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A STUDY OF THE USE OF STANDARD DART
AND SEAM VARIATIONS AS SOURCES
OF DESIGN IN DRESS

Thesis for the Degree of M. A.
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Ngairé Margaret Domigan
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A STUDY OF THE USE OF STANDARD DART AND
SEAM VARIATIONS AS SOURCES OF
DESIGN IN DRESS.

BY

NGAIRE MARGARET DOMIGAN

A THESIS

SUBMITTED TO THE SCHOOL OF GRADUATE STUDIES OF MICHIGAN
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CHAPTER I

INTRODUCTION

THERE IS A TREND IN ALL PHASES OF MODERN DESIGN TOWARDS PLACING MORE IMPORTANCE ON FUNCTIONAL QUALITY THAN ON ANY OTHER CHARACTERISTIC. BEAUTY AND CHARM DEPEND UPON FORM AND QUALITY OF MATERIAL. THERE IS LITTLE EFFORT TO DISGUISE THE METHOD OF CONSTRUCTION AND THIS LEADS TO A DECIDED HONESTY OF DESIGN. SIMPLICITY OF LINE AND FORM TOGETHER WITH AN ELIMINATION OF DECORATIVE DETAIL UNRELATED TO STRUCTURE, HAS SHOWN ITS INFLUENCE NOT ONLY IN ARCHITECTURE AND INTERIOR DESIGN, BUT IN CLOTHING AS WELL.

BASICALLY, THE DRESS DESIGNER IS CONCERNED WITH THE PROBLEM OF MOULDING OR SHAPING FABRIC TO THE HUMAN FIGURE. TO DO THIS, IT IS OBVIOUS THAT STRUCTURAL SEAMS AND DARTS ARE NECESSARY, AND THAT SOME ORDERED PLAN HAS TO BE FOLLOWED TO PRODUCE A GARMENT WHICH MAY FUNCTION SATISFACTORILY, AND WHICH MAY BE RELATED HARMONIOUSLY IN LINE, PROPORTION AND SILHOUETTE TO THE WEARER. FASHION EMPHASIS MAY CHANGE WITH CHANGING SEASONS, THE ACCENT SHIFTING FROM ONE PART OF THE FIGURE TO ANOTHER, BUT THROUGHOUT THESE CHANGES THE IDEAL FIGURE PROPORTIONS ARE MANIFESTED IN THE TALL, SLENDER-HIPPED, LONG-LEGGED FASHION MODEL.

TO APPROXIMATE THIS IDEAL BY SKILFUL ARRANGEMENT OF CONSTRUCTION LINES, BY ADAPTATION OF LINE TO COLOUR, TO TEXTURE, AND TO THE FIGURE OF THE WEARER; THESE FACTORS ALL COMPLICATE THE PROBLEMS WHICH CHALLENGE THE DRESS DESIGNER. WITHOUT LOSING SIGHT OF THE INTER-RELATIONSHIP OF THESE FACTORS, THE WRITER FOUND IT NECESSARY TO

MIT HER STUDY TO A CONSIDERATION OF DESIGN VARIATIONS OF STANDARD CUTS
 A STANDARD FIGURE, AND INDEPENDENT OF THE INFLUENCE OF COLOUR.
 TEXTURAL INFLUENCES HAVE AN EFFECT ON STRUCTURE, SO HAVE BEEN CONSIDERED
 A SECONDARY POINT IN THIS STUDY.

A RECENT TREND IN COSTUME DESIGN HAS BEEN TOWARDS BASIC SIMPLI-
 TY OF CUT, COUNTING ON THE USE OF ACCESSORIES FOR INTEREST AND ACCENT.
 THIS MAY BE A GOOD TREND IF THE TERM "SIMPLICITY" IS INTERPRETED AS THE
 USE OF AS FEW STRUCTURAL LINES AS ARE NECESSARY TO PRODUCE PERFECT FIT
 OF THE FABRIC TO THE THREE DIMENSIONAL FORM, AS WELL AS THE DESIRED SIL-
 HOUETTE EFFECT. "THE BEST DRESSING TODAY IS IN A SENSE LIKE MODERN
 ARCHITECTURE: "STRIPPING AWAY OF ALL COMMON IMPEDIMENTA . . . PERMITS
 THE BUILDING ITSELF TO STAND OUT STARTLINGLY CLEAR, WITH CLEAR CUT OUT-
 LINES". . THE COSTUME WHICH BEST BESPEAKS THE MODERN WOMAN HAS A
 STRIPPING AWAY - AN ELIMINATION OF ALL NONESSENTIAL ELEMENTS OF GADGETS
 AND EXTRANEOUS TRIMMING - TILL THE COSTUME PRESENTS A CLEAR-CUT, STREAM-
 LINED SIMPLICITY, FUSING WITH THE WEARER AND ALLOWING HER TO STAND OUT
 TALL AND ALIVE. MAGGY ROUFF, ONE OF THE GREATEST OF FRENCH DESIGNERS,
 REMARKED WHEN IN THIS COUNTRY THAT ELEGANCE DOES NOT SUGGEST LAVISHNESS
 OR FRIPPERIES, BUT SIMPLICITY. "IT HAS TO DO WITH WELL-CONSTRUCTED LINES,
 BEAUTIFUL MATERIALS, AND SUBTLY BLENDED COLORS, WITH ALL THOSE BASIC EX-
 CELLENCES IN A COSTUME THAT MAKE EXTRA DECORATION ABSURD . . ." AND WHEN
 NEEDED, SOME TELLINGLY EFFECTIVE ORNAMENT, NOT AT ONCE NOTICED BUT, WHEN
 RECALLED, NOT EASILY FORGOTTEN."

HOWEVER, WHEN "SIMPLICITY" IS INTERPRETED AS THE REPEATED USE OF

THE SAME STRUCTURAL LINES RESULTING IN A COMMONPLACE AND MONOTONOUS STYLE WHICH DEPENDS ON ADDED DECORATION FOR INDIVIDUALITY, AND WHEN ALL THIS IS USED AS A SUBSTITUTE FOR CREATIVE THOUGHT, THEN DRESS DESIGN IS IN DANGER OF LOSING ITS PLACE AMONG THE ARTS.

THE CONSTRUCTION LINES IN A GARMENT, THE DARTS AND SEAMS, SHOULD NOT ONLY FUNCTION TO MOULD THE FABRIC TO THE FIGURE, BUT SHOULD BE DECORATIVE AS WELL. BY SERVING THIS DUAL PURPOSE, DESIGNING REACHES ITS PEAK OF PERFECTION. THAT IS, BY CAREFUL PLACING, EVEN IN THE SIMPLEST OF BASIC DRESSES WHICH PLAY SUCH A KEY ROLE IN THE MODERN WARDROBE, THESE LINES CAN ADD TO THE BEAUTY OF THE DESIGN BY BECOMING AN INTEGRAL PART OF THE DESIGN MOTIF. WHILE STILL PERFORMING THEIR FUNCTION OF FITTING THE FABRIC TO THE FIGURE, THEY BECOME PART OF THE STRUCTURE ALSO, STANDING OUT NO LONGER SIMPLY AS OBVIOUS MEANS OF SHAPING, BUT LOSING THEMSELVES IN THE DESIGN THEME. WHENEVER THE THEME REPRESENTS A BECOMING TIE-IN OF LINES, WELL-PROPORTIONED SPACING OF AREAS, A SATISFYING INTEGRATED WORK OF ART IS FORMED.

IN THIS STUDY, THE AIM WAS TO TRY TO SHOW THAT DESIGNS WHICH DEPEND FOR BEAUTY UPON CAREFUL THOUGHT AND PLANNING OF CONSTRUCTION LINES SO THAT THEY FORM THE MAIN DESIGN THEME AND PROVIDE FIT AND COMFORT AS WELL, ARE MORE SATISFYING FROM AN ARTISTIC VIEWPOINT THAN THOSE WHICH DEPEND UPON THE ADDITION OF ACCESSORIES FOR COMPLETENESS. INDEED, IT IS A FURTHER AIM TO SHOW THAT OVER-SIMPLIFICATION MAY NOT EVEN PRODUCE A TRULY FUNCTIONAL DESIGN, IF IT HAS MEANT THE ELIMINATION OF A SEAM LINE OR A DART DETAIL REALLY NECESSARY FOR GOOD FIT. ON THE OTHER HAND, IT IS DESIRED TO SHOW THAT AS DESIGNS IMPROVE IN DESIGN QUALITY, THERE IS

GENERALLY AN ACCOMPANYING IMPROVEMENT IN FUNCTION, BUILDING ON THE PREMISE THAT ALL DARTS AND SEAMS PLAY A DUAL ROLE OF PRODUCING FIT, AND FORMING DESIGN LINES.



CHAPTER II

REVIEW OF LITERATURE

VERY LITTLE SPECIFIC INFORMATION COULD BE FOUND REGARDING STANDARD DART AND SEAM VARIATIONS AS SOURCES OF DESIGN IN DRESS, OTHER THAN DRESS DESIGN, DRAFTING AND FLAT-PATTERN MAKING BY HILLHOUSE AND MANSFIELD. MANY BOOKS OF PATTERN-MAKING AND DRESS DESIGN ACKNOWLEDGE THE FACT THAT STRUCTURE IS OF PRIME IMPORTANCE IN RELATION TO DESIGN IN DRESS.

IN HER BOOK THE ARTS OF COSTUME AND PERSONAL APPEARANCE,⁶ GRACE MORTON SAYS "ONE WHO BECOMES SENSITIVE TO GOOD STRUCTURE HAS GAINED THIS SUPERIOR TASTE EITHER THROUGH ASSOCIATION AND COMPARISON OF FINE EXAMPLES, OR THROUGH A CONTINUING, GROWING EXPERIENCE OF CREATIVE EFFORT. FINE COMPOSITION OF LINE AND SPACING RESULTS WHEN TOTAL AREAS ARE MADE UP OF PARTS WHICH HAVE IN THEMSELVES INDIVIDUALITY AND AT THE SAME TIME RELATIONSHIP TO THE WHOLE."

FURTHER REFERENCE TO THE CONTRIBUTION OF STRUCTURAL DESIGN COMES FROM ART IN HOME AND CLOTHING,⁷ BY TRILLING AND WILLIAMS, WHO SAY "TRUE BEAUTY LIES FIRST OF ALL IN FINE STRUCTURAL DESIGN, AND THE DRESS WHICH IS WELL CUT FROM A GOOD PATTERN NEEDS BUT SIMPLE DECORATION TO ACCENT ITS FINE DESIGN... .. REAL BEAUTY MUST HAVE ITS FOUNDATION IN STRUCTURAL DESIGN." THE SAME IDEA IS EXPRESSED IN THE FOLLOWING QUOTATION FROM BERENICE CHAMBER'S COLOR AND DESIGN IN APPAREL,¹ WHEN, IN APPLYING MODERN DESIGN PRINCIPLES TO DRESS, SHE SAYS "...ITS LEADERS BELIEVED, WITH LOUIS SULLIVAN, THAT 'FORM FOLLOWS FUNCTION'".

MABEL ERWIN, IN THE REVISED EDITION OF PRACTICAL DRESS DESIGN,² TOUCHES ON THE MECHANICS OF STANDARD DART AND SEAM VARIATIONS, BUT DEALS WITH THE QUESTION FROM THE STANDPOINT OF FLAT-PATTERN ALTERATION RATHER THAN AS A SOURCE OF DESIGN INSPIRATION.

IT WAS THROUGH THE USE OF THE BOOK DRESS DESIGN, DRAPING AND FLAT-PATTERN MAKING,⁴ BY HILLHOUSE AND MANSFIELD, AND BY CLASS-ROOM INSTRUCTION, THAT THIS STUDY WAS STIMULATED. CHAPTER 7 OF THIS BOOK DISCUSSES THE VARIETY OF DESIGN SOURCES AVAILABLE TO THE DRESS DESIGNER, AND CITES AS IMPORTANT AMONG THEM VARIATIONS OF DARTS AND SEAMS IN BASIC BLOUSES AND GORED SKIRTS. AS WELL AS GIVING SOME EXAMPLES OF DESIGNS BASED ON VARIATIONS OF STANDARD CUTS, THIS BOOK MAKES INVALUABLE SUGGESTIONS FOR FURTHER INVESTIGATION OF THIS MEDIUM AS A DESIGN SOURCE. THIS STUDY IS AN ATTEMPT TO FOLLOW UP THOSE SUGGESTIONS.

CHAPTER III

METHODS AND PROCEDURE

1. SELECTION OF REPRESENTATIVE DESIGNS TO BE USED IN THE STUDY
 - A. CLIPPED FROM FASHION MAGAZINES AND MODIFIED TO SUIT THE PURPOSE
 - B. DESIGNED BY STUDENTS IN CLOTHING AND COSTUME DESIGN CLASSES AT MICHIGAN STATE COLLEGE.
 - C. ORIGINAL SKETCHES BY THE AUTHOR.
2. ORGANIZATION OF THE ABOVE DESIGNS ACCORDING TO VARIATIONS OF STANDARD CUTS.

BLOUSE DESIGNS.

SECTION I. BLOUSE FRONT DESIGNS

A. DART VARIATIONS

1. TO THE WAISTLINE
2. TO THE SHOULDER
3. TO CENTRE FRONT
4. TO THE NECKLINE
5. MISCELLANEOUS

B. YOKES

1. SIMULATED
2. TRUE

C. FRENCH DART LINE AND VARIATIONS

1. MULTISEAMING
2. JACKETS

SECTION II. BLOUSE BACK DESIGNS

SKIRT DESIGNS

VARIATIONS OF THE STANDARD

A. STRAIGHT SKIRT

- ###### B. GORED
1. TWO-GORE
 2. FOUR-GORE
 3. SIX-GORE
 4. PRINCESS

C. CIRCULAR

D. DRAPED

3. PATTERN DESIGNING OF EACH SKETCH IN HALF-SIZE PAPER PATTERNS TO INVESTIGATE CUTTING PROBLEMS. THE HALF SIZE STANDARD PATTERN WAS MADE TO FIT THE HALF-SIZE BAUMAN DRESS-FORM, SIZE 14.
4. DEVELOPMENT OF MUSLIN PROOFS TO FIT THE HALF-SIZE 14 BAUMAN DRESS-FORM
 - A. USING THE FLAT-PATTERN BLOCKING METHOD
 - B. DRAPING DIRECTLY ON THE FORM IN CASES WHERE THE DESIGN DEFIED DEVELOPMENT BY FLAT-PATTERN DESIGNING ALONE.
 - C. USING A COMBINATION OF A. AND B.
5. DRAWING OF THE TESTED AND IMPROVED PATTERNS FOR INCLUSION IN THE THESIS TO ONE-EIGHTH SCALE OR ONE-QUARTER SCALE WHERE GREATER DETAIL WAS NECESSARY.
6. ANALYSIS OF EACH MUSLIN PROOF AND PATTERN DIAGRAM FOR:
 - A. DESIGN QUALITY, USING THE STANDARD CUT FROM WHICH EACH WAS DEVELOPED AS A BASIS FOR COMPARISON: DESIGN QUALITY WAS JUDGED ACCORDING TO WELL ESTABLISHED DESIGN PRINCIPLES.²
 - B. INVESTIGATION OF FIT AND GRAIN PLACEMENT IN COMPARISON WITH STANDARD, AND IN COMPARISON WITH TWO OR MORE GRAIN PLACEMENTS USED IN THE EXPERIMENTAL MUSLINS.

²GOLDSTEIN, HARRIETTE AND VETTA; ART IN EVERYDAY LIFE, NEW YORK
MACMILLIN & Co. 3RD EDITION - 1940

²MORTON, GRACE M. OP. CIT.

6.(CONT.) C. SUGGESTIONS OF NECESSARY FABRIC QUALIFICATIONS BASED ON THE DESIRED SILHOUETTE EFFECT OF EACH DESIGN. THE TEXTURES WERE ESTIMATED THROUGH EXPERIENCE AND HANDLING OF THE FOLLOWING REPRESENTATIVE FABRICS:

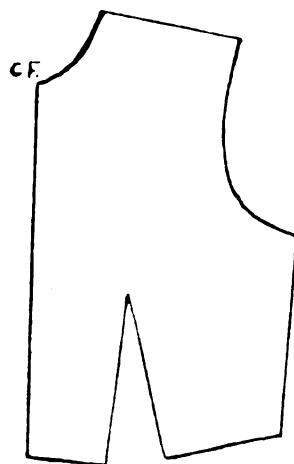
<u>"HAND"</u>	<u>FABRIC</u>
STIFF, CRISP	TAFFETA, SHANTUNG, COTTON
SOFT, DRAPEY	PIQUE, GLAZED COTTON
FIRM	RAYON CREPE, LIGHT-WEIGHT
	WOOL, TISSUE FAILLE, SILK
	SURAH
	DRESS LINEN, WOOL FLANNEL,
	GABARDINE, SLIPPER SATIN

D. CONSTRUCTION PROBLEMS³ WHERE THEY HAD A BEARING ON THE FORM OF THE DART VARIATION AND THE CHARACTER OF THE SILHOUETTE, SINCE THE SUCCESS OF A CUT DEPENDS ON THE ABILITY OF THE DESIGN TO BE FINISHED WITHOUT LOSING THE EFFECT.

THESE LAST TWO CONSIDERATIONS WERE INCLUDED NOT AS MAIN POINTS IN THE INVESTIGATION, BUT TO CLARIFY FURTHER THE PROBLEMS OF FABRIC TEXTURE AND CONSTRUCTION DETAIL IN RELATION TO DESIGN. FABRIC TEXTURE AND FINISH ARE SO CLOSELY RELATED TO PATTERN DESIGNING, THAT THEY COULD NOT BE IGNORED.

ALTHOUGH THE SELECTED SKETCHES WERE CLASSIFIED ACCORDING TO THOSE VARIATIONS OF STANDARD CUTS WHICH FORMED THE MAIN DESIGN THEME IN EACH CASE, THEY HAVE BEEN CONSIDERED AND ILLUSTRATED AS A WHOLE DESIGN UNIT. IN THE SKIRT CHAPTER, MANY OF THE SAME SKIRT DESIGNS HAVE BEEN USED AGAIN.

³ AUTHORITY FOR CONSTRUCTION DETAILS -
MANSFIELD, EVELYN A., CLOTHING CONSTRUCTION, NEW YORK;
HOUGHTON MIFFLIN COMPANY, 1953



STANDARD BLOUSE FRONT

7. A STUDY OF STANDARD CUTS, BEGINNING WITH THE FOUNDATION PATTERN.

A PERFECTLY FITTED FOUNDATION PATTERN IS THE STARTING POINT FOR ALL FLAT-PATTERN DESIGNING. IN THIS STUDY, A FOUNDATION PATTERN WAS DRAPED IN MUSLIN ON A STANDARD BAUMAN, HALF-SIZE 14 DRESS-FORM. REDUCED TO ONE-QUARTER OR ONE-EIGHTH NORMAL SIZE AS REQUIRED, THIS SAME FOUNDATION WAS USED AS THE BASIS FOR THE SMALL PATTERN DIAGRAMS INCLUDED IN THIS STUDY.

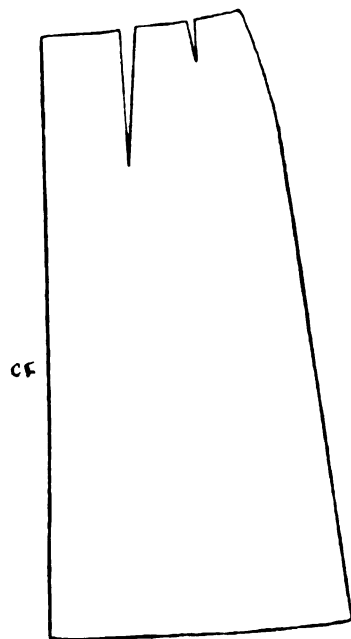
THE BLOUSE FRONT OF THE FOUNDATION PATTERN WAS FITTED TO THE FORM WITH THE EXTRA FABRIC CONTROLLED BY TWO DARTS, ONE FROM THE BUST TO THE SHOULDER AND THE OTHER FROM THE BUST TO THE WAISTLINE. THE CROSSWISE GRAIN WAS HELD PARALLEL TO THE FLOOR AT THE BUSTLINE. THE SHOULDER DART RAN FROM BUST POINT TO ENTER THE SHOULDER AT A POSITION NEAR CENTRE, WHICH IS BECOMING TO FIGURES GENERALLY, BUT VARIES SLIGHTLY WITH DIFFERENCES IN SHOULDER SLOPE, WIDTH AT BASE OF NECK, AND FASHION EMPHASIS. "FEELING FOR CONTOUR WILL HELP PLACE THE LINE TO EMPHASIZE THE SILHOUETTE DESIRED"⁴

THE DART TO THE WAISTLINE WAS PLACED TO SLOPE TOWARDS THE CENTRE FRONT AT THE WAISTLINE, IN A LINE DESIGNED TO NARROW DOWN THE APPARENT SIZE OF THE WAIST. WHEN THE DARTS

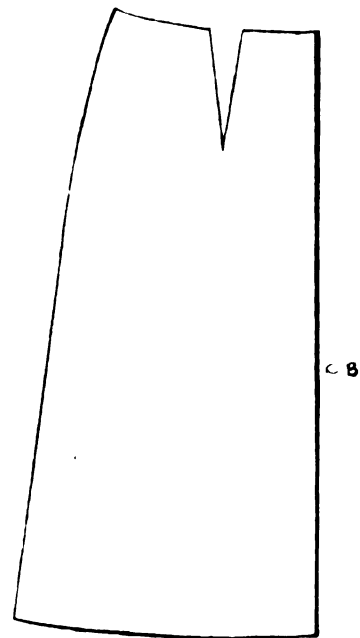
⁴HILLHOUSE, MARION S. MANSFIELD, EVELYN A., DRESS DESIGN.
NEW YORK: HOUGHTON MIFFLIN COMPANY, 1943. P.19



STANDARD BLOUSE BACK



STANDARD SKIRT
FRONT



STANDARD SKIRT
BACK

WERE PLACED PARALLEL TO THE CENTRE FRONT, THE WAIST APPEARED TO THICKEN. AN ARBITRARY MEASUREMENT FOR ESTABLISHING THIS IN PLEASING PROPORTIONS IS TO SLOPE THE LINE TO A POINT FROM CENTRE FRONT AT TWO-FIFTHS OF HALF THE FRONT WAISTLINE MEASUREMENT. THIS POSITION FALLS FROM TWO AND THREE QUARTERS TO THREE AND ONE HALF INCHES ($2 \frac{3}{4} - 3 \frac{1}{2}$ ") FROM CENTRE FRONT ON MOST FIGURES.^{5,6.} FOR AN EXPERIENCED DESIGNER, HOWEVER, THIS POSITION IS ESTABLISHED ACCORDING TO THE EYE.

THE BLOUSE BACK WAS FITTED WITH THE CROSSWISE GRAIN PARALLEL TO THE FLOOR ACROSS THE SHOULDER BLADES, BUT RISING SLIGHTLY TOWARDS THE UNDERARM. EASING OVER THE SHOULDER BLADES WAS CONTROLLED BY A SMALL DART AS WELL AS SOME EASE ALONG THE SHOULDER SEAM. THE DARTING INTO THE WAISTLINE TAPERED TOWARDS CENTRE, AS IT DID IN THE BLOUSE FRONT.⁷

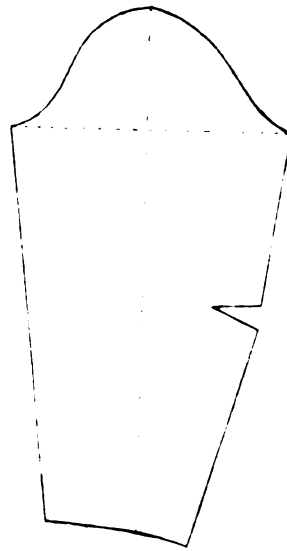
THE SKIRT TWO-GORE FOUNDATION PATTERN WAS DRAPED WITH THE CROSSWISE GRAIN HELD LEVEL AT THE HIP WITH A SLIGHT DROP FOR OUTWARD SLOPE AT THE SIDE, AND THE STRAIGHT LENGTH-WISE GRAIN REMAINED PERPENDICULAR TO THE FLOOR AT CENTRE FRONT AND BACK. THE EXTRA FABRIC FROM HIP TO WAIST WAS DARTED WITH TWO SMALL DARTS AT THE HIP-BONE POSITION IN FRONT; A DEEPER DART IN THE BACK TAPERED TO MEET THE POSITION OF THE BLOUSE DART.⁸

⁵ THIS PRINCIPLE WAS TAUGHT TO THE AUTHOR BY M. RENE THEVENOT, COUTURIER, VICHY, FRANCE.

⁶ HILLHOUSE, MARION S., MANSFIELD, EVELYN A., OP-CIT. P.10

⁷ IBID, P. 24 - 26.

⁸ IBID, P 66 - 70.



STANDARD SLEEVE

THE LONG SLEEVE PATTERN WAS A STANDARD HALF-SIZE 14, ONE PIECE SLEEVE, WITH ONE AND ONE-HALF INCHES ($1\frac{1}{2}$ ") EASE OVER THE SHOULDER, TWO INCHES (2") EASE IN GIRTH, EASE AT THE WRIST, AND WITH A HORIZONTAL ELBOW DART⁹.

⁹ IBID, P. 113 - 117.

BLOUSE DESIGNING

CHAPTER IV

SECTION I: BLOUSE FRONT DESIGNS

STANDARD BLOUSE FRONT DESIGNS

THE NEXT STEP OF THE STUDY WAS TO MAKE A CLOSE EXAMINATION OF THE FOUNDATION PATTERN OF THE BLOUSE FRONT WITH THE DART APPEARING IN THE THREE POSITIONS CONSIDERED TO BE STANDARD; THAT IS, THE VERTICAL DART TO THE WAIST, THE DART TO THE SHOULDER, AND THE HORIZONTAL DART TO THE UNDERARM NEAR THE ARMSYCE.

DIAGRAM I.

BALANCE OF DARTING BETWEEN THE SHOULDER AND WAISTLINE.

ADVANTAGES.

