A GUIDE PATTERN FOR CLOTHING CONSTRUCTION, LIKE A BASIC RECIPE IN FOOD PREPARATION, CAN BE ADAPTED TO MEET MANY NEEDS. EACH IS INVALUABLE BECAUSE IT MAKES FOR FREEDOM AND INDEPENDENCE AND THRIFT IN HOMES WHERE CLOTHING CONSTRUCTION AND FOOD PREPARATION ARE ESSENTIAL IN THE ECONOMY OF THE FAMILY. TO BE WELL DRESSED ON AN INCOME THAT PERMITS VERY LITTLE MONEY TO BE SPENT FOR CLOTHING REQUIRES TIME, SKILL, AND EQUIPMENT. INCLUDED IN DESIRABLE EQUIPMENT FOR HOME SEWING IS THE GUIDE PATTERN. HOW TO MAKE AND HOW TO USE A GUIDE PATTERN ARE DESCRIBED IN THIS BULLETIN.
FOR some years the guide pattern has been taught as part of the adult extension program in home economics in various states. Its special value to the homemaker who must make over clothing is unquestioned. Its use for those many adults who are not the “average” in size and weight and physical development has also been demonstrated.

This bulletin is prepared as an aid to Oregon homemakers who are contributing substantially to the family income by productive work in the home. The construction, remaking, care, and repair of clothing at home, if successfully done, extends the family income.

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A Guide Pattern for Home Sewing

By

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A GUIDE pattern is a foundation pattern designed to fit an individual figure. It has been so constructed to take into consideration any irregularities of that figure. It has the necessary darts but as few seam lines as possible. From it, patterns of more complicated design can be made. It is cut of firm muslin and fitted like a dress.

The pattern is usually in one piece and is long enough to extend below the largest part of the hips. It consists of three sections: front, back, and plain sleeve. For very large or irregular figures, a two-piece blouse and skirt pattern is more satisfactory for fitting and designing.

Each season the guide pattern should be refitted and changed to conform to the prevailing styles. New lines around the shoulders, on the sleeve, on the hips, and at the waist should be noted and the guide pattern changed to conform to the mode as well as to the figure and personality.

HOW TO MAKE A GUIDE PATTERN

Supplies needed. For the average figure 2½ yards of firm checked gingham is necessary. The short, slender figure will need ¼ yard less. The tall, stout figure will require ½ to ¾ yard more. It is important to use checked material so that the straight of the goods may be easily followed. It is also important that the material be closely woven to prevent stretching due to fitting and long use. Besides the material the following supplies are needed.

Plain commercial pattern
Yardstick
Tape measure
Tracing wheel
Soft lead pencil
Colored thread

Needles
Thimble
Pins
Scissors

Plan of work. Two persons work together, one as the model, the other doing the fitting. The one to be fitted wears smooth, well-fitted foundation garments and underwear.

Measuring to determine size of pattern. The bust measure should be taken (standing behind the figure) around the fullest part of the bust, keeping the tape measure straight across the back. Measure the width around the arm 2 inches below the arm pit.

Selecting the commercial pattern. Certain pattern companies make patterns in sizes corresponding to the bust, waist, and hip measurements established by the Bureau of Standards of the United States Department of Commerce.

For the guide pattern select the size nearest the bust measure. If the measure is 35 inches, for example, select either size 34 or size 36, unless
that particular pattern is made in the 35 size. A larger size can be easily altered with a tuck. A smaller size must be slashed. A person with wide shoulders will find the larger size more satisfactory. A figure with a high bust usually requires the larger size, whereas one with a low bust will be better fitted by the smaller size pattern.

**Testing the pattern.** A pattern may be tested for size in two ways. The simpler method is to pin the pattern together and slip it on, having the shoulder and under-arm seams together and darts pinned in. Pin the sleeve together and slip it on. The length and width of the sleeve and the height of the sleeve cap can be gauged. This method is not satisfactory for gauging the armsye curve.

The other method is to check each piece of the pattern with body measurements. These measurements must be taken accurately and allowances then made for the fullness desired in the garment.

**Measurements needed for testing pattern.** In testing the pattern take measurements as follows:

1. **Shoulder.** Taken from the base of the neck at the side, straight out to the bone at the point of the shoulder. This should be a straight line as you look at the person from the side, and should be located just back of the highest point of the shoulder.

2. **Width of back.** Taken across shoulders from armsye to armsye. The correct place for beginning the measure may be determined by placing the thumb of the right hand under the right arm of the person being measured, and bringing the forefinger up to the bone at the point of the shoulder. Place the end of the tape measure at knuckle of forefinger and measure to the corresponding point on the left side. Be sure that this measure is taken accurately.

3. **Width of chest.** Taken in the same way as the measure of the width of the back, across the chest from armsye to armsye about 2 inches down from the hollow at the base of the neck.

4. **Bust.** Taken from the back, with the tape measure placed over the largest part of the bust in front and straight across the back. This should be a comfortable measure.

5. **Armsye.** Taken around the armsye by placing the tape measure around under the arm, and bringing it up over the top of the shoulder bone. Care should be taken to make this an accurate measure.

6. **Under arm.** Taken from the lower edge of the armhole, or the hollow of the arm, to the natural waistline. This can best be done as follows: Place a tape measure around the waist, then place the tape measure at the 10-inch point over a ruler and place the ruler under the arm, being sure that the shoulder is not raised out of its natural position. Measure to the bottom of the tape measure at the waistline. Then deduct 10 inches from the amount above the tape measure at the waistline to get the correct measure.

7. **Sleeve.** (a) Girth: Taken around the fullest part of the arm with the elbow bent so that the muscles are tense. (b) Lengths: Taken from the bone at the top of the shoulder along the arm to the elbow for first measure,
then continuing over the elbow to the crease in the wrist in line with the little finger to get entire length of arm. Arm should be bent while measure is being taken.

8. **Hip.** Widest measure below the waist in a line parallel to the floor. Most commercial patterns give the hip measurement as 7 inches below the waist.

