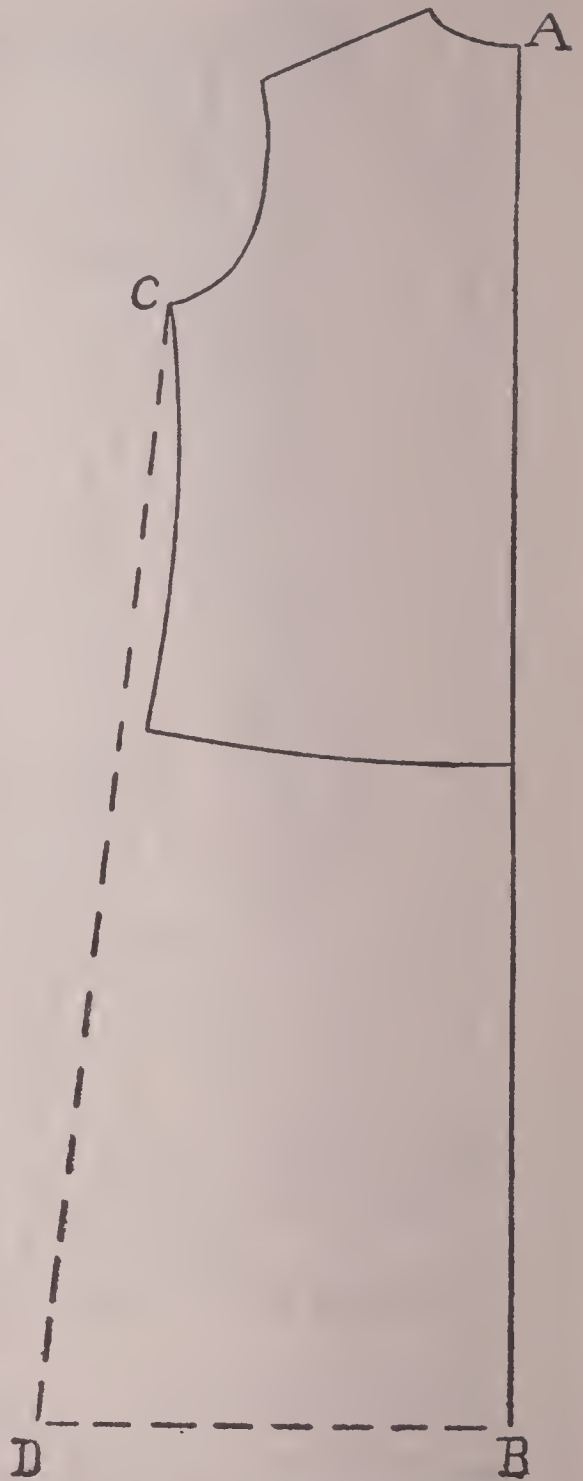
Fig. (69)   *Pattern for back of straight hanging dress*
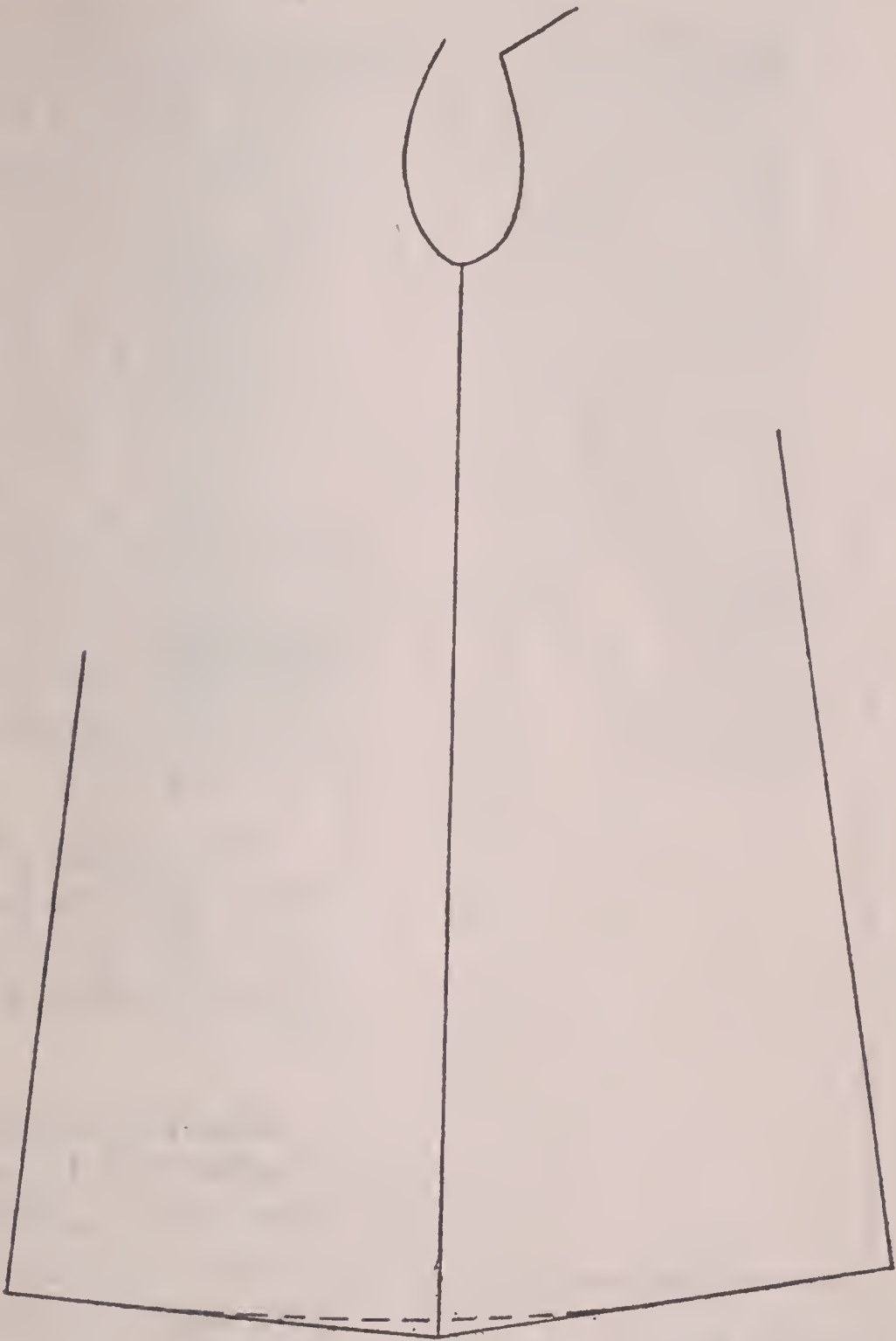
Fig. (70)   Curving the lower edge

Bring the diagrams together at the underarm seams, keeping the edges even at the armholes, and re-slope the bottom. (See dotted line, Fig.70.) Curve the underarm seam of the front, as described in making the overblouse pattern and draw the same curve on the back pattern. (See Fig. 71.)

This would give you a pattern suitable for a dress such as is shown in Fig. 72.

Making Sleeve Patterns: Before you start making sleeve patterns, you ought to have the types fixed in

Fig. (71)   *Curving the underarm seam*

Fig. (72)
*A sports model
suitable for
medium weight
cotton or wool*

your mind. There are two-piece sleeves which are used in coats and sometimes in tailored dresses. These are usually tight fitting, except in a heavy coat. In the two-piece sleeves, the seam comes to the front of the armhole.
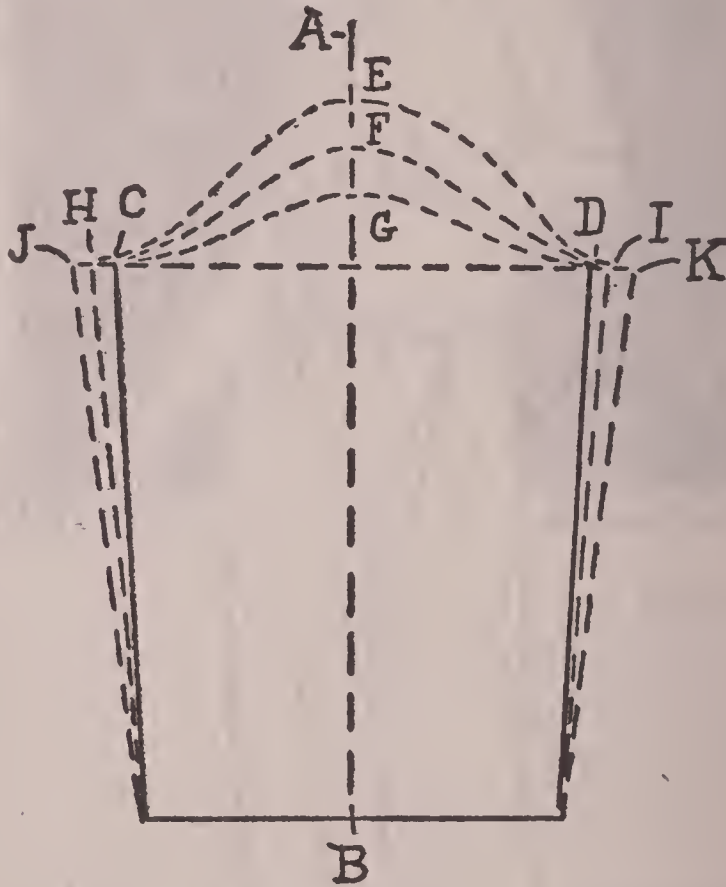
Fig. (73)   *Diagram for sleeve pattern*

Generally speaking, there are two kinds of one-piece sleeves. Those that have a seam matching the underarm seam and others where the seam comes to the front of the armhole.

