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How to Use the Type Pattern

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Advantages of the Type Pattern

After having made the type or foundation pattern the next logical step is to know how to use it.

HOW TO USE THE TYPE PATTERN

If one possesses a pattern which fits well, especially through the shoulders and armseye, that pattern may be used as a foundation for most garments, except those rather extreme in cut. In this way, the total cost of each garment is lowered by eliminating the purchase cost of a pattern for each new garment. Also the trouble of checking each pattern and possibly having to alter it, is done away with. Therefore, the type pattern saves both money and time. Proficiency in its use will come with practice and a developed sense or knowledge of pattern lines.

Adaptation I

The Chemise Dress

Many variations of the chemise dress are being used at the present time, for wool, cotton and silk fabrics.

TO CUT

Front

1. Lay center front of foundation pattern on fold of material.
2. Measure down twelve inches below waist line to determine hip line.
3. From center front on hip line measure in one-fourth hip measurement plus one inch plus desired fullness. (For chemise dress, take hip measurement around the largest part of the person, usually about twelve inches below the waist line). The one inch addition is allowed so that the seam will come a little to the back of the center of the hip. The amount of fullness allowed will depend upon the size of the person (a woman with very slender hips can have more fullness than one large in the hips); the prevailing style; and the weight of the material. A garment of wash material should have more fullness than one made of heavy woolen material.

4. Measure down from base of neck the required length.
5. Measure in from this point the desired width. The front should be at least one inch wider than the back.
6. Connect underarm, hip point and bottom point with a straight line, using a yard stick. Curve this line slightly at the waist to eliminate some of the fulness. Allow one inch for seam. (See figure 1)
7. To determine bottom curve, measure on the underarm line, from the waist line down, the length of the side skirt measurement. Connect this point with the center front with a gradual curve.

Position of Darts

1. For the full-busted figure place a dart from center shoulder parallel with the center front and extending toward the waist line to the bust. (See dart A in figure 1).

2. For the very full-busted figure, place a dart in the arms-eye extending across the chest, curving in the same direction as the waist line (See dart B in figure 1). This dart is not advisable unless it is absolutely necessary that more fulness be allowed through the bust line.

3. To insure a straight-hanging skirt, place a small dart approximately two inches below the armseye, extending four or five inches toward the center front and slanting parallel to the waist curve. This does not need to be a large dart, only about one inch at the largest part will be sufficient. On some figures, this dart may need to be a little larger. (See dart C, figure 1).

Note—A dart placed in a similar position in a kimona-sleeved apron or dress will keep the dress from pushing forward, as so many are inclined to do.

4. For the same reason as given above, under No. 3 a dart may be placed at or below the waist line, if it can be covered with a belt. Both the underarm dart and the waist line dart are not necessary in the same garment, as both serve the same purpose. (See dart D, Figure 1).

Note—If the darts are not allowed in the pattern, they may be placed in the material by means of pins or bastings; the foundation pattern then placed on the material and the garment cut.

Back

1. Place center back of pattern on fold of material.

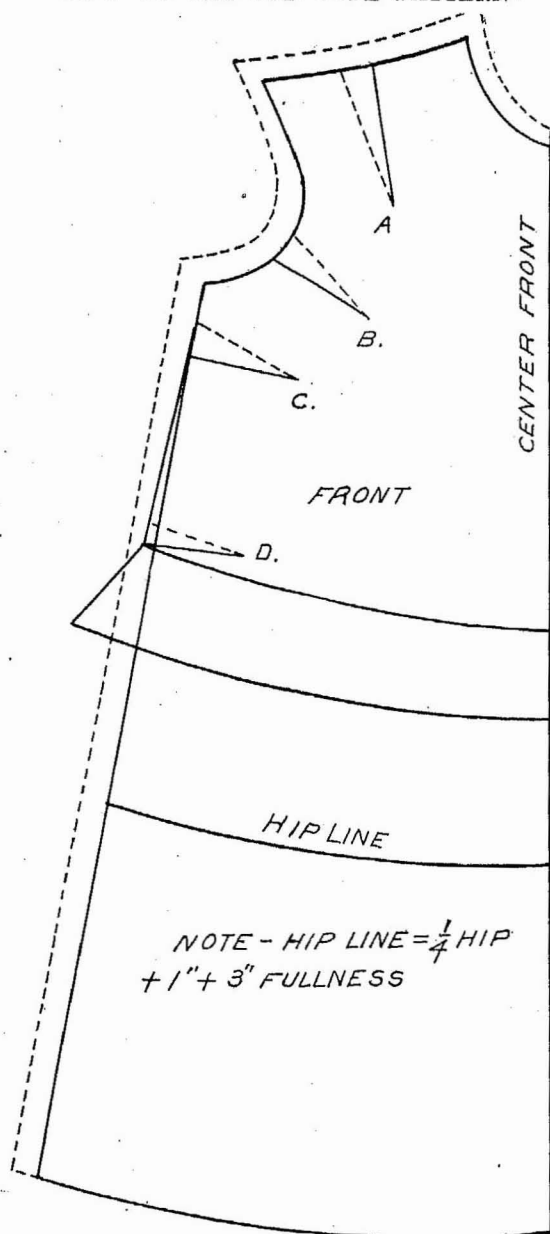


Figure 1. Chemise Dress—Front. Showing method of cutting from foundation pattern and position of darts.

