

# Uses of the Guide Pattern

THIS BULLETIN GIVES SUGGESTIONS FOR USING THE GUIDE PATTERN TO DRAFT VARIOUS STYLES OF BLOUSES, SLEEVES, AND SKIRTS. IT TELLS HOW TO OBTAIN DIFFERENT EFFECTS BY THE USE OF COLLARS. THE SUGGESTIONS GIVEN CAN BE USED IN DESIGNING MANY DIFFERENT DRESS STYLES. METHODS ARE GIVEN ALSO FOR USING THE GUIDE PATTERN IN DRAFTING SLIPS (GORED, BANDEAU STYLE, AND BIAS CUT) AND SMOCKS.

Oregon State Agricultural College  
Extension Service  
Corvallis, Oregon

## TABLE OF CONTENTS

	Page
For the Sleeve.....	3
Shirt sleeve .....	3
Bishop sleeve .....	3
Peasant sleeve .....	4
Puffed sleeve with shirred top.....	4
Epaulet sleeve .....	5
Sleeve with horizontal fullness at the elbow.....	6
For the Blouse .....	6
Shirt-waist blouse .....	6
Blouse with raglan sleeve and gathered front.....	7
For the Yoke.....	7
Yoke with raglan sleeves.....	7
Yoke with drop shoulder.....	8
For the Skirt .....	9
Changing the side opening in a skirt.....	10
Skirt with front panel and flare.....	10
Skirt with plaiting or shirring used as an inset.....	10
Changing the waistline of the skirt.....	11
Changing a two-piece skirt pattern into six gores.....	11
For Collars .....	12
Plastron .....	13
Rippled collar .....	13
Other rippled effects .....	13
For Slips .....	14
Six-gored fitted slip .....	14
Slip with bandeau .....	15

# Uses of the Guide Pattern

By

AZALEA SAGER,  
*Extension Specialist in Clothing and Textiles*

**T**HE guide pattern should be refitted each season, and changed to improve any variations in the figure contour, and to conform to the prevailing styles. Fashions change, bringing new armseye lines, shoulder lines, a different placing of the waist line; and the lines of the guide pattern should be changed to conform to these.

One who has had experience with the guide pattern may use it not only in drafting any pattern from fashion books, but also in creating original designs. To do this latter, of course, requires an understanding of the art principles involved in dress design.

## FOR THE SLEEVE

For various types of sleeve designs proceed as indicated.

**Shirt sleeve.** Use a guide pattern with the horizontal darts at the elbow.

1. Fold in the horizontal dart of the sleeve at the elbow, so that the two side seams are equal in length.

2. Open vertical dart from the little finger to the elbow.

3. Draw new side seams straight down from base of sleeve cap parallel to grain line of sleeve. Enclose lower edge in a rectangle by drawing a straight line (Figure 1). Below this line draw a downward-curving line about 1 inch deep at the deepest point; this point located at the center of the dart, which is the placket line. Keep this curve close to the horizontal line for an inch or so where it approaches the side seams (Figure 1).

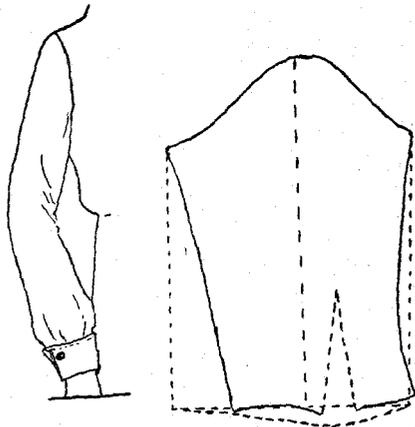


Figure 1. Shirt sleeve.

4. Plan the width of the cuff and shorten the sleeve that amount. Take a tuck in the pattern at the elbow, one-half the depth of the amount to be shortened.

5. If the sleeve is too full at the wrist, the side seams can be narrowed as they approach the wrist.

**Bishop sleeve.** This sleeve is made like the shirt sleeve except that the side seams slope outward rather than inward, or parallel. The lower curve is usually cut one inch deeper than for the shirt sleeve (Figure 2). Shorten according to the width of the cuff band. The cuff is usually one inch.

**Peasant sleeve.** This type of sleeve is an extra-full bishop sleeve. It may have shirrings or pin tucks at the bottom of the sleeve to give extra fullness. The upper section may be shaped like a plain sleeve, or it may be raglan, kimono style, or drop-shoulder style. Use a sleeve pattern with the vertical dart from the wrist at the little finger to the elbow.

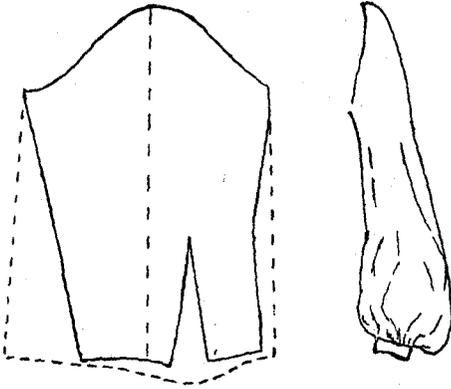


Figure 2. Bishop sleeve.

1. Slash up through center of vertical dart.

2. Slash crosswise from the end of this dart toward the side seam, but do not cut through the edge.

3. Spread the slashes so that the original vertical dart spreads apart until the lower edge of the sleeve is the desired width (Figure 3). Correct the lower edge with a curved line, keeping the deepest curve to-

ward the back. Straighten the under-arm seams (Figure 3).

4. The peasant sleeves vary in width from 18 to 30 inches, according to the effect that is desired. Shorten the sleeve to suit the width of the cuff band, which is usually narrow.