**Method of testing pattern.** After the measurements of the figure have been taken, test the pattern as follows:

1. **Shoulder.** Measure shoulder of pattern along the seam line, taking care not to include the seam allowances in the measure. Compare with the shoulder measure of the figure and note on the pattern any change needed. The back shoulder seam should be \( \frac{3}{4} \) inch longer than the front shoulder seam.

2. **Width of back and chest.** Check by measuring the pattern at the place of narrowest width. This should equal one-half the width of the back measure. Check width across the chest in the same way, and note necessary changes. Do not count the seam allowances, and in case of a hem on the front of the pattern, be sure to start measuring on the center front line rather than on the edge of the pattern.

3. **Bust.** Place back and front patterns together, pinning the side seams together to take up the seam allowances. Measure the pattern along the bust line. Multiply by 2 to find the bust measure of the pattern, which should equal 4 to 6 inches more than the bust measure of the figure for a loose fit. A snug fit requires just enough extra fullness for ease—2 to 3 inches.

4. **Hip line.** Measure down from the armseye along the under-arm seam a distance equal to the under-arm measure of the figure. This marks the waistline. Locate the hip line. The measurement of the pattern from the center front at this point should equal one-half the hip measure plus 2 to 4 inches.

5. **Sleeves.** Measure girth on the pattern. The measure of the pattern should equal the girth measure plus 1\( \frac{1}{2} \) to 2 inches. Measure the length of the sleeve and compare it with the measure taken. If the elbow line is marked on the sleeve, check with measurements taken above and below the elbow. An inch should be allowed for ease at the elbow.

6. **Armseye.** To test the size of the armseye, hold the tape measure on the edge while measuring the curve of the pattern. The sleeve size should be at least 1 inch larger than the armseye measurement.

**General directions for altering commercial patterns.** In case a pattern of the correct size can not be obtained, select the nearest size and alter the pattern before fitting. Copy this pattern on tough, firm paper, cutting away all seam and hem allowances. Use this pattern for the altering.

1. **To increase the bust measure.** Cut both the front and the back patterns from the center of the shoulder line down to the bottom of the pattern in a straight line parallel with the center front and back lines. Separate each pattern at the bust line \( \frac{1}{4} \) the entire amount to be added. At the shoulder line, separate the pattern \( \frac{1}{4} \) of the amount to be added. (See Figure
1.) This alteration makes the pattern wider across the back, chest, and shoulder and also increases the bust measure.

2. To decrease the bust measure. Fold in a tuck on both front and back patterns on the same line, each tuck at the bust line taking up ¼ of the necessary decrease and at the shoulder line ⅛ of this amount. Or the pattern may be slashed and the necessary amount removed by lapping. Tucks or slashes should avoid darts. Correct the jog in the seam line.

3. To allow fullness across the bust. A prominent bust requires additional length as well as additional width. Pin in the shoulder dart. Cut the pattern in along the bust line at right angles to the center-front line about half way across the pattern; then diagonally up toward the armseye. Spread the pattern to allow for fullness over the bust. (See Figure 2.)

4. To alter for round shoulders. Slash the pattern horizontally from the center back almost to the armseye. Spread the pattern to give the extra length needed at center back (Figure 3). Straighten the center-back edge. This will make the back neck line larger. This fullness is needed and may be taken care of by a series of small tucks or darts.

5. To change size of armseye.
   (a) To make smaller, draw in a higher under-arm line, keeping a good curve line. (b) To make larger, drop the under-arm line on both back and front of the pattern, drawing a new curve. Usually this necessitates lengthening the sleeve cap the same amount.

6. To lengthen waist pattern and armseye. Cut
pattern straight across at right angles on both the center front and back, through the armseye. Spread the pattern the desired amount. The sleeve cap must be spread the same amount. (See Figure 4.) Note: If the armseye does not need to be enlarged, the waist may be lengthened by cutting the pattern a few inches above the waistline at right angles to both front and back and spreading it the necessary amount. Adding length in this way does not necessitate a change in the sleeve cap.

7. To ALTER SLEEVE. A good sleeve is 1 inch larger at the top than at the armseye. The straight of the goods falls from the shoulder to the elbow, and the straight of the goods is crosswise at the under-arm line. A good sleeve has sufficient width for comfort—at least 1 ½ inches or more than the measurement of the upper arm—and freedom at the elbow. For better dresses, coats, and suits, a sleeve pattern with a high convex curve is used. House dresses, men's shirts, middy blouses, and children's clothes have a sleeve top with a lower convex curve and a larger armseye. This type of sleeve permits greater arm freedom, but it does not set as well.

Sleeve patterns may be altered as follows: (a) To increase the width of the sleeve pattern, split the pattern lengthwise from peak of top curve. Spread, adding ½ of the increase; add ¼ of the increase at each side. Connect the upper curve, using the original pattern.

(b) To decrease the width of the sleeve, the extra width in the sleeve should be left to be fitted out, unless the sleeve is a great deal too wide. It may then be altered by taking out ½ the extra amount in a lengthwise tuck, and ¼ on each seam. Correct the top, using the original pattern.

(c) To lengthen or shorten the sleeve pattern, add or remove, as the case requires, ½ of the increase or decrease midway between shoulder and elbow. Add or remove ¼ of the increase or decrease at the bottom of the sleeve. The sleeve is rarely altered at the top, as the set of the sleeve is impaired, resulting in an ill-fitting sleeve.

(d) To increase the pattern for fleshy upper arm, slash the pattern from top to elbow, and outward toward each edge. (See Figure 5 A.) Spread the pattern to the required width. Correct the upper-arm curve. A second method is illustrated in Figure 5 B. Make an outline of the regular sleeve pattern by drawing around it. Draw a line from A to AA. Dot 1 is the center of line A-AA. Draw a right-angle line through 1 to the top and the bottom of the sleeve. This establishes dots 2 and 3. The distance from A to dot 4 is ½ to ¾ inches. From AA to dot 6 is the same as from A to 4. Now hold the regular sleeve pattern at 3 and swing it so that dot A is in line with dot 4. Then mark from 3...
to 5 as indicated. Do the same for the back as 3 to 7. Now draw a line from 5 to B and 7 to BB as illustrated. It will be noticed that this method makes the sleeve wider at the fleshy part of the arm, but the distance from 3 to 5 actually remains the same as that from 3 to A. Fullness is thus added without increasing the amount in the armseye.