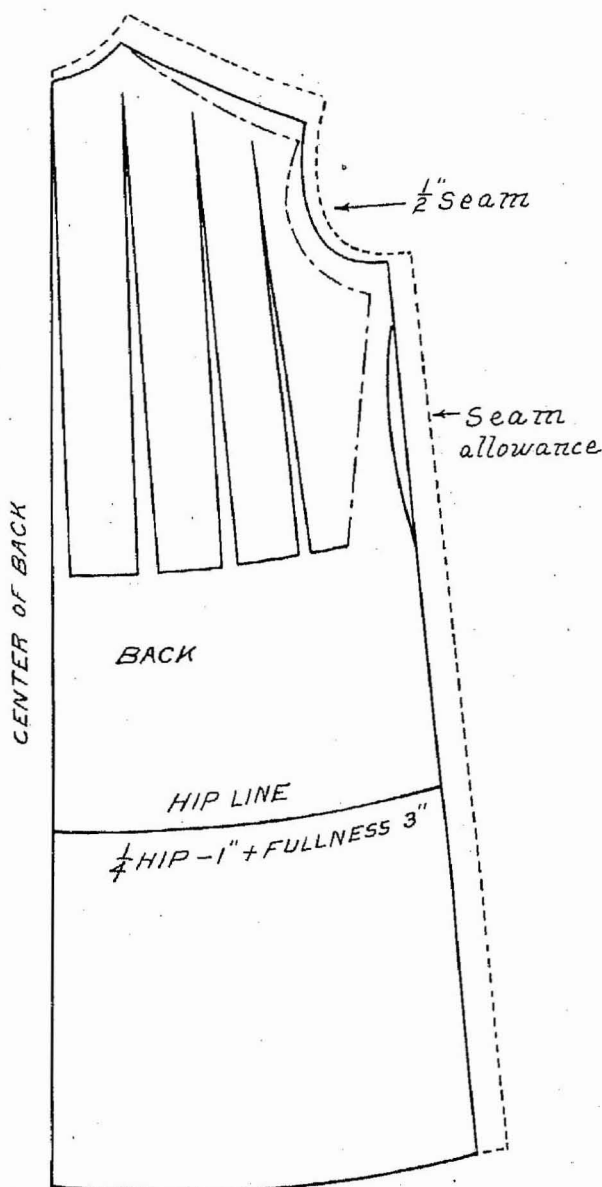


Figure 2. Chemise Dress—Back. Showing method of slashing and spreading the back foundation pattern to secure a better line for the garment.

2. Slash the pattern three or four times from the waist line up to the shoulder and spread (See figure 2).

3. Measure down from the waist line twelve inches (as for the front) to determine the hip line.

4. From center back on the hip line, measure in one-fourth hip measurement **minus** one inch **plus** the desired fullness. (Hip measurement taken twelve inches below the waist line). Since the one inch was added to the front it must be subtracted from the back. The amount of fullness added to the back will be the same as that allowed in the front.

5. Measure down from base of neck the required length.

6. Determine the desired width around the bottom. The back should be at least one inch narrower than the front.

7. Connect the armseye, hip point and bottom point with a straight line, using a yard stick.

8. On this underarm line, measure down from the waistline the length of the side skirt measurement. Make the bottom curve.

Note—If the bloused effect is desired this may be gained by inserting an elastic at the waistline, or by tacking the waistline to the underbody. Many variations of this pattern may be obtained by the addition of different collar and vest lines, panels, and various types of trimmings.

Adaptation II

Dress Having Gathers On the Hip.

This type of dress is very similar to the chemise dress, but is more applicable to certain fabrics. Very light weight material, such as voile or soft silks are much better made with this straight skirt. Also fabrics having a decided design, such as checks, plaids, stripes or large figures, are much more attractive made in this style, as the bias seam at the side, such as the chemise dress has, would detract from the design of the fabric.

Front

1. Lay the center of the foundation pattern on the fold of the material, if the garment is not to be fastened down the front.