*Note:* This method adds fullness below the elbow but not at the top of the sleeve. If fullness is desired at the top of the sleeve, draw lines parallel with the straight grain of the sleeve from the armseye curve to the wrist, but not through the wrist. Slash the sleeve along these lines and spread the desired amount.

*Note:* If the upper section of the peasant sleeve is to be raglan in effect, pin the lower part of the peasant sleeve to the upper part of the sleeve pattern having the desired shape. For drafting raglan sleeves see Extension Bulletin 473, *A Guide Pattern for Home Sewing*.

**Puffed sleeve with shirred top.** Begin with a sleeve pattern of desired length, with bottom shaped as a bishop or a peasant sleeve.

1. Slash from top to bottom and spread to give desired width (Figure 4).

2. Connect top sections with a gradual line.

3. After cutting out the sleeve, gather fullness across top, either by hand sewing or machine stitching (tension loose). Draw up the stitching until the cap exactly fits the original foundation pattern. Fasten threads.

*Note:* Plaits or pin tucks may be used instead of gathers. Draw with ruler the location of plaits or tucks. Make the tucks in the material. Press well, and arrange the material in straight folds on the table. Place the pattern over the tucked material and cut out.

Large inverted plaits may be first laid out on the material and then cut out by placing the guide pattern over them. If one is inexperienced, it is better to lay the plaits first in paper and make a paper pattern.

*Note:* If a raglan sleeve top is desired, use a raglan sleeve with the lower section shaped as a bishop sleeve, for fullness, split in the same way and spread. Shirrings are generally used with the raglan top.

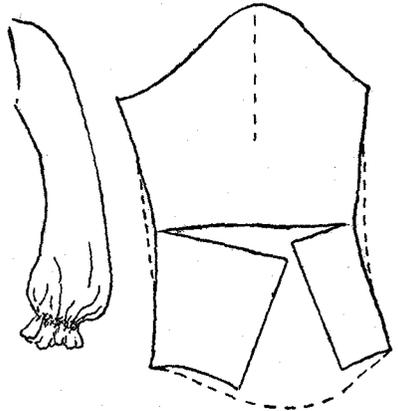


Figure 3. Peasant sleeve.

**Epaulet sleeve.**

Use guide pattern with a shoulder dart.

1. Fold in vertical dart in the front blouse guide pattern.

2. If the back shoulder line is wider than the front shoulder, fold in a small dart to make the shoulder seams equal. This will make a slight bulge, but the fullness will be left in the lower blouse section, to be eased in when attached to the epaulet.

3. Pin front and back sections of the blouse pattern to paper large enough for sleeve pattern. Have the two shoulder seams coincide.

4. Place the foundation sleeve pattern so that it touches the shoulder seam at the place marked. (The under-arm seams may overlap the arm holes of the waist pattern). The center length with grain of sleeve should fall on shoulder line of blouse (Figure 5A).

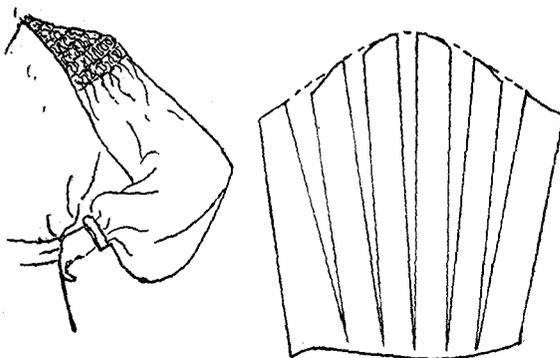


Figure 4. Puffed sleeve, shirred top.

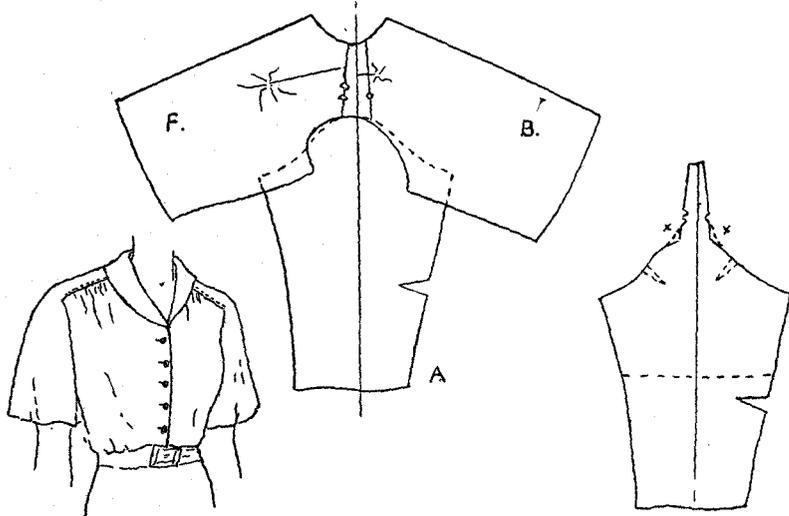


Figure 5. Epaulet sleeve.

5. Pin the sleeve pattern down, and draw in the lines for the epaulet. The width of these epaulets varies, being from one to three inches wide. The lines are usually slanted, being narrower at the neck line than at the armseye. Do not let the line extend too far toward the back (at least  $1\frac{1}{2}$ " from center back), as it gives an ugly line. Sometimes the epaulets are very narrow, just the width of a strip of embroidery.

6. Mark notches for joining to waist sections.

7. The end of the epaulet strap, where it joins the sleeve, may be at right angles, or it may be curved as line X (Figure 5B).