Of course, these are varied in innumerable ways. They are made tight fitting and loose and the design changed.

You can tell whether a sleeve seam is to sew to the underarm seam or to the front of
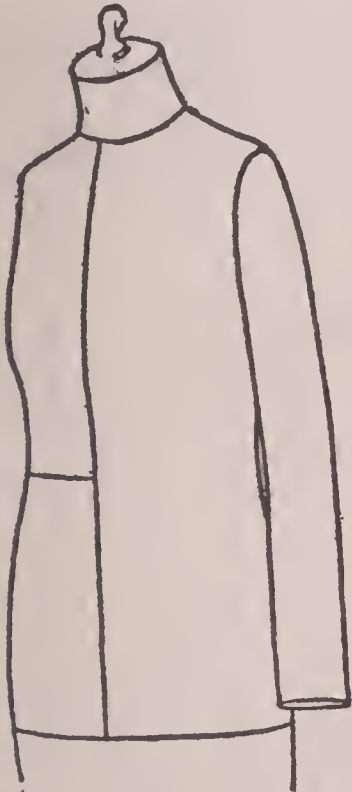
Fig. (74) *A sleeve with a deep top hangs close to the figure*   Fig. (75)   *A medium top sleeve swings away a little from the figure*

the armhole by the shape of the pattern, but we will come to that just a little later.

The curve at the top of the sleeve regulates the hang. First we will consider the sleeve where the seam matches the underarm seam. (See Fig. 73.)

If a sleeve is cut with a high top as *CDE* when made up, it will hang close to the garment as the sleeve in Fig. 74.

On the other hand, if the top is lowered a little as point *F*, the sleeve naturally will hang

Fig. (76) *The shorter the top, the more the sleeve will swing away*

Fig. (77) *A kimono sleeve or one sewn on with a straight edge stands out from the garment*

a little further away from the garment as in Fig. 75.

If still more of the top of the sleeve is taken off, it will hang still further away as Fig. 76. This sleeve is similar to a man's shirt sleeve.

If the garment were cut off straight at the shoulder and a straight piece sewn back, it would stand straight out from the shoulder as in Fig. 77. This is what a kimono sleeve does.

You will notice in Fig. 73 that as the top of the sleeve is lowered it is necessary to widen the sleeve to make each top an equal size. The sides of the sleeve with the highest top
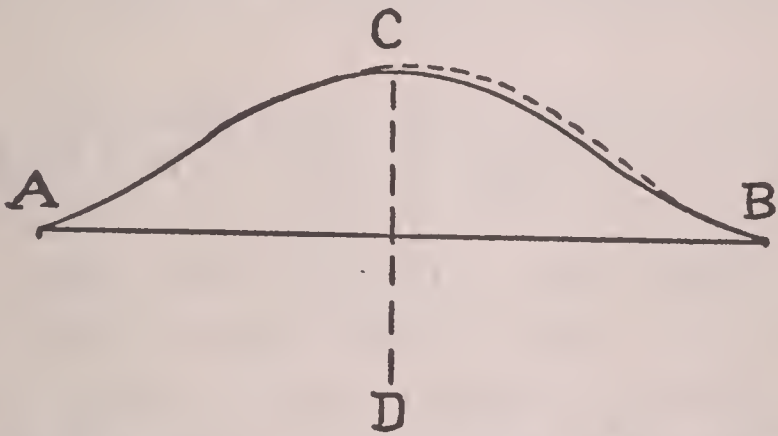
Fig. (78) *Adding reach room to the back of the sleeve*

are at *C* and *D*, the sides of the medium top sleeve end at *H* and *I* and the lowest top extends to *J* and *K*.

Shirt and middy sleeves are made with an equal curve at either side of the top. There is no front and back to such sleeves. However, in blouse and dress sleeves, a better fit is obtained by adding a little to the back of the sleeve at the top. (See Fig. 78.) This

shows the top of a sleeve that is made with the seam to match the underarm seam of the garment.

Line *CD* is the center. The solid line shows the curves the same at the front and the back. If a little extra were added, as the dotted line at the back, it would give a sleeve with more reach room. That is, when made up, the little extra goods at this point would allow you to reach forward without straining the garment.

You can tell the front and back of a sleeve pattern that is made to sew to the underarm seam by folding it through the center and seeing which side is rounded the most. The side with the most "swell" goes to the back.

In making a sleeve pattern, first draw a straight line for the center as line *EF*, Fig. 79. Draw a line crossing this line and at right angle to it from *A* to *B*.

In order to know what size to make the top of the sleeve, it will be necessary to measure the armhole of your pattern. Be sure to measure on the stitching line without the seam allowance. A sleeve must be a little larger than the armhole. If a sleeve is exactly the same size as the armhole, the garment will appear to be fulled to the sleeve

when it is sewn in. Make your sleeve at least one inch larger than the tight measurement around the front and back of your
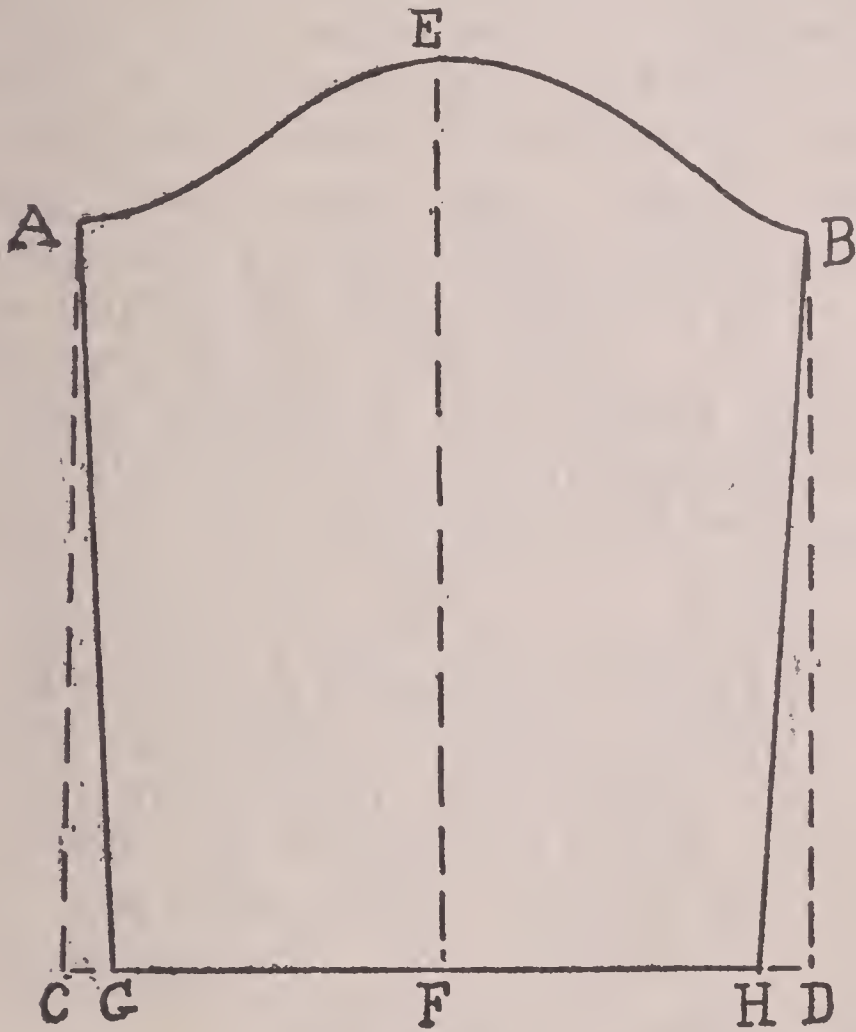

Fig. (79) Diagram for one-piece sleeve pattern

armhole. Make a memorandum of this amount.

Next consider how much top you want on the sleeve, that is, how high the upper part of

the sleeve will be. Three and one-half inches is an average height for a thirty-six inch bust measure. Apply this measurement on the center line, measuring from line *AB*, Fig. 78. (Of course, for a larger woman you would have to put more top on the sleeve—i. e., measure up more than three and one-half inches.)

You cannot apply your total armhole measurement along line *AB*, as the curve at the top of the sleeve will enlarge the sleeve. You know a curved line between two points is always longer than a straight one. The amount the curve enlarges the top of the sleeves depends on how high you make it. If you are figuring on a three and one-half inch raise above line *AB*, substract one inch less than this from the amount you want the top of the finished sleeve to measure. That is, take two and one-half inches from the total amount. Apply one-half of this amount on one side of line *EF* and the other half on the other side along line *AB*. This gives you the outside edges for the sleeve.

Remember the rule: subtract one inch less than the raise from the total amount you want the finished sleeve to measure across the top and use it for the width straight across the top of the sleeve.