2. Measure down from the neckline at center front the length of the waist desired.

3. Perpendicular to this point, draw a straight line. This line will form the top of the skirt.

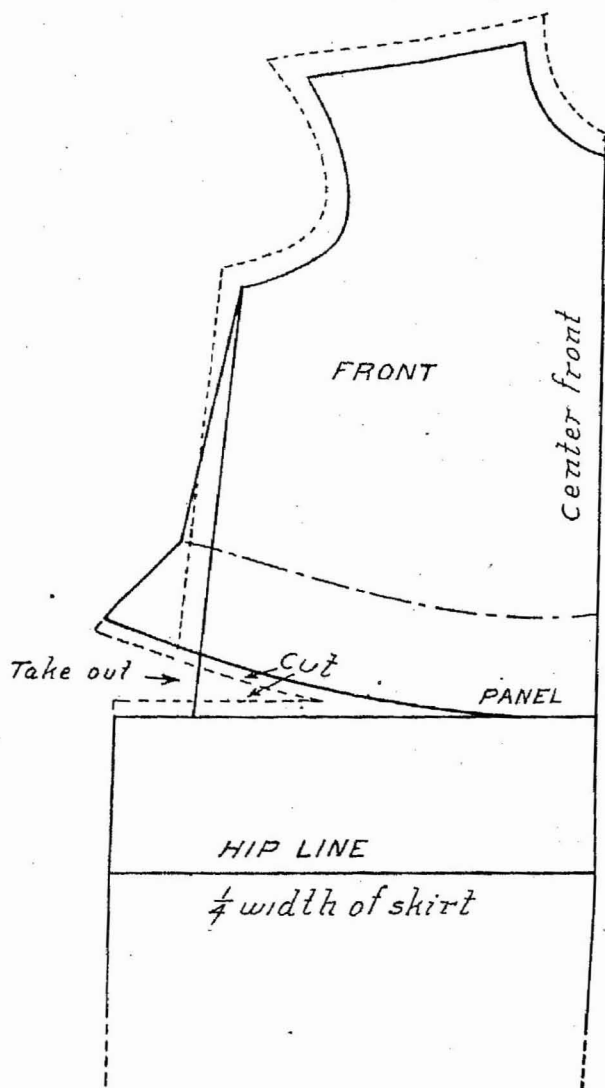


Figure 3. Dress having gathers on hip—Front. Showing method of cutting from foundation pattern

4. From the center front out on this perpendicular line, measure one-half the width of panel desired. This will be governed by the size of the person. Five inches is a good average for this measurement.

5. From the end of this panel, curve the line upward, following the curve of the waistline. The material left between this line and the line forming the top of the skirt should be cut out or taken up in the seam. (See figure 3).

6. The underarm line of the waist may be made perfectly straight or slightly curved.

7. The width of the skirt section should equal one-fourth the desired width of skirt.

8. Measure from center front neckline the desired length of garment and cut straight across, to form the bottom of the skirt.

Back

1. Lay center back of pattern on fold of material.

2. Make underarm line parallel with the center back and long enough to equal the underarm of the front section.

3. At end of underarm line slash in toward the center back to within five inches of the center, thereby making the panel back. (See figure 4)

4. Make width of skirt equal to one-fourth of the desired width of skirt.

5. Gauge length of skirt same as the front length.

Adaptation III

Blouse that Gathers at the Waist Line

Front

1. Place center front of pattern on fold of the material. (See figure 5)

2. Measure down from base of neck the full length the blouse is to be.

3. Draw line perpendicular to the center front. This makes the bottom of the belt or sash.

4. Measure up from this line the width of sash desired and draw line parallel with bottom sash line. This makes the top of the belt or sash.

5. Measure in four inches for panel. From this panel, draw

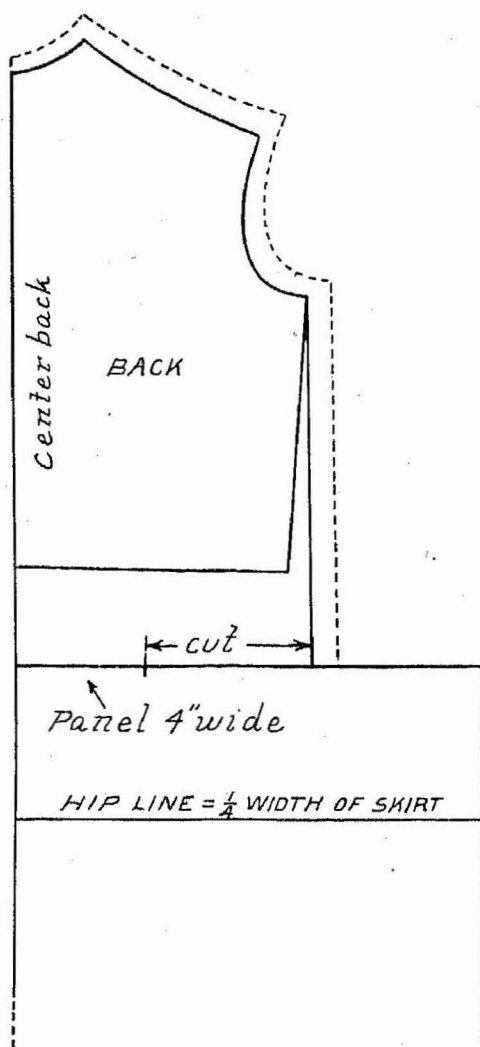


Figure 4. Dress having gathers in hip—Back.