8. Since most sleeves are larger than the armseye, some of the fullness may be removed by small darts (Figure 5B), as there would be too much to ease in.

9. Add necessary seam allowances.

*Note:* This type of sleeve is most effective used as a short sleeve, or as a long peasant or bishop style, and with darts, plaits, or gathers falling from shoulder in blouse front.

*Note:* In making an epaulet sleeve, if the corners where the strap meets the sleeve proper are left at an angle, it is necessary to slash from the edge of the seam into the construction line. Use a welt (lap) seam. If there is very little material in the sleeve to ease into the armseye, a welt seam can be used to sew in the entire sleeve. This gives a tailored effect. Great care must be used so the bias edges will not be stretched.

If there is some fullness to be eased in, stitch the strap to the shoulder section of the blouse with a welt seam on the right side, and then use a plain seam on the wrong side to sew the rest of the sleeve to the blouse.

**Sleeve with horizontal fullness at the elbow.** Use a guide pattern with a vertical dart from the wrist at the little finger to the elbow.

1. First draft a bishop sleeve pattern and mark on the pattern the original vertical dart.
2. Shorten the sleeve for the amount desired for the cuff.
3. Split the sleeve on the vertical dart, then slash to the outer edge of the back and cut through it (Figure 6A). This removes a small section.
4. Slash this section horizontally and spread the sections the desired amount (2 to 8 inches, depending upon the puff desired).

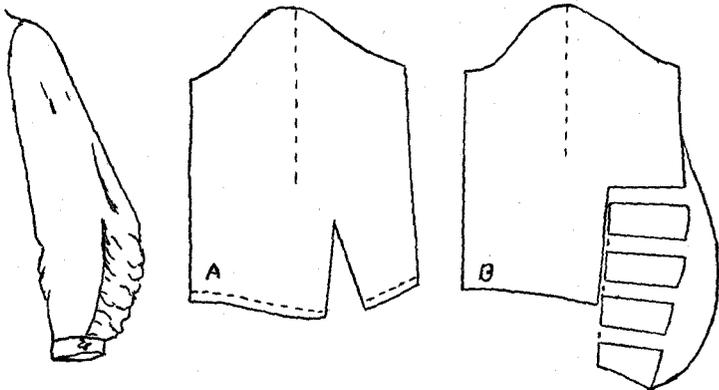


Figure 6. Sleeve with fullness at elbow.

5. Pin these sections and pattern on to another piece of paper. A larger puff is made by drawing a curved line as illustrated in Figure 6B.

*Note:* Fashion frequently uses this type of sleeve in the three-quarter-length style. Shorten the sleeve the desired amount and proceed as described.

## FOR THE BLOUSE

For drafting various-style blouses proceed as indicated.

**Shirt-waist blouse.** Use a guide pattern with vertical dart.

1. Fold vertical dart in pattern to produce bulge.
2. Since this type of design usually has a high collar, such as Peter Pan or convertible, do not change the neck line.
3. On the front decide the location of the new shoulder seam, usually one to two inches below the regular shoulder seam.

4. Mark here with a ruler and draw in notches, between which gathers or pin tucks are to fall (Figure 7A).

5. Cut along line and separate.

6. Do the same thing with the back section (Figure 7B). If the back shoulder seam is wider, pin in a small dart. This will make a slight bulge,

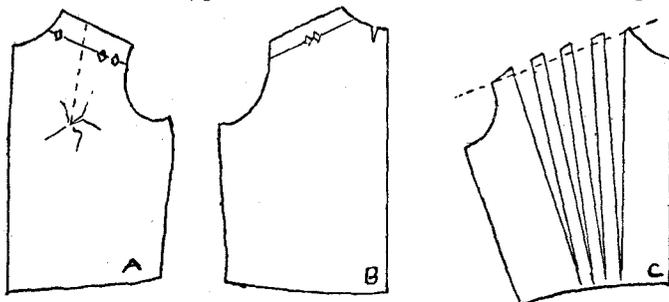


Figure 7. Shirt-waist blouse draft.

with fullness in the lower section. This can be eased in when sewing to the shoulder, or this small dart can be thrown into the neck line.

7. Lay the two shoulder sections with seam on seam. This forms the shoulder strip.

8. On lower front shoulder draw a line parallel to the center front and slash vertically to produce gathers (Figure 7C).

9. Correct the shoulder line by drawing a straight line, using a ruler, from the neck to the armseye (Figure 7C).

10. Mark notches for spacing between gathers. Add seam allowances.

11. Since this blouse is usually open down the front, add sufficient lap and fold back. Re-cut neck curve. As this type of collar is often worn open, the lap should be sufficiently deep to form a facing.

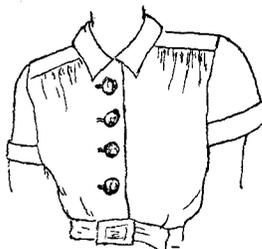


Figure 8. Shirt-waist blouse.

**Blouse with raglan sleeve and gathered front.** Use a guide pattern with under-arm dart.

1. Draft a raglan blouse pattern. See Extension Bulletin 473, *A Guide Pattern for Home Sewing*, page 21.

2. Design neck line.

3. Draw lines parallel to center front from new neck curve to the bottom of the blouse (Figure 9A).

4. Slash along these lines to the waistline, but not through waistline (Figure 9B).

5. Spread the pattern the desired amount. Correct top line.

6. Add all seam allowances.

*Note:* If fullness is desired at the waistline, make slashes all the way through and spread the desired amount.

## FOR THE YOKE

Yokes are used in sport types as well as in the more dressy type of garment. To cut a yoke proceed as indicated.