1. IN THE FOUNDATION PATTERN, WITH THE CROSSWISE GRAIN HELD PARALLEL TO THE FLOOR AT THE BUST BY THE USE OF A DART TO THE SHOULDER COMBINED WITH A DART TO THE WAISTLINE, THERE WAS A SMOOTH FIT AND A BALANCE OF FABRIC AROUND THE BUST, WITH NO STRAINING OF THE FABRIC AT THE SIDE FRONT OF THE FIGURE NEAR THE UNDERARM SEAM.
2. AT THE ARMHOLE, THE GRAIN FELL TOWARDS THE BIAS, MOULDING TO GIVE A CLOSE FIT AROUND THE ARMHOLE CURVE. WHEN DESIGNING FOR A FIGURE WITH A PRONOUNCED HOLLOW BELOW THE PROMINENT BONE IN THE SHOULDER, OR FOR THE FIGURE WITH A LARGE BUST MEASUREMENT AND COMPARATIVELY SMALL ARMHOLE, THIS BIAS PLACEMENT MOULDS THE FABRIC SATISFACTORILY TO THE FIGURE.
3. BECAUSE THE TOTAL EXCESS WAS DIVIDED BETWEEN TWO DART POSITIONS, NEITHER DART PROVED TOO LARGE TO TAPER TO A SMOOTH POINT.

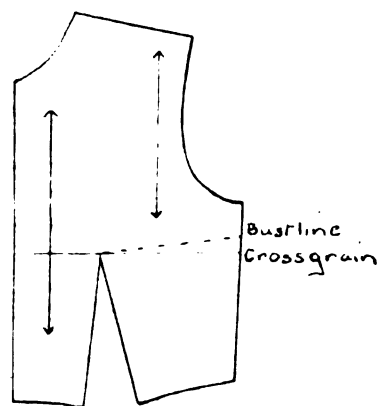


DIAGRAM 2

DIAGRAM 11.

PLACEMENT OF DART FULNESS IN ONE POSITION -

VERTICAL DART TO THE WAISTLINE.

ADVANTAGE.

IN THIS FORM, THE FOUNDATION PATTERN IS MORE EFFICIENT
FOR USE AS A MASTER PATTERN

DISADVANTAGES.

1. THE GRAIN AT BUST LEVEL DROPPED DOWN SHARPLY FROM BUST POINT TO THE SIDE SEAM, CAUSING A STRAINING OR TIGHTNESS OVER THE UPPER CURVE OF THE BUST AND THE CHEST AREA.
2. THE DART WAS VERY DEEP FOR ITS LENGTH, AND SO HAD TO BE CARRIED ALL THE WAY TO BUST POINT. EVEN WITH CAREFUL STITCHING AND PRESSING OF THE DART, IT TENDED TO "POKE" OUT AT THE BUST DUE TO THE STRAINING OF THE FABRIC AT THE SIDE OF THE BUST CURVE, AND CAUSED AN UNBECOMING POINTING OF THE FABRIC OVER WHAT IS ESSENTIALLY A CURVED BUST SURFACE.
3. THE GRAIN FELL QUITE STRAIGHT BESIDE THE UPPER PART OF THE ARM-HOLE LINE, GIVING LESS FLEXIBILITY TO THE FABRIC AND THEREFORE POORER MOULDING TO THE CURVE BETWEEN ARMHOLE AND BUST THAN IN THE PREVIOUS CUT.

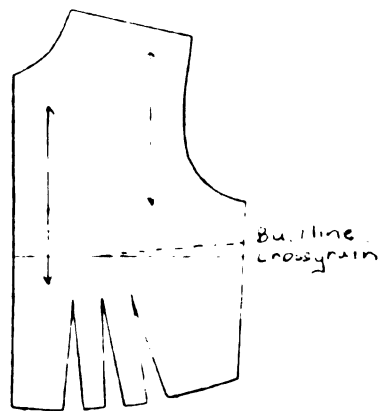


DIAGRAM 2A

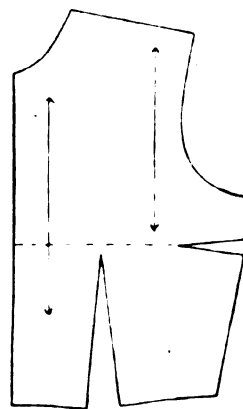


DIAGRAM 3

DIAGRAM IIA

BREAKING UP THE ONE LARGE DART TO THE WAISTLINE INTO SEVERAL SMALLER DARTS DISTRIBUTED THE DARTING OVER A WIDER AREA, AND PROVED TO BE AN IMPROVEMENT ON THE ABOVE EXAMPLE. HERE, THE DARTS WERE SHALLOWER AND EASIER TO STITCH AND PRESS, AS WELL AS EASIER TO SHAPE TO THE CURVE OF THE BUST, AVOIDING THE "POKE" WHICH OCCURRED WHEN ONE LARGE DART WAS USED. IT STILL LACKED THE FITTING ADVANTAGES OF HAVING GRAIN BALANCED AT BUST LEVEL, AS SHOWN IN DIAGRAM I.

DIAGRAM III.

DIVISION OF DART FULNESS BETWEEN WAISTLINE AND THE UNDERARM
SEAM NEAR THE ARMSYCE.

ADVANTAGES.

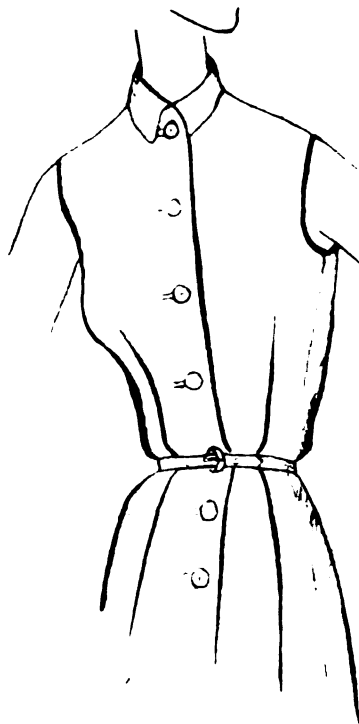
1. THERE WAS NO TIGHTNESS OF THE FABRIC AT THE UNDERARM, BECAUSE THE DARTING WAS DISTRIBUTED BETWEEN TWO DIFFERENT PATTERN EDGES, SO THAT THE GRAIN DID NOT DROP DOWN TOO SHARPLY AT THE SIDE.
2. THE HORIZONTAL DART IS INCONSPICUOUS AS IT IS PLACED UNDER THE ARM, SO CAN BE USED FOR SUPPLEMENTARY FITTING PURPOSES WITHOUT DETRACTING FROM DESIGN LINES.

DISADVANTAGES.

1. AS IN DIAGRAM II, BECAUSE THE TOTAL DART FULNESS WAS CONTROLLED AT OR BELOW BUST LEVEL, THE SAME STRAINING RESULTED OVER THE CHEST AREA AND THE UPPER CURVE OF THE BUST.
2. THE HORIZONTAL DART CAUSED THE FABRIC TO "PUFF" AT THE SIDE OF THE FIGURE, WHICH HAPPENS IN ALL SMALL OR MEDIUM FIGURES, (WHERE THE OUTER CURVE OF THE BUST IS SLIGHT) BECAUSE A HORIZONTAL DART CANNOT

BE CARRIED TO BUST POINT, FOR AESTHETIC REASONS. THE EFFECT WAS LESS OBVIOUS, HOWEVER, WHEN THE HORIZONTAL DARTING APPEARED AS SEVERAL SHALLOW DARTS WHICH TAPERED OUT MORE SMOOTHLY THAN ONE LARGE ONE, BUT THEY STILL LEFT A GENERAL "PUFFINESS" AT THE SIDE OF THE BUST. FOR THE VERY FULL, MATURE FIGURE, SUCH A DART MAY BE USED TO OBVIOUS ADVANTAGE, AS THE PROVISION OF FULLNESS IN THIS POSITION IS HIGHLY DESIRABLE.

IN SUBSEQUENT DISCUSSIONS OF THE BLOUSE FRONT, THE FACTORS LISTED ABOVE WILL BE TAKEN INTO ACCOUNT WHEN ANALYSIS OF FITTING PROBLEMS IN EACH VARIATION IS MADE.



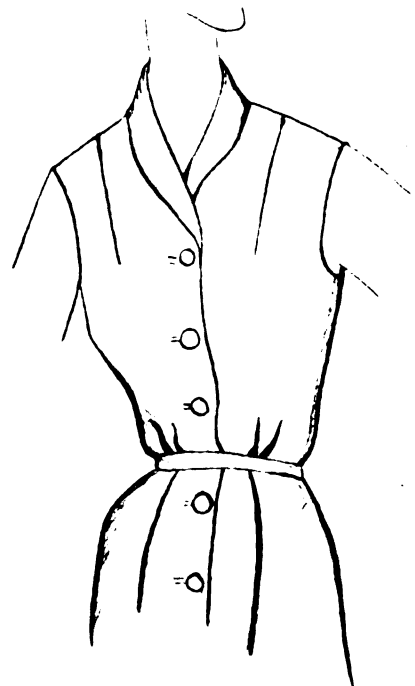
DESIGN A



DESIGN B



DESIGN C



DESIGN D

BLOUSE FRONTS USING STANDARD DART POSITIONS

THESE FOUR BLOUSE FRONTS TYPIFY COMMONLY USED CUTS (BOTH IN COMMERCIAL PATTERNS AND IN READY-MADE GARMENTS) WHERE CONSTRUCTION LINES ARE SIMPLY FUNCTIONAL, WITH DART POSITIONS TAKEN DIRECTLY FROM THE FOUNDATION PATTERN.

IN THE FIRST THREE EXAMPLES, THE GRAIN PLACEMENT WAS THE SAME, WITH THE LENGTHWISE GRAIN AT THE CENTRE FRONT AND DARTING CONTROLLED AT OR BELOW THE BUST LEVEL. IN ALL THREE, THIS RESULTED IN TIGHTNESS OVER THE UPPER CURVE OF THE BUST AND THE CHEST AREA. THIS WAS PARTICULARLY NOTICEABLE IN THE THIRD EXAMPLE, WHERE THE BODICE IS PLAIN, WITH NO FRONT OPENING LINE TO BREAK UP THE AREA.

THE FOURTH EXAMPLE IS A STANDARD "SHIRT-WAIST" WITH THE GRAIN BALANCED AT THE BUST BY A DART TO THE SHOULDER AND TWO DART-TUCKS AT THE WAISTLINE. HERE THE DARTS SERVED A PURELY FUNCTIONAL PURPOSE BETTER BY GIVING AN EASY, COMFORTABLE FIT, DESIRABLE IN THIS TYPE OF DRESS.

THESE EXAMPLES ARE ALL ORDINARY AND HAVE BEEN COMMONLY USED IN WOMEN'S CLOTHING THROUGHOUT MANY PERIODS OF FASHION. THEY ARE ALL "SIMPLE", BUT ILLUSTRATE A TYPE OF SIMPLICITY WHICH IS UNIMAGINATIVE, HAVING LESS THAN MAXIMUM FUNCTIONAL QUALITY, AS WELL AS LACK OF DESIGN INSPIRATION. THIS STUDY WILL ATTEMPT TO SHOW THAT AS PROGRESSION FROM THE STANDARD TO THE MORE UNUSUAL TAKES PLACE, THE DESIGNS NOT ONLY BECOME LESS ORDINARY, BUT USUALLY THE DARTING CAN BE DISTRIBUTED BETTER AND SO PROVIDE BETTER FIT ALONG WITH MORE INTERESTING DECORATIVE DETAIL.

A. DART VARIATIONS

1. VARIATIONS OF THE DART TO THE WAISTLINE.

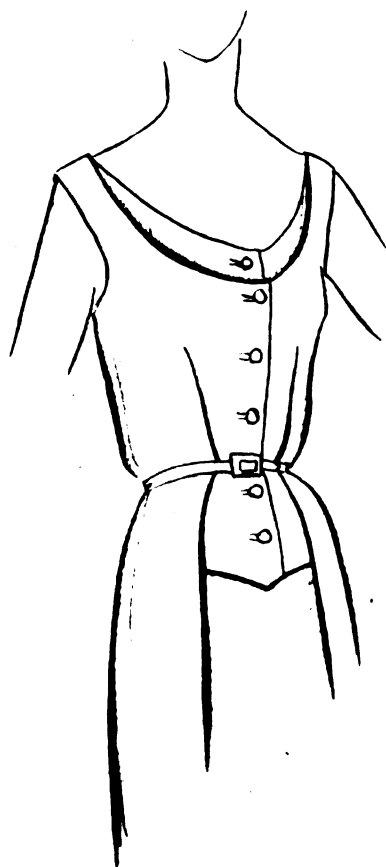
"A WAISTLINE DART... WILL BE FOUND IN MOST BLOUSES REGARDLESS OF OTHER DART LOCATIONS, IN ORDER TO FIT THE WAISTLINE MORE CLOSELY AND TO RETAIN SOME EASE OVER THE LOWER CURVE OF THE BUST IT IS GOOD PRACTICE TO PLAY UP THIS DART POSITION AND TO MAKE IT THE CENTRE OF INTEREST OF THE COSTUME AS WELL AS A STANDARD LOCATION FOR FITTING."¹⁰

THE FOLLOWING SELECTED DESIGNS HAVE EVOLVED FROM VARIATIONS OF THE DART TO THE WAISTLINE. THE FIRST FOUR DESIGNS UTILISE DIFFERENT DECORATIVE DETAILS TO TRANSFER PART OF THE DART UP ABOVE THE BUST TO BALANCE THE GRAIN AROUND THE BUST.

1. WHEREAS DESIGN 1 IS STILL APPARENTLY AN EXAMPLE OF A CUT USING ONLY ONE BASIC DART TO THE WAIST, IT ILLUSTRATED THE MEANS WHEREBY PART OF THE DART WAS TRANSFERRED SUBTLY TO THE SHOULDER, AND ONLY THE POINT REMAINED TO BE EASED OUT INVISIBLY ALONG THE NECKLINE. (SEE DIAGRAM 1.) WITH THE DARTING PLACED COMPLETELY BELOW THE BUST LEVEL, THERE APPEARED THE UNBECOMING TIGHTNESS OVER THE CHEST AND UPPER CURVE OF THE BUST AS EXPLAINED IN STANDARD BLOUSE DIAGRAM 2, P. 14.

ON TRANSFERRING PART OF THE DART TO THE SHOULDER, SO THAT IN FACT, THE EDGE OF THE NECKLINE FOLLOWED THE OUTSIDE EDGE OF THE DART, THE GRAIN LIFTED IN THE ARMHOLE AREA AT THE SIDE OF THE FIGURE.

10. IBID - P. 301.



DESIGN 2



DIAGRAM 2

THIS RESULTED IN BETTER BALANCE OF GRAIN AROUND THE BUST. THE POINT OF THE NEW DART HAD TO BE EASED OUT TO A FITTED FACING ALONG THE NECKLINE.

ANALYSIS OF FIT AND GRAIN PLACEMENT.

THIS BALANCING OF GRAIN AROUND THE BUST BY EASING, OR "INVISIBLE" DARTING IMPROVED THE FIT OF THE BODICE, TRANSFORMING IT INTO A SMOOTHLY MOULDED GARMENT.

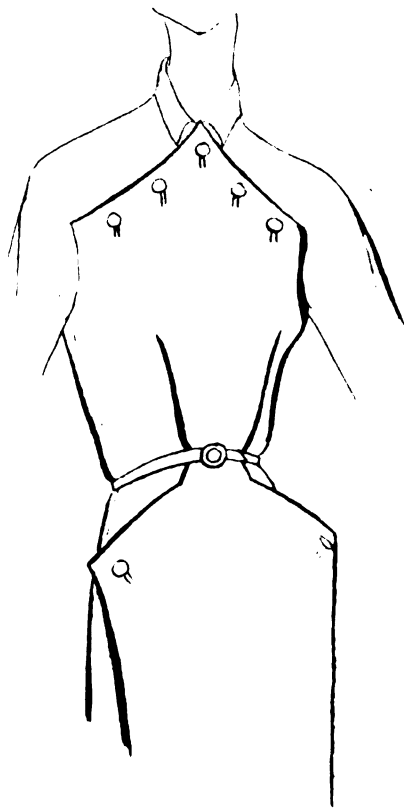
2. THE DART TO THE WAISTLINE IN DESIGN 2, ALTHOUGH STILL IN THE STANDARD POSITION, HAS BECOME DECORATIVE AS WELL AS MORE FUNCTIONAL THAN IN STANDARD BLOUSE, DIAGRAM 2, P. 14., AND SO IS AN IMPROVEMENT IN DESIGN QUALITY. THERE IS HARMONY BETWEEN THE LINE OF THE SKIRT YOKE AND THE NECKLINE FOLD.

ANALYSIS OF FIT AND GRAIN PLACEMENT.

BALANCE OF GRAIN WAS ESTABLISHED BY THE TRANSFER OF PART OF THE DART TO THE LOWER EDGE OF THE NECKLINE TO GIVE A "STANDAWAY" FOLD. A SMALL AMOUNT OF THE MASTER DART WAS ALSO PLACED IN A HORIZONTAL DART TO THE SIDE SEAM. THE DIVISION OF THE DART BETWEEN THREE DIFFERENT EDGES RESULTED IN A SMOOTH FIT. INTEREST WAS CENTRED AT THE NECKLINE, WHERE THE DOUBLE FOLD GAVE AN ACCENT, YET AVOIDED THE MONOTONY OF EXACT REPETITION.

CONSTRUCTION PROBLEMS.

TO ACHIEVE THE EFFECT OF THE DESIGN, EACH EDGE OF THE NECKLINE MUST BE EITHER FOLDED OR FACED BACK WITH A FITTED FACING AS FAR AS THE DART POINT, IN ORDER TO TACK IT DOWN WITHOUT SHOWING. THE INSET NECK EDGE SHOULD BE JOINED INVISIBLY TO THE FACING OF THE "STANDAWAY."



DESIGN 3.

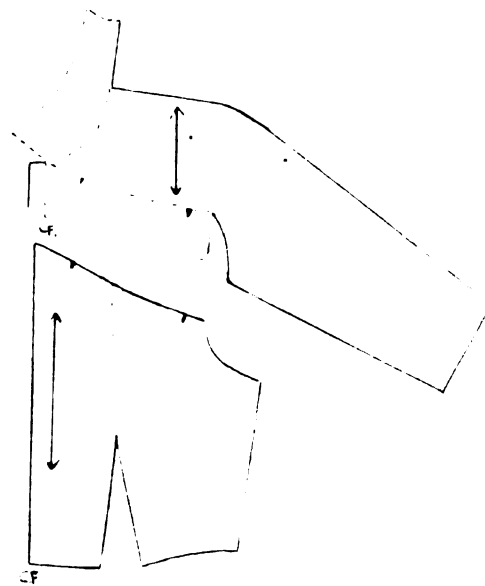


DIAGRAM 3

FABRIC QUALIFICATIONS

FABRIC FOR THIS DESIGN SHOULD BE SUFFICIENTLY CRISP TO PRODUCE A FIRM STANDAWAY FOLD, SUCH AS DRESS LINEN, COTTON PIQUE, GLAZED COTTON OR TAFFETA.

3. HERE, TOO, IN DESIGN 3 THE DART HAS BECOME AN INTEGRAL PART OF THE DESIGN. REPETITION OF THE BODICE YOKE LINE IN THE LINE OF THE SKIRT POCKETS IS A FEATURE OF THE DESIGN, AND THE STANDARD WAISTLINE DARTS ADD TO ITS BEAUTY BY UNIFYING THE DESIGN COMPONENTS. ALTHOUGH DESIGNS 2 AND 3 ARE VERY DIFFERENT IN APPEARANCE, THE SAME DEVICE HAS BEEN EMPLOYED; NAMELY, THE TRANSFER OF PART OF THE WAISTLINE DART TO THE FREE NECKLINE AND YOKE EDGES.

ANALYSIS OF FIT AND GRAIN PLACEMENT.

BALANCE OF GRAIN WAS ACHIEVED AS IN THE PREVIOUS DESIGN, BUT HERE, INSTEAD OF A LOOSE STANDAWAY EDGE, THE YOKE EDGE WAS EASED DOWN TO THE FACING. ONCE AGAIN, A SMOOTHER FIT RESULTED THAN IN STANDARD BLOUSE DESIGN 2 (P.14), WHICH HAD ALL THE DARTING RETAINED AT THE WAISTLINE.

CONSTRUCTION PROBLEMS.

AS THE EDGES OF THE YOKE ARE NEARLY BIAS, THEY SHOULD BE REINFORCED WITH INTERFACING TO PREVENT STRETCHING¹¹ AS WELL AS TO SUPPORT THE BUTTONS AND BUTTONHOLES. THE FRONT CLOSING IS COMPLICATED AS THE CENTRE BUTTON SHOULD BE FASTENED INDEPENDENTLY OF THE YOKE EDGE, BUTTONING ACROSS FIRST WITH A WORKED BUTTONHOLE ON THE UNDER EDGE, THEN THROUGH THE CORDED BUTTONHOLE OF THE YOKE, SO THAT THE BUTTON HOLDS TOGETHER

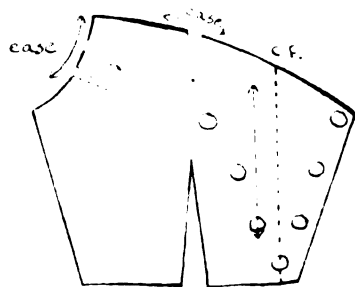


DIAGRAM 4a

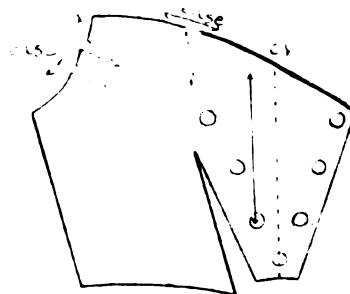
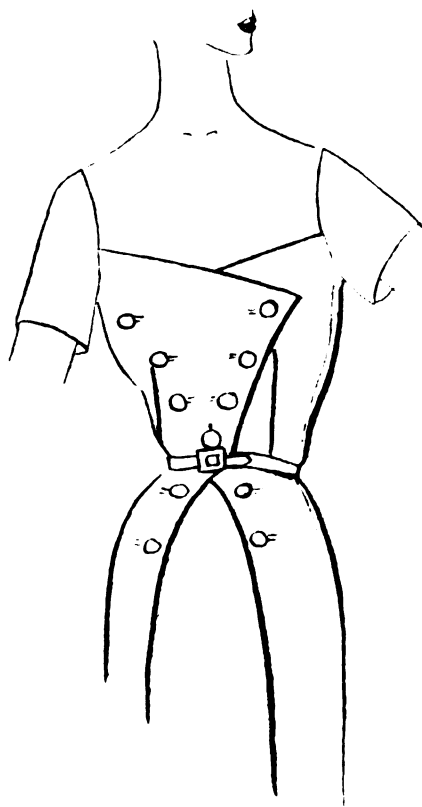
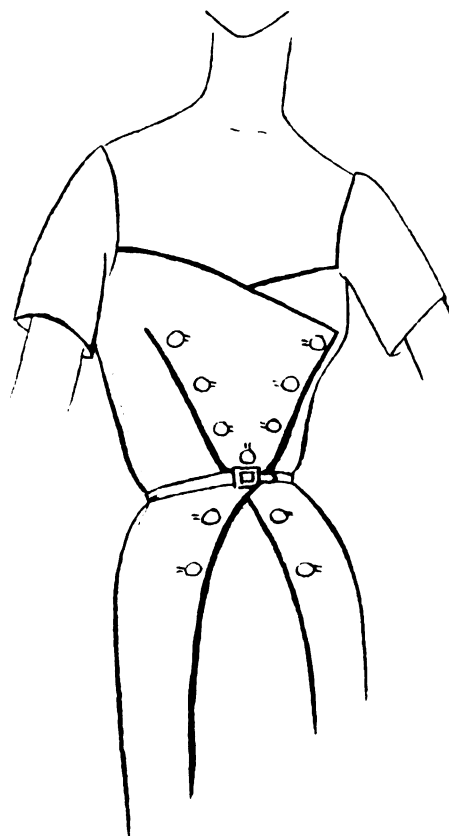


DIAGRAM 4b



DESIGN 4a



DESIGN 4b

THREE LAYERS OF THE GARMENT. THE YOKE EDGE SHOULD BE EASED OUT BY SHRINKING AND PRESSING¹³ TO A FITTED FACING¹² TO TAKE OUT THE SMALL AMOUNT OF DART TRANSFERRED UP TO THE YOKE EDGE.

FABRIC QUALIFICATIONS.

THIS DESIGN COULD BE INTERPRETED BEST IN WOOLLEN FABRIC WHICH WOULD SHRINK AND MOULD TO THE FACING BETTER THAN OTHER FABRICS. LINEN WOULD BE ANOTHER POSSIBLE CHOICE.

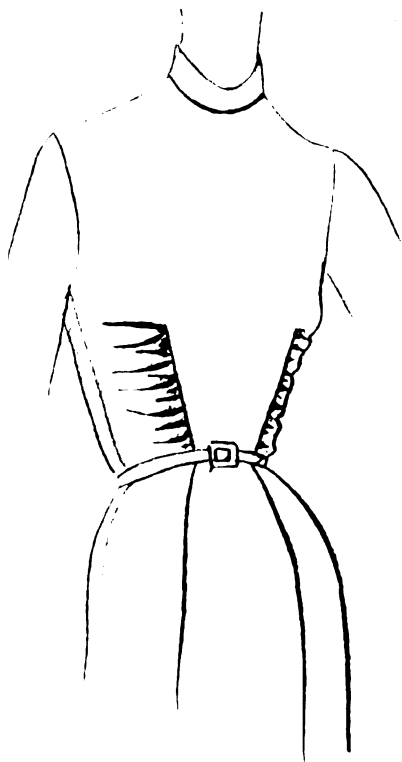
4. DESIGN 4 ILLUSTRATES A SIMILAR MODIFICATION OF THE STANDARD FROM THE POINT OF VIEW OF STRUCTURE. HERE THE FUNDAMENTAL DART TO THE WAISTLINE WAS FIRST RETAINED IN THE STANDARD POSITION, (AS DESCRIBED ON P.11) WHERE ITS LINES PROVED TO BE IN CONFLICT WITH THE DIAGONAL LINES OF THE DESIGN. LEFT IN THE STANDARD POSITION, DESIGN 4A, THE DARTS TENDED TO THICKEN THE WAISTLINE AND SO DETRACT FROM THE QUALITY OF THE DESIGN. HOWEVER, WHEN THE WAISTLINE DARTS WERE PLACED TO FOLLOW THE DIRECTION OF THE DIAGONAL BUTTON LINES OF THE GARMENT, DESIGN 4B, THEY BECAME DECORATIVE AS WELL AS FUNCTIONAL. BY EMPHASISING THE TAPERED LINES TO THE WAIST, THEY MADE THE DIAGONAL LINES MORE FORCEFUL.