Next, draw the curve across the top of the

sleeve as shown in Fig. 78. At the outer edges of the sleeve, draw lines at right angles to line *AB*. On these lines, measure the length of sleeve. To determine the length, measure from the underarm of the person to the wrist, starting the tape under the arm where the bottom of the armhole will come. Measure this amount along the lines just drawn and mark the points *C* and *D*, Fig. 79. This gives you the bottom of the sleeve.

Measure in from the outer edge of sleeve at the bottom one-half inch on either side and from these points, draw new lines to the top of the sleeve. In cutting the pattern, allow seams at all edges.

You will find it excellent practice to make sleeve patterns with different heights at the top. Cut a plain waist in muslin or other cheap lining material and test the result of making the tops of the sleeves higher and lower. There is no way of learning quicker than by seeing the finished result.

To make a dart-fitted sleeve, cut the pattern Fig. 79 in muslin or cheap firm lining material and fit it on the person. (See Fig. 80.) Take up a dart at the back that will bring the sleeve into the shape you want. Mark the dart plainly and rip the sleeve. Mark the

Fig. (80)   Draping a sleeve

position of the dart on your original sleeve diagram. (See Fig. 81.) You will need to add to the lower edge of this pattern at the dart to have the best run at the bottom. The lower lines ought to form right angles with the dart edges. This may make the front edge of the dart longer than the back but it can be gathered slightly in making up the sleeve. (See lines *CJ* and *KD*, Fig. 81.)

G

A ⌐ B

E F

C D

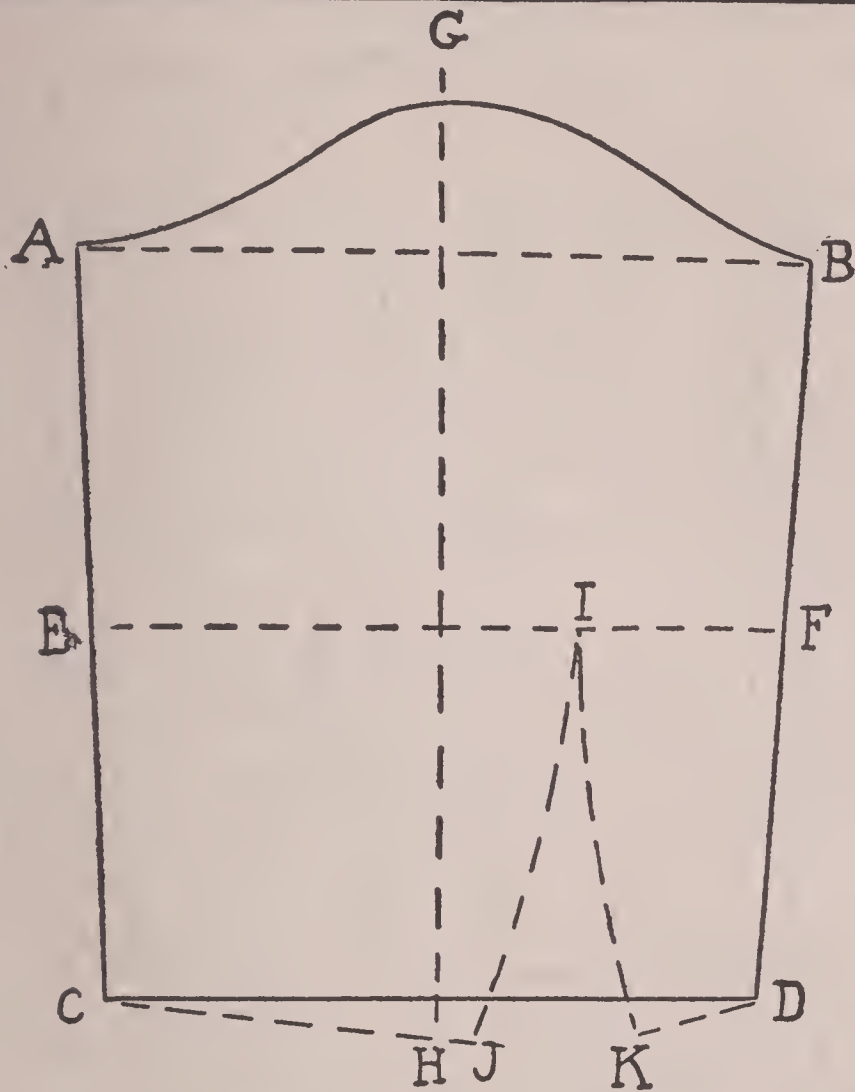H J K

Fig. (81)   A dart-fitted sleeve pattern

To make a pattern for sleeve where the seam comes to the front of the armhole, use your fitted sleeve diagram, shown in Fig. 81.

Decide how far in front of the underarm seam you want to place the seam of the sleeve. Usually it is placed two and one-half inches in front of the armhole seam. The advantage of using such a sleeve, is that

[73]

Fig. (82)   *Changing the position of the sleeve seam*
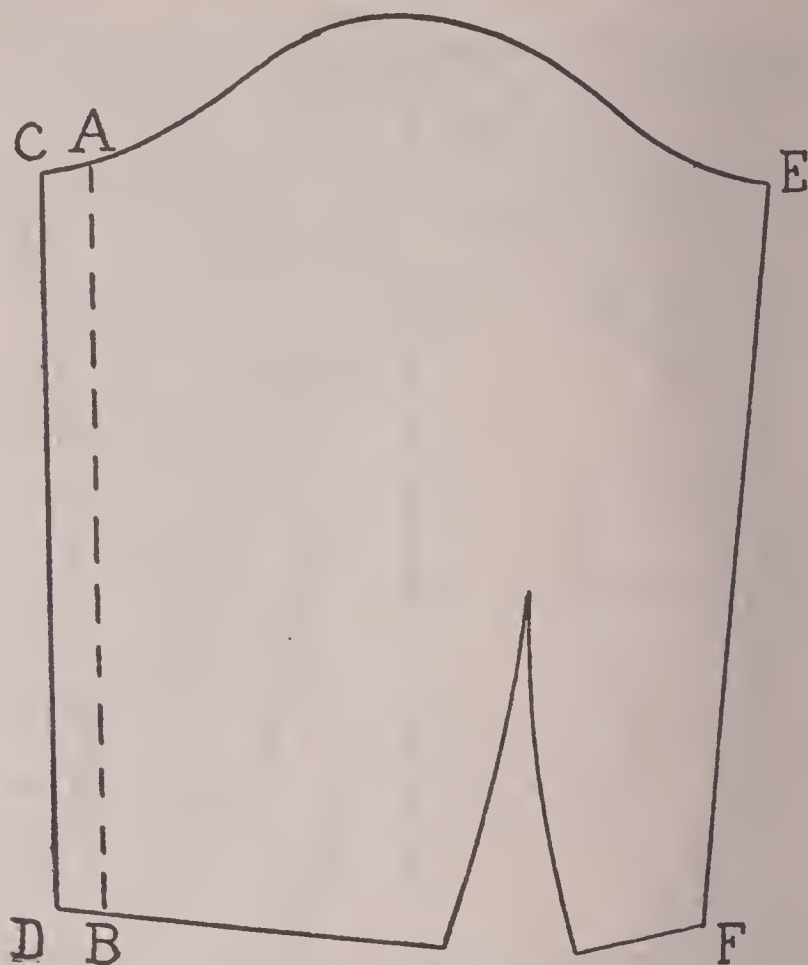
the sleeve seam comes at the bend of the arm and can be curved to fit the arm better. On the other hand, it is a little harder to finish, as the sleeve must be made up and put in after the garment is finished.

When you have decided the placing of the seam, measure this amount from the front edge of your sleeve diagram. (See line *AB*, Fig. 82.) Line *CD* is the outer edge of the

original sleeve and line *AB* the position of the new seam.

Put another piece of paper under your diagram and trace the portion *AB, BD, DC, CA*. Cut this piece and place it along the line *EF*, Fig. 82, bringing the line *CD* to the line *EF*. Mark around the new piece, and trace the new sleeve pattern, making the front edge *AB* and the back edge the outer edge of the added piece.

Fig. 83 shows the new sleeve pattern. Half way between the top and the bottom of the sleeve mark points as points *G* and *J*. Measure in from these points one-half inch and mark points. Curve the seams from top to bottom, touching these points. Be sure the curves exactly match on the sides of the sleeve. It is a good plan first to mark the curve on the front, trace this onto another piece of paper and use it as a guide in marking the curve on the back.