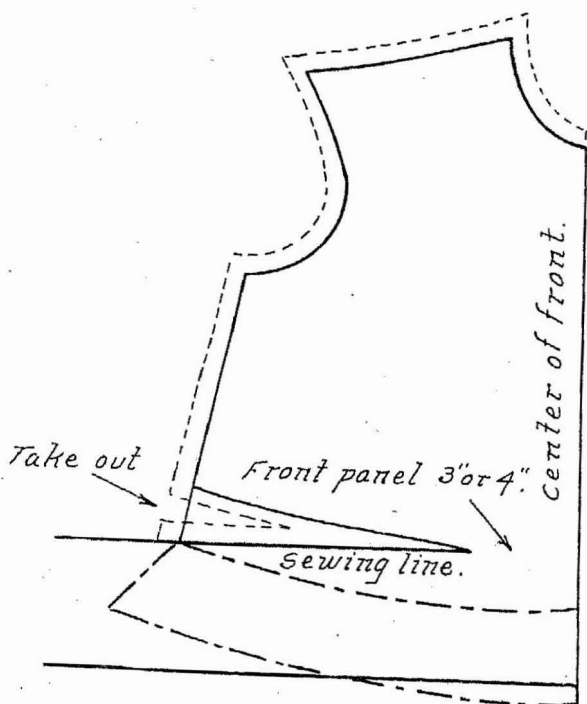


Figure 5. Waist that gathers at the waist line. Showing method.

toward underarm, a line curving the same as the waist line.

6. Extend the sash or belt as long as desired.

7. Gather the blouse and sew to the belt, making it loose enough to hang easily over the hips.

Back

1. The back is cut just like the foundation pattern except for the length. It should be cut long enough to allow for putting on a narrow belt or elastic. Cut at least two inches longer than front (not counting the sash).

Adaptation IV

The Surplice Waist

Front

1. Measure down from base of neck length of front desired.
2. At this point extend the bottom of the waist out per-

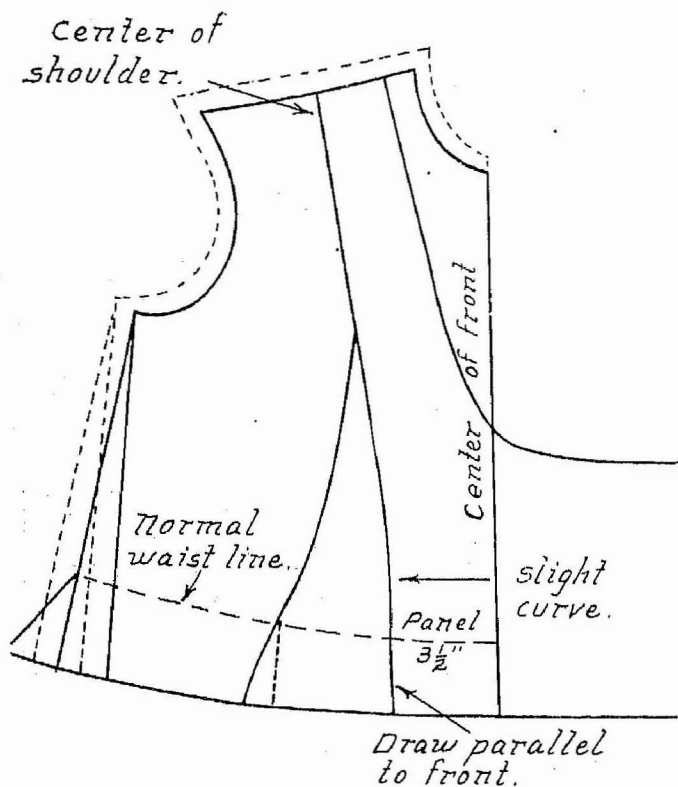


Figure 6. Surplice waist. Showing position of dart and method of making the surplice.

pendicularly with the center front, to form the bottom of the sash or belt.

3. From shoulder line shape the front neck line to the center front. Extend that line out for the top of the sash, making it parallel with the bottom sash line.