ANALYSIS OF FIT AND GRAIN PLACEMENT.

THE TIPPING OF THE DART TOWARDS CENTRE FRONT DID NOT AFFECT THE FIT. BALANCE OF GRAIN AROUND THE BUST WAS MADE POSSIBLE PARTLY BY EASING DART EXCESS ABOVE THE BUST TO A TIGHTER FITTED FACING ALONG THE NECKLINE, AND PARTLY BY TRANSFERRING PART OF THE MASTER DART INTO EASE AT THE UNDERCURE OF THE ARMHOLE.

¹² ibid, p. 306

¹³ ibid, p. 181-182



DESIGN 5

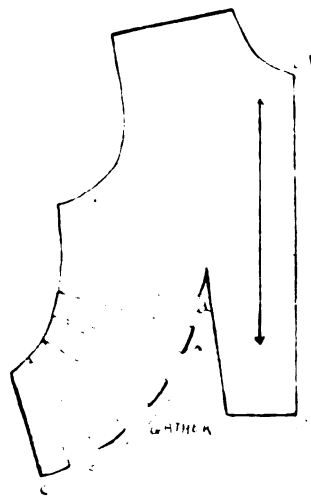


DIAGRAM 5A

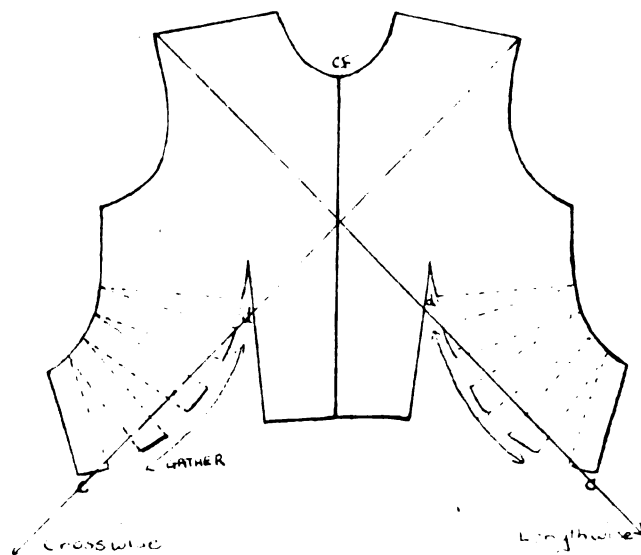


DIAGRAM 5B

CONSTRUCTION PROBLEMS.

THE HANDLING HERE DEPENDS ON CLEAR UNDERSTANDING OF THE PATTERN SO THAT EASING OF THE ARMHOLE UNDERCURVE TO THE SLEEVE,¹⁴ AS WELL AS EASING OF THE NECKLINE EDGE TO A FITTED FACING, IS CARRIED OUT ACCURATELY. OTHERWISE, THE PATTERN WOULD NOT FIT.

FABRIC QUALIFICATIONS.

DRESS LINEN WOULD BE HIGHLY SATISFACTORY, BECAUSE OF ITS MOULDING PROPERTIES. FIRM COTTON FABRIC IS PROBABLY NOT FLEXIBLE ENOUGH TO EASE.

5. DESIGN 5 SHOWS A DIFFERENT KIND OF DEVELOPMENT FROM THE STANDARD WAISTLINE DART, WITH THE OUTER EDGE OF THE DART SLASHED AND SPREAD TO INTRODUCE FULNESS. THE GATHERED EDGE WAS SPREAD UNTIL IT FOLLOWED THE TRUE BIAS OF THE FABRIC, SO THAT SOFT FOLDS FORMED.

TWO DIFFERENT GRAIN PLACEMENTS WERE TRIED IN THIS DESIGN TO DETERMINE THE MORE SUCCESSFUL ONE.

- A. IT WAS CUT WITH THE STRAIGHT LENGTHWISE GRAIN AT CENTRE FRONT, SO THAT THE GATHERED EDGE C-D BECAME APPROXIMATELY TRUE BIAS.
- B. CENTRE FRONT WAS THEN CUT ON THE BIAS, WHICH THREW THE GATHERED EDGE C-D ON STRAIGHT GRAIN. ON ONE SIDE OF THE BODICE THIS GATHERED EDGE WAS ON THE LENGTHWISE GRAIN, WHEREAS THE CORRESPONDING EDGE ON THE OPPOSITE SIDE WAS ON CROSSWISE GRAIN. ON BOTH LEFT AND RIGHT SIDES OF THE BODICE, THE GATHERS WERE STIFFER AND MORE BULKY THAN IN PATTERN 5A, WHERE THE FOLDS WERE FINER AND MORE GRACEFUL. IT WAS INTERESTING TO FIND, HOWEVER, THAT WHERE THE GATHERED EDGE FOLLOWED THE LENGTH-

¹⁴
IBID, P. 339

WISE GRAIN, THE FOLDS WERE STIFFER THAN WHEN THE EDGE FOLLOWED THE CROSSWISE GRAIN.

THIS DIFFERENCE IN BEHAVIOUR CAN BE EXPLAINED AS FOLLOWS.

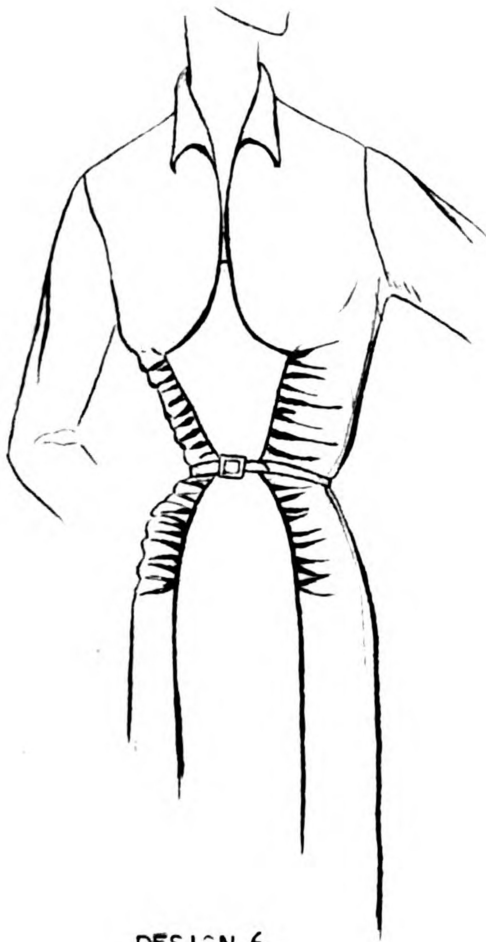
FOLDS RAN AT RIGHT ANGLES TO THE GATHERED EDGE, AND WHEN THE STRAIGHT LENGTHWISE GRAIN RAN IN THE SAME DIRECTION AS THOSE FOLDS, THE FOLDS THEMSELVES WERE COMPARATIVELY FINE. ON THE OTHER HAND, WHEN THE FOLDS RAN IN OPPOSITION TO THE DIRECTION OF THE FIRM LENGTHWISE THREADS, THEY BECAME MUCH COARSER AND STIFFER.

THE ANALYSIS OF GATHERS IN THIS BODICE PROVED THAT A GATHERED SECTION FORMS FINER FOLDS WHEN CUT ON THE BIAS. IF, HOWEVER, THE DESIGN REQUIRES THAT STRAIGHT GRAIN BE USED FOR A GATHERED EDGE, THE FOLDS ARE SOFTER WHEN THE EDGE IS CUT TO FOLLOW THE CROSSWISE GRAIN RATHER THAN THE LENGTHWISE.

OTHER DISADVANTAGES OF CUT 5B.

1. BECAUSE OF THE DIFFERENCE IN BEHAVIOUR OF THE TWO HALVES OF THE BODICE, IT WOULD BE NECESSARY TO HAVE A SEAM AT CENTRE FRONT TO BALANCE THE GRAIN. SUCH VERTICAL DIVISION OF THE BODICE WOULD DETRACT FROM THE SMOOTHNESS OF THE DESIGN.
2. WITH THE CENTRE FRONT ON THE BIAS, THE UNGATHERED EDGE OF THE DART IS BIAS ALSO, AND SO WOULD BE TOO STRETCHY TO SUPPORT GATHERS WITHOUT CAREFUL REINFORCING.

CUT 5A PROVED THE MOST SUCCESSFUL METHOD OF CARRYING OUT THIS DESIGN, AS THE BIAS GATHERED EDGE GAVE SOFTER, MORE GRACEFUL FOLDS WITHOUT ANY NECESSITY FOR A SEAM AT CENTRE FRONT. ALSO, BECAUSE THE FOLDS WERE MORE CLINGING, THE RIB AREA APPEARED MORE SLENDER THAN WHEN THE BODICE WAS CUT TO GATHER ON THE GRAIN.



DESIGN 6

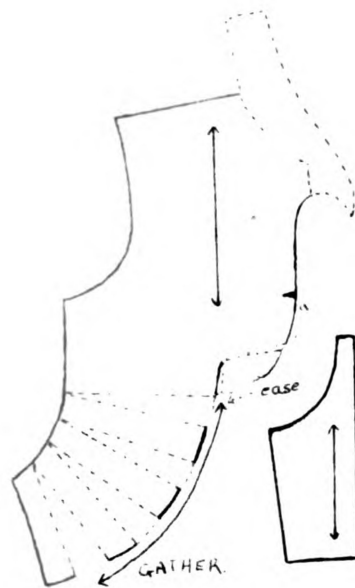


DIAGRAM 6

IN THIS TREATMENT OF THE DART, THERE IS VERY LITTLE CHANGE FROM THE STANDARD POSITION, BUT THROUGH THE VARIATION IN TREATMENT, THE BODICE HAS TAKEN ON A DIFFERENT CHARACTER FROM THE STANDARD BLOUSE.

ANALYSIS OF FIT AND GRAIN PLACEMENT.

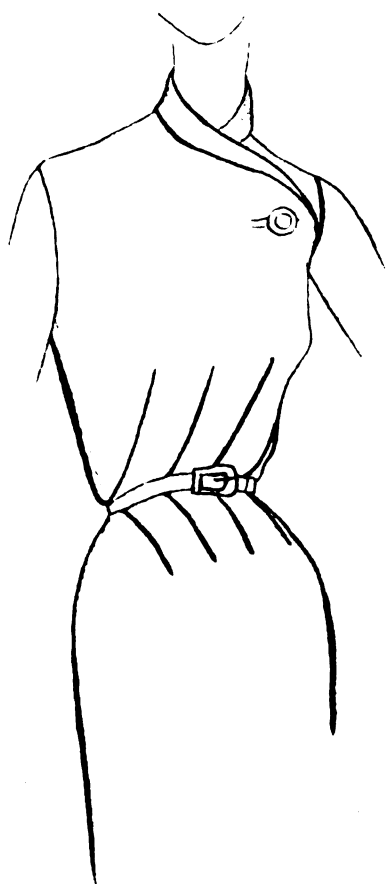
THE QUALITY OF FIT IN THIS BODICE IS SIMILAR TO THE FOUNDATION BLOUSE FRONT, DESIGN 2 (P.14), WHERE ALL THE DARTING FALLS BELOW BUST LEVEL. THE SAME PROBLEM ARISES OF A TIGHT, FLAT APPEARANCE ACROSS THE CHEST. WHEN SOME OF THE DARTING WAS TRANSFERRED TO THE SHOULDER, IT DETRACTED FROM THE SMOOTHNESS OF THE DESIGN, BESIDES SWINGING THE GATHERS AWAY FROM THE BIAS. AS THE DART HAS TO BE ENTIRELY BELOW THE BUST, THE DESIGN WOULD BE MOST SUCCESSFUL ON A SLENDER FIGURE REQUIRING A SHALLOW DART, BECAUSE WHEN THE DART IS SMALL, THE FABRIC IS NOT FORCED DOWNWARDS VERY STEEPLY AT THE SIDE OF THE FIGURE.

FABRIC QUALIFICATIONS

THE GATHERED SECTION AT THE SIDE OF THE FIGURE MUST FIT SMOOTHLY AND CLOSELY. TO AVOID BECOMING BULKY, AND SO THICKEN THE FIGURE. A SOFT NON-BULKY FABRIC IS DESIRABLE, FOR EXAMPLE, RAYON CREPE.

IF THE GRAIN IS PRONOUNCED - IN STRIPES, SOFT TISSUE FAILLE OR NAPPED FABRICS - THE PROBLEM ARISES OF HANDLING OPPOSITE BIAS DIRECTIONS. THIS DESIGN WOULD BE SUCCESSFUL, THEREFORE, ONLY IN A PLAIN WEAVE, A CREPE WITH INVISIBLE WEAVE, OR A NON-GEOMETRIC PATTERNED FABRIC.

6. HERE THE IDEA OF GATHERING ALONG ONE EDGE OF THE WAISTLINE DART IS DEVELOPED YET FURTHER, SINCE THERE IS A REPEAT OF THE



DESIGN 7

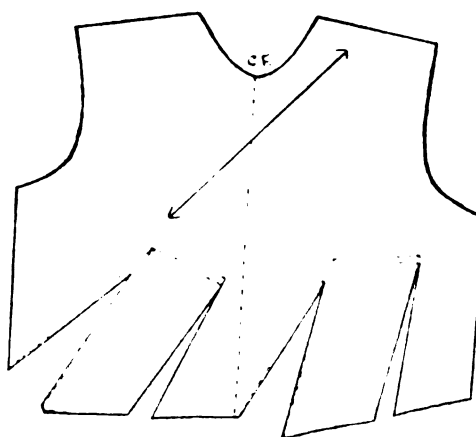


DIAGRAM 7

GATHERED THEME IN THE SKIRT, AND THE LINES OF THE DESIGN CARRY UP INTO THE CURVED CENTRE FRONT OPENING IN THE BODICE.

ANALYSIS OF FIT AND GRAIN PLACEMENT.

THIS CURVED CENTRE FRONT OPENING WAS AN IMPROVEMENT OVER DESIGN 5, BECAUSE IT ALLOWED FOR DISTRIBUTION OF EASE AROUND THE BUST, BALANCING THE GRAIN BETTER AND ELIMINATING THE STRAINING OF THE FABRIC ACROSS THE UPPER CURVE OF THE BUST. THE LINE OF THE FRONT OPENING ALSO SERVED TO BREAK UP THE UPPER CHEST AREA WHICH WAS VERY FLAT IN DESIGN 5.

CONSTRUCTION PROBLEMS.

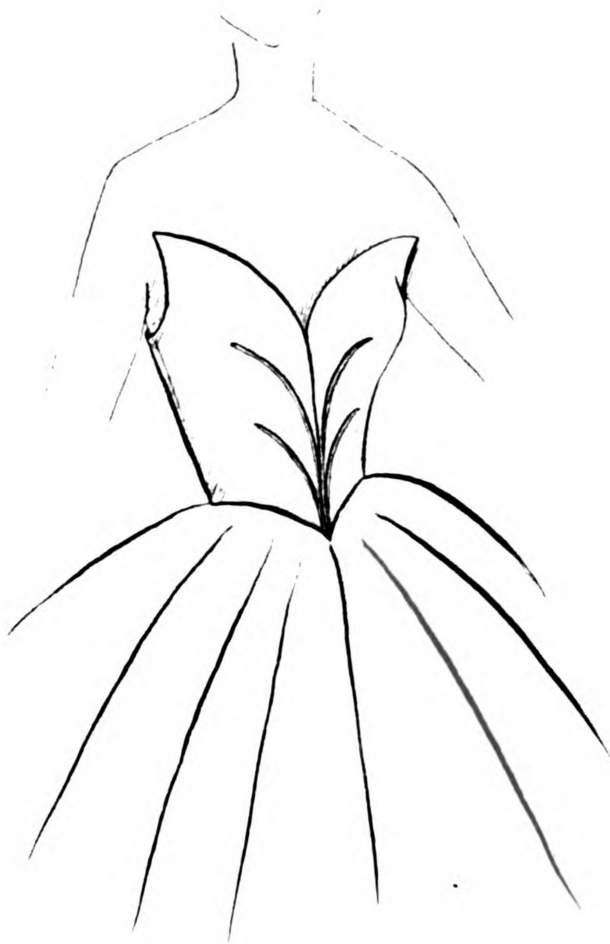
THE FREE EDGE OF THE FRONT OPENING REQUIRES EASING ONTO A FITTED FACING. TO HOLD SHAPE, TO FIT SMOOTHLY, AND TO PRODUCE THE SHAPED COLLAR, IT ALSO NEEDS REINFORCEMENT¹⁵ WITH INTERFACING, EG. EVER-SHAPE.

FABRIC QUALIFICATIONS.

AGAIN THE SUCCESS OF THE DESIGN DEPENDS LARGELY ON ACHIEVING SOFT GATHERS WITHOUT BULKINESS, WITH NECESSARY REINFORCEMENT TO GIVE FIRMNESS ALONG THE FRONT EDGE AND THROUGH THE COLLAR.

7. THIS DESIGN SHOWS THE DIVISION OF THE STANDARD WAISTLINE DART TO FORM PARALLEL DIAGONAL DARTS AS THE DESIGN THEME, BALANCED BY OPPOSITIONAL DARTS IN THE SKIRT. THE DESIGN IS QUITE SIMPLE, YET FAR FROM ORDINARY.

¹⁵ IBID, P. 440.



DESIGN 8



DIAGRAM 8

ANALYSIS OF FIT AND GRAIN PLACEMENT.

ON EXPERIMENTATION IN FABRIC, IT WAS FOUND THAT WHEN THE BODICE WAS CUT WITH CENTRE FRONT ON THE BIAS, THE DART LINES FELL APPROXIMATELY ON STRAIGHT GRAIN, WERE EASY TO MANIPULATE AND HELD THEIR SHAPE. ON THE OTHER HAND, WITH THE STRAIGHT GRAIN AT CENTRE FRONT, THE DART DIRECTIONS WERE BIAS, MAKING THEM DIFFICULT TO STITCH AND PRESS WITHOUT STRETCHING AND BUCKLING OUT OF SHAPE.

THE FABRIC MOULDED WELL TO THE FIGURE WHEN CUT ON THE BIAS AT CENTRE FRONT, AND THE DARTS FITTED BETTER WHEN THOSE LEADING DIRECTLY TO BUST POINT WERE TWICE AS LARGE AS THE SUPPLEMENTARY DARTS. THIS IS BECAUSE OF THE TENDENCY OF EVERY DART LINE TO RUN TOWARDS BUST POINT. THOSE WHICH DID NOT LEAD DIRECTLY TO THE BUST COULD NOT BE FORCED TO TAKE UP MORE THAN A MINIMUM AMOUNT OF FULNESS. THESE SUPPLEMENTARY DARTS, WHILE THEY DID HELP DISTRIBUTE SOME DARTING OVER A WIDE AREA OF THE BODICE, WERE MORE FOR THE PURPOSE OF REPEATING THE MAIN DART LINES IN A DECORATIVE WAY, THAN FOR FUNCTION OR FIT. AS ALL DARTING WAS PLACED BELOW THE BUST, THE FIT WAS SIMILAR TO STANDARD BLOUSE 2, P.14.

CONSTRUCTION PROBLEMS.

STITCHING OF DARTS¹⁶ TO TAPER TO A FINE POINT AND PLACING THOSE LINES EXACTLY PARALLEL, IS FACILITATED BY FOLLOWING THE GRAIN DIRECTION.

¹⁶
IBID, P. 192

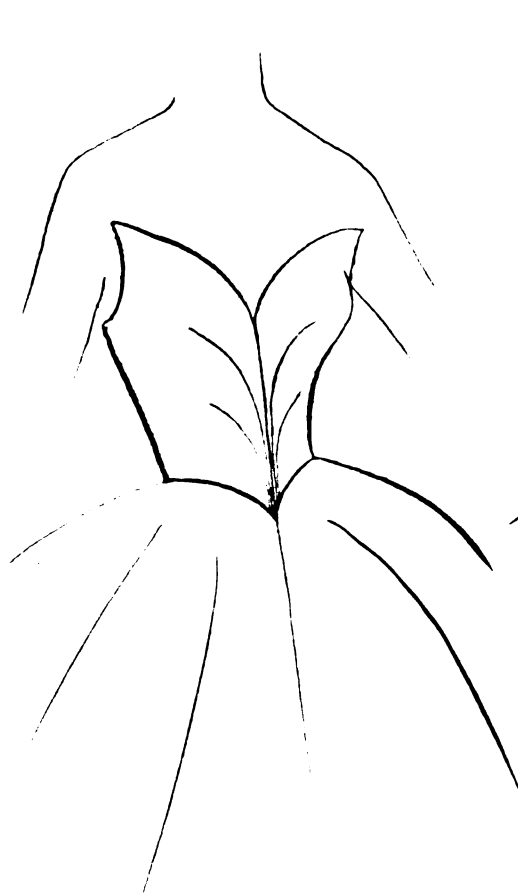


DIAGRAM 8a

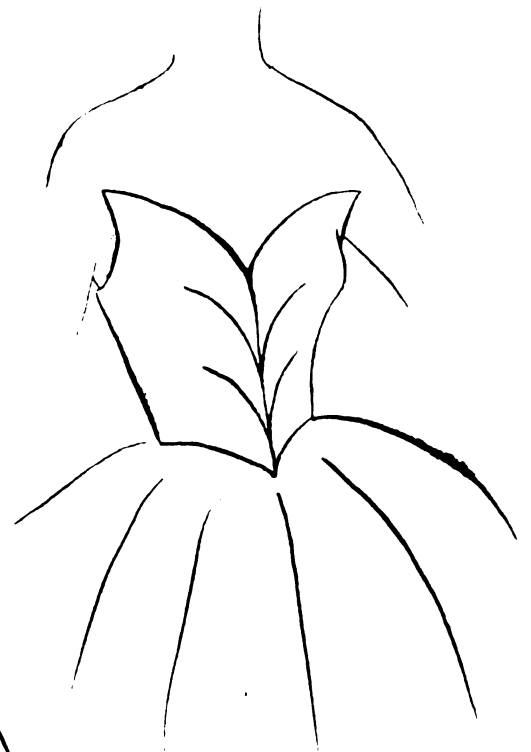


DIAGRAM 8b

WHEN THE CURVED DART LINES ARE TAPERED DOWN TO ENTER THE WAISTLINE SEAM, AS IN DIAGRAM 8a, THE FINISHED EFFECT IS MORE LIKELY TO BE SUCCESSFUL THAN WHEN THE DART LINES INTERSECT ON THE CENTRE FRONT SEAM, AS IN DIAGRAM 8b.

FABRIC SUGGESTIONS.

LINEN, WOOL FLANNEL OR LIGHTWEIGHT GABARDINE WOULD BE SUITABLE FOR CARRYING OUT THE TAILORED SIMPLICITY OF THE DESIGN, AS THEY WOULD ALL STITCH AND PRESS WELL AND YET WOULD NOT CLING TOO CLOSELY TO THE BODY OVER THE BUST, AT LEAST ON THE SMALL TO AVERAGE FIGURE.

8. DART LINES IN THIS DESIGN NOT ONLY CARRY OUT THE RADIATION MOTIF TO PRODUCE A GRACEFUL AND UNUSUAL DESIGN FAR DIFFERENT FROM THE STANDARD, BUT THEY SERVE THE ESSENTIAL PURPOSE OF FITTING FABRIC TO THE FIGURE.

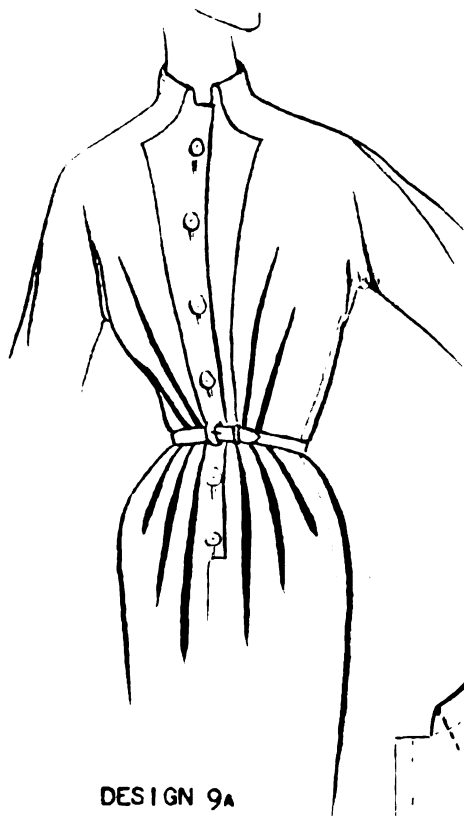
ANALYSIS OF FIT AND GRAIN PLACEMENT.

UPON EXPERIMENTING IN FABRIC, IT WAS FOUND THAT WHEN THE BODICE WAS CUT WITH CENTRE FRONT ON STRAIGHT GRAIN, THE DART LINES WERE "FORCED" AGAINST THE NATURAL DRAPE OF THE FABRIC ON THE FIGURE, RESULTING IN WRINKLING AND DIFFICULTY IN SHAPING A SMOOTH CURVE.

ON THE OTHER HAND, WHEN CUT WITH THE CENTRE FRONT ON THE BIAS, THE DARTS FORMED BECOMING LINES WHICH MOULDED TO THE FIGURE IN A SCULPTURED MANNER. IT WAS FOUND ALSO THAT THE USE OF TWO CURVED DARTS AS SHOWN IN THE ILLUSTRATION GAVE A BETTER FIT THAN WHEN ONE DART ONLY WAS USED, BECAUSE IT ELIMINATED WRINKLING WHICH OCCURRED IN THE SIDE FRONT SECTION. THIS SECOND DART IMPROVED THE FIT, AND ALSO EMPHASISED THE DESIGN IDEA BY REPETITION OF THE CURVED LINE.