After you have made this sleeve pattern, carefully note the curve at the top. You will have an abrupt curve at the front and a long sweeping curve at the back. The curve at the back will sweep down and then slightly upward. You can tell whether a sleeve seam matches the underarm seam or goes to the front of the armhole, by noting the curve at
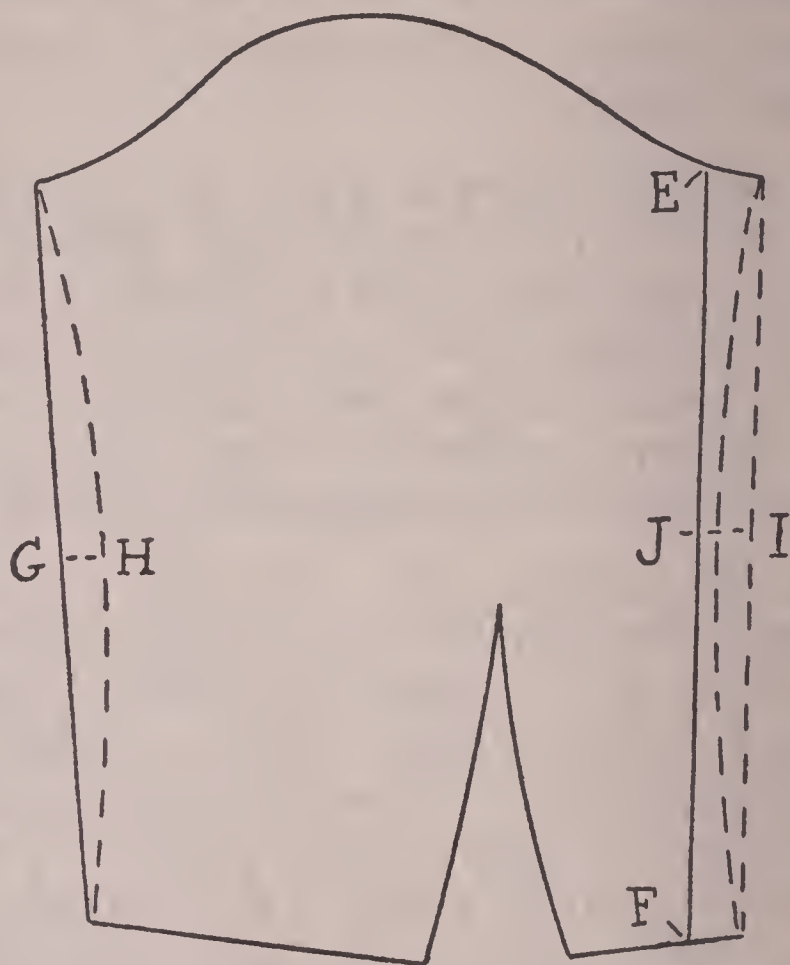
Fig. (83) *A sleeve pattern that is made with seam to come at the front of the armhole*

the top.   If the curve is very nearly the same front and back, the sleeve seam matches the underarm seam, but if there is a long sweeping downward curve with a suggestion of it curving up again at the outer edge on one side, you will know that the seam is placed to the front of the armhole.

To make a two-piece sleeve pattern, use your fitted sleeve diagram, shown in Fig. 83.
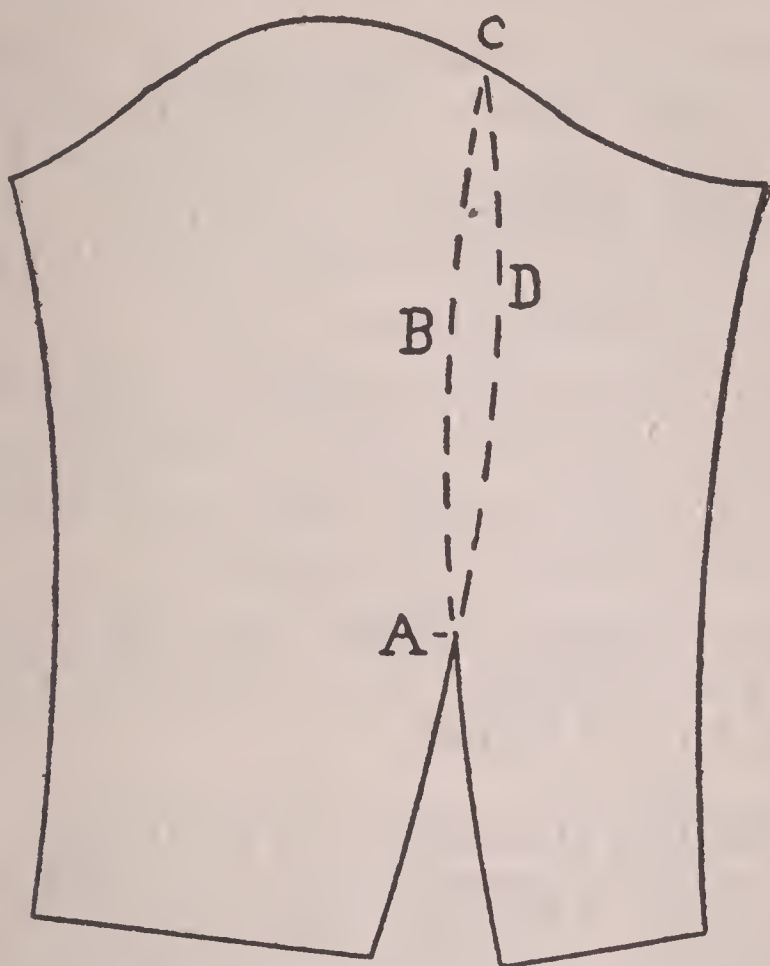
Fig. (84)   *A two-piece sleeve pattern*

Draw a line center way between the top and the bottom of the sleeve, that is, from point *G* to *J*.   Then draw a line at right angle to this line, touching the top of the dart.   Continue the line to the top of the sleeve.   Curve a line from the top of the dart that will blend and continue the front edge of the dart. (See line *CDA*, Fig. 84.)   Also, curve a line that will continue the back edge of the dart as line *CBA*, Fig. 84.   Put another piece of

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paper under the diagram and trace the pattern for the front sleeve. This will be around the front, outer edge and along the line *CDA* to the bottom of the front of the dart. Remove the paper and allow seams at all edges in cutting out the pattern.

Put another piece of paper under the diagram and trace the back pattern, marking along the back outer lines and across line *CBA* and the back of the dart.

These patterns will give you block foundations for copying any sleeve design you happen to run across.

Changing the Size of a Pattern: Don't try to make a pattern larger by adding to it at all points. You will really make it smaller, you know, in some places—for instance, the armhole and the neck. Don't try to work with the seams on the pattern, either. They are confusing.

Fig. 85 shows a block lining pattern which is enlarged at the chest, across the back, the bust and the armhole.

Suppose you want to enlarge the bust two inches, making a thirty-six pattern measure thirty-eight inches around the bust. This means that you must add half that amount on
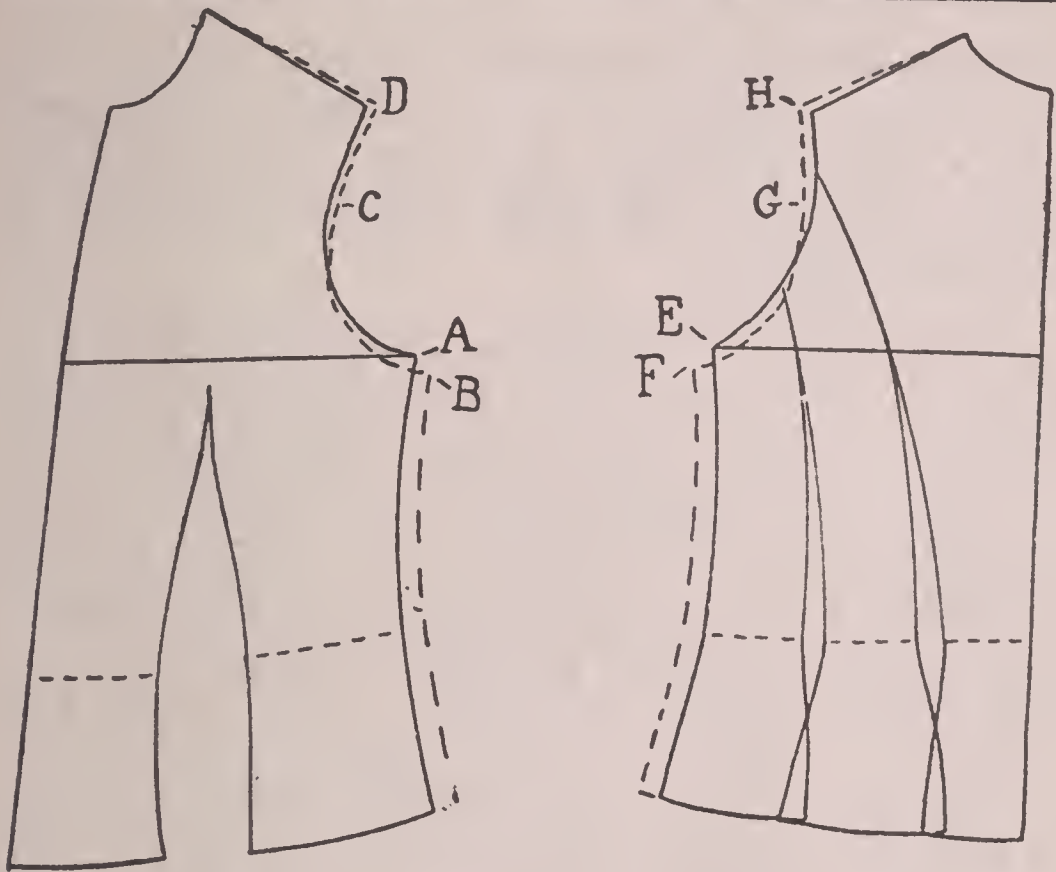
Fig. (85)   Changing the size of the pattern

the half or one inch on half the pattern.   Add
half this amount to the front and half to the
back.   That is, add one-half inch to the
width of the front and one-half inch to the
width of the back.