**Yoke with raglan sleeves, gathered-front blouse.** Use a guide pattern with under-arm dart.

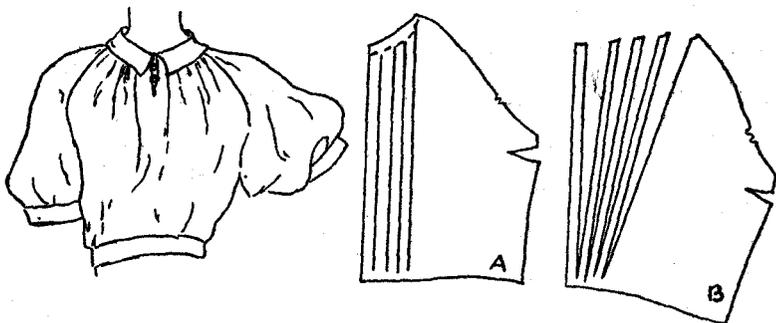


Figure 9. Blouse with gathered front.

1. Draft a raglan sleeve pattern, using the foundation pattern. See Extension Bulletin 473, *A Guide Pattern for Home Sewing*, page 21.

2. Draw in the desired neck line.

3. Sketch in the yoke. This may be the same width back and front, or it may be deeper in front. A three-inch yoke is effective (Figure 10A).

4. Mark on the yoke the shoulder seams as at X (Figure 10A). Cut off the yoke, and cut along shoulder seam. This makes it possible to have the center front and center back of the yoke on the fold of material.

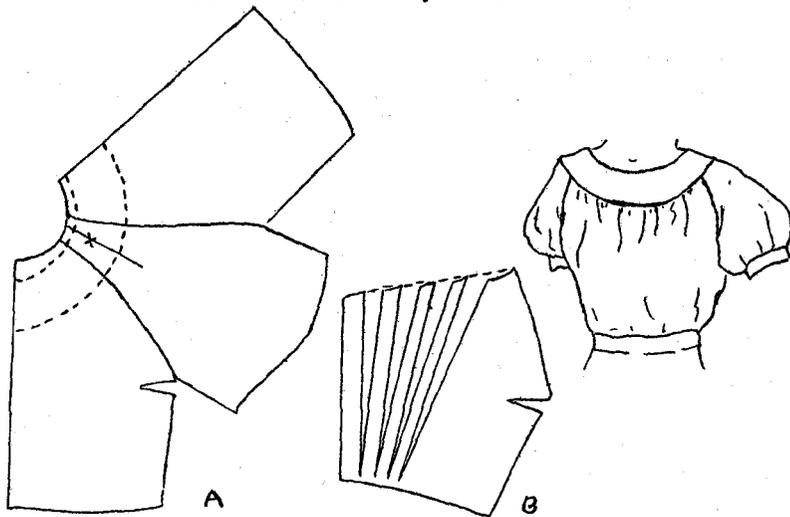


Figure 10. Yoke with raglan sleeve.

5. To add fullness to the center front, slash the pattern from the top of the waist section down toward the waistline, with slashes parallel to the center front. Be sure not to slash down from the sleeve curve.

6. Spread the slashes, adding the desired amount. Correct the top line (Figure 10B).

7. The back of the blouse may be treated in the same way.

8. Add all seam allowances.

*Note:* If extra fullness is desired at the waistline, slash the pattern all the way through and separate the sections, with the same amount both top and bottom.

**Yoke with drop shoulder.** Use the guide pattern with under-arm dart.

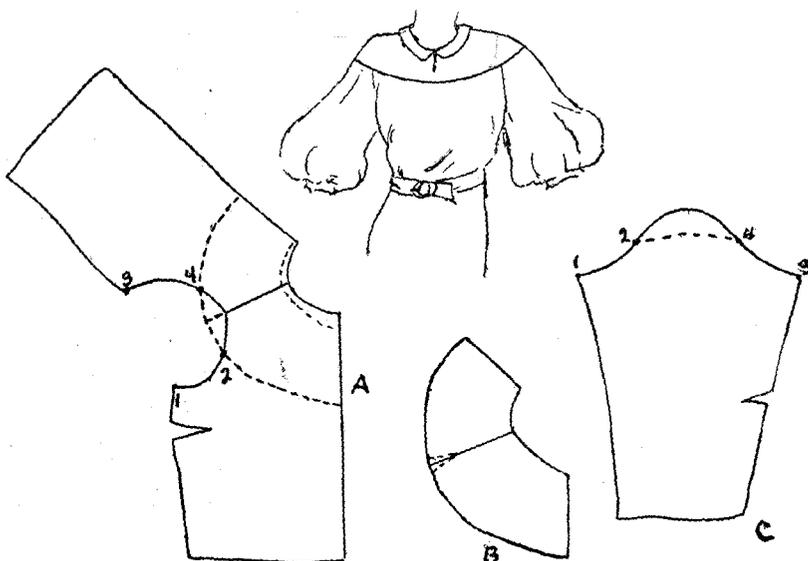


Figure 11. Yoke with drop shoulder.

1. Place the front and the back patterns together so that the shoulder seams coincide. Place a small dart in the back shoulder line to make it the same width as the front.

2. Sketch in the new neck line.

3. Draw in the desired yoke line. The depth of the yoke, front and back, is a matter of choice. Fashion uses sometimes a decidedly dropped shoulder, at other times only a slightly dropped one. But the drop must be sufficient so that it does not give the effect of a sagging sleeve.

For the present styles, make the yoke about 5 inches wide (finished) center front and center back. The distance over the shoulder usually extends 1 inch or more. Connect these points with a curved line (Figure 11A).