CONSTRUCTION PROBLEMS

A. WHEN CUT WITH BIAS AT CENTRE FRONT, THE TWO HALVES OF THE FRONT HAD TO BE CHEVRONED AT THE CENTRE SO THAT THE GRAIN TILTED DOWNWARDS TO THE CENTRE, IN ORDER TO ENSURE EVEN CURVING



DESIGN 9A

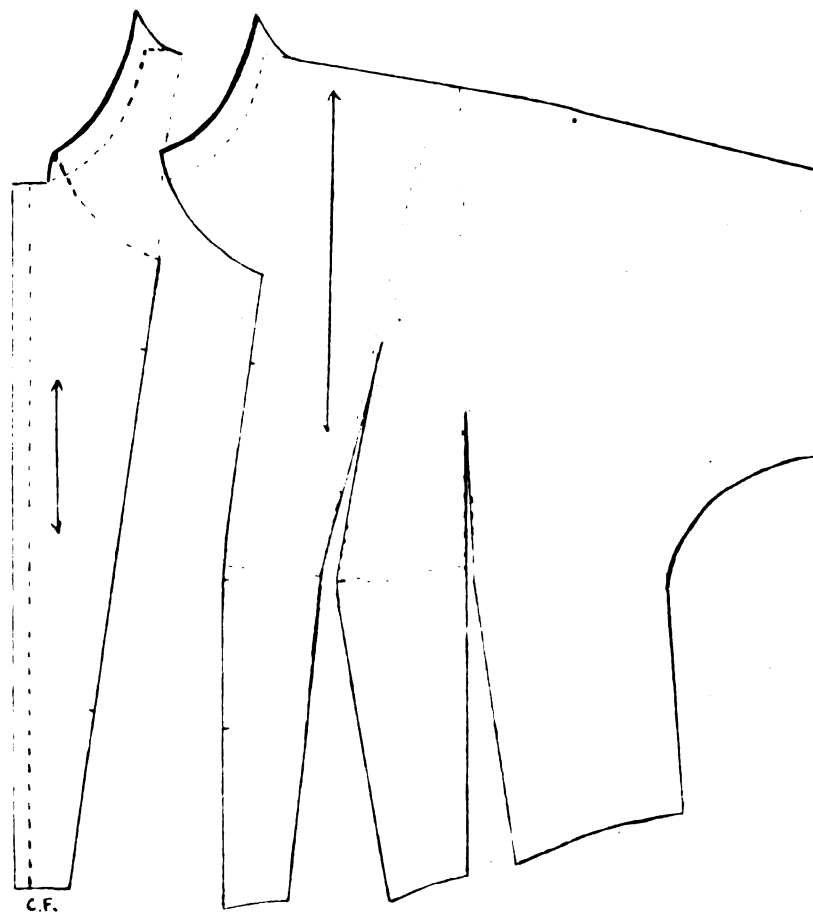


DIAGRAM 9A

OF THE DART LINES ON BOTH HALVES OF THE BODICE.

B. IN THE FIRST EXPERIMENT, THE DARTS WERE CURVED TO MEET ON THE CENTRE FRONT LINE. WITH SEVERAL SEAMS INTER-SECTING, AN AWKWARD PROBLEM IN FINISHING RESULTED, WHICH IN ALL PROBABILITY WOULD HAVE SPOILED THE DESIGN. THEREFORE, INSTEAD OF CURVING THE DARTS TO THE CENTRE SEAM, IT PROVED TO BE BETTER IN DESIGN QUALITY AS WELL AS EASIER TO FINISH IF EACH DART LINE WERE TAPERED DOWN TO ENTER THE WAISTLINE SEAM VERY CLOSE TO CENTRE. SEE DIAGRAMS 8A, 8B.

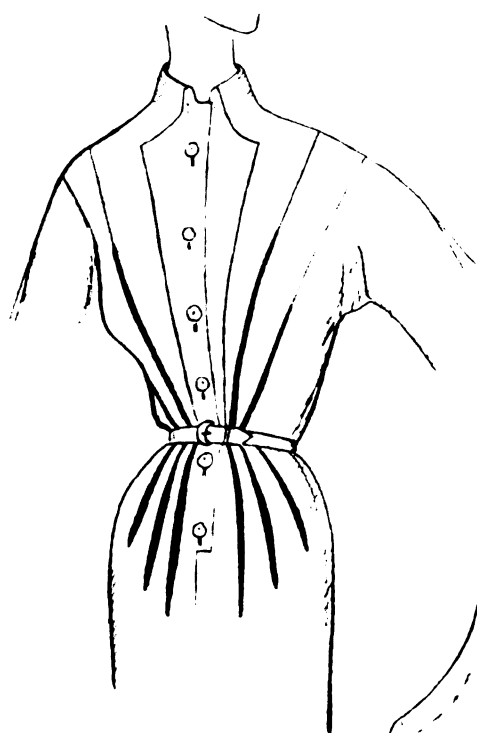
C. THE CURVED DARTS COULD BE EMPHASISED EFFECTIVELY BY INSERTION OF A BIAS CORDING¹⁷. THIS WOULD SERVE THE DOUBLE PURPOSE OF ACCENTING THE DESIGN AND STIFFENING OR SUPPORTING THE BODICE.

FABRIC QUALIFICATIONS.

THE FABRIC SHOULD BE FIRM, ELASTIC, OF GOOD BODY, AND YET NOT CLUMSY TO HOLD ITS SCULPTURED LINES. - SLIPPER SATIN OR FAILLE TAFFETA.

9. WAISTLINE DARTS ONCE MORE FORM THE DESIGN MOTIF. IN THIS CASE, THEY ARE EXTENDED UPWARD BEYOND THE BUST, FORMING A HIGH FAN-SHAPED ARRANGEMENT OF DESIGN LINES WHICH CONTINUE DOWN TO MEET THE SKIRT FOLDS. THE DARTS HAVE BECOME, IN FACT, A COMBINATION OF TRUE DARTS AND TINY TUCK EXTENSIONS WHICH MUST BE VERY NARROW, TAPERING TO FINE POINTS TO PREVENT AN OBVIOUS PUCKER AT THE ENDS OF THE STITCHING LINES. THE TRUE DART FULNESS APPEARS EVENLY DIVIDED BETWEEN TWO DARTS AND THE SEAM EDGE.

¹⁷
ibid, p. 210.



DESIGN 9b.

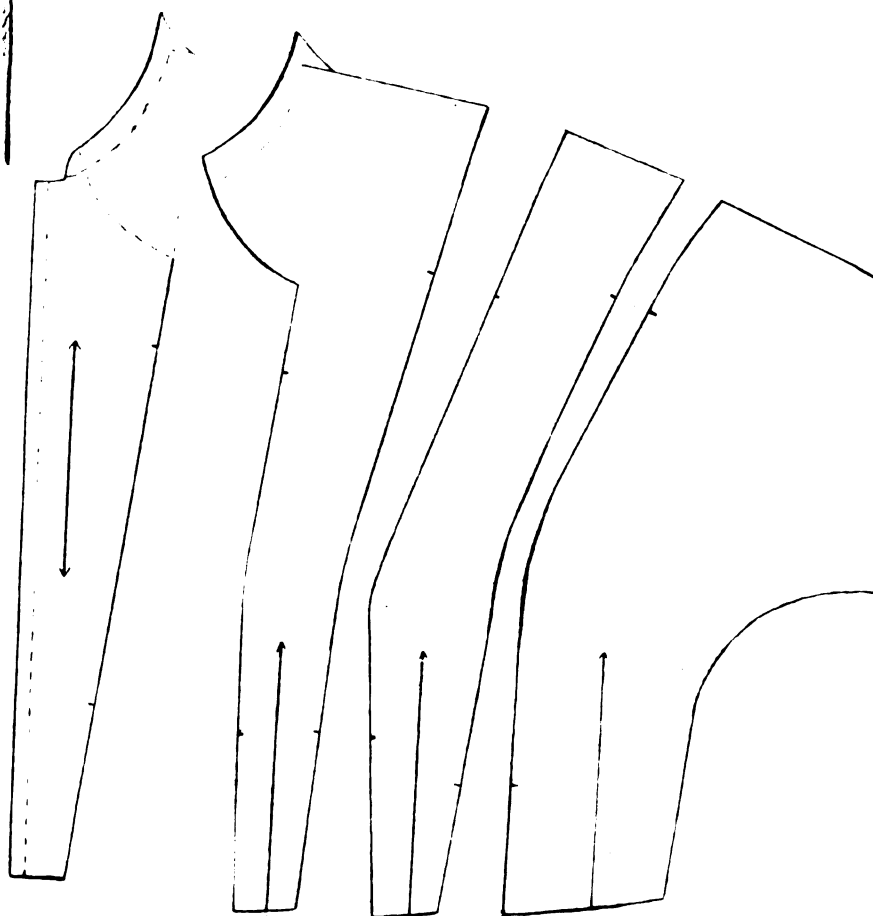


DIAGRAM 9b

ANALYSIS OF FIT AND GRAIN PLACEMENT.

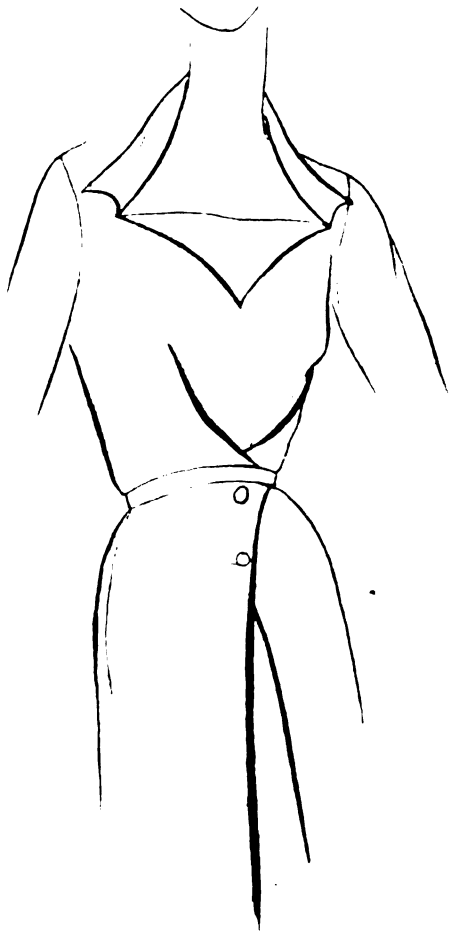
WHEN THIS DESIGN WAS CUT IN FABRIC AND FITTED TO THE FIGURE, SEVERAL PROBLEMS BECAME APPARENT. FIRSTLY, BECAUSE MORE THAN THE NORMAL AMOUNT OF DARTING WAS BEING SHAPED INTO THE WAISTLINE, THE GRAIN DIRECTION AT THE SIDE OF THE FIGURE SLOPED DOWN EVEN MORE STEEPLY THAN IN FOUNDATION BLOUSE, DIAGRAM 2, P.14, WHICH HAD THE DART ENTIRELY BELOW BUST LEVEL. IT BECAME EVIDENT ALSO THAT WHEN DARTS ARE CARRIED BEYOND THEIR NORMAL LENGTH, THE BUST LEVEL, (ESPECIALLY IN THE CASE OF THE OUTSIDE DART WHICH SLOPES UP AT THE SIDE OF THE BUST) THE DIRECTION OF THE EXTENDED LINE BECOMES DIFFICULT TO CONTROL. THE OUTER DART TENDED TO CURVE INWARDS TOWARDS THE BUST.

THIS DESIGN PROVED DECEPTIVELY DIFFICULT TO CARRY OUT, RAISING THE POINT "ARE DARTS WHICH HAVE GONE BEYOND THE STAGE OF BEING FUNCTIONAL REALLY JUSTIFIED?"

BECAUSE OF THE DIFFICULTY IN HANDLING DARTS EXTENDED TOO FAR AT THE SIDE OF THE BUST AND ABOVE BUST LEVEL, IT PROVED BETTER TO ARRIVE AT THE DESIRED DESIGN EFFECT BY CONVERTING THE DARTS INTO SEAMS RUNNING THROUGH TO THE ARMHOLE AND SHOULDER, AND INSERTING CORDING OR PIPING INTO THE SEAMS TO ACCENT THE DESIRED RADIATION OF LINES. SEE DIAGRAM 9B. IN THIS WAY, THE DIRECTION OF THE LINES BECOMES INFINITELY MORE SIMPLE TO CONTROL, AS IT IS POSSIBLE TO BALANCE THE GRAIN IN ALL SECTIONS.

FABRIC QUALIFICATIONS

IT PROVED POSSIBLE TO CUT THIS DESIGN WITH THE NECKLINE EDGES OF THE TWO PIECES JOINED, PLACING CENTRE FRONT AT RIGHT ANGLES TO THE SIDE SECTION. THIS CUT WOULD BE POSSIBLE ONLY WHEN REVERSIBLE FABRIC WAS USED, AS THE FABRIC WOULD REVERSE ITSELF AT THE NECKLINE. AN INTERESTING



DESIGN 10

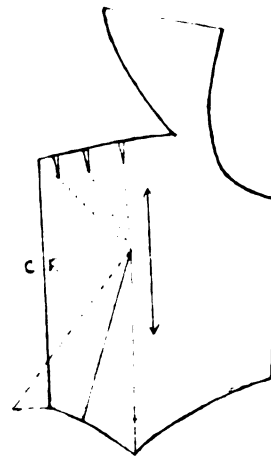


DIAGRAM 10

EFFECT WOULD RESULT FROM THE USE OF STRIPES IN OPPOSITION.

10. DESIGN 10 SHOWS A VERY SIMPLE AND EFFECTIVE MODIFICATION OF THE FUNDAMENTAL DART, WHERE THE LINE HAS BEEN TAPERED INTO ONE LARGE FOLD LAPPED BEYOND CENTRE TO FORM A SLIGHT CROSSOVER AT THE WAIST. THE DART SERVES THE DOUBLE PURPOSE OF FITTING THE FABRIC TO THE FIGURE AND PROVIDING AN EFFECTIVE DESIGN THEME. AN INTERESTING FEATURE OF THIS CUT IS THAT THE CROSS-OVER EFFECT CAN BE ACHIEVED WITHOUT A CENTRE FRONT SEAM, BY EXTENSION DOWN TO LENGTHEN THE DART FOLD LINE.

ANALYSIS OF FIT AND GRAIN PLACEMENT.

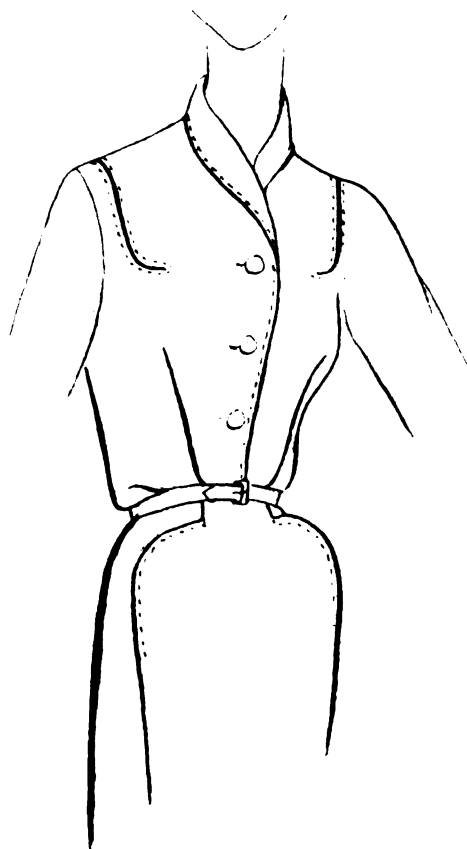
IT WAS FOUND THAT WHEN THE BODICE WAS CUT WITH THE CENTRE FRONT ON STRAIGHT GRAIN AND COMPARED WITH A BIAS CUT AT CENTRE FRONT, THE FORMER CUT WAS SUPERIOR BECAUSE THE FOLD EDGE ALSO FELL ON STRAIGHT GRAIN. (SEE DIAGRAM 10) REPEATEDLY, IT HAS BEEN SHOWN THAT WHEN A DART FOLD EDGE IS ON THE GRAIN IT WILL HOLD SHAPE BETTER THAN ON THE BIAS.

THE BALANCING OF GRAIN AROUND THE BUST WAS INVESTIGATED, AND IT WAS FOUND THAT THERE COULD BE SOME TRANSFER OF DARTING UP TO THE NECKLINE TO BE TREATED AS TINY DARTS HIDDEN UNDER THE COLLAR FACING. WITH THE BODICE CUT ON A LENGTHWISE FOLD AT CENTRE FRONT, AND THE OUTER EDGE OF THE DART FALLING ON STRAIGHT GRAIN PARALLEL TO CENTRE, THE DART LINE CAN BE EXTENDED DOWNWARDS TO PROVIDE EXTRA LENGTH FOR THE CROSSOVER EFFECT WITHOUT A CENTRE SEAM.

FABRIC QUALIFICATIONS.

A FIRM FABRIC SUCH AS DRESS LINEN THAT WILL RETAIN A DEFINITE FOLD LINE IS NECESSARY FOR THE EFFECTIVENESS OF THIS DESIGN.

THE DART TO THE WAISTLINE PROVED A FLEXIBLE DART LOCATION FOR



DESIGN 11

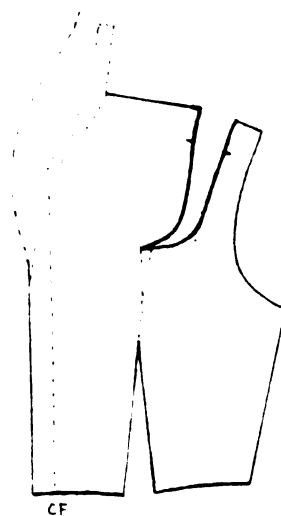


DIAGRAM 11

PROVIDING A VARIETY OF DESIGN IDEAS. NOT ONLY IS THIS DART FUNDAMENTALLY GOOD AS A FITTING POSITION, BUT ITS LOCATION CONTRIBUTES TO THE UNITY OF A DESIGN BY ITS NATURAL LEAD THROUGH INTO THE SKIRT.

2. VARIATIONS OF THE DART TO THE SHOULDER

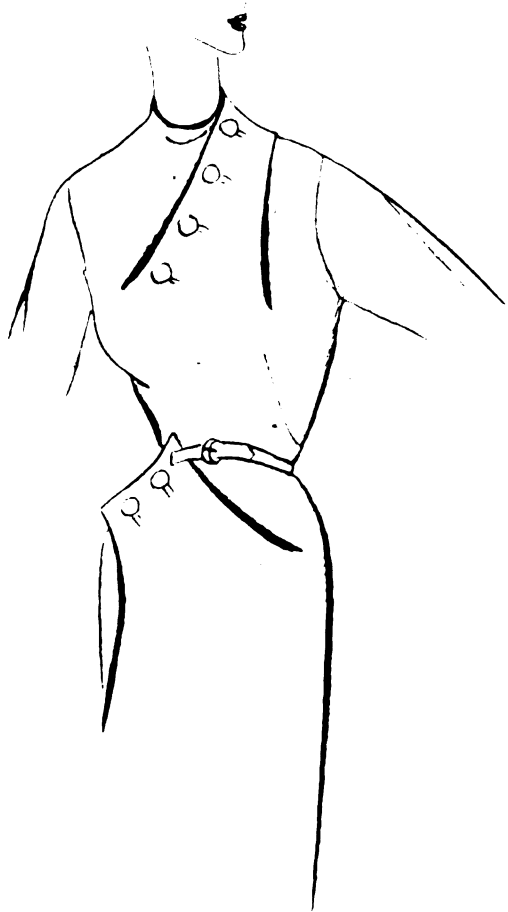
THE DART TO THE SHOULDER, EVEN IN THE STANDARD POSITION, IS ONE OF THE MOST SATISFACTORY LOCATIONS FROM THE DESIGN STANDPOINT, BECAUSE IT CENTRES INTEREST AROUND THE NECK, SHOULDERS AND FACE OF THE WEARER, WHICH IS GENERALLY THE MAJOR FOCAL POINT IN DRESS DESIGN. "THE SHOULDER IS AN EXCEPTIONALLY GOOD POSITION FOR DESIGN EMPHASIS. CENTERING ATTENTION HIGH MAKES THE FIGURE APPEAR TALLER, AND ALSO FOCUSES INTEREST AROUND THE FACE, BOTH OF WHICH EFFECTS ARE ALWAYS DESIRABLE"¹⁸

11. THIS SIMPLE MODIFICATION OF THE DART TO THE SHOULDER SHOWS HOW THE MERE CURVING OF THE LINE ACCENTED BY DECORATIVE STITCHING CAN PRODUCE THE DESIGN IDEA FOR THE WHOLE DRESS. THIS THEME IS ECHOED IN THE POCKET LINE AT THE HIP.

ANALYSIS OF FIT AND GRAIN PLACEMENT.

PART OF THE DART APPEARED IN THE CURVED DART TO THE SHOULDER WHEREAS ADDITIONAL DARTING WAS NECESSARY IN THE STANDARD POSITION TO THE WAIST-LINE, IN ORDER TO GIVE A SATISFACTORY BALANCE OF GRAIN AROUND THE BUST. THE BODICE PROVED TO FIT SMOOTHLY.

¹⁸ HILLHOUSE AND MANSFIELD: OP.CIT. P.301.



DESIGN 12

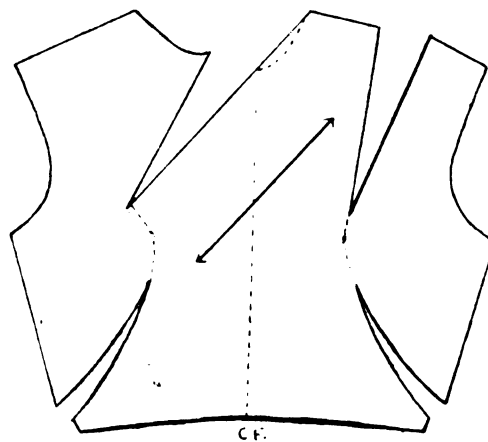


DIAGRAM 12

CONSTRUCTION PROBLEMS.

TO SET WITH PROFESSIONAL SMOOTHNESS, THIS DESIGN DEPENDS UPON THE HANDLING OF THE SHAPED SLOT SEAM¹⁹ SO THAT ONE EDGE EASES TO THE OTHER WITH NO APPARENT EXCESS.

FABRIC SUGGESTIONS

THE TAILORED QUALITY OF THE DESIGN WOULD BE CARRIED OUT SATISFACTORILY BY USING DRESS LINEN, OR DRESS-WEIGHT WOOLLEN FABRIC, AS A FLEXIBLE FABRIC IS REQUIRED TO SHAPE AND EASE ONE EDGE OF THE CURVED DART TO THE OTHER.

12. IN THIS DESIGN THE ASYMMETRIC DARTS TO THE SHOULDER FORM THE DECORATIVE THEME, BALANCED BY FOLDS RADIATING FROM THE OPPOSITE SIDE IN THE SKIRT. THE DARTS ALSO SERVE THEIR FUNCTIONAL PURPOSE OF FITTING THE FABRIC TO THE FIGURE.

ANALYSIS OF FIT AND GRAIN PLACEMENT.

WHEN EXPERIMENTING IN MUSLIN, THE DESIGN WAS CUT TWICE - ONCE WITH THE CENTRE FRONT ON STRAIGHT GRAIN, AND AGAIN ON THE BIAS. COMPARISONS OF THE TWO WERE THEN MADE. PLACING THE BIAS AT CENTRE FRONT BROUGHT THE PLACKET DART ON STRAIGHT GRAIN, AND SO IT HELD ITS SHAPE FIRMLY. THIS FEATURE SEEMED TO BE THE MOST IMPORTANT ONE IN DETERMINING THE GRAIN LOCATION, FOR THE FIRM, UNSTRETCHED PLACKET LINE AND CLEAR-CUT DART FOLD LINE AFFECT THE SUCCESS OF THE DESIGN IDEA.

¹⁹ MANSFIELD: OP.CIT. P.136



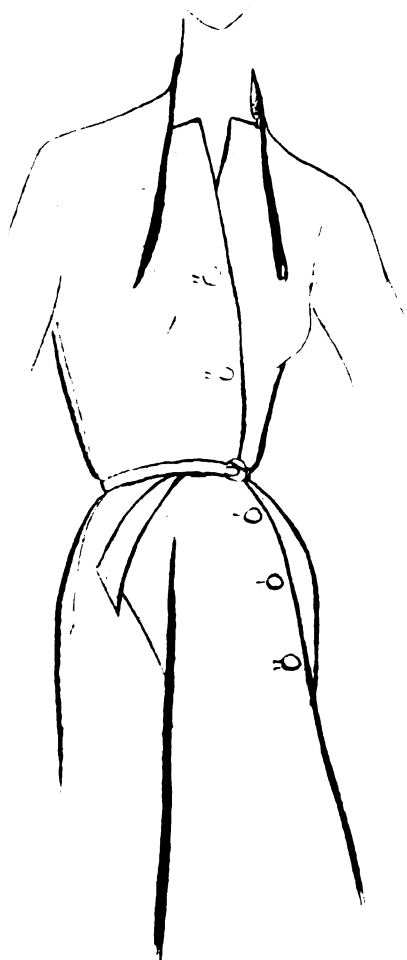
TO FIT THE BODICE BETTER, AND TO BALANCE THE GRAIN AT BUST LEVEL, IT PROVED NECESSARY TO USE TWO SUPPLEMENTARY DARTS RUNNING DIAGONALLY TO THE UNDERARM SEAM. THIS PREVENTED EXCESSIVE TIGHTNESS OF THE FABRIC AROUND THE UNDER-CURVE OF THE BUST. THESE TWO SUPPLEMENTARY DARTS WERE SMOOTHER AND EASIER TO HANDLE IN THE BODICE WITH BIAS AT CENTRE FRONT, AS THEY BOTH RAN WITH ONE EDGE APPROXIMATELY ON STRAIGHT GRAIN, ONE TOWARDS THE LENGTHWISE AND THE OTHER TOWARDS THE CROSSWISE GRAIN. ALSO, WHEN THE BODICE WAS CUT WITH CENTRE FRONT ON THE BIAS, THE FABRIC MOULDED BETTER TO THE FIGURE THAN WHEN CUT WITH STRAIGHT GRAIN AT CENTRE. THE CLOSE FIT, REVEALING THE LINES OF THE FIGURE AS IT DOES, WOULD BE BECOMING TO THE SMALL TO AVERAGE FIGURE, BUT MIGHT MOULD TOO CLOSELY TO A FULL FIGURE.

CONSTRUCTION PROBLEMS.

THE USE OF THE IMPORTANT FOLD TO THE NECK AS A PLACKET INVOLVES FACING, REINFORCING, AND AN EXTENSION TO RUN UNDER THE BUTTONHOLES. THE OUTER FOLD EDGE NEXT TO THE ARMSCYE WOULD HAVE TO BE CAUGHT TO THE INNER EDGE TO HOLD THE FOLD IN PLACE. WITH THESE PROBLEMS, THIS IS DEFINITELY NOT A DESIGN TO BE ATTEMPTED WITHOUT EXPERIENCE.