8. To alter skirt. (a) To increase the width of the skirt, slash both back and front of the pattern from the top to the bottom. Keep the slash parallel with the center front and center back. Spread the pattern, adding \(\frac{1}{4}\) the amount necessary at each split section.

(b) To decrease the skirt pattern, make the same alterations on both the front and the back. This may be done in one of two ways: (1) Fold a tuck lengthwise from top to bottom and parallel with center front and center back. One-fourth the amount is removed by each tuck. (2) Cut off side seams (\(\frac{1}{4}\) from each) by slipping the pattern back from edge of the new pattern to form a more exact side-seam line.

Figure 6. Alteration for large hips.

9. To increase pattern for large hips. For the one-piece pattern as shown in Figure 6 a, slash front and back from lower edge to armseye and 2 inches from under arm and spread apart necessary amount at the hip. A slight amount may also be allowed on seams. For the skirt pattern as shown in Figure 6 b, slash the pattern from the bottom to the waistline and separate to fit the hips. In both cases this adds a flare at the bottom which may be slightly trimmed away.

10. To alter pattern for large abdomen. If the skirt is separate from the blouse, make the center-front waistline less curved than the back. If a one-piece pattern, slash at waistline from center front in toward the side seam and spread slightly. In both instances make the side seams less bias, especially at the back.

11. To alter for large abdomen and sway back. Slash lengthwise from the hem to

Figure 7. Alteration for large abdomen and sway back.
the waistline and parallel with the center front to widen the front. Slash crosswise from the center front over toward the hip and separate to lengthen the front. Correct line at the bottom of skirt. (Figure 7 a). To correct for the sway back, widen the vertical dart in the back or make one. A small amount may be trimmed from the side seam (Figure 7 b). Correct the line at the bottom so that the side seams on front and back are of equal length.

**MAKING THE GUIDE PATTERN**

**Cutting.** Using the paper pattern on which alterations have been made, cut a cloth pattern. To allow for fitting, allow ½-inch seams on curves and 1-inch seams on straight lines such as shoulder, under-arm, and side seams in sleeves and skirts. Use enough pins to hold the pattern firmly in place. Place the pins perpendicular to the edge of the pattern in order to have smooth cutting line. Cut with long, even strokes, as close to the edge of the pattern as possible.

In laying the pattern on the goods, be sure that the grain of the material is absolutely true at the center front and back and the crosswise grain of the material straight across the chest, across the back and hip lines.

For the figure with the full bust a better setting pattern will result if both the shoulder and under-arm darts are used.

After the pattern is pinned in place, cut the material as follows:

1. **FRONT WITH UNDER-ARM DART**—
   (a) Place center front on lengthwise fold of material with bottom of the pattern at the cut end of material.
   (b) Make seam allowances 1 inch on shoulder and under-arm and ½ inch on curves.
   (c) Mark with pins where shoulder line is to be basted.
   (d) Mark the center front at the neck.
   (e) Mark under-arm dart.

2. **FRONT WITH SHOULDER AND UNDER-ARM DART**—
   (a) Place the center front on lengthwise fold of material. Make the same seam allowances as described above.
   (b) Cut around the neck and about ½ of the shoulder length.
   (c) Remove the pattern and place the cloth on the model. Pin the center front on the center front of the model.
   (d) Lay a dart from shoulder line toward the bust, along straight of the material. Fold over until the swing-out below the bust is removed, and the cloth runs straight at the shoulders. End the dart a few inches above the fullest part of the bust. Pin in the dart.
   (e) Remove from the figure. Place the pattern back on the material, leaving the dart pinned in, and finish cutting.
   (f) Make the under-arm dart.

*Note:* It is sometimes desirable to have the front of the foundation pattern made with two separate halves, one with the shoulder dart, the other with
the under-arm dart. If this is desired, cut each front on single material, with the center front of the pattern placed one inch from the edge of the material. Follow directions in 1 (a), (b), (c), (d), and (e); and in 2 (a), (b), (c), (d), and (e).

3. BACK—
   (a) Place the center back on the lengthwise fold of the material. Mark the center back at the neck line.
   (b) Make seam allowances—1 inch at shoulder and under-arm seams, and $\frac{3}{4}$ inch on curves. Mark seam lines with pins.

4. SLEEVE—
   Place the pattern on the material so that the lengthwise of the goods runs from the shoulder to the elbow and the crosswise of the goods runs straight across at the under arm.

Basting. 1. Mark with colored thread the center front and center back of the waist, using basting stitch. Baste the sleeve on the straight of the goods from the shoulder cap to the elbow and on the crosswise of the goods at the under arm.

2. Pin in darts.
3. Pin shoulder and under-arm seam together on one side.

Fitting. Place the waist on the figure with seams on the outside, and pin the center front and center back accurately on the figure.

SHOULDER SEAM. Determine the location of the shoulder seam by standing at the side of the figure. This should be a straight line extending from the neck to a point just back of the highest ridge of the shoulder and should not be visible from the front. Pin in place close to the figure, keeping the checks of gingham in straight lines. On a very erect person this seam is more becoming if placed directly on top of the shoulder. For stooped or rounded shoulders this line should slope toward the back of the shoulder.

2. NECK LINE. Place a line of pins around the base of the neck, keeping a good curved line. Cut out surplus material if necessary, but leave a $\frac{3}{4}$-inch seam allowance. A good neck line fits closely at the base in front and is high in the back.

3. UNDER-ARM SEAM. The under-arm seam is located directly under the high point of the shoulder and falls straight down. It should never slant toward the front or back. If it is necessary to adjust the under-arm dart, do it before pinning in this seam.