4. Cut. The yoke is in two sections with a seam at the shoulder. Slant the outer seam's edge at the armseye slightly, so that it will fit the shoulder drop (Figure 11B).

5. To draft the sleeve, measure the distance from point 1 to point 2 on the front waist, and mark off the same distance on the sleeve front. Measure the distance from point 3 to point 4 on the waist, and mark off the same distance on the back of the sleeve (Figure 11C).

6. On the sleeve connect points 2 and 4 with a slightly curved line.

7. If fullness is desired in the sleeve, draft a bishop or peasant style sleeve. Correct the top of the sleeve by the new pattern. Then split the pattern through on the lengthwise grain and spread the desired amount.

Shirrings, pin tucks, or plaitings may be used at the top.

8. Add seam allowances where necessary.

*Note:* The guide pattern with shoulder dart may be used. Fold in dart so that the tip of the dart coincides with the yoke line. Design yoke as described. When the yoke is cut from the pattern the shoulder dart is thrown at the armseye.

## FOR THE SKIRT

The skirt guide pattern is a two-piece pattern having a normal waistline. A two-gored pattern with vertical hip darts in the back will produce a more

horizontal grain over the hips than a similar pattern without darts. If the back of the skirt is used without darts, it has a deeper curve both at the waistline and over the hips.

A dart in the front is not necessary for the slight or erect figure, but is necessary, for one with a prominent abdomen. For this type of person a six-gored skirt would be a better choice.

The vertical hip seam would appear to be a continuation of the shoulder seam, and on the normal figure this would make the front gore of a two-piece skirt wider at the waistline by one or two inches than the back gore. On a figure with prominent hips, especially in the back, the back gore may be as wide or even wider than the front gore.

For various skirt effects use the two-piece guide pattern and proceed as indicated.

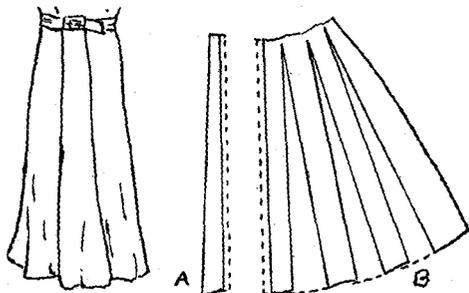


Figure 12. Skirt with panel.

**Changing the side opening in a skirt.** If a placket is finished on the side seam line, this makes it difficult to have a smooth fit over the hips. This is especially true when a zipper closing is used in sport skirts. To eliminate this the seam is moved slightly forward, thus widening the back gore and narrowing the front. If the line is far enough forward it tends to give a slenderizing effect.

Fold a tuck lengthwise in the front gore and separate a lengthwise slash in the back gore twice as wide as the tuck.

*Note:* In moving the side seam of the skirt forward it will no longer coincide with the under-arm seam of the blouse.

**Skirt with front panel and flare.** Many of the skirt styles are smooth fitting around the hips and use kick plaits, godets, or flares for ease in walking.

1. Decide on width of front panel and sketch on guide pattern. The panel is usually wider at the bottom than at the waistline. Cut along this line (Figure 12A).

2. The side gores as well as the front panel may be flared. Sometimes the flare is added to the side gores only, at other times to the front panel. To add flare, slash from the hem line to the waist, but not through.

3. Spread the desired amount (Figure 12B).

4. Add seam allowances on panel and front gores.

**Skirt with plaiting or shirring used as an inset.** The inset may be placed in the front or in the back, or both, and may vary in length.

1. Sketch on the guide pattern the length and width of the inset desired. Try the effect. Mark with notches and cut (Figure 13A). The inset is usually wider at the bottom than at the top.

2. Decide on the number of plaits, or the amount desired for shirring. If plaits are to be used, measure the width of the inset at top and divide by the number of plaits. This gives the width of each plait.

3. On a piece of paper longer than the inset pattern fold in the plaits as planned, either box plaits or side plaits.

4. On each side of the plaits add an extension to form the under lap. Place over this the inset pattern and cut (Figure 13B). Add an extension

lap to the main skirt section (Figure 13A). This will form a fold that will lap as a plait over the extension added to the inset.

5. Place the skirt section with the fold on top of the plaited inset, with the fold over the extension, and pin in place. Check to see that the plaits

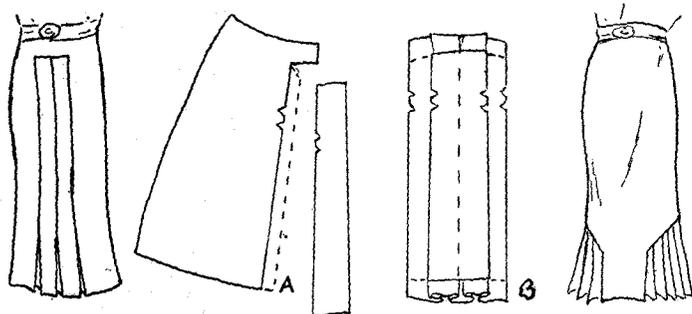


Figure 13. Plaited inset.

exactly fit at the corners, and that notches have been placed correctly for the lengthwise seams, falling at the back edge of the under plait.

*Note:* If shirrings are to be used instead of plaits, gather the material by hand or machine (loose tension) and pull threads to desired fullness. Lay fullness in lengthwise folds. Then lay on inset pattern and cut. Be sure to make seam allowances on both the inset and the skirt pattern.

When shirrings or gathers are used instead of plaits, the inset may be stitched by very narrow welt seams.