FABRIC QUALIFICATIONS.

FOR THE FOLDS TO BE EFFECTIVE, THE FABRIC SHOULD BE FIRM ENOUGH TO HOLD A DEFINITE FOLD LINE WITHOUT CREASING. THE SKIRT PLEATS ALSO REQUIRE A CREASE-RESISTANT FABRIC, BUT WHICH HOLDS A PLEAT CREASE SUCCESSFULLY. EG. WOOL GABARDINE OR FIRM WOOL FLANNEL.



DESIGN 13

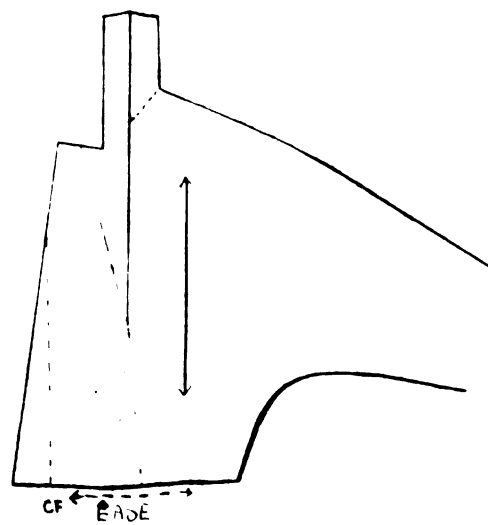


DIAGRAM 13

13. DESIGN 13 IS ALSO AN EXAMPLE OF THE USE OF THE DART TO THE SHOULDER, AND FORMS PART OF THE NECKLINE FINISH AS WELL. THIS SHOWS A DART CONTRIBUTING EFFECTIVELY TO THE DESIGN QUALITY OF THE DRESS, AS WELL AS MOULDING THE FABRIC TO THE FIGURE. ASYMMETRIC BALANCE IS ACHIEVED IN THE DRESS, BY USE OF A BUILT-IN SKIRT POCKET TILTED TO THROW A SINGLE FOLD DOWN THE SIDE OF THE SKIRT. PLACEMENT OF THE STRAIGHT LENGTHWISE GRAIN AT CENTRE FRONT OF THE BODICE THROWS THE FOLD EDGE OF THE DART ALSO ON STRAIGHT GRAIN. THIS GRAIN EFFECT CAN BE FEATURED BY THE USE OF A GEOMETRIC PATTERN, SUCH AS A FINE CHECK OR STRIPE, WHICH MARKS THE GRAIN CONSPICUOUSLY.

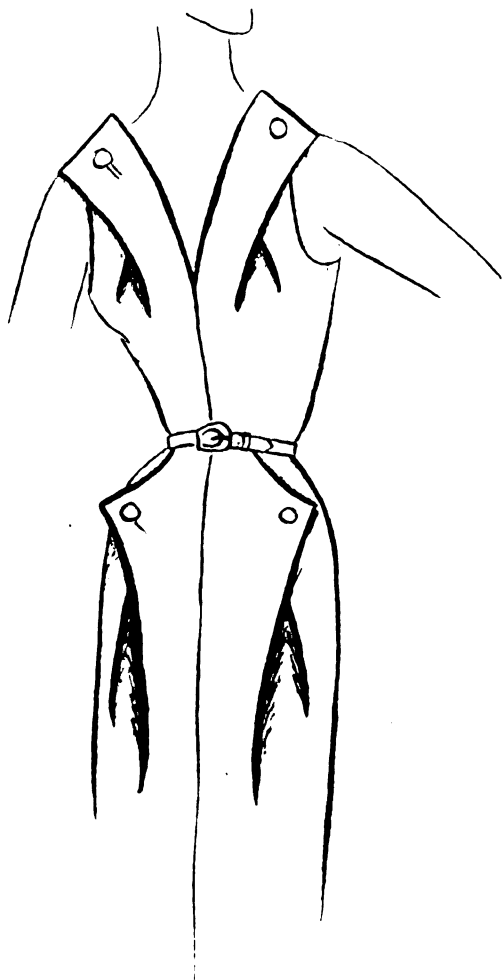
ANALYSIS OF FIT AND GRAIN PLACEMENT.

MOST OF THE FITTING WAS CONTROLLED BY THE DART TO THE SHOULDER. THIS PULLED THE GRAIN UPWARDS QUITE SHARPLY AT THE SIDE OF THE FIGURE. A LITTLE OF THE FULNESS WAS RETAINED AS EASE AT THE WAISTLINE, TO COUNTER-ACT THIS UPWARD PULL AND TO GIVE A MORE SATISFACTORY BALANCE OF GRAIN AT THE BUST. THIS EASE MAY BE SHRUNK OUT IN WOOL OR LINEN TO GIVE A SMOOTH WAISTLINE FINISH. THE FOLD TO THE SHOULDER FELL ON STRAIGHT GRAIN AND CONTINUED AS A STAND-UP FOLD OR NECKBAND. BECAUSE THE FOLDLINE WAS LOOSE, THE BAND WAS SUFFICIENTLY FLEXIBLE TO GIVE A COMFORTABLE NECK FINISH.

CONSTRUCTION PROBLEMS

TO GIVE A SMOOTH FIT, IT IS DESIRABLE TO SHRINK OUT THE EASE AT THE WAISTLINE²⁰. WIDE SHAPED FACINGS ARE NECESSARY WITH INVISIBLE TACKING OF THE LOOSE FOLD AT THE TOP.

²⁰ ibid, p. 181.



DESIGN 14

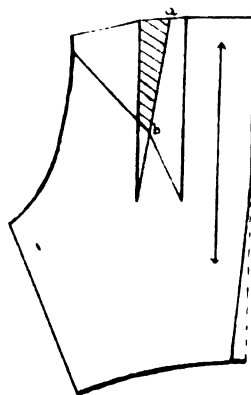


DIAGRAM 14

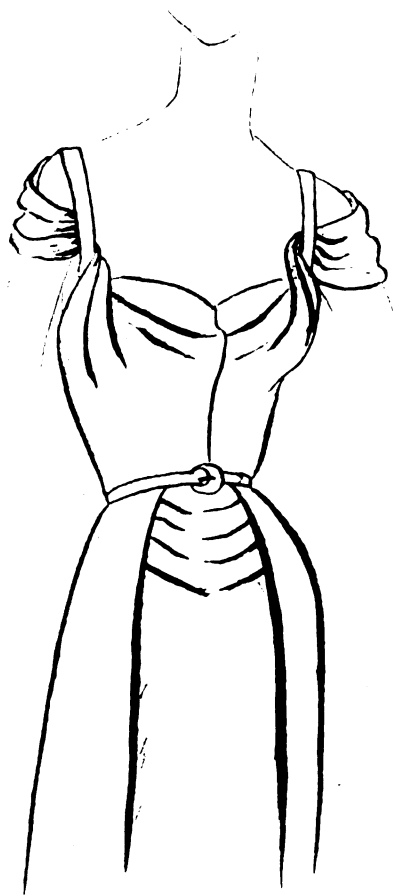
FABRIC QUALIFICATIONS

FIRM FABRIC WHICH HOLDS A GOOD FOLD LINE AND CAN BE MOULDED TO GIVE A SMOOTH FIT. EG. DRESS WOOLLEN OR LINEN.

14. THIS DESIGN WAS DRAPED IN MUSLIN DIRECTLY ON THE DRESS FORM AS THIS WAS THE EASIEST WAY TO DISCOVER HOW THE FOLDS FUNCTIONED. THE DARTS APPEARED AS A DOUBLE FOLD FROM BUST TO SHOULDER. THIS OVERLAPPED FOLD SERVES AS THE DESIGN THEME FOR THE ENTIRE DRESS SINCE THE SAME FOLDS ARE REPEATED IN THE SKIRT. THE DESIGN IS EFFECTIVE BOTH FUNCTIONALLY AND DECORATIVELY, AS ALL CONSTRUCTION LINES ARE NECESSARY FOR FITTING THE FABRIC TO THE FIGURE AND FOR FORMING THE DESIGN INTEREST AS WELL.

ANALYSIS OF FIT AND GRAIN PLACEMENT

WITH THE NECKLINE EDGE ON STRAIGHT GRAIN, THE FOLD EDGES FELL ALSO ON STRAIGHT GRAIN, GIVING FIRM, DEFINITE FOLD LINES WHICH HELD SHAPE SATISFACTORILY. HOWEVER, WHEN STRAIGHT GRAIN WAS PLACED ON CENTRE FRONT BELOW THE BUST, A PUCKER APPEARED FROM BUST TO CENTRE FRONT AT THE POINT WHERE THE GRAIN BEGAN TO TURN TO FORM THE NECKLINE EDGE. THE FABRIC FELL SMOOTHLY WITHOUT WRINKLING, HOWEVER, WHEN SOME SHAPING WAS DONE AT THE CENTRE FRONT SEAM. THIS HELPED TO DEAL WITH THE PROBLEM OF BALANCING THE GRAIN AROUND THE BUST. TAKING A DART OUT ALONG CENTRE FRONT FROM BUST TO WAISTLINE WAS SUFFICIENT TO MOULD THE FABRIC TO THE FIGURE AND TO GIVE A CLOSE FIT BELOW THE BUST. IN THE FULLER FIGURE, HOWEVER, ADDITIONAL DARTING TO THE WAISTLINE IN THE STANDARD POSITION WOULD BE NECESSARY AND WOULD NOT DETRACT FROM THE DESIGN, AS THE LINES WOULD FOLLOW THROUGH TO THE HIP FOLDS. THE BODICE FITTED CLOSELY TO THE FIGURE, WHICH IS DESIRABLE IN A



DESIGN 15

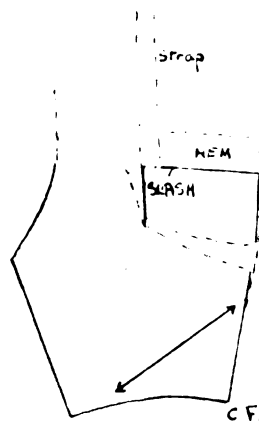


DIAGRAM 15

SLEEVELESS DRESS, WHEREAS A VERY CLOSE FIT AROUND THE BUST AND ARM-HOLE WOULD BE IMPOSSIBLE IF SLEEVES WERE TO BE SET IN.

CONSTRUCTION PROBLEMS.

TO ALLOW THE DART FOLDS TO CROSSOVER, IT IS NECESSARY TO SLASH ALONG THE LINE "A-B", AND TO REINFORCE THE SLASH LINE AND POINT WITH A FITTED FACING²¹.

FABRIC QUALIFICATIONS.

BECAUSE THE EFFECTIVENESS OF THE DESIGN DEPENDS UPON THE FORMATION OF FOLDS TO THE SHOULDER REPEATED AT THE HIP, IT IS MOST SUCCESSFUL WHEN CARRIED OUT IN A FIRM FABRIC ABLE TO RETAIN A DISTINCT FOLD LINE. EG. LINEN, FIRM COTTON; OR, AS INTERPRETED FOR A "DRESSY" DRESS, IN TAFFETA OR HEAVY SATIN.

15 IN THIS CASE, THE MODEL WAS DRAPED ALSO. HERE, THE EXCESS FABRIC WAS CRUSHED INTO DRAPED FOLDS WHICH WERE TWISTED AROUND A BUILT-UP SHOULDER STRAP TO FORM BOTH A COWL DRAPED FOLD ACROSS THE FRONT, AND ALSO TINY SLEEVES. THIS SOFT TREATMENT OF THE EXCESS USUALLY DETERMINES THE CHARACTER OF THE DRESS, AND INDICATES THAT SOFT FABRIC IS NEEDED TO MAKE THE DRAPED FOLDS EFFECTIVE.

ANALYSIS OF FIT AND GRAIN PLACEMENT.

THE DESIGN AROSE AS A RESULT OF EXPERIMENTING WITH FABRIC ON THE DRESS-FORM, TO CARRY OUT THE IDEA OF TWISTING FOLDS AROUND A BUILT-UP SHOULDER STRAP. AS IN A NUMBER OF OTHER CASES IN THIS STUDY, THE DESIGN WAS CUT WITH THE CENTRE FRONT ON STRAIGHT GRAIN AND COMPARED WITH A CUT WHERE THE CENTRE FRONT WAS ON THE BIAS.

ADVANTAGES OF STRAIGHT GRAIN AT CENTRE FRONT

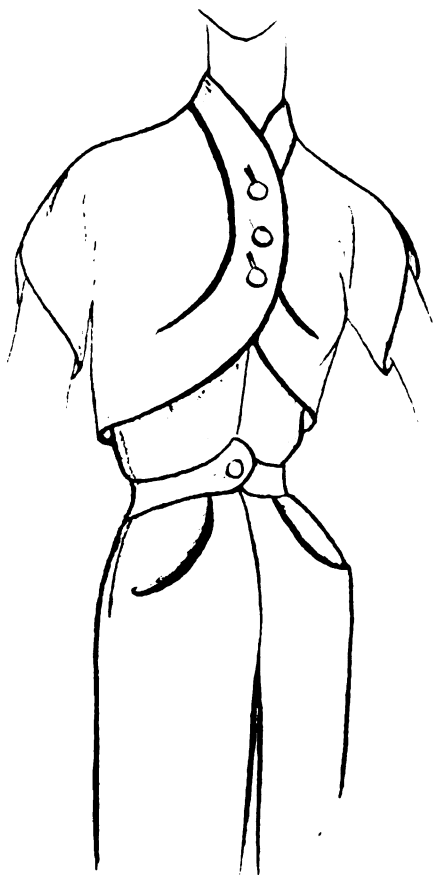
1. THE BODICE AND SHOULDER STRAP COULD BE CUT IN ONE.
2. NO NECESSITY TO HAVE A SEAM AT THE CENTRE.

DISADVANTAGES.

1. THE FOLDS IN THE BODICE AND OVER THE SLEEVE WERE STIFF AND RAN TOWARDS THE SIDE OF THE FIGURE, GIVING A FLAT APPEARANCE TO THE FRONT OF THE GARMENT.
2. SUPPLEMENTARY DARTING WAS NECESSARY TO SHAPE THE FABRIC BELOW THE BUST.

ADVANTAGES OF BIAS AT CENTRE FRONT.

1. THE FOLDS WERE SOFTER, BOTH IN THE BODICE AND OVER THE SLEEVES.
2. THE SOFT FOLDS RUNNING NATURALLY TOWARDS BUST POINT, COULD BE EMPHASISED AND MADE MUCH MORE EFFECTIVE BY SHAPING INTO AN ADDITIONAL DRAPED FOLD ACROSS CENTRE FRONT. WHAT AT FIRST APPEARED TO BE A SLIGHT DISADVANTAGE (THAT IS, THE DIRECTION OF FOLDS CURVING INWARDS TOWARDS BUST POINT, AND APPEARING UNFLATTERING TO THE FIGURE WHEN THEY STOPPED THERE) COULD BE CARRIED ON INTO A COWL FOLD AND BECOME EFFECTIVE AS AN ADDITIONAL DESIGN DETAIL.
3. THE BIAS SMOOTHED TO THE FIGURE BELOW THE BUST MUCH BETTER THEN IN THE STRAIGHT CUT.



DESIGN 16

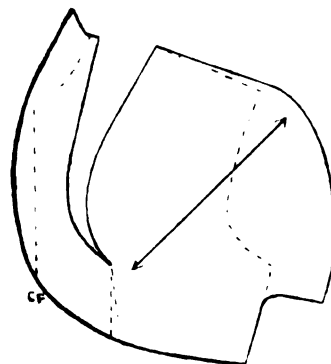


DIAGRAM 16

DISADVANTAGE.

BECAUSE A BIAS SHOULDER STRAP WOULD STRETCH, IT WOULD BE BETTER TO JOIN A STRAIGHT STRAP BEHIND THE TWISTED FOLDS, RATHER THAN CUT BODICE AND STRAP IN ONE. THIS JOINT WOULD NOT PRESENT ANY DIFFICULTY, HOWEVER, AS THE SEAM COULD BE CONCEALED.

FROM THIS EXPERIMENT, IT BECAME OBVIOUS THAT THE BIAS CUT WAS THE MORE SUCCESSFUL FOR EXECUTING THIS DESIGN, ESPECIALLY WITH THE DRAPED COWL DETAIL THAT GREW OUT OF THE EXPERIMENT.

CONSTRUCTION PROBLEMS.

TO ACHIEVE THE SOFT EFFECT OF DRAPED FOLDS, THE BODICE SHOULD BE CUT ALLOWING FOR HEMS TO TURN BACK INSTEAD OF ADDING FITTED FACINGS. THIS CONSTRUCTION IS EASIER, AS WELL AS SOFTER AND MORE NATURAL.

FABRIC QUALIFICATIONS

FOR EFFECTIVE DRAPING, THIS DESIGN SHOULD BE MADE IN A SOFT FABRIC YET ONE WITH GOOD BODY. EG. SILK OR RAYON CREPE, OR SOFT FAILLE.

16. DESIGN 16 IS AN EXAMPLE OF THE USE OF A CURVED DECORATIVE DART FROM THE SHOULDER AS THE ENTIRE MEANS OF FITTING THE SHORTER-THAN-WAIST LENGTH JACKET. THE SINGLE DART WILL DO THIS ONLY IN A SHORT JACKET WHERE IF ANY OF THE WAISTLINE DART IS RETAINED, IT IS ONLY THE POINT, (SEE DIAGRAM 16), TO SUPPLY A LITTLE LOOSENESS UNDER THE BUST. THE DART FROM THE SHOULDER EMPHASISES THE CURVE OF THE FRONT OPENING BY FOLLOWING, BUT NOT EXACTLY DUPLICATING ITS SHAPE.

ANALYSIS OF FIT AND GRAIN PLACEMENT.

THIS DESIGN WAS CUT FIRST WITH STRAIGHT GRAIN AT CENTRE FRONT

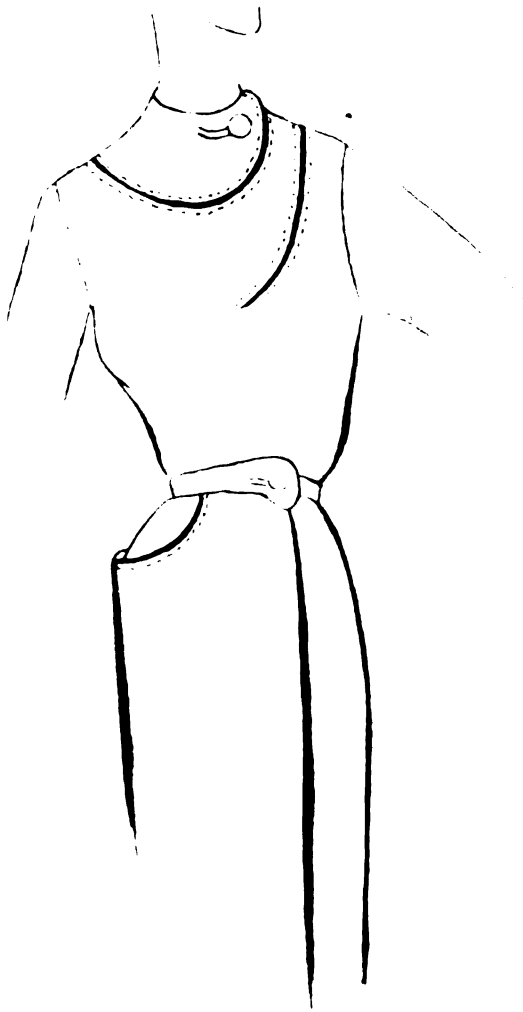
WHICH THREW THE SIDE OR OUTER SHOULDER AREA VERY MUCH ON THE BIAS. THE BIAS AT THE ARMHOLE GAVE FLEXIBILITY TO ARM MOVEMENT, BUT THE FIT AT CENTRE FRONT WHERE THE NECKLINE IS BUILT UP, WAS SOMEWHAT STIFF AND UNYIELDING.

ON THE OTHER HAND, WITH THE BIAS AT CENTRE FRONT, THE NECKLINE MOULDED VERY SMOOTHLY TO THE FIGURE. ON THE LOWER EDGE OF THE JACKET, THE FABRIC FORMED A SLIGHT "STAND-AWAY" FROM THE UNDERCURVE OF THE BUST, GIVING A MORE BECOMING FIT THAN IN THE FIRST CUT WHERE THE FABRIC CLUNG CLOSELY TO THIS PART OF THE FIGURE. THE ONLY DISADVANTAGE OF BIAS AT CENTRE FRONT WAS THAT THE SLEEVE AREA FELL ON STRAIGHT GRAIN. THIS PROVED TO BE LESS FLEXIBLE THAN IN THE PREVIOUS CUT. HOWEVER, IT SEEMED THAT THE "SET" OF THE JACKET AS A WHOLE WAS MORE SUCCESSFUL WHEN THE CENTRE FRONT WAS CUT ON THE BIAS.

CONSTRUCTION PROBLEMS

THE FRONT OPENING WOULD REQUIRE INTERFACING CARRIED THROUGH TO THE BACK NECKLINE AND AROUND THE LOWER EDGE TO THE UNDERARM SEAM, TO PREVENT STRETCHING, TO REINFORCE BUTTONHOLES, AND TO GIVE A FIRM CRISP EDGE²². THE BIAS BUTTONHOLE LINE CAN BE TREATED AS A CURVED SLOT, OR THE BUTTONHOLES ANGLED TO FALL ON STRAIGHT GRAIN.

²²
ibid, P. 440.



DESIGN 17

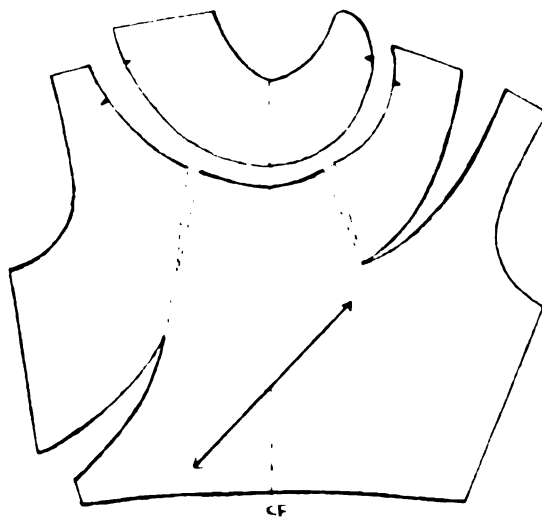


DIAGRAM 17

FABRIC SUGGESTIONS

FIRM FABRIC WITH GOOD BODY; LINEN SUITING, WOOL FLANNEL, OR LINEN-TYPE RAYON.

17. IN DESIGN 17, THE DART FORMS PART OF THE DESIGN MOTIF BY CURVING TO THE SHOULDER ON ONE SIDE OF THE BODICE. THIS LINE FOLLOWS THROUGH A CURVED YOKE IN THE BACK, AND SOME EASING TO TAKE UP A LITTLE OF THE DART ON THE RIGHT SIDE APPEARS ALSO ALONG THE SPIRAL CURVE OF THE FASTENING TAB. (SEE DIAGRAM 17) A SLIGHTLY CURVED DART RUNNING FROM BUST TO SIDE SEAM ON THE RIGHT SIDE OF THE TOP TAKES UP THE REMAINDER OF THE MASTER DART. THIS DART IS PURELY FOR FITTING PURPOSES AND SHOULD BE PRESSED FLAT TO BE AS INCONSPICUOUS AS POSSIBLE.

ANALYSIS OF FIT AND GRAIN PLACEMENT.

THIS BODICE WAS CUT IN MUSLIN WITH THE STRAIGHT GRAIN AT CENTRE FRONT AND THEN AGAIN WITH THE BIAS AT CENTRE FRONT. THEN THE TWO CUTS WERE COMPARED FOR FIT. THE DART TO THE SHOULDER SHAPED MORE NATURALLY INTO A CURVE IN THE BIAS-CUT BODICE, THAN IN THE STRAIGHT ONE. THE EXTRA EASING NECESSARY ALONG THE CURVE OF THE NECKLINE YOKE ALSO MOULDED MORE EASILY IN THE BIAS CUT, AND THE FABRIC FITTED MORE SMOOTHLY OVER THE BUST. CONSIDERING ALL THESE FITTING POINTS, THE DESIGN PROVED MORE SUCCESSFUL WITH THE BIAS AT CENTRE FRONT.

CONSTRUCTION PROBLEMS

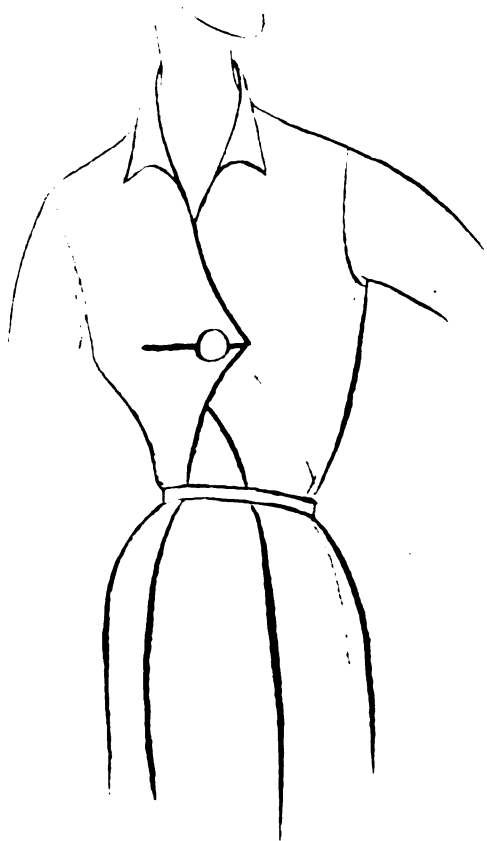
TO MAKE THE DESIGN LINES STAND OUT EFFECTIVELY, SOME MEANS OF EMPHASISING THE CURVED DART IS DESIRABLE. A SUGGESTION FOR ACCENTUATING THIS LINE IS TO USE A FACED TOP-STITCHED SEAM²³.

²³IBID. P. 116.

FABRIC QUALIFICATIONS.