4. ARMSYEYE. Place the tape measure around the armseye of the figure. See that this line comes over the tip of the shoulder in a good curve and from there a straight line to the armpit, where it curves under the arm. Mark with pins beside the tape measure in a line where the seam is to be placed. Measure the size of the armseye along the pinned line and check this with the sleeve top along the seam line. The sleeve top should be slightly larger than the armseye, usually 1 inch larger. This line will give a tailored, narrow-shoulder effect. Letting the tape measure barely slip off this bone gives a softer, more feminine, and broader-shoulder effect.
5. SLEEVE. Pin the sleeve together according to notches and mark the highest point on the top of the sleeve with a pin. Pin this point to the waist, joining the highest point of the sleeve to the highest point of the armsye line. It is very slightly in front of the shoulder seam line. This type of sleeve has the high curve of the sleeve at the back.

Keep the crosswise straight of material in a straight line across the arm, and lengthwise straight of the material in a line from shoulder to elbow.

In order to have the sleeve fit well over the top of the arm, the armsye of the sleeve should be at least one inch larger than the armsye of the dress. Pin the sleeve to the front and back of waist half way between the tip of the shoulder and under arm, holding fullness around the top of the armsye, but none around the under arm.

Adjust the length if necessary. Adjust the under-arm seam line to give the correct width of the sleeve. Be sure that the elbow fullness is correctly placed.

6. WAISTLINE. Place the tape measure around the waist so that it slopes very slightly from the back toward the front. Mark at the lower edge with pins. For stout figures the line is sometimes lowered. Try the effect of different waistlines. Place the tape measure on the desired length and mark the lower edge with pencil or pins.

7. BOTTOM LINE. Be sure that the pattern comes over the largest part of the hips. Using a yardstick for a measure, put in a line of pins an even distance from the floor.

8. SLEEVE COMPLETION. Remove the pattern from the figure. Pin the sleeve in place all around. Baste. Place on the figure again with the seam on the inside to see that the sleeve is correct.

Note: If the person has figure irregularities and both sides are different, both sides of the pattern will have to be fitted. Label the right and left sides.

Marking the pattern. Mark the pattern as follows:

Figure 8. The finished pattern.
1. Mark the joining of the sleeve and waist at the top, front, back, and under-arm seams. Do this by basting a 2-inch line with colored thread at right angles to the seam line. Use two parallel threads to mark the back, and one thread at each of the other points.

2. Before removing pins, mark all seams with a soft pencil or tracing wheel. Mark around the armseye on both the sleeve and the waist. Mark the following: sleeve seam, shoulder seam (use ruler for straight line), under-arm seam, shoulder dart, under-arm dart, normal waistline, low waistline, length of sleeve, and point of elbow.

3. Stitch with contrasting thread on all lines to make them permanent and visible on both sides of the pattern.

**Seam allowances.** Trim all the seams, allowing 1/2 inch at the shoulder, under arm, and sleeve; and 3/8 inch at the neck and around the armseye and top of sleeve.

**Testing the guide pattern.** Make a simple one-piece house dress. Put on the dress and check the following points:

1. Does the dress fall straight to the floor in the center front? If the dress draws up in the front or pokes out, an alteration is needed. Either a dart or a deeper dart should be taken at the front under-arm seam.

2. Is the shoulder seam well placed? It should not be visible from either front or back.

3. Is there sufficient fullness over the bust or is the dress too loose? An alteration may be needed at the under-arm seam.

4. Does the sleeve set well? The fullness should be evenly distributed over the top and hardly discernible. The lines should fall straight and the material should not draw or wrinkle when the arm is raised or relaxed.

5. Are the lines of the material straight? The crosswise grain of the material should be straight across the chest, straight across the bust (except in the case of figures with large busts, when the front is raised, causing the line to slant down slightly toward the waist). If the line slants too much this can be corrected by altering the pattern. The grain should also be straight across the hips. The lengthwise grain is at right angles to the floor, or to the bust, waistline, and hip line.

**Note:** Suggestions for fitting dresses and blouses are given in Farmers' Bulletin 1530.

**Correcting the original pattern.** If any corrections were made in fitting the dress, make these corrections on the guide pattern.

Copy the corrected cloth pattern on tough paper such as butcher or wrapping paper. Mark notches and grain line in ink on both sides of the pattern. Remove all seams. Use this guide pattern for future drafting and designing.
USES OF THE GUIDE PATTERN

Testing a commercial pattern. If commercial patterns do not fit correctly, it is commonly necessary in using them to do more or less fitting. This fitting can be eliminated by checking and correcting the construction lines of the commercial pattern with a tested guide pattern. Pin the guide pattern together with all the darts pinned in. Do the same with the commercial pattern. Put the two together with the new one on top of the guide pattern, point of bust to point of bust. Note any differences in the slant of the shoulder seam, the depth of the sleeve cap, length of the sleeve, and placing of waistline and hip line. Compare all widths, such as arm, bust, and hip and alter the pattern where necessary. Follow the suggestions given under General Directions for Altering Commercial Pattern (page 7).

The guide pattern may be used in constructing darts necessary for desired fit, different yoke effects, armholes, lapels, neck lines, sleeves, collars, cuffs, and skirts.

The dart. In order to keep the cross-grain of the material straight at the shoulders, bust, and hips, darts are necessary. Usually the roundest curve to fit is at the bust line. This may be fitted by the use of a shoulder or under-arm dart, or both. The dart under the arm is not as wide as the shoulder dart because it is closer to the bust curve. The more curves in the figure, the more darts are necessary to give a good fit. The larger the person, the deeper the darts have to be.

With a prominent bust, a 3-inch dart may be necessary. This is too bulky to fold into one dart, hence several are advisable. By changing the placing of these darts, many variations in designs are accomplished.

Usually the under-arm dart is placed two inches below the armseye and points toward the bust, but it should never pass the armseye.