Draw lines from the center-front and the
center-back, touching the bottoms of the
armhole.   On these lines, mark points one-
half inch beyond pattern: points *A* and *E*, Fig.
85.   In enlarging the bust measure, the
armhole ought to be lowered one-quarter of an
inch.   Directly below point *A* on the front,

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mark point *B* and directly below point *E* on the back, mark point *F*. Draw lines from these last points to the lower edge, keeping them one-half inch from the outer edges of the old pattern.

The shoulder ought to be lengthened one-quarter of an inch and the chest made one-quarter of an inch wider. Measure one-quarter inch from the outer edge of the shoulder, not continuing the slope of the shoulder but at right angles to the center-front line of the pattern. Draw a new shoulder line from the neck to this new point.

Half way down the armhole, mark a point one-quarter inch from the armhole. Re-curve the armholes touching this last point and the new point at the underarm seams.

Making a Coat Pattern: You can use your lining block to make a coat pattern but make it two inches larger in the bust and lower the armhole as shown in Fig. 85. As a coat is put on over the other garments, it must be larger.

Fig. 86 shows the diagram for the front of a semi-fitted, suit coat. Mark around your block pattern, as described in making the other diagrams, continuing your center-front line. Line *AB* is the center-front in Fig. 86.

If you want a seam at the side-front, continue the dart line to the shoulder as line *CE*. To get a good run to this line, draw a line through the center of the dart. The line should be an even, continuous curve from top to bottom.

In a semi-fitted coat you will not want all the dart taken up. Decide how much material you want left in and draw a new dart as shown by the dotted lines in Fig. 86.

Also decide how wide a lap you want on the front of the coat,

Fig. (86)   *Diagram for front of semi-fitted coat*

and draw the line *KL*, this distance from the center-front.

The next consideration is the neck. On the center-front line, mark the point where you want the fronts to cross and draw a line from this point to the neck. Continue it to the outer line. (See line *NM*, Fig. 86.) Draw the lapel in the exact position that you want the finished lapel to lie. (See line *NOM*.) Determine the length you want the coat, as described in making the over-blouse pattern and draw a line at right angle to the center-front line at this point. Also mark the width and draw a new underarm line.
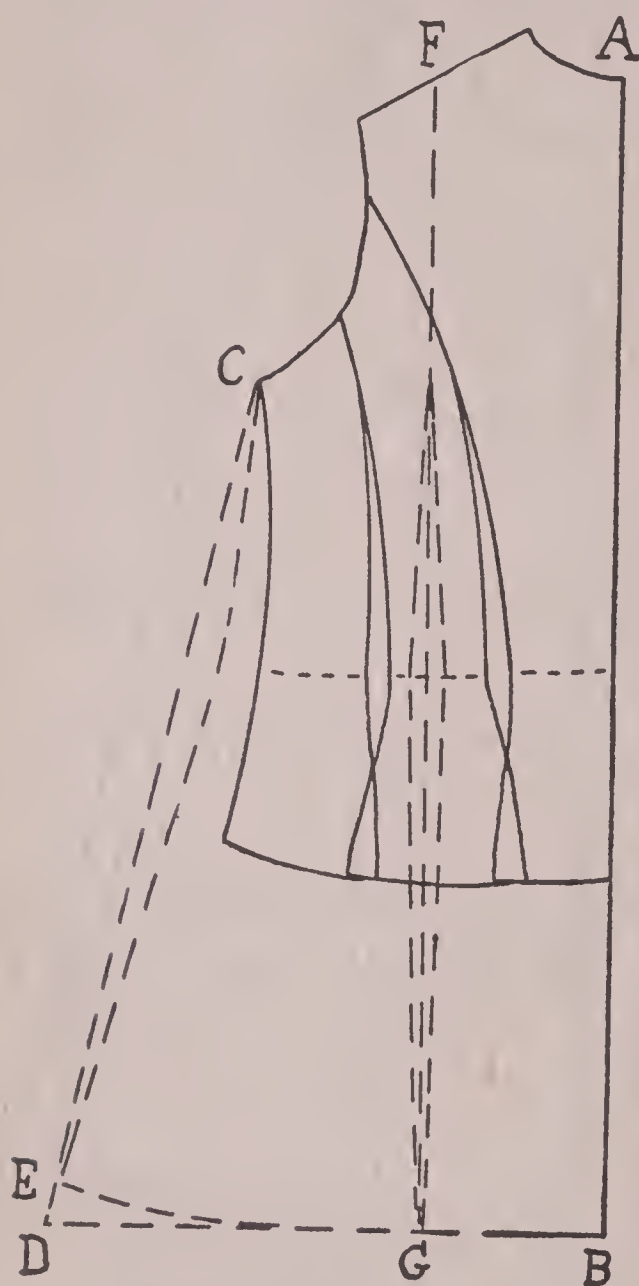
Fig. (87)   *Diagram for back of semi-fitted coat*

Use your lining back to make the diagram. (See Fig. 87.)   Mark a point on the shoulder

seam to match the point *E* on the front.
Mark the point that you want the seam at
the bottom and draw a line as line *FG*, Fig. 87.
Bring the back diagram to the front, matching
the shoulder seams and see if the side-front
and side-back seams blend properly at the
shoulder.   They ought not to make an abrupt
angle where they meet.   It may be necessary
to curve the back seam a little.

At the waistline, take out a small dart.
Mark the back length and the width and draw
a new underarm line.   Bring the front and
back diagrams together to mark the line of the
lower edge.   Curve the underarm seam at the
waistline about one-half inch.   Draw the
curve on the front first, then use this as
a guide in duplicating the curve on the
back.

To make the collar pattern, draw the front
part of the collar on the front diagram.   (See
Fig. 88.)   Trace this portion of the collar on
another piece of paper.

Draw a straight line as line 1—2, Fig. 89,
and then draw another line as line 3—4, Fig.
89, placing them, the width of the collar at
the shoulder, apart—that is, the distance
apart that *A* is from *B* in Fig. 88.   Draw a
line at right angle to them across one

end. This will be the center-back of the collar.

The regulation notch collar has a stand or crescent shaped portion that comes at the back of the neck. Decide how high you want this and measure one-half this amount on either side of the line 1—2, drawing lines from these points at right angles to the center-back line, as lines 6 and 7. From these lines, curve lines to line 1—2 making the lower line equal the measurement at the back of the neck on the coat pattern. This portion will sew to the neck of the coat across the back.

Fig. (88) The lapel and collar drawn on the pattern

Where these lines meet at point 5, draw a line at right angle to the line 1—2. Now place the portion of the front of the collar that you traced from the coat diagram, Fig. 88, on this pattern, bringing the shoulder edge *AB* to the line 5 on the

diagram. Mark around it. This gives you the portion *ABCD*, which is the front of the finished collar.

Decide how wide you want the portion of the collar in the back that turns over and measure this amount on the center-back line from line 6, marking point 8. From point 8 curve a line to blend into the front of the collar.

In tracing the collar pattern, mark along lines *CB*—8, from 8 across line 8—3—1 to line 7, from here to point 5 and from point 5 to *D* and across to *C*. Allow seams at all except the center-back edge.

Fig. (89)   Collar pattern

To complete the lapel on the front of the pattern, trace the lapel portion, Fig. 86, that is, portion *NOM*. Cut out this piece and lay it on the original diagram, keeping the line *NM* in the cut-out piece along the line *NM* in the original diagram. Mark around
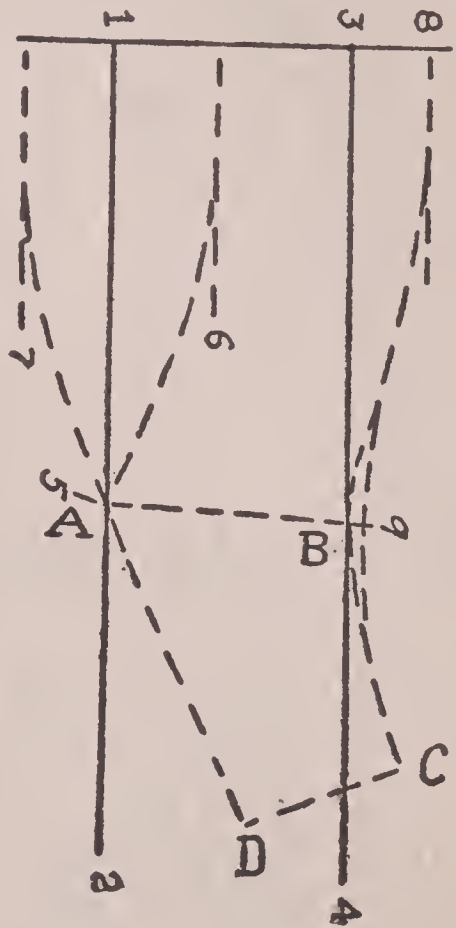
the piece. (See Fig. 90.) Here line *AB* corresponds to line *M N* in Fig. 86.
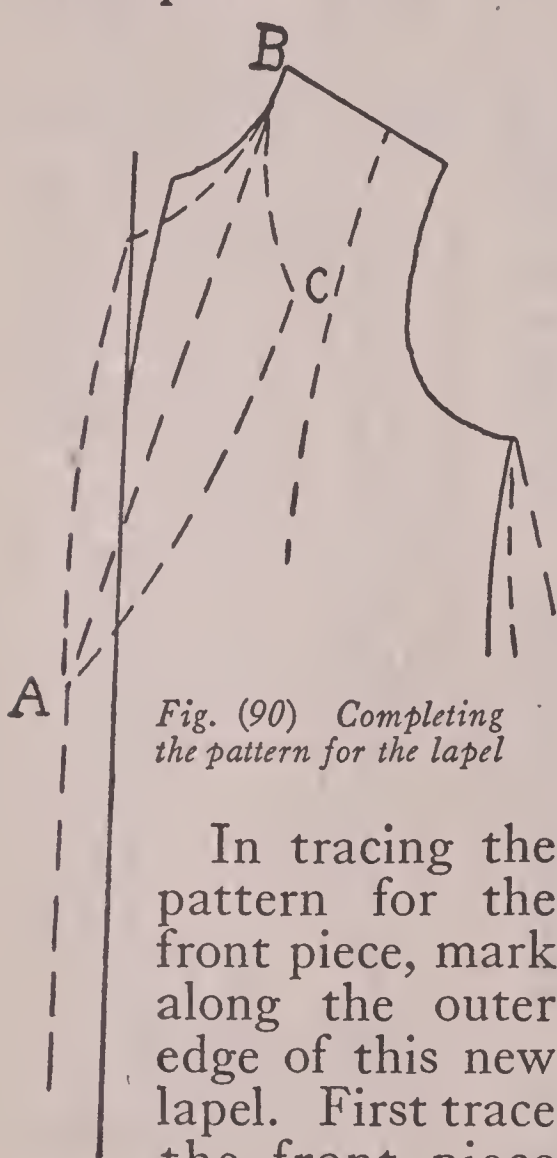
Fig. (90) *Completing the pattern for the lapel*