EVEN WEAVE PLAIN OR CREPE FABRIC, SUCH AS WOOL CREPE, WHICH MOULDS AND DRAPE WELL IS DESIRABLE FOR THIS DESIGN. A FABRIC WITH CROSS-GRAIN DEMARCATION WOULD BE UNSUITABLE, AS IN ORDER TO CHEVRON THE GRAIN, A SEAM WOULD BE REQUIRED AT CENTRE FRONT. THIS WOULD BREAK UP THE AREAS OF THE BODICE AND DETRACT FROM THE DESIGN QUALITY.

VARIATIONS OF THIS STANDARD VERTICAL DART ALSO PROVED A RICH SOURCE OF DESIGN IDEAS. THE VERTICAL DART LOCATIONS, THE POSITIONS MOST OFTEN USED BECAUSE VERTICAL LINES ARE THE MOST GENERALLY BECOMING, GIVE THE GREATEST OPPORTUNITY FOR VARIETY AND FLEXIBILITY OF DESIGN THEMES.



DESIGN 18

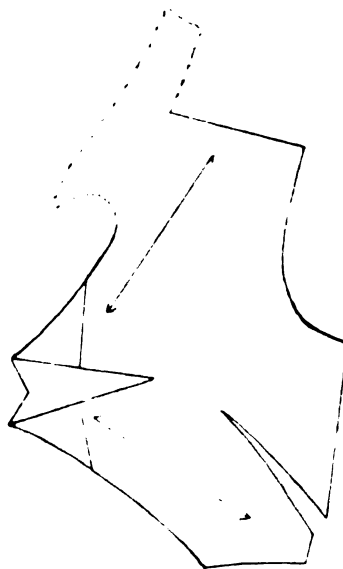


DIAGRAM 18

3. VARIATIONS OF THE DART TO THE CENTRE FRONT

BECAUSE THE DART TO THE CENTRE FRONT DEFINES THE BUST CURVE MORE EFFECTIVELY THAN ANY OTHER DART VARIATION, IT LENDS ITSELF TO FEMININE DESIGNS AND SOFT TAILORING THROUGH THE USE OF DEEP STAND-AWAY FOLDS AND DRAPERY AT, OR JUST BELOW, BUST LEVEL. WHEN THESE FOLDS ARE EXAGGERATED, THE DESIGN MAY AT TIMES TEND TO OVER-EMPHASISE THE BUST. "THE DART TRANSFERRED TO THE CENTRE FRONT LINE AT THE CHEST LEVEL SHOULD BE USED CAUTIOUSLY BECAUSE OF THE TENDENCY OF HORIZONTAL GATHERS OR FOLDS TO REDUCE APPARENT HEIGHT AND TO EXAGGERATE CURVES."²⁴ IN ORDER TO MAINTAIN GOOD DESIGN QUALITY AND STANDARDS OF GOOD TASTE, IT IS NECESSARY TO EXERCISE WISE JUDGMENT IN THE CHOICE OF DESIGNS BASED ON VARIATIONS OF DART TO CENTRE FRONT.

18. DESIGN 18 IS A SIMPLE USE OF THE DART TO THE CENTRE FRONT, IN WHICH THE DART EXCESS WAS TREATED WITH TAILORED SIMPLICITY. THE DART IS FUNCTIONAL, AS IT MOULDS THE FABRIC TO THE FIGURE IN ADDITION TO PROVIDING A BUTTON LINE FOR THE LAPPED CLOSING OF THE BLOUSE FRONT. THE DIAGONAL CLOSING LINES NEED TO BE CURVED SLIGHTLY TO REDUCE THE SEVERITY AND ANGULARITY OF THEIR LINES.

ANALYSIS OF FIT AND GRAIN PLACEMENT.

THE PLACING OF THE GRAIN TO FOLLOW THE DIRECTION OF THE DIAGONAL CLOSING OF THE BODICE PROVED TO BE MORE SUCCESSFUL FOR THIS DESIGN THAN PLACING STRAIGHT GRAIN AT CENTRE FRONT. THE FIT WAS SMOOTH IN AREAS OF THE BODICE BECAUSE OF THE FOLLOWING GRAIN POSITION ADVANTAGES.

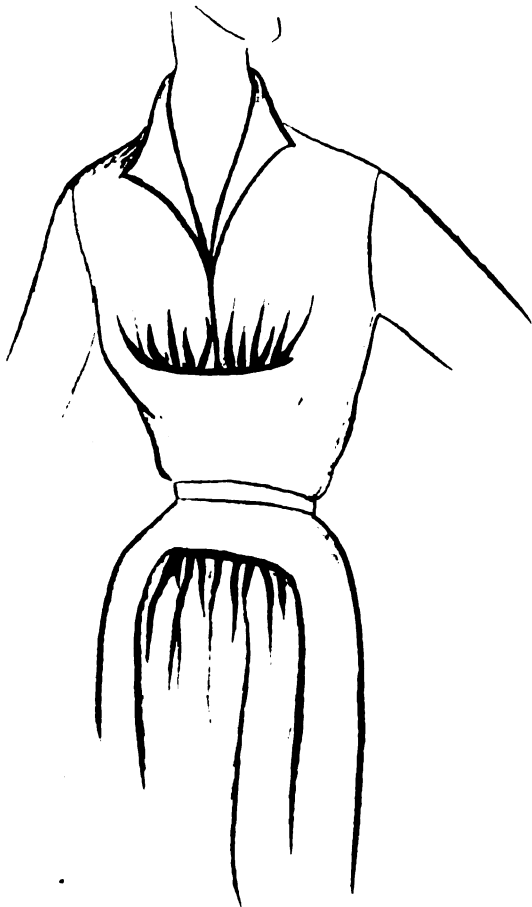
FIRSTLY, WITH THE LENGTHWISE GRAIN FOLLOWING THE DIRECTION OF THE CLOSING FROM NECKLINE TO BUST, THE CROSSWISE GRAIN FELL ON THE EDGE FROM BUST TO WAISTLINE, AND SO BOTH FREE EDGES WERE FIRM. SECONDLY, SINCE THE BIAS CAME AT BUST LEVEL, IT FELL WHERE IT WAS MOST NEEDED FOR MOULDING TO THE INDENTED CURVE OF THE BUST AT CENTRE FRONT. THIS BROUGHT BOTH DART EDGES ON THE SAME SLOPE, SO THAT THEY CHEVRONED WHEN STITCHED, TO GIVE AN INTERESTING GRAIN EFFECT.

ON THE OTHER HAND, WHEN THE BODICE WAS CUT WITH THE STRAIGHT GRAIN ON CENTRE FRONT, THE DART TO CENTRE FOLLOWED THE STRAIGHT CROSSWISE GRAIN ON ONE EDGE, AND WAS BIAS ON THE OTHER, GIVING A MUCH LESS FLEXIBLE DART TO CENTRE FRONT THAN IN THE FIRST CUT. IT ALSO THREW THE DART EDGES OFF-BALANCE WHEREAS THEY WERE THE SAME DEGREE OF BIAS IN THE FORMER CUT, GIVING A BETTER "SET" TO THE SEAM AS WELL AS CHEVRONING THE GRAIN.

THE SUPPLEMENTARY DART TO THE SIDE SEAM PROVED NECESSARY AND PROVIDED A SATISFACTORY BALANCE OF GRAIN IN THE BODICE BY PREVENTING ANY STRAINING OF THE FABRIC AROUND THE BUST.

CONSTRUCTION PROBLEMS.

THE DART TO CENTRE SHOULD BE SLASHED AND CLIPPED TO ELIMINATE BULK AT THE BUSTLINE AND TO MAKE THE DART LIE SMOOTHLY WITHOUT STRAINING. THE PLACING OF THE BUTTONHOLE ON THIS LINE CAN BE SIMPLIFIED BY USING



DESIGN 19

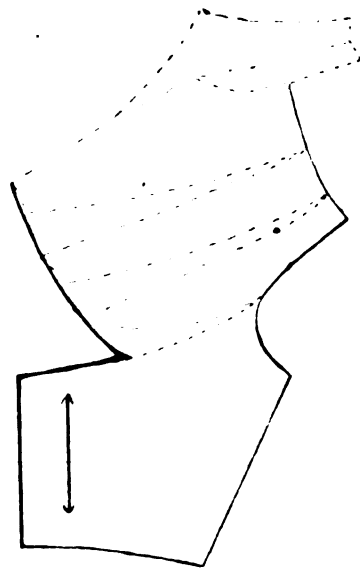


DIAGRAM 19

THE DART ITSELF AS THE BUTTON SLOT.²⁵ PART OF THE DART LINE CAN BE LEFT UNSTITCHED AND FACED AS A SLIT TO ACT AS THE BUTTONHOLE. A SUGGESTION FOR FINISHING THE DETAIL OF THE DRESS IS TO MITRE THE CORNER OF THE FACING ALONG THE LINE OF THE DART, IN ORDER TO MATCH THE GRAIN ALONG BOTH UPPER AND UNDER CURVES.

FABRIC QUALIFICATIONS

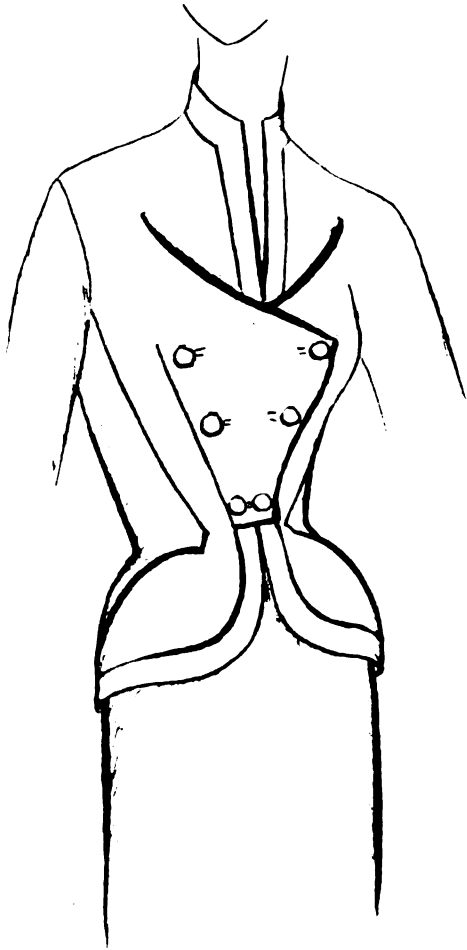
THIS SMOOTH, TAILORED DESIGN REQUIRES THE USE OF A FIRM, MEDIUM-WEIGHT FABRIC, AS WOOLLEN FLANNEL OR LINEN SUITING.

19. IN DESIGN 19, THE DART TO CENTRE FRONT IS SOFTENED BY GATHERING THE UPPER EDGE OF THE DART LINE. GATHERING ONTO THE SMOOTH UNBROKEN MIDRIFF SECTION OF THE DRESS PROVIDES THE THEME OF THE DESIGN, WITH GATHERED FOLDS IN THE SKIRT FOLLOWING THROUGH TO PRODUCE A SOFT SKIRT PANEL. BESIDES FITTING THE FABRIC TO THE FIGURE, THE DART VARIATION ONCE MORE PROVIDES THE DESIGN IDEA.

ANALYSIS OF FIT AND GRAIN PLACEMENT.

WITH THE STRAIGHT GRAIN AT CENTRE FRONT AND THE TOP EDGE OF THE DART SLASHED AND SPREAD UNTIL IT BECAME BIAS, IT WAS POSSIBLE TO CUT THE BODICE WITH CENTRE FRONT ON A FOLD, THUS AVOIDING A SEAM AT CENTRE FRONT. WITH THE GATHERED EDGE ON A BIAS CURVE, THE FULNESS WAS SOFT, WHEREAS THE LOWER EDGE OF THE DART FELL JUST ABOUT ON STRAIGHT CROSS-WISE GRAIN PROVIDING A FIRM EDGE FOR THE DECORATIVE FREE FOLD.

²⁵ MANSFIELD: OP.CIT., P. 242



DESIGN 20

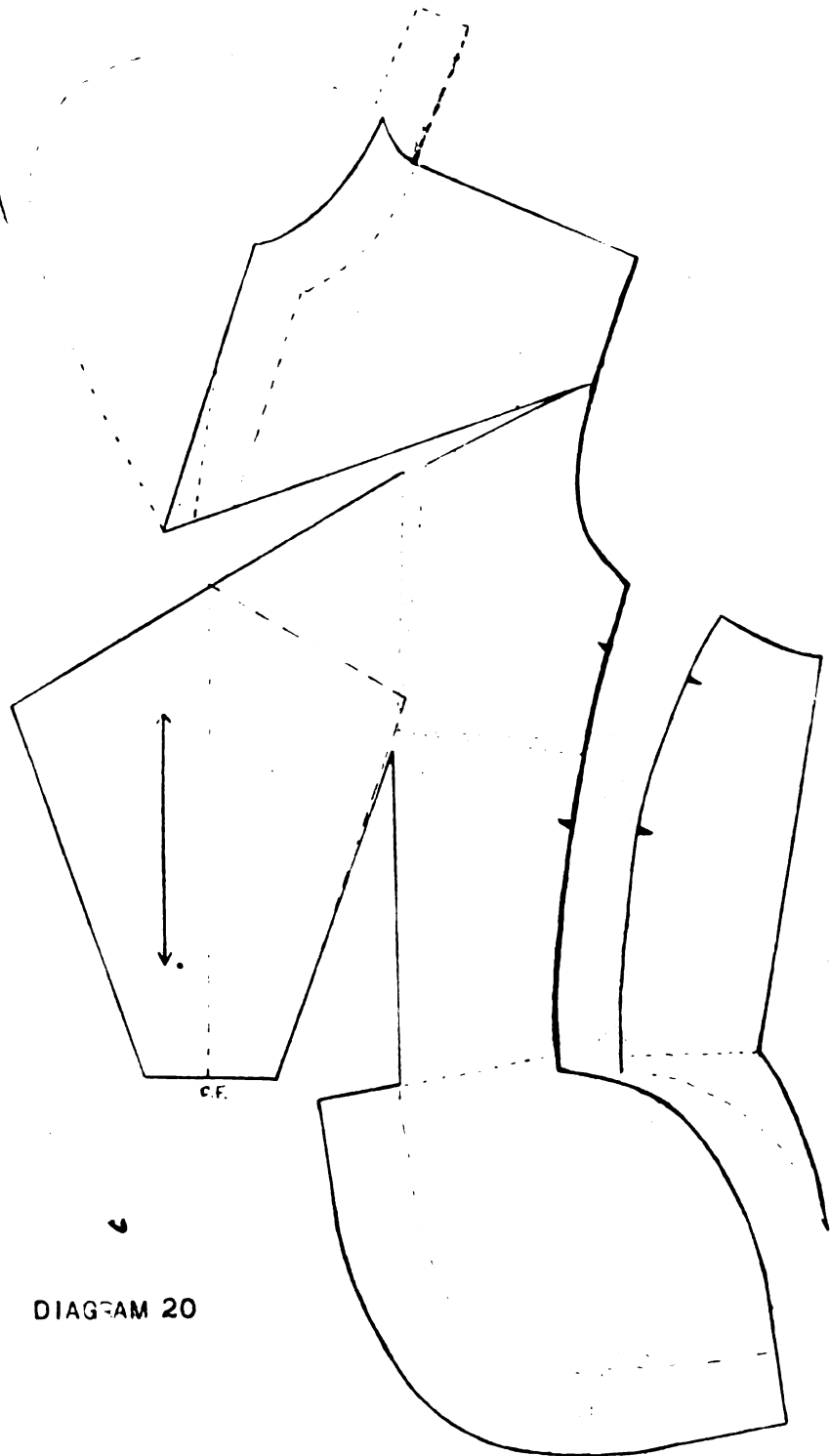


DIAGRAM 20

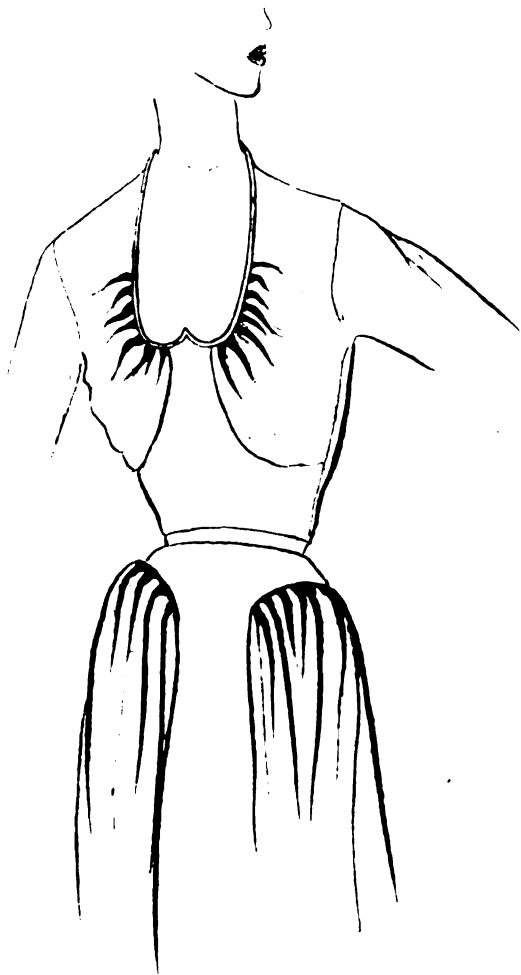
CONSTRUCTION PROBLEMS.

THE DART CAN BE TREATED AS A SOFT LOOSE FOLD BY CUTTING THE FACING OF THE LOWER SECTION ALL THE WAY DOWN TO THE WAIST LINE. THE GATHERS COULD THEN BE ATTACHED TO THE FACING WELL BELOW THE TOP EDGE. IN THIS WAY THERE WOULD BE NO SURFACE STITCHING, AND THERE WOULD BE THE EFFECT OF A FREE FOLD.

FABRIC QUALIFICATIONS

SOFT, HEAVY FABRIC, WITHOUT BOUYANCY OR CRISPNESS, IS REQUIRED TO PRODUCE CLINGING FOLDS AND A CLOSE SILHOUETTE. EG. TISSUE FAILLE, RAYON CREPE, WOOL JERSEY. THIS DESIGN WOULD BE EFFECTIVE IN EITHER PLAIN OR ALL-OVER PATTERNED FABRIC.

20. DESIGN 20 SHOWS A TAILORED TREATMENT OF THE DART TO CENTRE AS A CROSEOVER, FORMING A DOUBLE-BREADED CLOSING. THE FORM OF THE JACKET REALLY GREW OUT OF THE UNUSUAL TREATMENT OF THE DART WHICH SUPPLIES THE MAIN INTEREST IN THE DESIGN. WHEN, UPON EXPERIMENTING, THE ENTIRE MASTER DART WAS FORCED TO GO IN ONE POSITION ONLY (TO THE CENTRE) THE FABRIC BECAME STRAINED AROUND THE BUST. A SUPPLEMENTARY DART TO THE WAIST REPEATING THE LINE OF THE DOUBLE-BREADED CLOSING DIVIDED THE MASTER DART, EMPHASISED THE GRADUATED BUTTON SPACING, AND SO ADDED TO THE STRENGTH OF THE DESIGN LINES BESIDES PROVIDING A NECESSARY FITTING SUPPLEMENT. THE SIDE FRONT SEAM LINE CROSSES THE WAIST TO FORM A CURVED POCKET ON THE HIP. ROUNDED FEMININE LINES ARE CONSISTENT THROUGHOUT THE DESIGN. THE ACCENT IS ON THE BUST LINE THROUGH THE DART TREATMENT. THE DOUBLE-BREADED CLOSING, AND CAREFULLY TAPERED LINES EMPHASISE A SMALL WAISTLINE.



DESIGN 21

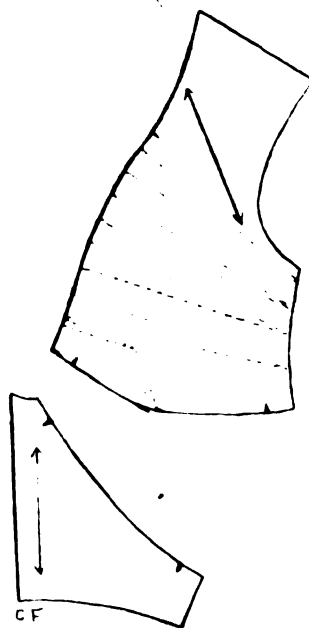


DIAGRAM 21

ANALYSIS OF FIT AND GRAIN PLACEMENT.

WITH STRAIGHT LENGTHWISE GRAIN AT CENTRE FRONT THROUGH THE DOUBLE-BREASTED SECTION, THE SHOULDER AND NECKLINE WERE THROWN TOWARDS THE BIAS, WHICH, WHEN HELD IN PLACE BY A FITTED NECKBAND, GAVE A COMFORTABLE EFFORTLESS FIT IN THE UPPER PART OF THE JACKET. A SMALL AMOUNT OF DARTING WAS TRANSFERRED TO THE SIDE FRONT SEAM, DISTRIBUTING THE MOULDING OF THE FABRIC OVER THREE LOCATIONS AROUND THE BUST (SEE DIAGRAM 20).

NOTE: THE NECK EDGE COULD HAVE BEEN EXTENDED FOR A COLLAR AND LAPEL WITHOUT CUTTING INTO MORE YARDAGE, AS SHOWN BY THE DOTTED LINE IN THE DIAGRAM.

CONSTRUCTION PROBLEMS.

IT PROVED IMPORTANT TO EASE THE NECKLINE CAREFULLY ONTO THE FITTED NECK-BAND TO KEEP THE EDGE FITTED CLOSELY TO THE FIGURE. TO FEATURE THE CROSS-OVER FOLD MORE EFFECTIVELY, IT WAS NECESSARY TO SUPPORT THE FOLDS AND CENTRE FRONT SECTION WITH INTERFACING SUCH AS "EVERSHAPE".²⁶

FABRIC QUALIFICATIONS

BECAUSE OF THE SEMI-TAILORED CHARACTER OF THIS DESIGN, THE MOST SUITABLE FABRICS FOR ITS EXECUTION WOULD BE LINEN SUITING, LIGHT-WEIGHT WOOL SUITING OR HEAVY FAÏLLE.

21. MOULDING THROUGH SOFT GATHERS TOWARDS THE CENTRE FRONT PRODUCES THE THEME HERE, WITH FURTHER SHAPING THROUGH A SEAM RUNNING UNDER THE BUST TO THE SIDE SEAM. THE LINES OF THE DESIGN ARE PLACED TO EMPHASISE BOTH BUST AND HIPS, ONCE MORE RESULTING IN A TRULY FEMININE DESIGN.

ANALYSIS OF FIT AND GRAIN PLACEMENT

AFTER SLASHING THE PATTERN TO INTRODUCE AN EFFECTIVE AMOUNT OF FULLNESS, (SLASHES SPREAD TWICE AS MUCH AS THE LENGTH OF THE DESIRED GATHERED AREA) THE NECKLINE EDGE STRAIGHTENED TO RUN ALMOST PARALLEL TO THE SIDE SEAM. VARIOUS GRAIN PLACEMENTS WERE THEN TRIED. THE MOST SUCCESSFUL ONE WAS WITH GATHERS ON THE BIAS, BECAUSE THIS GAVE SOFT, FINE FOLDS, A SMOOTH FIT OVER THE SHOULDER, AND A GENTLY CLINGING LINE ALONG THE SEAM TO THE UNDERARM.

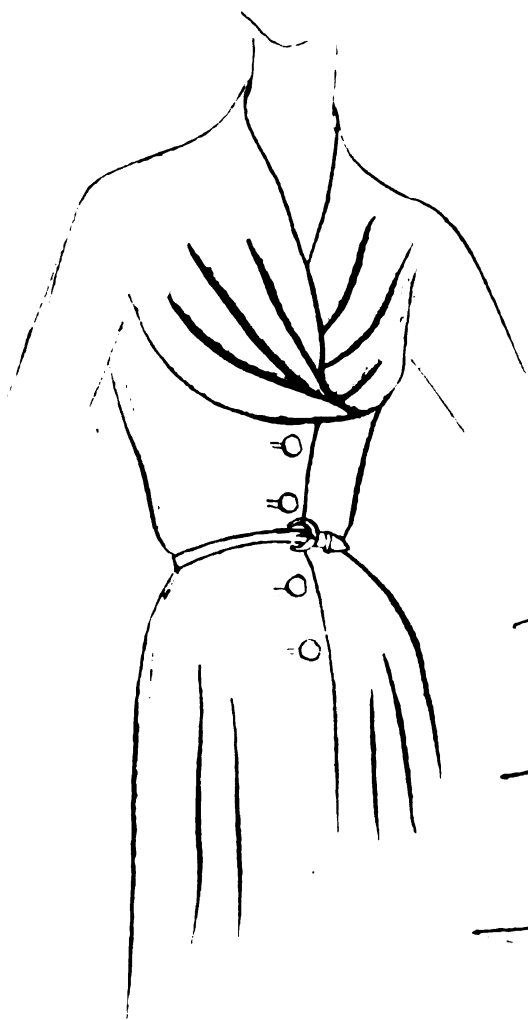
CONSTRUCTION PROBLEMS.

THE USE OF GATHERS ONTO A FREE EDGE ALWAYS POSES A PROBLEM IN FINISHING, AS SOME MEANS MUST BE DEvised TO HOLD THE GATHERS FIRMLY IN PLACE WITHOUT EITHER FLATTENING THE FOLDS OR TURNING THEM AWKWARDLY ON EDGE AND SPOILING THE EFFECT. POSSIBLY THE MOST SUCCESSFUL METHOD OF CONTROLLING THE GATHERED EDGE IN THIS CASE WOULD BE THE USE OF EITHER A CORDING²⁷ OR A NARROW BIAS BINDING, SO THAT THE GATHERS ARE NOT TURNED BACK ON THEMSELVES, AS THEY WOULD BE IF A FITTED FACING WERE USED. THE CENTRAL PEAK MAY REQUIRE STIFFENING TO HOLD ITS SHAPE, DEPENDING ON THE STIFFNESS OF THE FABRIC USED.

FABRIC QUALIFICATIONS.

A FABRIC WITH SOFT GATHERING QUALITIES IS DESIRABLE TO CARRY OUT THE SOFT SILHOUETTE, IN EITHER PLAIN OR AN ALL-OVER PATTERNED FABRIC - SILK OR RAYON CREPE, SILK SURAH.

²⁷
IBID, P. 334.