The shoulder dart generally begins at a point slightly closer to the neck than half-way on the shoulder seam, and slants slightly toward the center front, ending on the point of the bust. The distance this dart extends depends on the style of the garment. Generally it ends at a point half-way down the armseye.

Other darts may be necessary to give the desired fit, depending on the style. Small darts at the back of the neck line take care of rounded shoulders or a pad of flesh across the back of the neck.

Darts at the elbow are necessary to make a sleeve fit closely. A vertical dart running from the little finger at the wrist toward the elbow will make the sleeve fit snugly at the lower arm.

Vertical darts from the waist down may be necessary to take care of a protruding abdomen. Darts are necessary in the back of a skirt to give a smooth fit from the waist and over the hips, as the greatest curve is usually from 7 to 10 inches below the waist. The skirt darts may be taken care of by the cut of the yoke or by the use of gores.

Changing under-arm dart to shoulder. In changing the under-arm dart to shoulder proceed as follows:

1. Make a paper copy of the guide front waist pattern, outlining the under-arm dart, but do not cut it out.
2. Fold in the dart, carrying the point to the fullest part of the bust. This produces a bulge.
3. Draw a line for the shoulder dart, starting at a point slightly closer to the neck than the middle of the shoulder seam and extending it slightly toward the center front but ending it on the point of the bust. (See Figure 9 a.)

4. Cut on the new dart line from the shoulder to the bust. The pattern will now flatten out. The space left between is the new dart.

5. On a fresh piece of paper, copy the new pattern, outlining the new dart. Pin in the dart. Cut along new seam lines. This makes the material allowance for the dart on the shoulder.

6. A dart as long as this is not suitable for most garments as it would emphasize the point of the bust. Draw in a shorter dart as in Figure 9 b. In a dress the shoulder dart, when stitched, should extend about half the depth of the armseye.

**Changing one dart into several.** Lay the pattern on the goods. Cut out the neck and down the shoulder line 1½ inches. Remove pattern. Measure widest part of dart. Divide this amount into the desired number of small darts or tucks. That is, if the dart measures 1½ inches at the seam line, three darts taking up ½ inch each, and measuring ¼ inch in depth could be made from the larger dart. Baste in the darts, slanting them slightly toward the front. Pin in the dart on the pattern. Lay the pattern on the material and cut.

**Darts radiating from the neck line.** For darts radiating from the neck line which replace the shoulder dart, proceed as follows:

1. Fold in a shoulder dart to produce a bulge in the pattern. Sketch and cut out the desired neck line (Figure 10 a).

2. Using a ruler, draw the desired number of dart lines at right angles to the neck line and an equal distance apart. As these darts are

![Figure 9. Under-arm dart changed to shoulder dart.](image)

![Figure 10. Small darts at neck line replacing shoulder dart.](image)
A GUIDE PATTERN FOR HOME SEWING

small, they should not extend more than 1 or 2 inches. Mark the end of these darts (Figure 10 b).

3. Cut along each line carefully, then slash in toward the bust point.

4. Place the pattern on a new piece of paper and spread the slashes apart into equal divisions (Figure 10 c). As the dart is still folded, the pattern on flattening will spread the amount of the original dart.

5. Trace around the slashes, but only as far as the ruled line. Cut out a new pattern. Draw the darts to a point (Figure 10 d).

6. This method may be used for dart tucks at the back of the blouse.

**The yoke.** The guide pattern may be used in drafting different yoke effects.

1. Use a pattern with a vertical shoulder dart if available. Fold this in to produce a bulge over the bust.

2. Sketch in the desired neck and yoke line (Figure 11 a). It should not fall too near the bust line nor across the roundest part of the back. Use a full front and back pattern and try the effect of different yokes. Many lines that appear straight have a slight curve to conform to the lines of the body. If the line wanted is straight, use a ruler in drawing it.

3. Place notches for later joining of parts.

4. Cut apart on the yoke line. If the yoke is deep enough, the dart is apparently, but not actually lost (Figure 11 b). If the lower part of the dart is not entirely gotten rid of, it can be made into

![Figure 11. A blouse yoke.](image)

a pin tuck. On wool material this small amount of fullness may be shrunk out. If more fullness is desired at this point, the pattern can be slashed and spread.

5. The yoke section, after being cut from the rest of the pattern, is widened to produce laps so that buttons and buttonholes may be used.

From the lap effect on the yoke section, use the whole front and sketch in the proposed shape of the lap, with the right side
lapping over the left. Mark the line for the buttons. Fold the pattern back on the drawn line. Trim to the neck line. This makes a facing for the lap. The width of the hem may vary, but the middle of the hem should fall on the center front of the pattern.

**Inserting fullness at the armhole.** Where fullness is desired at the armhole, proceed as follows:

1. Fold the shoulder dart in to produce a bulge.
2. Draw a line from the armseye curving down slightly toward the dart. The line may extend slightly through the dart. Do not place this line too low as the result would be to accent the bust. (Figure 12a).
3. Cut along this line, but in the upper section keep the dart folded in. Let the pattern flatten out. This will make a new dart.

![Figure 12. Inserting fullness at armhole.]

4. Extra fullness may be added by slashing lengthwise from the new dart to the bottom of the waist. Separate the slashes so that the amount desired is divided equally between them (Figure 12c). The slashes may be separated from \( \frac{1}{2} \) to 1 inch.
5. If fullness is wanted in the center front of the blouse, use the same method, but slash only from the center of the blouse part way to the armhole.

**Lapels.** Varied effects with lapels are easily designed. Equal balance may be gotten by having similar lapels on both sides of the waist. Attractive designs are obtained by having the lapel on only one side. This may be worn flat or buttoned across.

1. The simplest lapel is made by slashing down the center fold of the front or back of the dress the desired length and then turning the corners back to form a lapel. These lapels may be faced or the edges piped, or bound. Convertable collars are used with this lapel.
2. To design a wider lapel, place the guide pattern on a piece of paper. The lapel is more satisfactory if the center front of the blouse is not cut on a fold but has an overlap of several inches.
Sketch in the desired shape of the lapel (Figure 13). Cut out the new pattern. Try this on before the mirror. Note where the point will come in relation to the under arm and the bust. A facing for the lapel is cut along the outer edge of the lapel pattern and on line X.