4. The fullness may be taken out in one of two places, **First**, the underarm line may be made straight, parallel with the center front; **secondly**, a dart may be made from the shoulder to the waist line. This dart should start from the center of the shoulder and extend over the bust line. Determine the width of the panel desired, and then extend the dart line down to this point. To determine the size of the dart necessary, take the measure-

ment from the underarm to the center front, and subtract from this the width of the panel. This figure gives the number of inches needed from the underarm seam to the dart. Remove the surplus fullness in this dart. (See figure 6.)

Adaptation V

Blouse Having the Drop Shoulder.

Place the back and front shoulder seams together. Extend the back shoulder line two inches, keeping the shape of the neck and armseye the same as the front pattern. Subtract two inches from the front. Be sure and allow seams before cutting.

Adaptation VI

Overblouse or Russian Blouse.

The underarm seam may be straight or flared very slightly toward the waistline. The blouse should be long enough to extend just to the top of the hips. This is then gathered into a three inch band which hangs loosely over the hips.

Adaptation VII

Dress Having Large Armholes.

1. Place front and back shoulder seams together.
2. Reshape armhole, make shoulder one inch narrower and make a curve lowering the underarm as much as desired (from 2 to 6 inches). The sleeve should follow the same line at the top as does the armhole line of the waist. (See figure 7) This sleeve pattern may be cut by tracing the armhole curve onto a piece of paper, then being sure to make the one-half inch seam allowance on both waist and sleeve. The bottom of the sleeve may be shaped according to directions given under sleeves.

THE KIMONA BLOUSE

To Draft

1. Draw line across the top of paper.
2. At right edge of paper draw line perpendicular to first line.
3. On latter line measure down from the intersection one-sixth of neck measurement. On first line measure in from intersection one-sixth neck measurement plus $\frac{1}{2}$ inch. Connect these two points with a curved line to form the neck line. (See figure 8)
4. From the neck line measure down length of center front.
5. On the top line measure in a distance equal to $\frac{3}{4}$ the

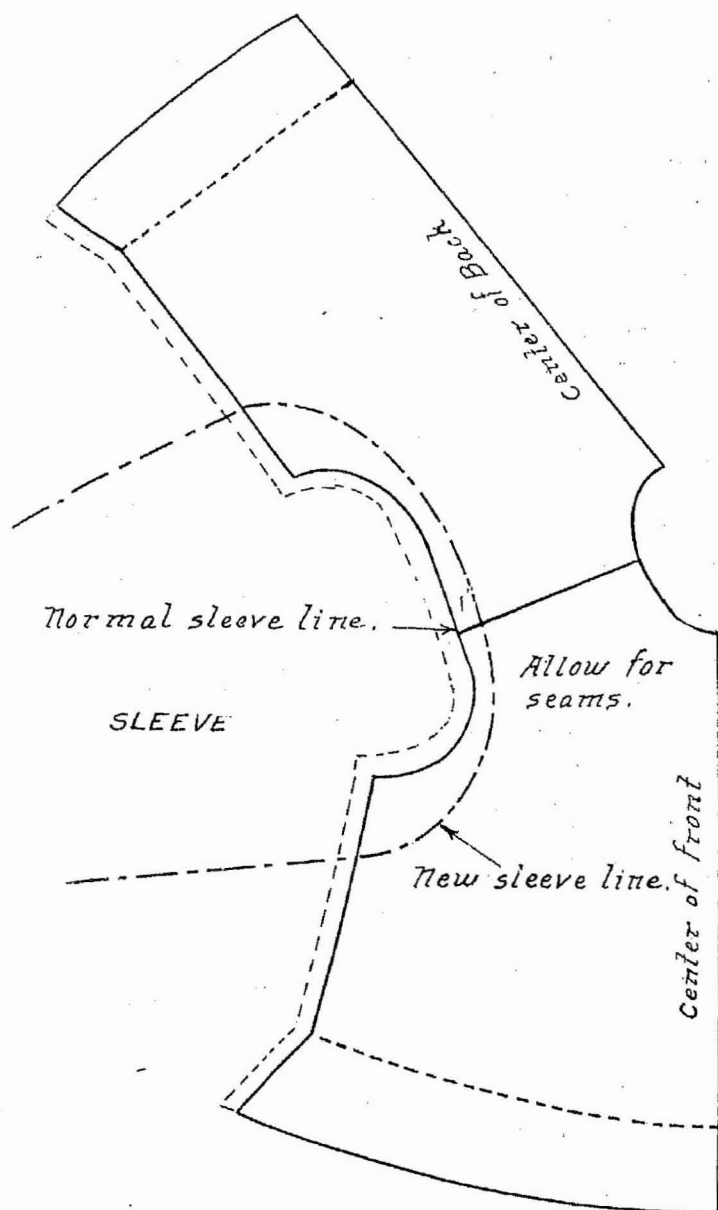


Figure 7. Dress having large armholes. Showing how to obtain new sleeve line.