DESIGN 22

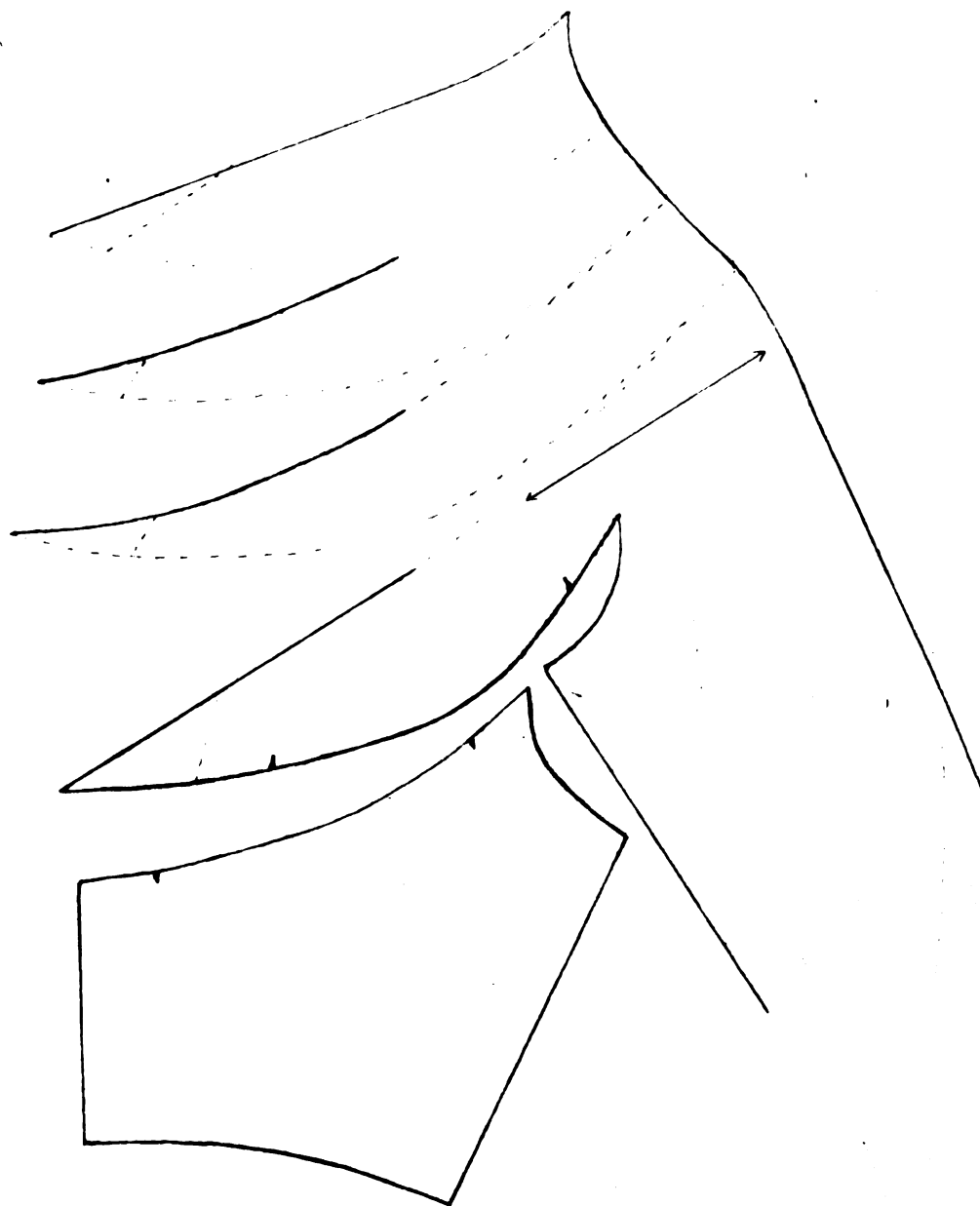


DIAGRAM 22

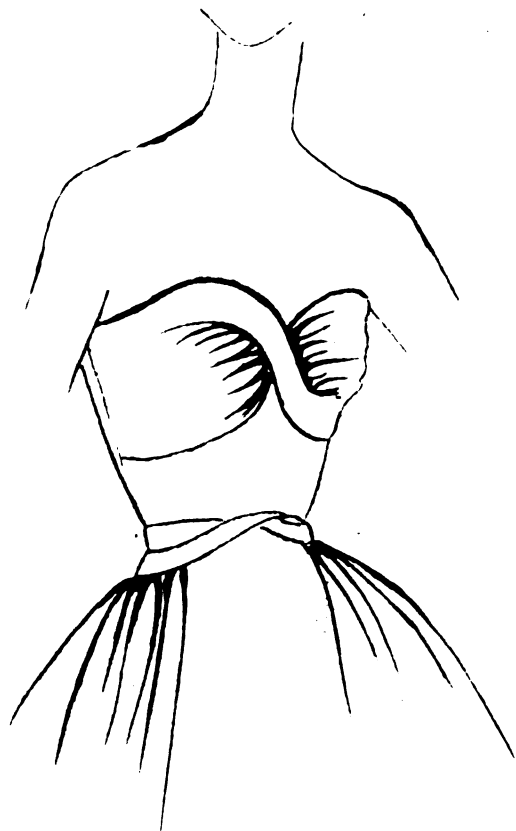
22. THIS DESIGN SHOWS A FURTHER VARIATION OF THE USE OF FOLDS TOWARDS THE CENTRE. THE DART ITSELF APPEARS PARTLY IN THE SEAM UNDER THE BUST, AND PARTLY IN THE DECORATIVE FOLDS. ACTUALLY, THE DART TO THE CENTRE WAS EXTENDED AND SPREAD TO FORM CROSS-OVER FOLDS AT THE BUST. BECAUSE OF THE ACCENT ON THE BUSTLINE, THE DESIGN WOULD NOT BE SUITABLE FOR A FIGURE WITH A PROMINENT BUST.

ANALYSIS OF FIT AND GRAIN PLACEMENT.

THIS DESIGN WAS WORKED OUT USING A COMBINATION OF FLAT-PATTERN DESIGNING AND DRAPING. IT PROVED VERY INTERESTING, BECAUSE, WITH THE STRAIGHT LENGTHWISE GRAIN PLACED AT CENTRE FRONT, THE LARGEST AND MOST IMPORTANT FOLD FELL ON STRAIGHT GRAIN. THIS WAS THE LOWEST FOLD WHICH LAPPED OVER BEYOND CENTRE AND INTO WHICH THE OTHER FOLDS WERE ALL DRAPED. SO ONCE MORE, A DOMINANT FOLD LINE PROVED SUCCESSFUL WHEN IT FELL ON STRAIGHT GRAIN. THE FRONT PLACKET STARTED BELOW THE FOLDS AND RAN THROUGH THE WAISTLINE INTO THE SKIRT.

FABRIC QUALIFICATIONS.

THE DESIGN REQUIRES FABRIC WITH SOME BODY AND THE ABILITY TO HOLD SOFTLY DRAPED FOLDS WITHOUT BULKINESS OR CRISPNESS. EG. SOFT CREPES, FIRM SILK FAILLE AND FINE WOOLLENS. ALTHOUGH MORE EFFECTIVE PERHAPS IN PLAIN FABRIC THAT FEATURES THE FOLDS, THE DESIGN COULD BE CARRIED OUT ALSO IN ALL-OVER PATTERNED FABRIC.



DESIGN 23

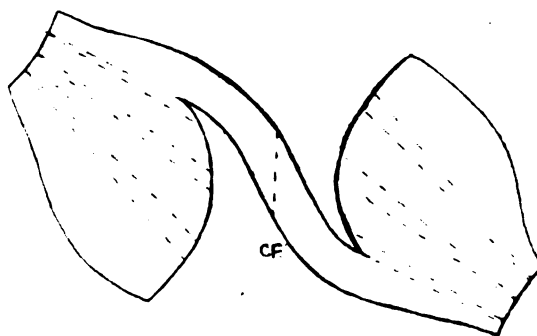


DIAGRAM 23

23. DESIGN 23 SHOWS YET ANOTHER INTERESTING VARIATION OF THE DART TO CENTRE FRONT. ALTHOUGH THE DESIGN IS SO SKILFUL THAT THE PRESENCE OF THE DART IS NOT OBVIOUS, NEVERTHELESS IT STILL SERVES ITS FUNCTION OF MOULDING THE FABRIC TO THE FIGURE. IN THIS PERHAPS THE MOST FEMININE OF ALL THE DESIGNS IN THIS SECTION OF THE STUDY, THE INTEREST OF THE DRESS IS CENTRED AT THE BUST, WITH THE DART APPEARING PARTLY ALONG THE EDGES OF THE CURVED YOKE AND PARTLY AS GATHERS TO THE CENTRE.

ANALYSIS OF FIT AND GRAIN PLACEMENT.

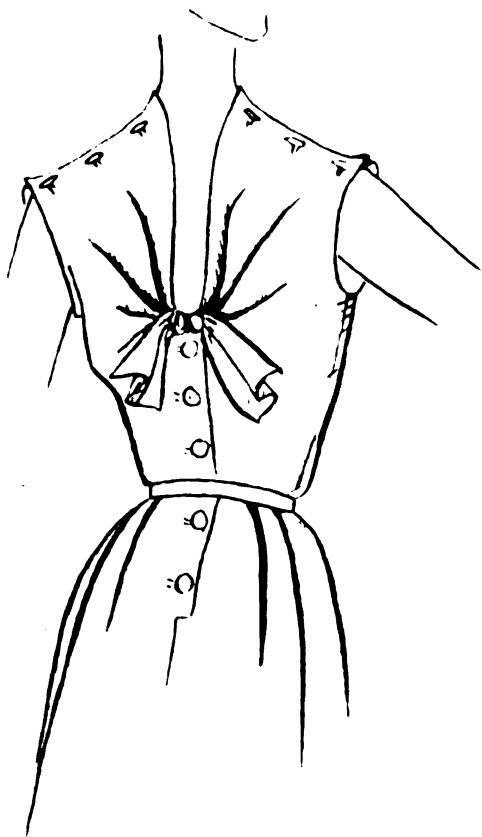
WITH THE STRAIGHT GRAIN AT CENTRE FRONT, THE BODICE FITTED THE FIGURE WITH A SCULPTURED SIMPLICITY. TO BALANCE THE GATHERS ON THE TWO HALVES OF THE BODICE, IT WAS NECESSARY TO REVERSE THE PATTERN AROUND CENTRE FRONT TO ENSURE AN ACCURATE DUPLICATION OF GRAIN POSITION.

CONSTRUCTION PROBLEMS

THE SCROLL YOKE WHICH FALLS OVER A CURVED AREA OF THE FIGURE REQUIRES INTERFACING TO HOLD ITS SHAPE.²⁸ THE HANDLING OF THE ENDS OF THE DARTS WITH CAREFUL SLASHING AND STITCHING TO OBTAIN A SMOOTH END TO THE STITCHING LINE, IS A TECHNIQUE REQUIRING EXPERIENCE AND SKILL.

FABRIC SUGGESTIONS.

FIRM CRISP TAFFETA OR SLIPPER SATIN.



DESIGN 24

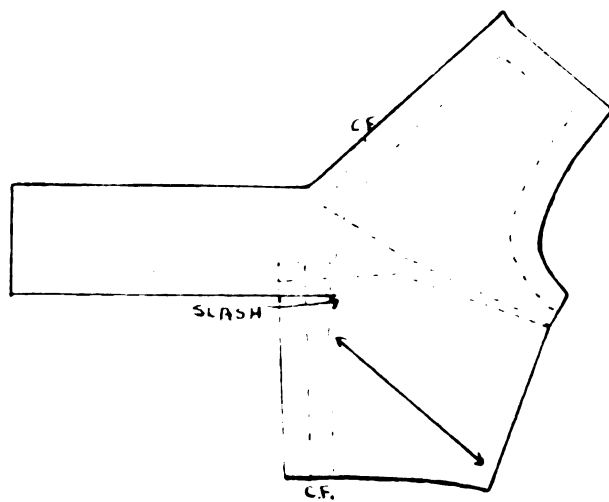


DIAGRAM 24

24. IN THIS DESIGN, THE DART TO THE CENTRE FRONT HAS BEEN EXTENDED TO FORM A TIE, WHICH PRODUCED DRAPED FOLDS OVER THE BUST. THE FULNESS HERE IS CONTROLLED BY THE TWISTING AND KNOTTING OF THE FABRIC AT THE CENTRE.

ANALYSIS OF FIT AND GRAIN PLACEMENT.

THE FOLDS RADIATED SOFTLY WHEN THE BODICE WAS CUT WITH THE FOLDS THEMSELVES, AS WELL AS THE TIE, ON THE BIAS. THE FOLDS THEREFORE TIED WITHOUT CLUMSINESS, GIVING A SOFT KNOT AND TIE ENDS. ON THE OTHER HAND, WHEN THE BODICE WAS CUT WITH CENTRE FRONT ON THE GRAIN, BOTH THE FOLDS TOWARDS CENTRE AND THE EXTENDED TIE WERE STIFF AND CLUMSY.

THE DART ITSELF HAD BECOME INCORPORATED IN THE RADIATING FOLDS - INDEED, THE FRONT OF THE BODICE WAS SPREAD TO ACCENTUATE THE RADIATION EVEN FURTHER. WITH FOLDS CENTRED AT THE BUST THE GRAIN BALANCED SATISFACTORILY, GIVING A SMOOTHLY FITTING BODICE.

CONSTRUCTION PROBLEMS.

IN THIS DRESS, WITH OPENINGS ALONG THE SHOULDER, AND WITH BIAS ON MOST EDGES OF THE PATTERN, IT WOULD BE WISE TO USE INTERFACINGS TO SUPPORT AND REINFORCE BUTTON AND BUTTONHOLE POSITIONS. THE TIE, NECKLINE AND ARMHOLE EDGES REQUIRE FITTED FACINGS, AS INDICATED BY DOTTED LINES IN THE PATTERN DIAGRAM.

4. VARIATIONS OF THE DART TO THE NECKLINE

LINES ACCENT THE DIRECTION IN WHICH THEY RUN, THEREFORE THE DART TO THE NECKLINE IS DIRECTLY CONCERNED WITH ACCENTING THE FACE OF THE WEARER. VERY OFTEN, THE DART TO NECKLINE PROVIDES THE NECKLINE DESIGN DETAIL AS WELL, SERVING A VERY USEFUL DOUBLE PURPOSE. THE DART TO THE NECKLINE DOES HAVE DEFINITE LIMITATIONS IN ITS USE, HOWEVER. WITH LINES SLOPING FROM THE BUST TO THE CENTRE AT THE NECK, THE SHOULDERS APPEAR NARROWER AND THE WAISTLINE TENDS TO THICKEN. IF WAISTLINE DARTS ARE EMPLOYED TO TAPER AT THE WAIST, THE "DIAMOND" SHAPE DESCRIBED BY THE DART LINES CAUSES THE BUST TO APPEAR LARGE. TO AVOID THIS ILLUSION, THE USE OF THE HORIZONTAL DART TO THE THE UNDERARM, OR THE DIAGONAL DART TO THE SIDE SEAM NEAR THE WAIST, ARE USUALLY BETTER THAN THE WAISTLINE DART FOR SUPPLYING SUPPLEMENTARY FITTING.

FROM THESE OBSERVATIONS, IT WILL BE OBVIOUS THAT THE DART TO THE NECKLINE SHOULD BE USED WITH DISCRETION.

AS DISTINCT FROM THE DART TO THE SHOULDER, THE DART TO THE NECKLINE IS DEFINED AS ANY TREATMENT OF DARTING FROM BUST POINT TO ANY POINT ALONG THE NECKLINE CURVE OF THE BLOUSE FRONT.



DESIGN 25

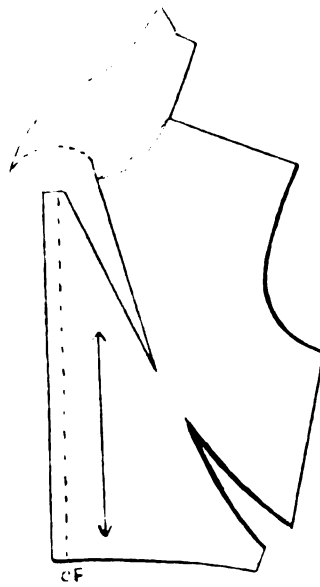


DIAGRAM 25

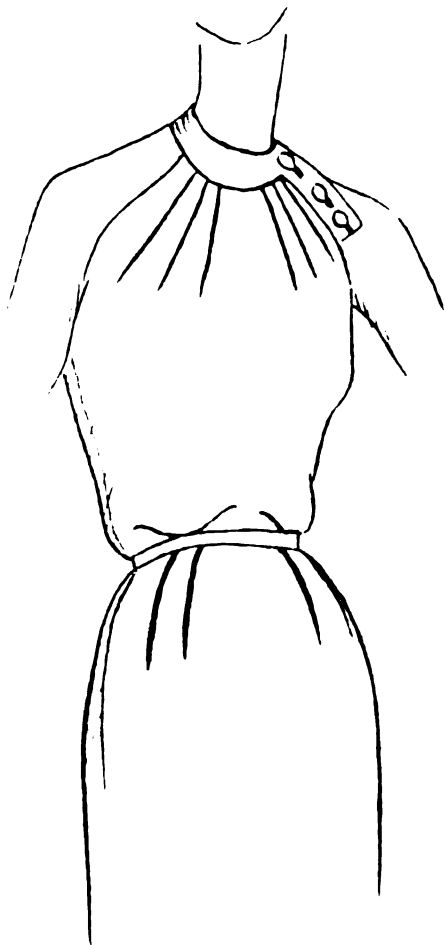
25. THE DART TO THE NECKLINE APPEARS AS A LOOSE FOLD IN THIS DESIGN, TAPERING FROM THE BUST TO THE NECKLINE AT CENTRE FRONT. THIS DIAGONAL LINE ESTABLISHES A THEME WHICH IS REPEATED RHYTHMICALLY BY THE OTHER DESIGN LINES OF THE DRESS, NAMELY THE DART TO THE SIDE SEAM AND THE POCKET LINE IN THE SKIRT. THIS USE OF THE DIAGONAL FURNISHES A VERY NATURAL FOCUS ON THE FACE, FURTHER EMPHASISED BY THE COLLAR WHICH GROWS OUT OF THE DART LINE. IT PROVIDES AN EFFECTIVE VARIATION FROM THE STANDARD SHOULDER AND WAISTLINE DARTS FOR A SLENDER FIGURE, BUT WOULD TEND TO NARROW THE CHEST AND SHOULDERS, AND THICKEN THE BUST AND WAIST OF A HEAVIER FIGURE.

ANALYSIS OF FIT AND GRAIN PLACEMENT. .

WITH THE CROSSWISE GRAIN BALANCED AT BUST LEVEL, AND THE DARTING ABOVE THE BUST SLOPED TOWARDS THE NECKLINE, A SMOOTH FIT RESULTED WITH NO SUSPICION OF STRAINING AROUND THE BUST. THIS THREW THE ARMHOLE AND SHOULDER AREAS ON THE BIAS, GIVING A VERY SATISFACTORY MOULDING OF THE FABRIC TO THE FIGURE, MUCH LIKE THAT OF A STANDARD PATTERN WITH THE DARTING BALANCED BETWEEN SHOULDER AND WAISTLINE.

THERE APPEARED TO BE NO ADVANTAGE IN TRANSFERRING MORE THAN HALF OF THE DARTING INTO THE NECKLINE. IN FACT, IT PROVED A DISADVANTAGE, AS IT CAUSED;

- A. THE GRAIN TO RISE AT THE SIDE OF THE FIGURE.
- B. THE ARMHOLE AREA TO FALL ALMOST ON STRAIGHT GRAIN AND BECOME LESS FLEXIBLE.
- C. THE DART TO BECOME TOO LARGE TO BE TAKEN CARE OF SMOOTHLY AT THE NECKLINE.



DESIGN 26

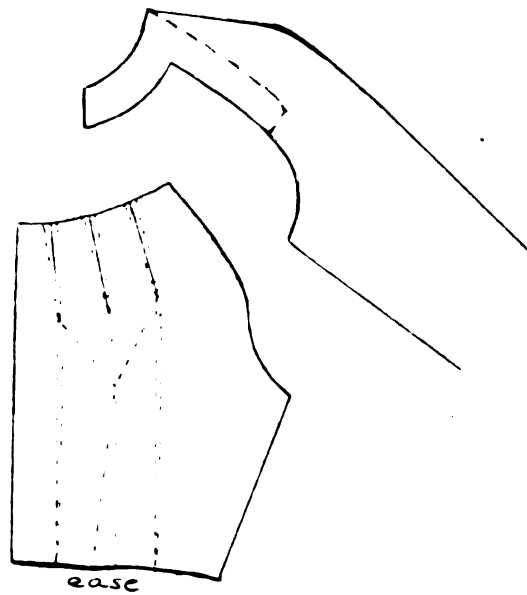


DIAGRAM 26

THE MOST SATISFACTORY CUT WAS WITH STRAIGHT GRAIN AT CENTRE FRONT AND THE CROSSWISE GRAIN HELD PARALLEL TO THE FLOOR AT BUST LEVEL.

FABRIC QUALIFICATIONS.

FOR EFFECTIVE FOLD LINES AND TO CARRY OUT THE TAILORED SIMPLICITY, THIS DESIGN REQUIRES FIRM, MEDIUM-WEIGHT FABRIC SUCH AS DRESS LINEN, WOOL FLANNEL, LINEN-TYPE RAYON.

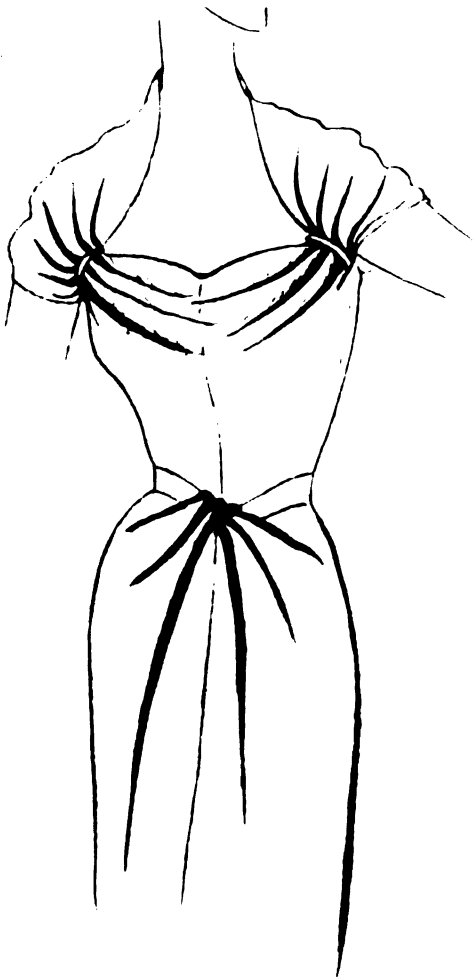
26. DESIGN 26 SHOWS THE DART TO THE NECKLINE SPREAD BETWEEN DART TUCKS RADIATING FROM THE NECK-BAND, AND THE RAGLAN SLEEVE SEAM LINE. THE RADIATING LINES OF THE SETS OF DECORATIVE DART TUCKS PROVIDE THE DESIGN IDEA, ONCE MORE HOLDING ATTENTION AT THE FACE. SINCE A LITTLE FULNESS WAS ALLOWED TO ESCAPE AT THE DART ENDS, THE BODICE WAS SOFTENED ABOVE THE BUST, AND SOME EASE AS BLOUSING WAS RETAINED AT THE WAISTLINE.

ANALYSIS OF FIT AND GRAIN PLACEMENT.

BOTH THE FIT AND GRAIN PLACEMENT WERE COMPARABLE TO DIAGRAM 1, P.13, AS A BALANCE OF GRAIN WAS ONCE MORE POSSIBLE BY RETAINING SOME OF THE DARTING AS EASE OR BLOUSING AT THE WAISTLINE. THE BODICE, HOWEVER, FITTED LESS CLOSELY IN THIS CASE, AS SOME EASE WAS RELEASED OVER THE BUST FROM THE ENDS OF THE DART TUCKS.

FABRIC QUALIFICATIONS.

TO FEATURE THE DART RADIATION LINES, A NON-PATTERNED FABRIC WOULD BE DESIRABLE IN A FIRM DRESS LINEN, LINEN-TYPE RAYON, WOOL FLANNEL OR CREPE.



DESIGN 27a

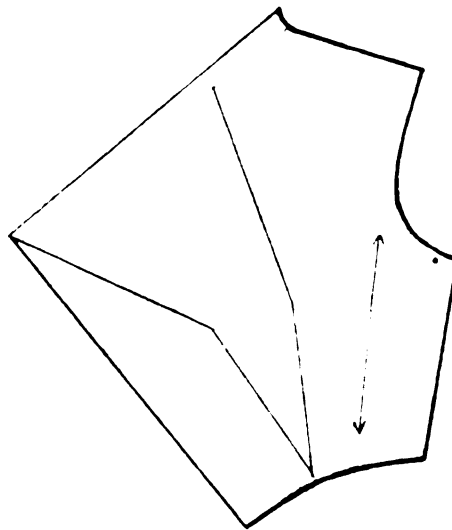


DIAGRAM 27a

27. IN THIS DESIGN, THE DART TO THE NECKLINE HAS BEEN SPREAD APART AT ITS POINT TO FORM DRAPERY, CLASPED INTO FOLDS AT THE CORNERS OF THE WIDE LOW NECKLINE. THIS TREATMENT OF THE DART IS SO DIFFERENT FROM THE ORIGINAL FORM, THAT IT IS HARDLY RECOGNISABLE AS SUCH.

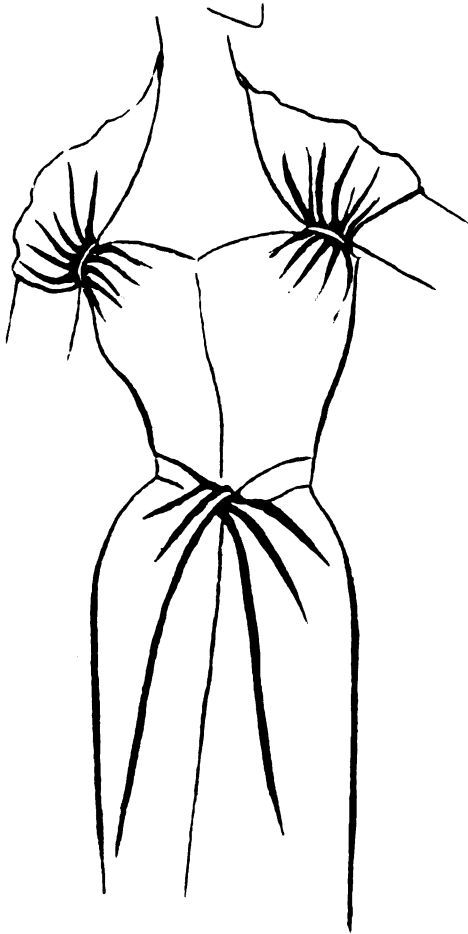
ANALYSIS OF FIT AND GRAIN PLACEMENT

TWO METHODS OF CUTTING THIS DESIGN WERE TRIED, GIVING SLIGHTLY DIFFERENT EFFECTS.