**Changing the waistline of the skirt.** The foundation skirt pattern has the waistline located at the normal waistline. Fashion may call for it to be definitely above or below the normal. Certain figures look better with a lower waistline rather than the normal. Very slender, long-waisted girls can wear the high waistline to advantage.

Two inches is usually enough to add. Sometimes the skirt is raised more in the center front than on the sides and back.

In raising the waistline the top of the skirt is flared slightly to fit the increased girth (Figure 14).

**Changing a two-piece skirt pattern into six gores.** Try on the foundation skirt pattern, and proceed as indicated.

1. Have the hip dart in the back folded in. Drop a plum line where you desire the two new seam lines in front and back to fall. Mark this line at waist, hip, and hem line. If the back gore line follows or cuts across the original vertical dart, the task is easier, but this is not necessary.

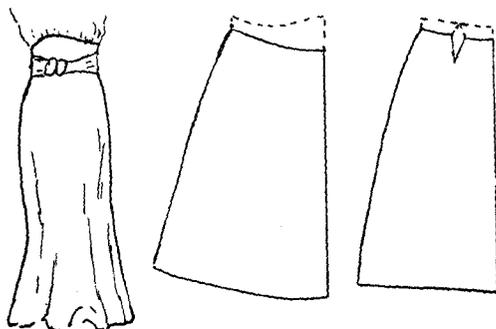


Figure 14. Skirt with raised waistline.

2. Draw a straight line through these points to make a center gore (Figure 16A). Place notches on both seam lines.

3. Draw a new grain line on side back and side front gores parallel to center before cutting on the new gore lines as line X (Figure 15A). Separate.

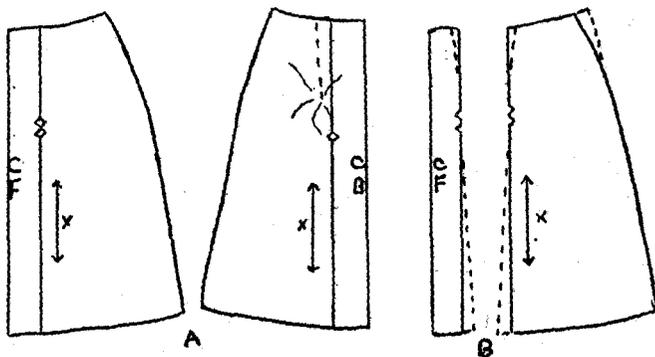


Figure 15. Six-gored skirt.

4. The gore lines from the hip up to the waist should be slightly curved, making the gores at the top  $\frac{1}{4}$ " narrower at the waist than at the hip. Make the gores 1" wider at the hem than at the waistline (Figure 15B). Do this on both the front and the back.

The flare, or additional width, added to the side of each gore, depends upon the fashion. More flare may be placed at some gores than at others, or more flare may be added to the back edge than to the front.

5. Curving the seam from the hip up to the waistline removes a little of the waistline. This would make the skirt too tight at the waist. Whatever amount is so taken out may be added to the original hip-seam line to make it less curved (Figure 15B).

6. If the vertical hip dart was not removed by cutting the new gore line across the bulge, remove the bulge by drawing a line from the bottom of the skirt to the dart point. Cut along the line, flattening the pattern (Figure 16). This process widens the skirt below the hip line, making the side seam more bias. This may be removed by drawing in a new side seam below the hip, removing as much from the lower edge as was thrown in when the pattern was slashed and separated (Figure 17).

### FOR COLLARS

The collar is a very important part of the costume, and may add much to, or detract from, the appearance of the wearer. The collar is subject to frequent change in fashion. Frequently an old garment may be brought up to date by adding a new collar line.

Collars are characterized as flat, roll, standing, or rippled, according to the way they lie around the neck. By their silhouettes they may be described as Peter Pan, sailor, shawl, bertha, etc. According to the method of fastening them to the garment, collars are described as convertible, attached, or detachable.

The length of the neck, the arrangement of the hair, and the shape of the face are important factors in deciding the type of collar to use.

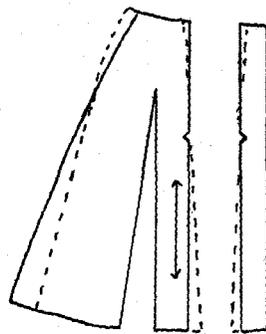


Figure 16. Back of six-gored skirt.

Before cutting any collar the neck line must be established. Then cut a neck facing to use as a guide. For drafting neck facings see Extension Bulletin 473, *A Guide Pattern for Home Sewing*.

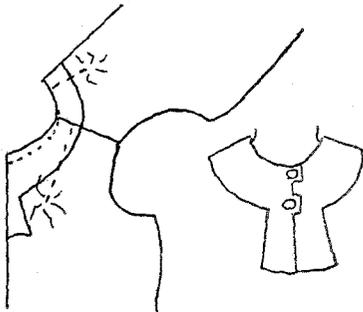


Figure 17. Plastron collar.

**Plastron.** This is a collar held on a dress by a button, clasp, or tab. It is a neck facing cut with various outlines.

1. Fold in the darts at the shoulder and back neck line. Place the front and back waist patterns together, with the shoulder seams together.

2. Sketch in the desired neck line. Test before a mirror. Sketch in desired shape of collar (Figure 17).

3. The dress is less likely to show at the free neck edge of the plastron if the neck of the collar is cut  $\frac{1}{8}$ " higher than the dress pattern.