Neck lines. For cutting cowl neck lines, with little fullness or with fullness, proceed as follows:

THE COWL NECK LINE (WITH LITTLE FULLNESS). For the cowl neck line without much fullness—

1. Fold in the dart to make a bulge.
2. Draw the desired neck line.
3. Slash diagonally from the center front of the neck line to a point on the bust and spread the pattern flat (Figure 14 a).
4. Place the pattern on a new piece of paper. Draw in a tie as illustrated in Figure 14 b.
5. Instead of cutting the tie with the front, the fullness may be shirred and held in place by a jabot or band.

THE COWL NECK LINE (WITH FULLNESS). For the cowl neck line with fullness—

1. Fold in the dart to produce a bulge. Draw in the desired neck line.
2. Slash the pattern from the point of the neck line diagonally to the point of the bulge. Flatten the pattern out.
3. Draw around the pattern on a new piece of paper.

4. Draw a horizontal line parallel with the bust and extending from the shoulder tip to beyond the center front, and mark A, B (Figure 15).

5. Connect point A with the bottom of the waist pattern. This fullness makes the draped effect.

*Note*: The longer the line AB is drawn, the deeper will be the neck. If more folds are desired, draw the line from B to a point above A. If less draping is wanted, draw the line from point B to point below A.

*Note*: This type of cowl neck line gives added width across the bust and sagging of the armseye over the arm. To prevent this, a weight is added at the center front. Another method is to make a small net lining extending from the shoulder seams to the armseye seams and in depth to the bottom of the armseye.

**Sleeveless dress.** For a sleeveless dress cut the material as follows:

1. On the foundation pattern lower the neck \( \frac{3}{4} \) inch or more as dotted line AB illustrates. Reduce the width of the back \( \frac{3}{4} \) inch as CD and DE. For a sleeveless dress it is frequently desirable to have the armhole a little higher under the arm. In this case note that the dotted line is \( \frac{3}{4} \) inch higher at dot D.

2. Reduce the front by the same method as dotted lines illustrate.

**Sleeves.** For sleeves of the various types, proceed as follows:

1. Cut off the long sleeve at a point above the elbow so that the under-arm seams are equal in length.

2. On this pattern mark the points 1, 2, 3, 4, and 5 as illustrated (Figure 17). Draw a straight line from 2 to 4.
3. Next draw a right-angle line through A from 3 to B. A to C is $\frac{1}{2}$ of A to 2. C to D is center of C to 2. Continue drawing the lines at right angles to 2-4 as illustrated in Figure 17. Make notches on the lines.

4. Cut on these lines to the top of the sleeve, but not through the top.

5. On another piece of paper draw a straight line as 3 to B.

6. Spread the paper open on each side of B 1½ inches or more and pin to position. Cut around the edge. This completes the new pattern for a small puff sleeve.

**Sleeve Puffed at Top and Bottom—**

1. To puff the sleeve at both top and bottom, start the draft as given under small puffed sleeve, but slash through the sleeve. Spread the pattern apart the desired amount 1 to 1½ inches on a new piece of paper and pin in position.

2. Connect the top with a curve. If the top is to puff a great deal, deepen the curve as illustrated in Figure 18.

3. Draw new under-arm seam lines as indicated and curve the bottom (Figure 18).

**Raglan Sleeve—**

1. Cut off all seam allowances.

2. Fold in the ease in the shoulder seam of the back, since the ease is almost $\frac{1}{4}$ inch fold in a dart $\frac{1}{4}$ inch deep which runs to nothing, 3 or 4 inches below the shoulder.

3. Place the front and the back of the pattern together with the shoulder seams together. Draw the outline of the front and back pattern.

4. Lay the sleeve pattern so that the tips of the sleeve fall at equal distances on the front and back under-arm seam. Draw in the lower outline of the sleeve.

5. The width at the top of the sleeve on the neck curve is a matter of choice. It may range from 1½ to 3 inches. A better fitting sleeve will result if $\frac{2}{3}$ of the width falls to the back and $\frac{1}{3}$ to the front. Locate points A and B.

6. With a ruler connect points A and X, and B and Y.

7. Using the straight line as a guide, draw a curve that follows the shoulder seam near the neck and then curves to follow the armhole as it approaches the under-arm seam.
For children’s dresses where the straight line is short, it is not necessary to draw the curve, but use the straight line instead.

8. Cut on the curved line front and back.

**Kimono Sleeve**

1. Place the foundation pattern on a new piece of paper.
2. On the front locate point B, which is 1 ½ inches from A. From A to C is 1 ½ inches; from C to D is 1 ½ inches, and from C to X is ¾ inch. Draw the curved line XX, as illustrated (Figure 20).
3. Draw a straight line through B and D, parallel to the center front.
4. Locate point F, which is ½ inch above point E.
5. Draw a line from G through dot F at intersection Y. The dotted line DH illustrates the method of making the sleeve shorter if desired.

*Note:* In the kimono front it is desirable to make the dart lower at the side seam so it will not conflict with the extended kimono sleeve.
6. Draft the back pattern in the same way.
7. If long sleeves are desired, extend the line G through F, through Y to the desired length. Extend the line CD. Draw a line at right angles to the line CD and extend it until it intersects line GFY.
8. To prevent the garment tearing out at the joining of the sleeve and underarm seam it should be reinforced. This may be done by running a straight tape along the seam line, or by inserting a gusset.

**Variations in Kimono Blouse Pattern**

1. Cut out a kimono blouse pattern as described under directions for drafting the kimono sleeve.
2. Sketch in the desired sleeve top. (Figure 21).
3. Cut out, adding seam allowances on sleeve and waist.