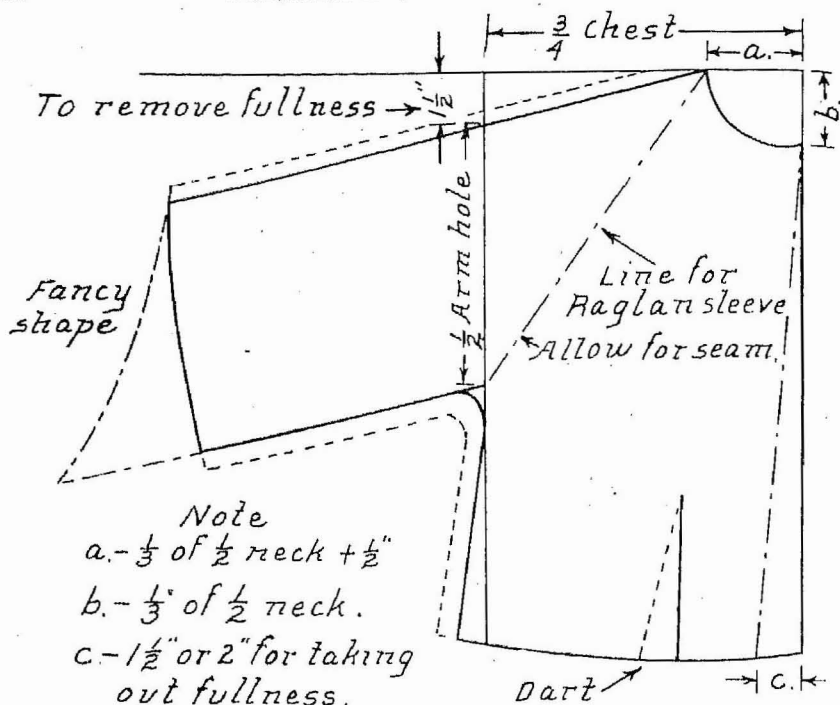


Figure 9. Kimona Blouse. Showing places from which fullness may be removed; also showing line for raglan sleeve.

7. Measure length sleeve desired from intersection of first construction lines. (This intersection correspond to center back).

8. Measure down from this point $\frac{1}{2}$ width sleeve desired.

9. Connect latter point with point made under number 6. Extend this line for underarm seam the length of the underarm measurement. This line should be flared to extend about one inch beyond the construction line.

10. Make the bottom curve by connecting underarm point with center front.

Variations

a. Fullness may be removed by (See figure 9)

1. Making seam on shoulder. Lower the shoulder line from one to one and one-half inches, measuring this on the construction line. Make a straight line connecting this with the neck point.

2. By dart in front or back.

3. By straightening underarm seam, if the back is too full. Only the back may be cut thus and the front left larger.

4. At bottom of center front or back, measuring in $1\frac{1}{2}$ inches and drawing straight line from base of neck to this point. This seam may be covered by means of a vest or trimming of various kinds.

b. If long, tight-fitting sleeves are desired, make a small dart at the elbow of the underside. This provides more fullness and therefore more freedom of movement. To determine length of sleeve measure from base of neck at center back out along back of arm to wrist. Hold arm slightly curved.

c. To make Raglan sleeve.

Make straight line from underarm curve to one inch forward from center shoulder. Allow seam on both waist and sleeve. Both back and front of sleeve may be cut the same, or in some designs the sleeve has the raglan effect in front and the large armhole effect in the back. (See figure 9)

d. The neck may be shaped any way desired. Also, the sleeves may be shaped in various ways.

Sleeves

If one has a good sleeve pattern—one that fits well at the top, hangs well and feels comfortable—it is advisable to adapt it to the various styles, since so many of the commercial sleeve patterns need alteration.

1. To cut flowing sleeve with or without cuff:

Make the sleeve seam perfectly straight or flared out toward the bottom using a yardstick to get a straight line. (See figure 10)

2. To cut a bell sleeve.

Make the sleeve fit rather easily down to the elbow, then flare it from the elbow point to the bottom. Be sure that the elbow comes at the elbow of the person. The average arm is one inch shorter from the armseye (inside measurement) to the elbow, than from the elbow to the wrist.

3. To make tight-fitting sleeve from a straight pattern. (See figures 11 and 12.)

Curve sleeve seam slightly at elbow. Crease line at center back of sleeve. Use this line as front sewing line for dart. Take

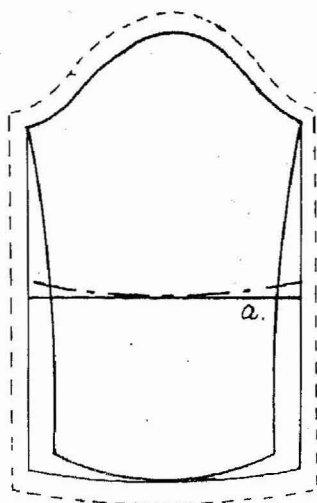


Figure 10. Sleeve. Showing how to cut flare sleeve from plain pattern.