**Rippled collar.** A rippled collar is a circular frill cut to fit the neck line.

1. Draw the desired neck line. Then cut a flat collar (See Extension

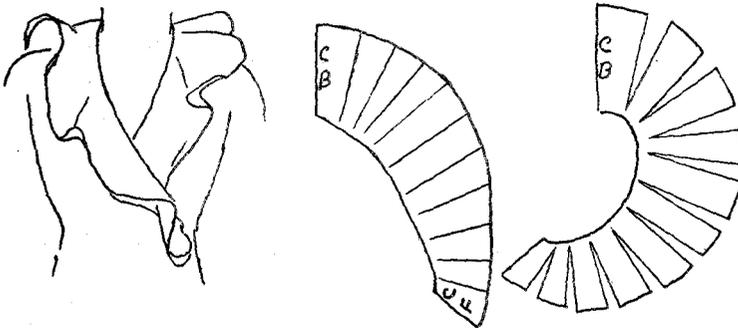


Figure 18. Rippled collar.

Bulletin 473, *A Guide Pattern for Home Sewing*, page 25). The flat collar is  $\frac{1}{4}$ " smaller than the neck of the garment.

2. Slash from the outer edge toward the neck line, and spread the slashes apart wherever the rippled effect is desired (Figure 18).

*Note:* If the rippling is quite extensive, it is necessary to provide seams. Have these coincide with such seams as shoulder, panel, or yoke seams.

*Note:* Sometimes the collar rolls at the back and ripples down the front of a low V or surplice opening, to give the effect of a jabot. Draw the desired neck line and cut a flat collar. Slash the collar from the outer edge toward the neck line. Lap the slashes at the back and spread them down the front for the rippled effect.

**Other rippled effects.** Tucks or gathers may be used to make the edges ripple (Figure 19). Tucks or darts at intervals of one-half inch across a strip of organdy or batiste release a frill at the edge. Tucks will make the collar roll as much as a straight strip, whereas darts shape the strip into a semi-circle, approaching the flat collar in shape.

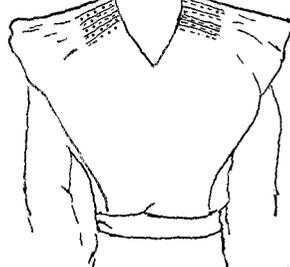


Figure 19. Tucked collar.

## FOR SLIPS

The guide pattern may be used in drafting various slip patterns.

**Six-gored fitted slip.** To make a fitted slip, the waist and six-gored skirt pattern are used in the draft.

First, a vertical dart must be made from the waistline to the bust.

1. Fold in the vertical or shoulder dart of the guide pattern to the bust line.
2. Draw in line locating proposed dart. This line may be parallel to center front, but usually slants back slightly as it extends toward the bust, as illustrated in Figure 20A.
3. Slash along the line and separate to form a new dart (Figure 20B).
4. Compare waistline measurement of the pattern with the measurement of the tight-fitting waistline desired. Part of the looseness at the lower edge may be taken out by slightly deepening the under-arm seam at X. Too much slanting off here will cause wrinkles. The rest may be taken out by widening the new dart at y (See Figure 20B). Do not make the waist fit too tightly, however, as it should be loose enough to slip on and off over the head.
5. Mark notches on folded-in shoulder dart.
6. Mark point *m* the desired front depth of the slip, point *n* the desired height above the bust, and point *o* one to two inches down on the under-arm seam line as illustrated in Figure 20C.

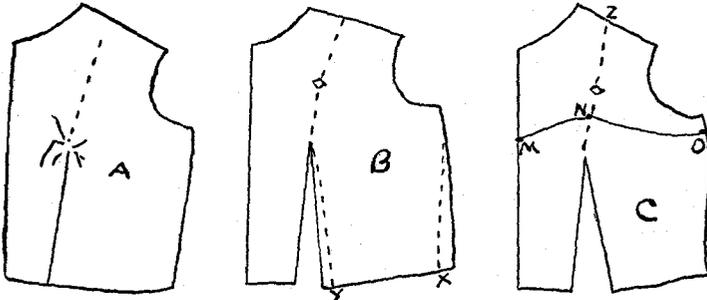


Figure 20. Fitted waist.

7. Draw a line from *m* through *n* to *o*. Cut.
8. Cut out shoulder dart from *z* to *n*. This gives two vertical darts to make a continuous seam.
9. Fold in a vertical dart at waistline on back pattern to form a bulge.
10. Draw a line from point of bulge to shoulder seam at a point where the front shoulder dart meets the seam.
11. Slash along the line to flatten pattern. This makes two vertical darts which form a continuous seam.
12. As on the front of the pattern, locate point *m*, desired depth of center back, point *n* and point *o*, one inch down on the under-arm seam. Continue as described for front of pattern.
13. For strap lengths, measure from point *n* over shoulder to point *n*. Allow two inches for fastening to slip. The straps may be any width desired.
14. Draft a six-gored skirt pattern from the two-piece foundation pattern as described on pages 11-12. Make the width of the center front and

center back gores correspond to the width of the front and back waist panels.

15. Pin waist and skirt sections on new piece of paper and connect (Figure 21).

16. Make all necessary seam allowances.

**Slip with bandeau.** To draft a bias-cut slip proceed as follows:

1. Use a guide pattern with under-arm darts. Fold these in to form a bulge at the bust.

2. The waistline is raised to form a curved line below the bust.

Locate point  $x$   $1\frac{1}{2}$  inches above the waistline; locate point  $y$   $3\frac{1}{2}$  inches above the waistline at center front. Draw a curved line connecting  $x$  and  $y$  as illustrated in Figure 22A. The location of points  $x$  and  $y$  depends upon the figure. For short-waisted or low-busted figures, the distance above the normal waistline would be less. For long-waisted or high-busted figures the distances would be greater than those given.