**Short Kimono Sleeves (May be used with Yokes)**

In order to fit the shoulder and arm, the short kimono sleeve is more satisfactory if shaped to the arm.
1. Place the pattern on a new piece of paper. Extend the shoulder line the desired length of the sleeve.

2. Locate point A 1 inch below the shoulder line. Draw a curve connecting the shoulder and point A.

3. Where the sleeve joins the armseye depends on the style. For a cap sleeve it may extend back from the under-arm seam 1½ to 2 inches. Mark point B 1½ inches back from the under-arm seam on the armseye. Were the sleeve connected here, it would tear out on raising the arm. To prevent this, mark point C, which is the same distance below B as A is below the shoulder line—in this case 1 inch below. Draw a curve connecting A and C. If the blouse is snug, add $\frac{1}{2}$ to 1 inch on the under-arm seam as illustrated in Figure 22. If the blouse is loose enough, it is not necessary to add this. Make the same changes in the front and back.

**Note:** In some designs the sleeves are split at the shoulder. This relieves any strain when the arm is raised.

**Sleeve with Puff Below the Elbow and Cuff—**

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

1. Fold in the elbow dart. Sketch a cuff the desired shape. Place notches to indicate where it joins the sleeve (Figure 23 a).

2. Cut the cuff off on this line. Place the cuff on a new piece of paper and arrange it so that the opening comes...
along the dart line and there is no seam where the original seam line was. Cut out the new cuff pattern.

3. Slash horizontally on the sleeve through the top of the dart, then slash vertically along the dart edge. Flatten the pattern so that there is no bulge.

4. Make several vertical slashes so that fullness may be divided equally. The slashes should be about \( \frac{1}{2} \) inch apart.

5. Spread the pattern to the desired fullness. Even up the under-arm seam lines (Figure 23 b).

Note: If the cuff fits very tightly at the top, a 2-inch placket should be made in the lower part of the puffed sleeve where it joins the opening of the cuff. The placket should divide the sleeve \( \frac{1}{2} \) for the back and \( \frac{3}{4} \) for the front.

Collars. In order to obtain a good collar the neck line must first be established in a good line. Then a facing is cut to be used as a foundation pattern.

The neck facing. Use the front and back of the blouse. Fold in any darts at the shoulder and at the back of the neck. Place the shoulder seams together with the neck-line edges even, on a fresh piece of paper. Make an accurate outline of the neck, center back and front line, and indicate the shoulder seam (Figure 24). Draw the new neck line. Then sketch in the outline of the facing (Figure 24). Used as a facing, these two pieces are cut in two at the shoulder seam line, and the pattern so placed that the
center back and center front both come on the fold of the material. If the pattern is cut in one piece, the center front or the center back will be on the bias.

Facings may be used on the outside of the garment for decorative purposes. They may be either stitched to the garment or used as perfectly flat collars (Figure 24).

**The Flat Collar.** This type of collar does not lie absolutely flat, but has just enough roll to cover the seam by which it is attached to the dress. This is best accomplished by cutting \( \frac{1}{2} \) inch from the facing—that is, \( \frac{1}{2} \) inch from each center front (Figure 25 a). The amount cut off will vary according to the material used and the length of the collar. For firmly woven material with a close fitting collar, the \( \frac{1}{2} \)-inch decrease on one-half of the pattern is sufficient. In a long, narrow collar with light-weight material such as chiffon, it may be necessary to cut 1 inch from the whole collar. Cut the facing with the desired neck line, as described under The Neck Facing (page 24). Do not cut the facing at the shoulder line. Using the facing as the foundation pattern, design the collar edge (Figure 25 b). If the collar of equal balance—that is, the same on both sides—is to be used, cut only one-half of the collar. A collar design of unequal balance should have both sides designed.

When attaching the flat collar to the garment, pin the center back of the collar to the center back of the garment. Stretching the collar very slightly, pin toward the front so that the center fronts of the collar and of the garment meet.

**The Rolled Collar.** A rolled collar is developed from a facing. One-fourth inch is cut from the center front of the facing, as described in The Flat Collar (page 25). Starting at least 2 inches from the center back, slash the flat collar toward the neck line (Figure 26 a). Lap these slashes (Figure 26 b). As usually more roll is desired in the back, the laps are deeper in the back than in the front, or slashes are eliminated in the front. Note that the neck line is straightening out. To take care of the roll it is necessary to widen the collar. Draw the outer edge of the collar the desired shape (Figure 26 c).

**The Cape Collar or Bertha.** Join the guide pattern at the shoulder line.
Figure 26. Rolled collar.

Sketch the desired neck line. Reduce this in front ¼ inch. Sketch in the outer edge (Figure 27 a). Decide where the ripples are to be. Usually more ripples are over the shoulder and at the back than in the front. Slash the pattern and spread as illustrated in Figure 27 b. If the separations are wide enough so that the center front and the center back of the collar fall on the center front and center back of the garment, a shoulder seam is not necessary. If the slashes are not sufficient for this, the collar cut on the fold of the material in the back will be bias in front. This is sometimes desired and the front is tied, or slipped under a panel. The shoulder seam can be used and this type of collar fitted as a kimono sleeve.

The convertible collar. The convertible collar is a straight collar used in suits, coats, men's shirts, sports dresses, and blouses. It may be cut in three ways: (1) Cut a straight band the exact length of the neck line and twice as wide as the finished effect. This type of collar will stand away from the back of the neck in a little peak. (2) Cut a strip the length of the neck line, but instead of straight across the bottom, gently curve it toward the back cutting it ½ inch wider at center back. This collar hugs the neck closely. (3) Cut a strip the length of the neck line and hollow ½ inch out of the center back, with the line gradually sloping toward the front. This method makes a slightly less roll.

Variations of the convertible collar are frequently used. The ends may be cut in different shapes. The collar may button up or fall open.

Cuffs. Cuffs should be considered both as a finish to the sleeve and as part of the design. Usually the center of interest is desired near the face, hence the cuff should be subordinated to the collar. If the point of interest
is wanted at the hands, however, more elaborate cuffs may be used. Wide cuffs worn by a large person will widen the hips.