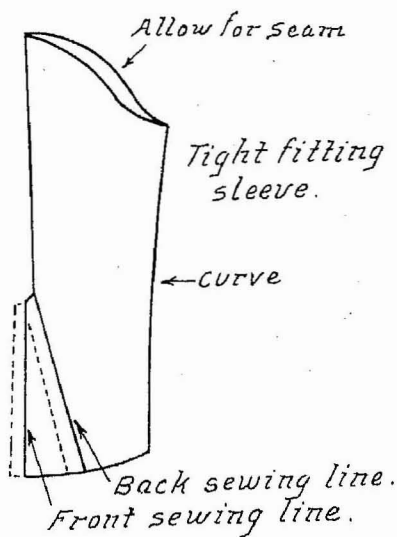


Figure 11. Sleeve. Showing method of making tight-fitting sleeve from plain pattern.

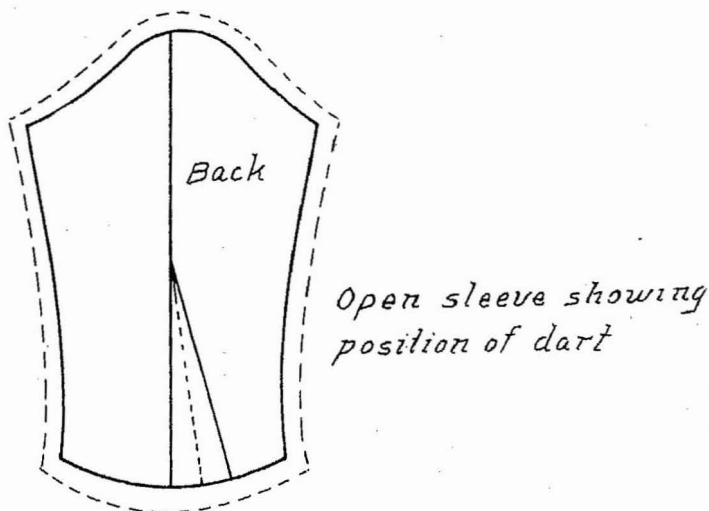


Figure 12. Sleeve. Open view of sleeve shown in figure 11.

up the extra fullness in this dart. This dart should never extend beyond the elbow.

4. To make slashed sleeve.

a. If sleeve is to be slashed only part way, make this slash come approximately two or three inches back of the center of the sleeve.

b. If sleeve is to be slashed up to the shoulder, make this slash up the center of the sleeve. Allow seams on both sides. Often these are overlapped down to the elbow and left loose from there to the cuff.

Collars

Rule—The less curve the collar has the more it rolls.

The more curve the collar has the less it rolls.

1. Tuxedo Collar.

This is made of a straight, four-inch piece of material, preferably cut on the lengthwise of the goods. The real Tuxedo extends to the waistline. Modifications of the Tuxedo can be made by making the collar extend only part way to the waistline and by shaping the ends of the collar any way desired.

2. Roll Collar.

Take rectangular piece of paper, long enough for half the

Figure 13. Roll Collar. Showing method of drafting.

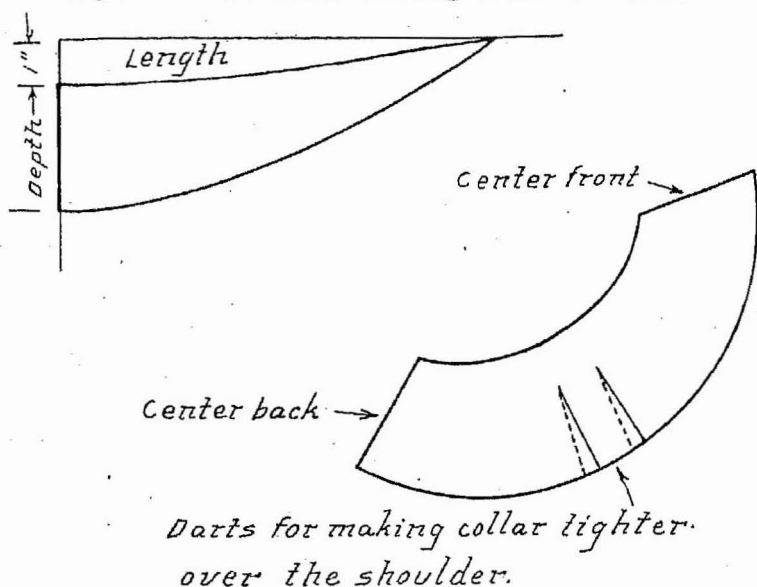


Figure 15. Wide Bertha. Darts over the shoulder may be placed in pattern to make less fullness on the shoulder.

collar. (The measurement should be taken from the center back down to depth of collar desired). From one corner measure down one-inch. From this point make a gradual curve out to the end of the paper. This makes the neck curve. Shape the outside of the collar as desired. (See figures 13 and 14.)