In tracing the pattern for the front piece, mark along the outer edge of this new lapel. First trace the front piece onto another piece of paper, allow seams at all edges and cut it out.

Fig. (91) *Making a pattern for the facing*

Then, trace the side-front section. Here, too, allow seams at all edges. In tracing the

back sections, allow seams on all edges of the side-back, but the center-back edge will be placed on a fold in cutting.
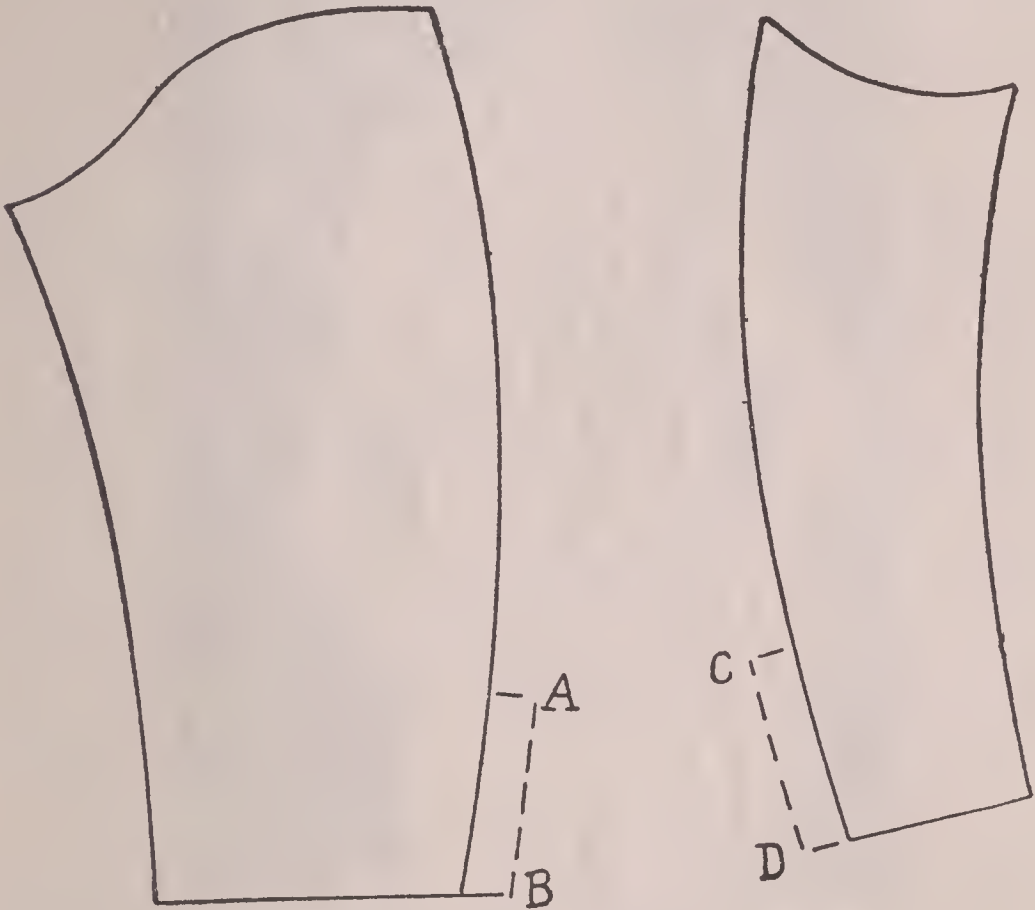
Fig. (92) *The pattern for the coat sleeve*

Usually coats have cloth facings at the front. On your original diagram, mark where you want the facing to come. See line *AB*, Fig. 91. Put a piece of paper under the diagram and trace this pattern.

Fig. (93)   A semi-fitted coat is always in good style

To make the coat sleeve, use your two-piece sleeve block, making sure that it will fit the armhole.   Allow extensions at the back for a vent as shown in Fig. 92.

Fig. 93 shows the coat finished.

Draping a Coat: A coat can be draped in muslin the same as the fitted lining, if you care to do so. It is a somewhat longer process than using your lining pattern as a block.

To do the draping: cut a straight piece of muslin several inches longer than you want the coat from the shoulder to the lower edge. Determine how much lap you want on the front. Measure one-half of this distance back from the selvedge edge and mark a line. This mark will be the center-front of the coat. Pin the selvedge edge of the muslin to the dummy bringing the line just marked to the center-front of the dummy.

Fig. (94)
Draping a coat in muslin

Smooth the muslin to the dummy and pin it at the neck, shoulder, armhole and under-arm just as fitted lining was pinned.

True up the outer edges and place the side-front seam as indicated by tapes in Fig. 94.

In a coat it is advisable to take up some material in a dart at the shoulder and, of course, the average coat needs a little material taken up at the waist-line, too, at the

[89]
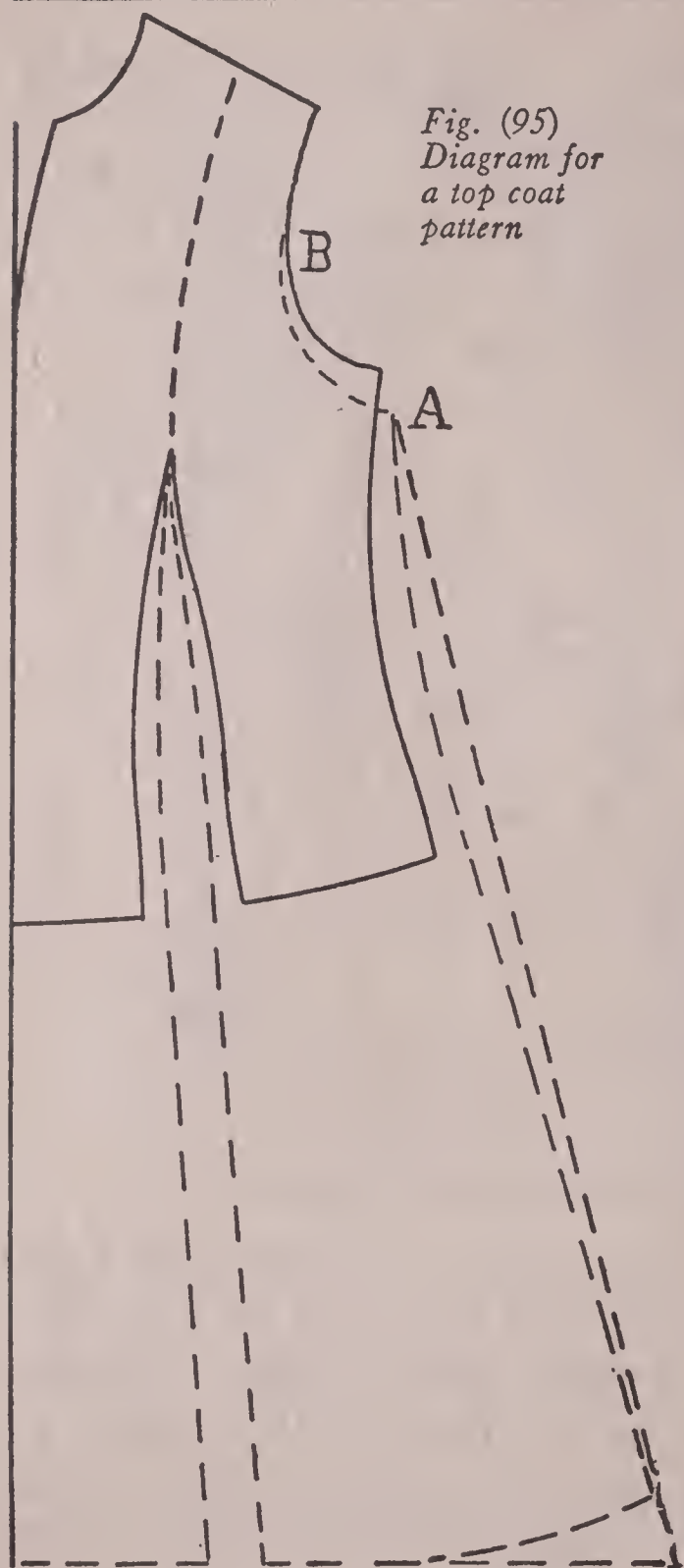
Fig. (95)
Diagram for
a top coat
pattern

B

A

side-front, as described in making the fitted lining. Both these darts are taken up along the line where the side-front seam will come.