**THE SHAPED CUFF.** The opening of the shaped cuff is on a line running from the little finger to the elbow and not on the original under-arm seam. The placket divides the sleeve width ¼ to the front and ⅔ to the back. Sketch in the desired shape of the cuff. Make notches for joining the cuff to the sleeve on either side of opening (Figure 28 a). Cut cuff from the sleeve, preserving the lengthwise grain. Next cut through the placket line and join the two sections on the original under-arm seam. Add ½ to 1 inch lap for finishing (Figure 28 b).

**THE BELL CUFF.** The bell or hanging cuff is used frequently with short sleeves to hide elbows or angular arms, and to give softness. It may be straight, slightly flared, or fully flared.

After determining the desired length of the sleeve and cuff, sketch on the guide pattern the shape of the cuff. Make notches for the joinings (Figure 29 a). Cut the cuff and spread the pattern. The greater flare is usually placed at the outer edge of the sleeve with less at the under-arm seams. The bottom of the cuff may be shaped in any way desired—slight curve, scallops, squares, or points.

**Skirts.** The guide pattern as drafted covers only the largest part of the hips, but from it can be drafted a two-piece guide pattern for skirts.

Place the front foundation pattern on a piece of paper. Using a ruler, continue line AA to B (the desired length of pattern) and line CC to D. Connect BD. Cut the skirt off at the normal waistline XX (Figure 30).

Draft the back skirt pattern in the same way. Be sure that the side seam lines are the same length. This pattern will have a slight fullness at the waistline, which is fitted out in vertical darts.
A two-gored pattern with vertical hip darts in the back will produce a more horizontal grain over the hips than a pattern without the darts.

To locate the position of the dart, find the fullest part of the hip on the skirt pattern. Locate a point on the waistline about 3 inches from the center back and slant a line slightly away from the center to the hip line. Fold the extra material at the waist into a dart. Next shorten the dart as was done in the waist, because if the end of the dart ended on the fullest part of the hips, it would accent the hips.

A front dart is only used in fitting a figure with a large abdomen. The darts are used in plain two-piece skirts, or they may be taken care of in the cut of a six-gored skirt. When yokes are used such darts would detract from the design unless the yoke is very deep.

YOKES IN SKIRTS. In cutting yokes for skirts, use the guide pattern as follows:

1. Use a guide pattern with the correct length. Sketch in the front yoke. Try different effects in front of the mirror. Place pattern on the table and draw in the sketched lines. Horizontal and diagonal lines that appear to be straight are better drawn as a slight curve to conform to the lines of the body (Figure 31 a). If the yoke ends in a panel the lines of the panel are straight.

2. Fold in the dart in the back pattern so that the point ends on the yoke line. Sketch in the back so that the side seams correspond to the front. Curve slightly any horizontal or diagonal lines (Figure 31 b).

3. Make notches for joining on both the back and the front and to distinguish the sections.

Figure 30. Skirt draft.

Figure 31. Yokes in skirts.
4. Cut apart the yoke lines. Note: The back pattern will flatten out and the yoke as cut has no dart, but it is now located horizontally at the seam between the yoke and the skirt section (Figure 31).

5. The yoke can be changed into other sections and laps added for buttons and buttonholes. Be sure to keep the waistline, hip line, and seams adjoining the lower sections in the original size.

6. The lower sections can be drafted to add flares, godets, and plaits.

**Fullness at center front (lower skirt section).** Fullness may be added to the front of skirt by either a high or low flare.

1. For a high flare, lay the pattern on a new piece of paper. Decide on the width of the flare. Locate point X. Using a ruler, draw a line from X to the top of the front section as illustrated in Figure 32a.

2. A low ripple is obtained by slashing the skirt as illustrated in Figure 32b, and spreading the slash the desired amount.

**The use of flares tending toward the circular skirt (lower skirt section).** Slash the skirt from the bottom to the top of the section but do not cut through. Keep the center front on the grain and spread the slashes to the desired width.

Note that in spreading the slashes the top curve of the skirt section has been changed in direction but not in length. The curve has become much more concave. If the direction of the curve were not changed, the folds would then fall over the seam line and not in the skirt section.

If the flare is to come below the knee, it may be made in one of three ways. (1) Slash the skirt section at the hem line to the knee into many gores, spread apart. (2) Lower the yoke line on the skirt to the desired depth. Slash the lower section of the skirt from the hem line to the top of the section but not through. Spread, keeping the center front of the pattern on the grain (Figure 33b). (3) Use a godet (Figure 33a). On a piece of paper draw a circle whose radius is the depth of the godet. If the amount used for the godet is a half or quarter circle, the edges will be cut on the straight of the material. If the godet...
is less or more than a quarter circle, place the center of the godet on the straight of the material and the two side seams on an equal bias. The slash in the garment where the godet is to be inserted is cut a seam allowance (about \( \frac{1}{4} \) inch) shorter than the godet. Attach the godet to the garment with a plain seam. To make a smooth joining of the godet at the top, sew a small triangular piece to the garment and then sew the godet to this piece. By this method, the godet is less apt to tear out on a sudden strain. Since the bottom of the godet is circular, a very narrow hem or binding is used to finish it.

**Kick plaits inserted in a seam.** In the straight-lined type of skirt, kick plaits are necessary for ease in walking. Study the styles and note the depth and placing of the plaits and the number used. A simple inverted box plait is usually used.

On a piece of paper draw parallel lines the desired depth of the plait. Fold in the plaits (Figure 34a). Place over this the two-gore patterns so that the gore line falls exactly in the center of the inverted box plait.

Paste this box plait to the skirt pattern.

Turn to the wrong side and cut notches in one back fold to show where the seam will be. Cut lengthwise through the fold where the seam is to be (Figure 34 b).

Different finishes may be used to hold the plait in place. A machine stitching slanting to a point at the center, either up or down, is commonly used at the present time; or the outer top edges of the plait may be tacked by hand. Make the stitches as invisible as possible.