4. Flat Collar.

Place front and back shoulder seams of waist together. Cut piece of paper exactly the same shape as the neckline of the waist. Shape the outside of the collar as desired. It is easier to cut this pattern before the underarm seams are sewed by pinning the paper to the waist so that it fits on well.

5. Wide bertha.

A fitted bertha may be cut as the flat collar. But if the bertha is rather wide, it will be too circular over the shoulder. To overcome this, place two or three small darts just over the shoulder (in the pattern) (See figure 15) so that some of the surplus fullness will be removed.

Figure 14. Roll Collar. Showing method of drafting to obtain less roll than collar in figure 13.

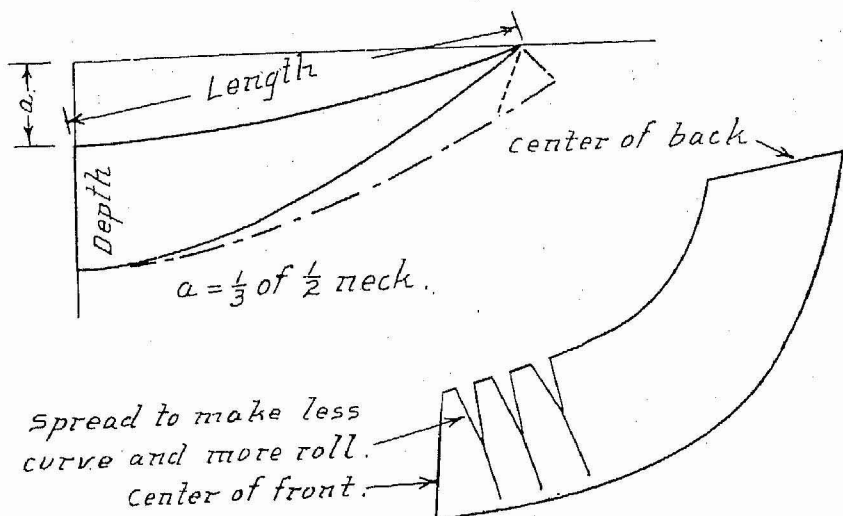


Figure 16. Bertha having roll front and flat sides and back.

6. Bertha with roll front and flat back.

Cut pattern the same as for the wide bertha. In the front, at the neckline, slash the pattern down three or four times and spread. This makes less curve and therefore more roll. The extra length thus made may be removed from center front. (See figure 16).

Cuffs

1. Cuff for short sleeve.

Take piece of paper as wide as cuff desired and in length equal to $\frac{1}{2}$ size of sleeve plus one inch. At the lower left hand corner measure up one inch. At the opposite corner measure in on the bottom line one inch. Connect these two points with a curved line, thus forming the bottom line of the cuff. If more flare is wanted measure up $1\frac{1}{2}$ inches. Shape the top of the cuff as desired. (See figure 17)

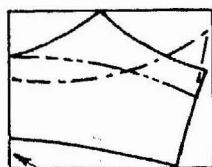
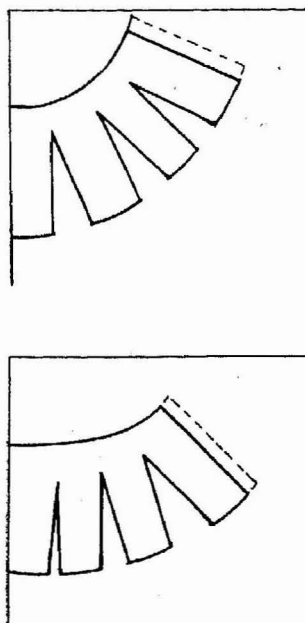
2. Flare Cuff.

Cut piece of paper as wide as cuff desired and in length equal to one-half size of sleeve. Slash up approximately every two inches. Spread at slashes to form flare. Amount of spreading

depends on flare desired. One may cut the lower edge of the cuff any shape. (See figure 18)

3. Cuff flaring in back.

Cut paper the same as for the ordinary flare cuff. By spreading the back pieces the back flare is obtained. (See figure 19)



5" wide.
 $\frac{1}{2}$ size of
 sleeve + 1"

1" for flare.

Figure 18. Flare Cuff. Showing method of spreading pattern to obtain flare.

Figure 17. Cuff for short sleeve. Showing various shapes.

Figure 19. Flare Cuff. Spreading more in back produces more flare in the back.