The back of a coat is draped in the same way, the under-arm and shoulder seams being matched with the front. Here, too, the curve of the armhole must be continuous with the curve of the front armhole.

Fig. 94 also shows the marking with tape for the

collar and revers. Place the tape along the lines where you want finished collar and revers. Mark the tape lines on the muslin before removing the muslin. When you are tracing the pattern from the muslin, trace the shape of the revers on an extra piece of paper. Cut out the revers and place this piece of paper along the neck edge of your coat pattern, trace around the outside of the revers piece adding it to the coat pattern.

Make a pattern from the muslin. Make the collar pattern as described in making the semi-fitted coat.

Making a Pattern for a Top Coat: If you are using your fitted lining as a block for a top coat, make extra allowances in the bust measure for the fullness you want in your coat. Also the armhole will need enlarging as shown in Fig. 85. Mark the length you want the coat and mark the new underarm seam, as described in making the overblouse. Also decide how much of the dart fullness you want to take out and draw the new lines for the dart.

You need not have a seam at the side-front unless you want it. You can close the dart at the bottom and throw the fullness into a shoulder dart. (See Fig. 96.) The dart will have to extend to the bust line, so that you will not make the pattern smaller through the

A
C
B
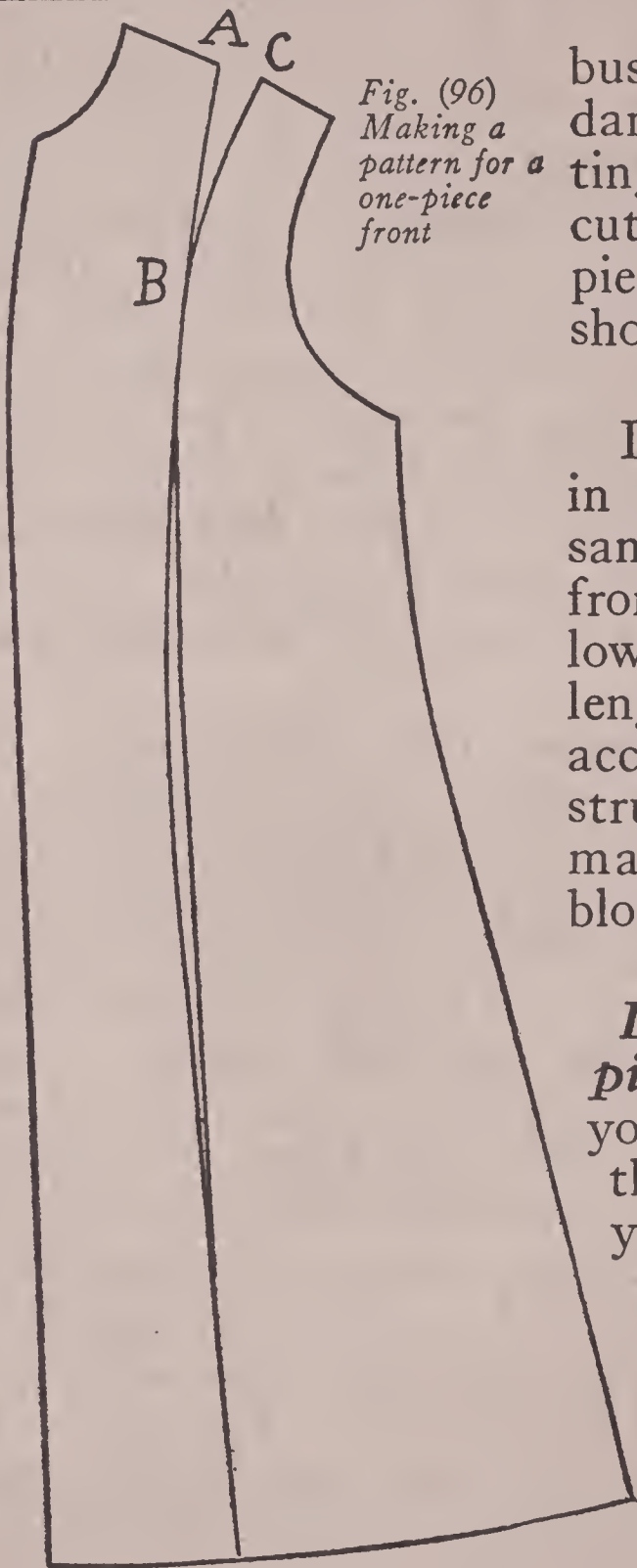
*Fig. (96)
Making a
pattern for a
one-piece
front*

bust, in closing the dart below. In cutting the new pattern, cut the front in one piece, marking the shoulder dart.

Lower the armhole in the back in the same way as the front armhole was lowered. Mark the length and the width according to the instructions given in making the overblouse pattern.

Draping a Two-piece Skirt: Once you have acquired the nack of draping, you will find it is easy to pin the muslin in any shape you want. Even a two-piece skirt can be draped, if you

do not care to work the block pattern system.

Fig. (97)   Draping a
skirt

Fig. (98)   Making
the lower edge even

Pin the straight thread of the muslin to the center-front of the dummy and the straight edges of the muslin to the center-back as shown in Fig. 97.   Tie a cord around the

Fig. (99) Placing the
side seam

Fig. (100) Draping a
gored skirt

waistline, catching the top edge of the muslin
under the cord. Raise or lower the top of
the skirt under the cord until it hangs cor-
rectly. Mark where the cord comes on the
muslin with a soft pencil. Remove the
cord and gather the top of the skirt along
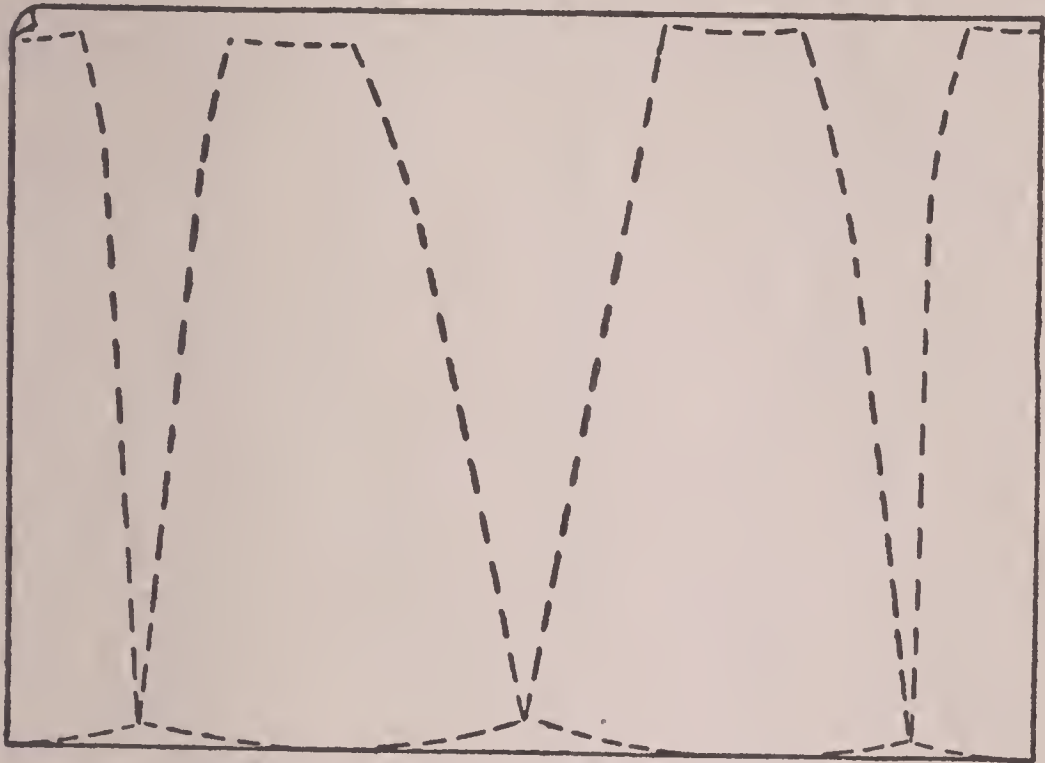the pencil mark.

Fig. (101)   *Using the muslin as a diagram*

Except in very sheer materials, there are usually darts taken out at the sides of the skirt. (See Fig. 98.) To even the lower edge of the skirt, cut a pasteboard guide as shown in Fig. 98.

If the skirt is to have side seams, use black tape to place the seams as shown in Fig. 99. Care must be taken that the seams do not run toward the front or the back. As many seams may be added as desired and in any place desired in this way.