3. From point  $x$  measure along the seam line 5 inches and locate point  $m$ . From point  $y$  measure along center front  $4\frac{1}{2}$  inches and locate point  $n$ . The distances here measured also depend upon the figure proportions.

4. Connect  $m$  and  $n$  with a curved line, the line arching over the bust as illustrated in Figure 22A. Mark notches.

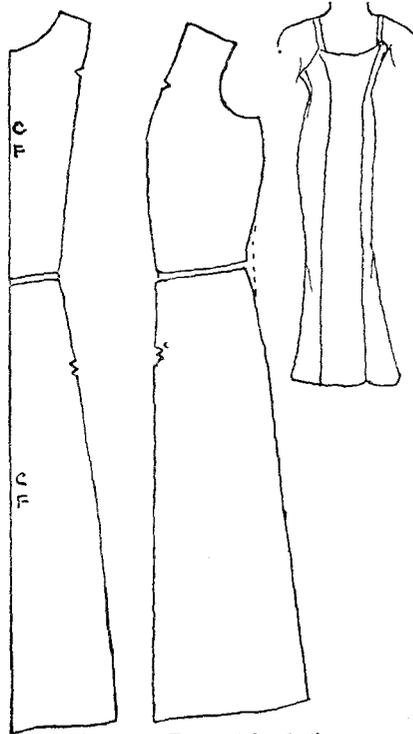


Figure 21. Front of fitted slip.

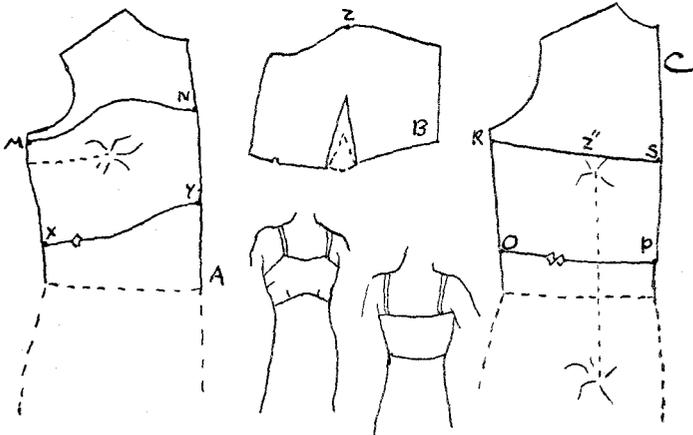


Figure 22. Bandeau slip.

5. Cut along line  $xy$  and  $mn$ .
6. The under-arm dart should be in the bandeau section of the draft. Throw this dart to a point directly under the bust. To do this, draw a line from the bottom of the bandeau directly under the bust to the bulge of the under-arm dart which is folded in (Figure 22B). Cut along this line to flatten pattern. Shorten the dart as illustrated by the dotted line (Figure 22B).
7. If a person is large in the bust it is better to keep one dart or part of the dart under the arm and throw the rest into the dart at the bottom of the bandeau.
8. Mark the location of shoulder-strap joining at  $z$ .
9. The skirt section of the slip is extended along the side seam to the desired length. For more width at the bottom the side seam line may be made more bias.
10. To draft the back of the slip use waist and skirt pattern. Pin in back dart. Extend the waistline at the side seam  $1\frac{1}{2}$  inches and center back  $1\frac{1}{2}$  inches (or the amount extended at the side seam front) and locate points  $o$  and  $p$ . Connect these two points.

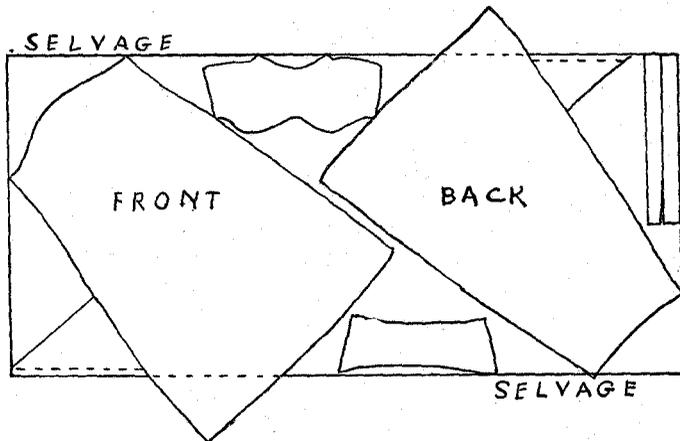


Figure 23. Bias-cut slip.

11. Extend the skirt line to the desired length. If more width is desired at the bottom, slash the side seams more. Use skirt pattern to do this.
12. Locate point  $r$  5 inches above  $o$  and point  $s$  4 inches above  $p$  on the center back. Connect  $r$  and  $s$ . Connect  $o$  and  $p$  with a curved line as illustrated in Figure 22C.
13. Locate point  $z$  for shoulder strap.
14. If a more tightly fitted slip is desired, curve the bandeau and skirt section at the under-arm seam lines toward the waist. This will necessitate a side opening.
15. Make all necessary seam allowances.
16. This slip pattern may be cut on the straight grain of the goods or on a bias. For a bias cut, lay the pattern on the material as illustrated in Figure 23.

*Note:* In drafting the back, another method may be used, in which the back dart is not folded in.

Locate point  $s$  5 inches above  $p$  on center back. Locate point  $t$  one inch above point  $p$ . Connect with point  $o$ . Line  $p-o$  forms the top line of the skirt section, and line  $t-o$  the bottom section of the back bandeau. This is throwing the vertical dart in the back section into a horizontal dart. Mark notches for joining.