Draping a Gored Skirt: Working on the same principle you can drape the muslin

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Fig. (102)   The gored skirt pattern

in a gored skirt. (See Fig. 100.) In this case, decide how wide you want the skirt and cut the muslin the entire width.

Pin the straight threads along the center-front and the center-back. Take up a dart at the side-front, the side and the side-back, bringing the straight thread of the goods center way of the side-front and the side-back sections. Mark an even line at the lower edge and also mark the run of the waistline.

Making a Pattern for a Gored Skirt: After the gored skirt has been draped on the

Fig. (103)   Copying
a draped skirt style

Fig. (104)
Draping the back

figure, remove the muslin and open it out.
Fig. 101 shows half of it. If you have marked
your darts and the top and lower edges of
your skirt you will have the outline of the
gores as shown in Fig. 101.   Put a piece of
paper under the muslin and trace each gore.

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This will give you a block skirt pattern on which to copy any style you happen to fancy.

When the edges of the pattern are brought together you will have a working diagram as Fig. 102.

Making a Draped Skirt Pattern: If you study the picture of a draped skirt carefully, you will find it is easy to duplicate in muslin. You can evolve many interesting new drapes, too.

Just in the way of example—Figs. 103 and 104 show a skirt that is plain across the front and draped in pleats at the back.

To do this, pin a straight thread of the material parallel to the center-front of the dummy. Smooth the muslin over the dummy and pin it at the waistline across the front and down about ten inches at the side. Then pin a straight thread of the material to the center-back of the dummy so that the lower edge of the skirt hangs evenly.

Lay the fullness in pleats at the waistline. (See Fig. 104.) Remember in hanging any draped skirt to pin what is to be the smooth part of the skirt to the dummy first and then fold the pleats.

Testing the Size of a Pattern: Trace your pattern onto another piece of paper.

(See Fig. 105.) Draw a line at right angle to the center-front that touches the armhole at the narrowest point. Also draw a line across the narrowest part of the back.
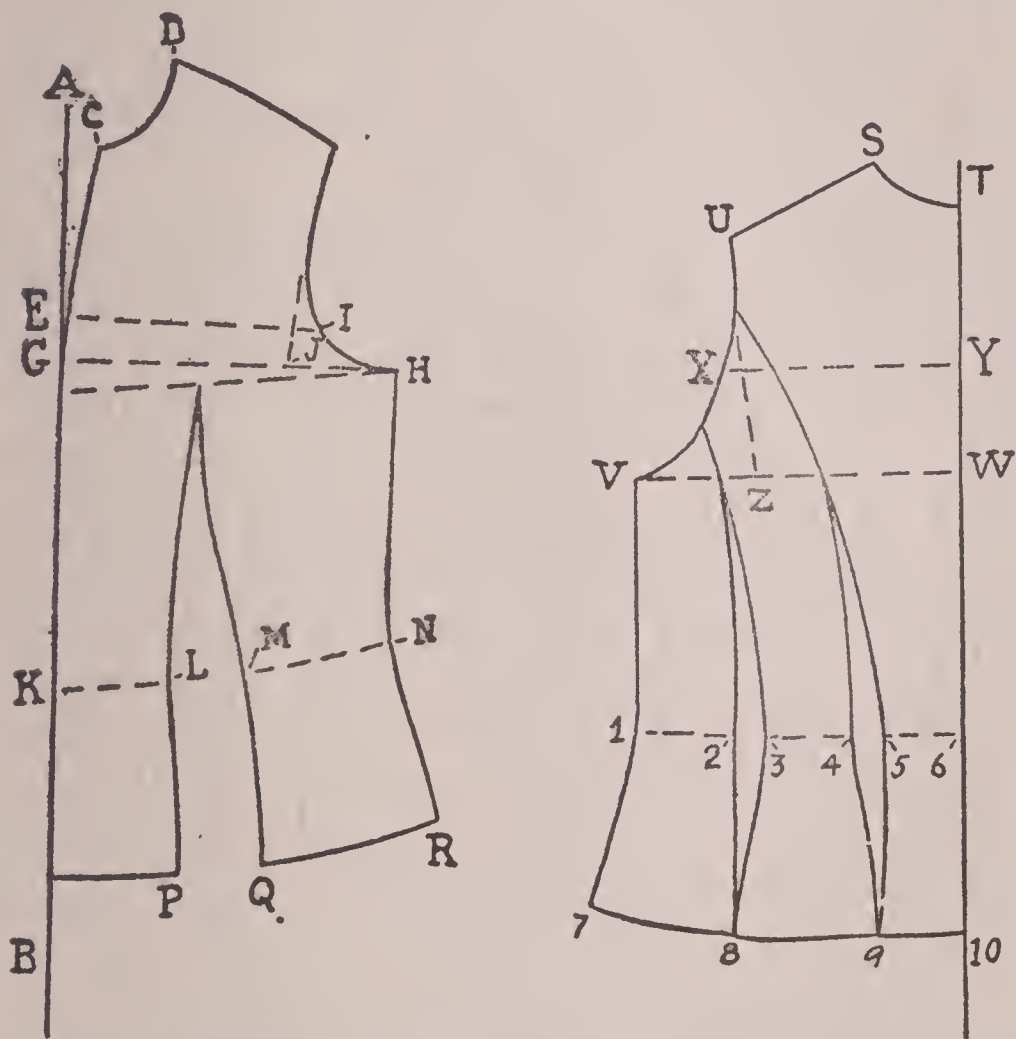

Fig. (105)   Diagram showing how to test the fit of a pattern

Draw another line at right angle to the center-front that will touch the bottom of the armhole. From this line, draw a line at

right angle to it that touches the side of the armhole. Draw corresponding lines in the back. Mark the waistline of the pattern.

To test the size of the neck, measure from *C* to *D* and from *S* to *T*. If the neck is large, fill it in until it is the right size. If it is small draw a line a trifle below the original neck line and remeasure this line.

The width of the shoulder makes a difference, too. Measure on the person the width of the shoulder and apply this measure along line *D* on the front and *US* on the back. Shorten or lengthen the shoulder, as desired.

The slope of the shoulders can be tested, too. Put a ruler under the person's arm and pass a tape from the ruler at the front of the arm to the ruler at the back of the arm, drawing the tape tightly. Measure from point *J* to the top of the shoulder in the front and from the top of the shoulder in the back to *Z*. If the measurement on your pattern is longer than the measurement on the person, reslope the shoulder, taking off sufficient at the armhole edge to bring the pattern to the size corresponding to the measurement taken on the person. If the pattern measures less than the measurement taken on the person, add an equal amount to the top of the shoulder at the front and back.

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The width of chest and the width of back can be compared with the pattern along lines *EI* and *XY*. Use half of your width of chest measurement and half of your width of back measurement. If the person's chest measurement is wider than the pattern, mark a point beyond the pattern on line *EI* and reslope the armhole. Or, if you want to make the chest less, mark a line in from the original armhole on line *EI* and reshape the armhole. The back width can be trued up in the same way.

The bust measure can be changed according to the directions given in Fig. 85.

The waistline for a tight fit should measure, between points *KL, MN*, 1—2, 3—4 and 5—6, one-half the person's waist measure. The waist measure can be added to or taken away from at the front dart, the underarm seam and the back darts. It needs only a little in each place to change it considerably. For instance, it you wanted to make the waistline one inch smaller on the half it would mean taking only one-eighth of an inch off at these edges.

The hip measure can be changed in the same way. From *B* to *P, Q* to *R*, 7 to 8, 8 to 9 and 9 to 10 ought to equal half the hip measure of the person, taken just the number of inches

below the waistline that these lines are below the waistline on the pattern.

Practice Pattern Making: This lesson has given you the basic principles of draping and pattern making. It shows you how to make the *block pattern* that you have learned about in the other lessons.

Practice fitting unusual forms and figures. Copy styles from your favorite fashion magazine. The more you practice, the quicker you will be able to make the different patterns. It's practice, too, that counts in making a good pattern. The only way that you will be able to acquire skill in drawing graceful, even curves and true lines is by doing it over and over.

If you do not want to make each pattern up, cut out the paper and pin it up. Try on this paper garment. It will show you whether you have good lines on your pattern. Remember that underarm seams ought always to run perpendicular to the floor, not slant to the front or the back. The same is true of side-front and side-back seams and darts. Study the placing of each seam and see if you could have improved it.

TEST QUESTIONS

Test your knowledge of pattern making by answering the following questions:

How can you test the outline of the neck to make sure the lines blend?

Is it possible to have a fitted back in one-piece?

In adding tucks is it necessary to fold the tucks in the paper?

What regulates the hang of a sleeve?

How can you tell the front from the back of a sleeve, where the sleeve seam matches the underarm seam?
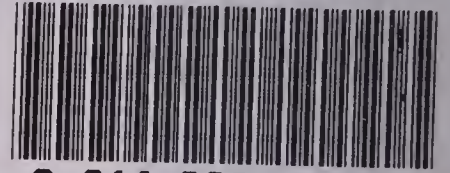
How can you tell the front from the back of a sleeve, where the sleeve seam is to be placed in front of the underarm seam?

Ought a plain sleeve to be larger than the armhole?

How can you tell if the slope at the shoulder of a pattern is correct?

Can a block pattern be used to make a coat pattern?