A. WITH THE DART LINE SPREAD TO FORM A COWL, THE BODICE WAS CUT WITH A TRUE BIAS SEAM AT CENTRE FRONT. A SOFT BIAS EDGE ALSO FORMED THE NECKLINE, STRETCHING AND MOULDING CLOSELY TO THE NECK. A SEAM AT CENTRE FRONT TO CHEVRON THE GRAIN ENSURED A BALANCE OF FOLDS ON THE TWO HALVES OF THE BODICE. THIS DART EXCESS COULD BE DRAPED IN AN INFINITE NUMBER OF WAYS, SO THAT THIS CUT PROVED A VERY FLEXIBLE VARIATION OF DART TREATMENT. WHEN CAUGHT WIDE AT THE SIDE OF THE NECKLINE, THE FULLNESS FORMED HORIZONTAL FOLDS OVER THE BUST, AS IN DIAGRAM 27A.

B. WHEN THE DESIGN WAS CUT AS IN FIGURE 27B., THE DIRECTION OF THE FOLD LINES COULD BE CONTROLLED TO RADIATE, GIVING A MORE PLEASING LINE DIRECTION, AND ELIMINATING BULKY FOLDS OVER THE BUST. THE CENTRE SEAM AND NECKLINE WERE SHAPED, INSTEAD OF STRAIGHT, AS IN FIGURE 27A. THIS HAS THE DISADVANTAGE OF REQUIRING A FITTED FACING AT THE NECKLINE, RATHER THAN A SOFT NATURAL FOLD AS IN 27A.

EITHER CUT WOULD BE SATISFACTORY FOR THIS DESIGN, AND CHOICE OF CUT REALLY DEPENDS UPON THE DESIRED EFFECT.



DESIGN 27

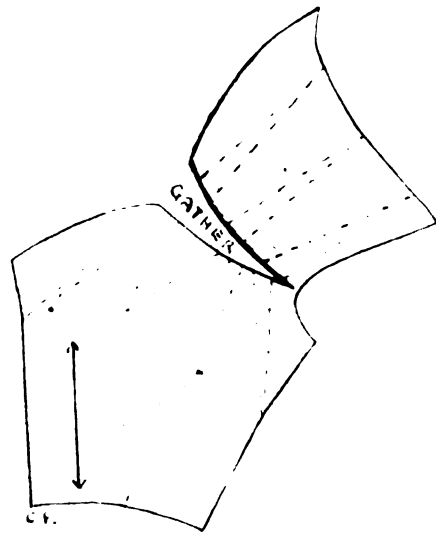


DIAGRAM 27

FABRIC QUALIFICATIONS

SOFT FABRIC WITH GOOD DRAPING QUALITIES IS ESSENTIAL TO CARRY OUT THE SOFT SILHOUETTE, IN EITHER PLAIN OR ALL OVER PATTERNED FABRIC, SUCH AS SILK OR RAYON CREPE.

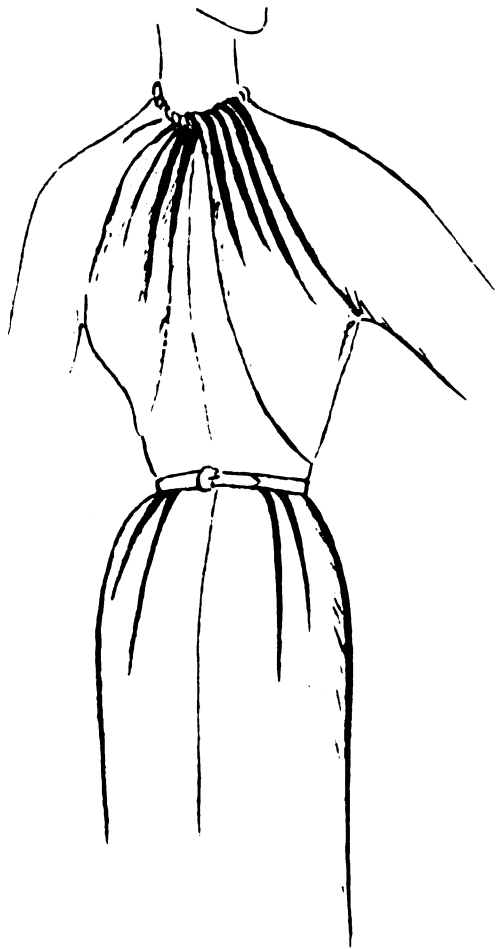
28. AGAIN IN DESIGN 28, THE DART HAS BECOME DISGUISED AS SOFT FOLDS, AND IN THIS CASE THE FOLDS RADIATE FROM THE NECKLINE AS TWISTED DRAPERY. THE DART TREATMENT HAS SUPPLIED A NECKLINE FINISH ALSO.

ANALYSIS OF FIT AND GRAIN POSITION.

AS IN THE PREVIOUS CUT, WHERE IT WAS NECESSARY TO PROVIDE SOFT TREATMENT OF THE FOLDS, THE USE OF TRUE BIAS AT CENTRE FRONT WAS THE MOST SATISFACTORY WAY TO CARRY OUT THE DESIGN. IT WOULD BE POSSIBLE TO CUT THE BODICE IN ONE PIECE BY JOINING THE NECKLINE DRAPED SECTIONS OF THE TWO HALVES. THIS, HOWEVER, WOULD REQUIRE THE USE OF A REVERSIBLE FABRIC, SO FOR ALL PRACTICAL PURPOSES, IT REQUIRES CUTTING IN TWO PIECES, AND JOINING UNDER THE TWIST AT CENTRE FRONT NECKLINE. IT WAS ALSO DISCOVERED THAT WHEN A KIMONA SLEEVE WAS USED, CONTROL OF THE DIRECTION OF THE FOLDS WAS NOT POSSIBLE. BY USING A RAGLAN SLEEVE AND DESIGNING THE DRAPED AREA AS A SEPARATE SECTION WITH CONTROLLED FOLDS, THE DESIRED EFFECT COULD BE ACHIEVED WITH MORE CERTAINTY THAT THE BODICE WOULD RETAIN ITS SHAPE IN MOTION.

CONSTRUCTION PROBLEMS.

WITH THE LATTER SUGGESTION FOR CUTTING THE BODICE, FURTHER CONTROL OF THE DRAPED AREA WOULD BE ENSURED BY THE USE OF AN UNDERSUPPORT IN FIRM, THIN FABRIC, SUCH AS ORGANDY OR TAFFETA, TO SUPPORT THE FOLDS OVER



DESIGN 28

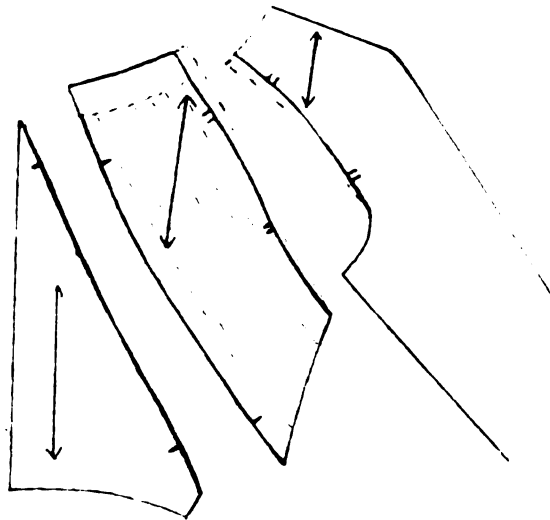


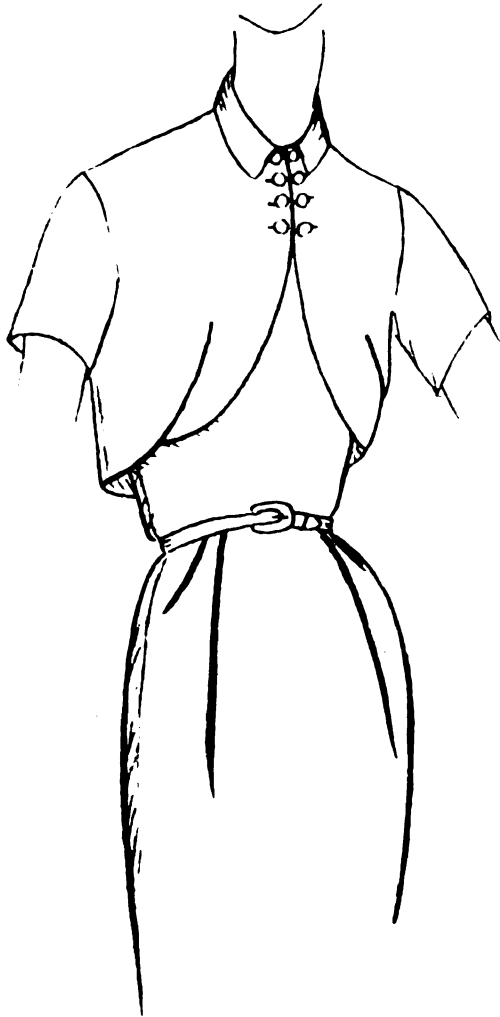
DIAGRAM 28

THE BUST²⁹.

FABRIC QUALIFICATIONS.

AS IN THE PREVIOUS DESIGN, A FABRIC WITH GOOD DRAPING QUALITIES IS NECESSARY, SUCH AS RAYON OR SILK CREPE.

SINCE ALL THE DESIGNS IN THIS GROUP, ESPECIALLY THE FIRST AND THE LAST, HAVE A STRONG LINE DIRECTION FROM THE SIDE SEAM NEAR THE WAIST TO THE CENTRE FRONT AT THE NECK, THEY TEND TO ENLARGE THE BUST AND WAIST EXCESSIVELY FOR ANY FIGURE THAT IS NOT WELL PROPORTIONED. THEY DEMONSTRATE CLEARLY WHY THE STANDARD VERTICAL DARTS TO SHOULDER AND WAIST HAVE MORE USES THAN ANY OTHER PAIR. HOWEVER, SINCE DART LINES LEADING TO THE NECK NOT ONLY FOCUS ATTENTION ON THE FACE, BUT ARE THE SOURCES OF GRACEFUL COLLAR AND NECKLINE THEMES, THEY ARE OFTEN USED WITH SUCCESS.



DESIGN 29

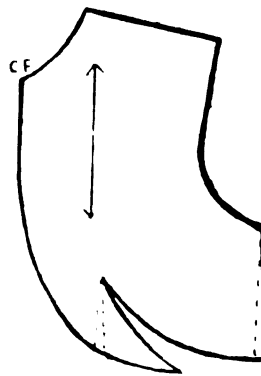


DIAGRAM 29

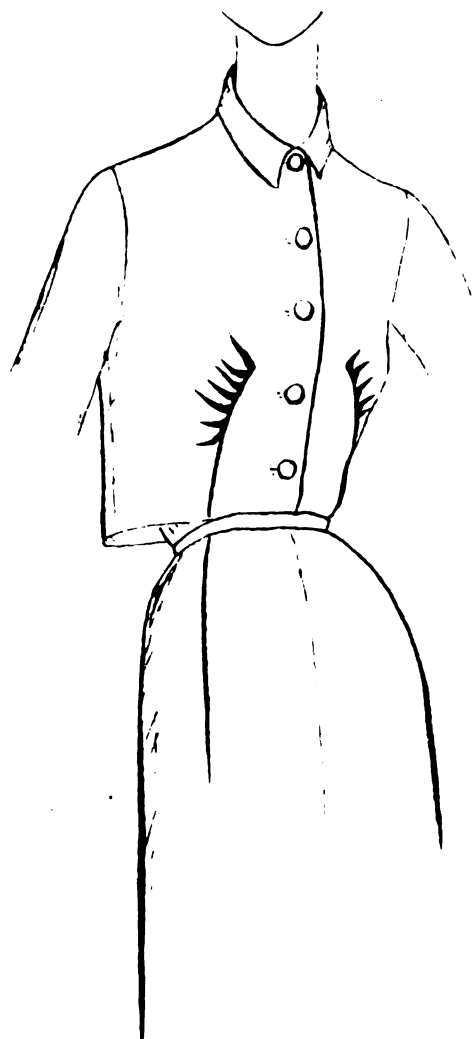
5. MISCELLANEOUS MODIFICATIONS OF THE DART IN THE BLOUSE FRONT.

IN THIS GROUP EXAMPLES OF DESIGNS ARE INCLUDED WHICH SHOW UNUSUAL PLACEMENT OF THE DART IN THE BLOUSE FRONT: THAT IS, IN POSITIONS NOT DEFINED AS STANDARD OR VERY FREQUENTLY USED. THIS CONFIRMS THE PRINCIPLE THAT A DESIGNER IS FREE TO PLACE DARTS RADIATING IN ANY DIRECTION FROM THE BUST TO THE OUTER EDGES OF THE PATTERN, PROVIDED A GOOD FIT AND A GOOD EFFECT ARE THE RESULT³⁰.

29 DESIGN 29 SHOWS THE USE OF THE DART CURVING TOWARDS THE SIDE SEAM AS A DECORATIVE FEATURE. BECAUSE IT SLOPES TO THE SIDE AND IS IN A RELATIVELY INCONSPICUOUS POSITION, THIS DART IS USED GENERALLY AS A SUPPLEMENTARY FITTING DART. HERE, HOWEVER, IT FORMS PART OF THE LOWER EDGE OF THE CUT-AWAY JACKET, MOULDING THE LOWER EDGE TO THE FIGURE AS WELL.

ANALYSIS OF FIT AND GRAIN POSITION.

THIS JACKET WAS CUT EXPERIMENTALLY WITH STRAIGHT GRAIN AT CENTRE FRONT, AND THEN WITH THE CENTRE FRONT ON THE BIAS. THE MAIN ADVANTAGE OF THE STRAIGHT CUT WAS THE FACT THAT THE CURVED LINE UNDER THE BUST FOLLOWED THE DIRECTION OF THE BIAS, GIVING A SLIGHT STANDAWAY EFFECT DESIRABLE IN A JACKET. ON THE OTHER HAND, IN THE BIAS-CUT JACKET, THAT SAME AREA FOLLOWED THE DIRECTION OF THE GRAIN, BINDING THE FABRIC CLOSELY TO THE UNDER-CURVE OF THE BUST. SUCH SHAPING MAY BE DESIRABLE IN SOME INSTANCES, BUT NOT USUALLY IN THE RELATIVELY LOOSE FIT OF A JACKET.



DESIGN 30

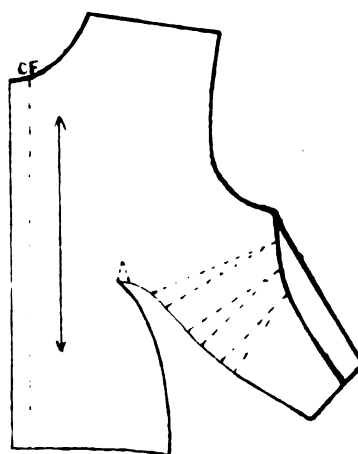


DIAGRAM 30

AGAIN, TOO, THE UPPER EDGE OF THE DART MOULDED TO FORM THE SLIGHTLY CURVED DART LINE LESS STIFFLY IN THE CUT WITH STRAIGHT GRAIN AT CENTRE FRONT THAN IN THE BIAS JACKET. IT SEEMED, THEREFORE, THAT THE "SET" OF THE JACKET WAS SUPERIOR WHEN CUT WITH STRAIGHT GRAIN AT CENTRE.

CONSTRUCTION PROBLEMS.

BECAUSE OF A CURVED BIAS EDGE FORMING THE LOWER EDGE OF THE JACKET, IT WOULD BE NECESSARY TO EASE CAREFULLY ONTO A SHAPED LINING TO PREVENT STRETCHING. TO PRESERVE THE SHAPE FURTHER, THE JACKET EDGE SHOULD BE REINFORCED WITH "EVERSHAPE"³¹

FABRIC SUGGESTIONS

FIRM COTTON, LINEN, RAYON OR WOOL

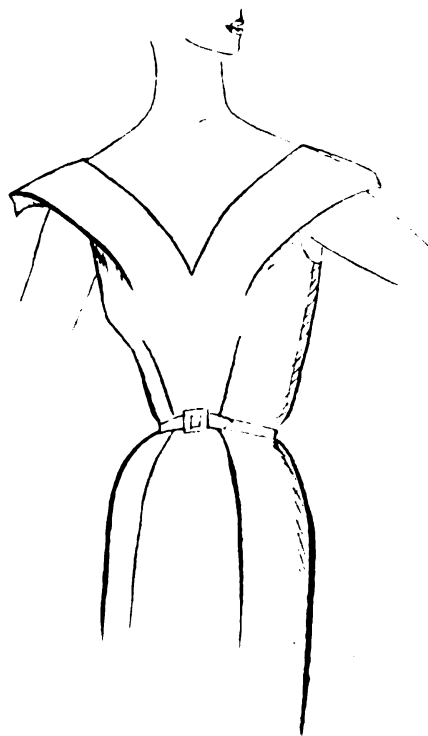
30. DESIGN 30 SHOWS YET ANOTHER MODIFICATION OF A DART TOWARDS THE SIDE, ENTERING THE WAISTLINE NEAR SIDE SEAM, WHERE THE DIAGONAL LINE SUPPLIES THE DESIGN IDEA. IN THIS CASE, THE DART IS USED FOR ATTACHING A SIMULATED JACKET, WITH THE DART EXCESS APPEARING PARTLY ALONG THE DIAGONAL LINE, AND PARTLY AS FULNESS AT THE BUST. HERE THE DART IS DECORATIVE AND PERHAPS DOUBLY FUNCTIONAL AS WELL. IT IS SUGGESTED AS DOUBLY FUNCTIONAL BECAUSE IT SUPPLIES THE LOCATION FOR ATTACHING THE SEMI-JACKET AS WELL AS FITTING THE FABRIC TO THE FIGURE.

ANALYSIS OF FIT AND GRAIN PLACEMENT.

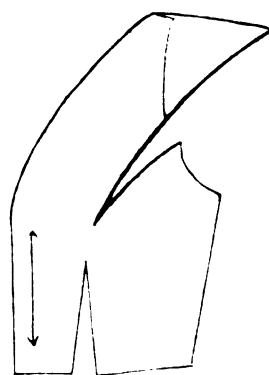
THE BEST CUT FOR THIS DESIGN PROVED THE SAME AS IN DESIGN 29, P.57, THAT IS, WITH STRAIGHT GRAIN AT CENTRE FRONT, BUT FOR A DIFFERENT REASON.

³¹

MANSFIELD; OP.CIT. P. 440.



DESIGN 31



CF

DIAGRAM 31

THIS CUT PLACED THE OUTER EDGE OF THE DART LINE ON THE BIAS, ALLOWING SOFT FOLDS TO FALL AT THE BUST. INDEED, THE WHOLE OF THE OUTER EDGE OF THE JACKET WAS BIAS, GIVING A CLOSE NON-BULKY FIT IN THE UNDER-ARM SECTION AND SO ALLOWING MOST OF THE LOOSENESS TO SWING TO THE BACK OF THE JACKET.

FABRIC QUALIFICATIONS

FIRM COTTON, LINEN OR WOOL, EITHER IN PLAIN OR IN A NON-GEOMETRIC PATTERN.

SINCE BOTH DESIGNS 29 AND 30 FEATURE AS A DESIGN SOURCE THE DART LINE RUNNING FROM THE BUST OUTWARDS ON THE DIAGONAL TO THE UNDERARM, THEY HAVE SOME POINTS OF SIMILARITY. THEY SHOULD BE USED ONLY FOR THE FIGURE WITH A SMALL BUST AND WAISTLINE, FOR THE FOLLOWING REASONS. FIRSTLY, ALL THE DARTING IS IN ONE POSITION, BELOW THE BUST, SO THAT THE DART WOULD BE EXCESSIVELY LARGE IN THE FULL-BUSTED FIGURE, WITH LITTLE OPPORTUNITY TO GIVE A BETTER BALANCE OF GRAIN. SECONDLY, THE BROADENING EMPHASIS ON THE BUST AND WAIST WOULD EXAGGERATE A LARGE BOSOM OR THICK WAIST.

31. THE DART TO THE ARMHOLE IS FEATURED HERE NOT ONLY AS THE MEANS OF FITTING THE BODICE, BUT ALSO, BY EXTENDING IT BEYOND THE ARMHOLE, OF FORMING THE SLEEVE TREATMENT OF THE BODICE. WITH THIS LINE FORMING THE SLEEVE, THE WIDE NECKLINE REPEATS IT NATURALLY TO HARMONISE AND STRENGTHEN THE DESIGN IDEA ALREADY EXPRESSED. THE TAPERING LINE IS PICKED UP FURTHER BY THE SUPPLEMENTARY DARTS TO THE WAISTLINE WHICH FOLLOW THROUGH TO THE SKIRT. THE DART POSITION FEATURED HERE IS VERY SELDOM USED EITHER FOR FITTING OR DESIGN PURPOSES, YET THE EFFECT IS GOOD. THIS IS PRIMARILY BECAUSE THE FOLD WAS LEFT LOOSE TO BRIDGE THE HOLLOW BETWEEN THE BUST AND SHOULDER CURVES. A CLINGING DART IN THIS POSITION ACCENTUATES THIS HOLLOW AND GIVES A



DESIGN 32

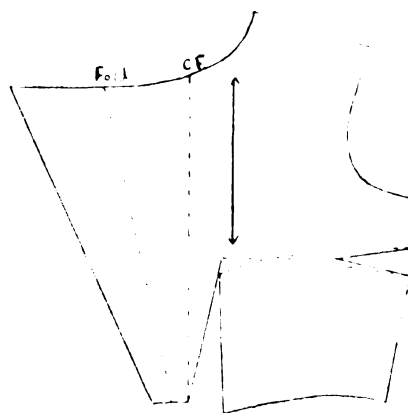


DIAGRAM 32

TIGHT-CHESTED APPEARANCE TO THE FIGURE, SO IS GENERALLY AVOIDED.

ANALYSIS OF FIT AND GRAIN POSITION

AGAIN THE DESIGN WAS CUT TWICE, ONCE WITH STRAIGHT GRAIN AT CENTRE FRONT, AND THEN WITH BIAS AT CENTRE FRONT. WITH STRAIGHT GRAIN AT CENTRE FRONT, THE DECORATIVE FOLD OVER THE SHOULDER FELL IN LESS HARSH LINES BECAUSE IT WAS BIAS, WHEREAS IN THE SECOND CUT, THE FOLD RAN ON STRAIGHT GRAIN. ALSO, IN THE FIRST CUT THE NECKLINE EDGE FELL ON THE BIAS, MOULDING MUCH MORE FLEXIBLY TO THE FIGURE THAN IN THE SECOND CUT. THE USE OF A SUPPLEMENTARY DART TO THE WAIST BALANCED THE GRAIN AROUND THE BUST, AND ALSO SERVED TO STRENGTHEN THE DESIGN LINES BY CARRYING THE TAPERED FOLD LINE THROUGH INTO THE SKIRT, UNIFYING THE DESIGN COMPONENTS.

CONSTRUCTION PROBLEMS.

TO HOLD SHAPE, THE FOLD SHOULD BE STIFFENED WITH "EVERSHAPE". THIS WOULD ALSO ACT AS A FIRM SUPPORT FOR THE NECK AND SLEEVE EDGES.³²

FABRIC QUALIFICATIONS.

FIRM FABRIC CAPABLE OF SUPPORTING A DECORATIVE FOLD WOULD BE REQUIRED, SUCH AS CLOSELY WOVEN COTTON, LINEN, RAYON FAILLE.

32. IN DESIGN 32, THE DART HAS BEEN SHAPED OUT AS A WEDGE AT CENTRE FRONT TO FORM ONE LARGE DECORATIVE FOLD TAPERING TO THE WAIST. THE USE OF A GEOMETRIC PATTERN, IN THIS CASE A HORIZONTAL STRIPE, PLAYS UP THE FORM OF THE DART TO GIVE AN UNUSUAL CHEVRON EFFECT AT CENTRE FRONT.

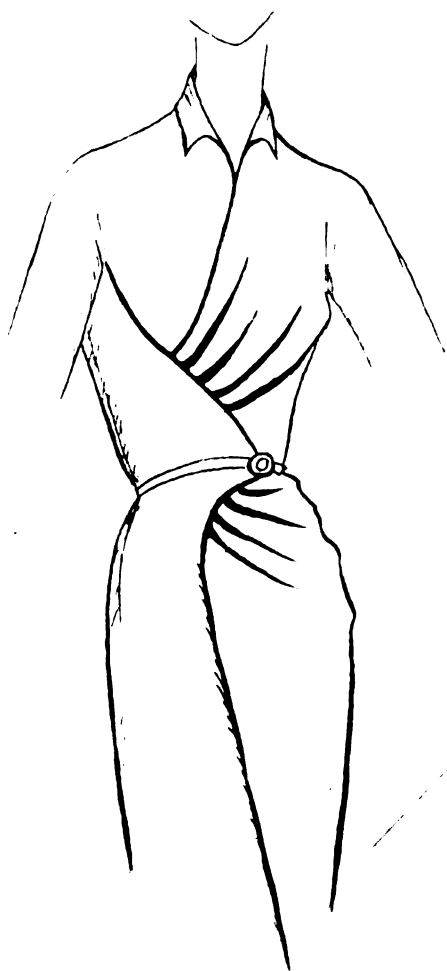
THE SAME CHEVRONING OF STRIPES REPEATED IN THE SKIRT, CARRIES THE DESIGN THEME THROUGH HARMONIOUSLY FROM NECK TO HEM.

ANALYSIS OF FIT AND GRAIN PLACEMENT.

WITH THE STRAIGHT CROSSWISE GRAIN AT BUST LEVEL AND LENGTHWISE GRAIN PARALLEL TO CENTRE FRONT, THE CENTRE SEAM WAS THROWN OFF-GRAIN, CAUSING A CHEVRONING OF GRAIN AT CENTRE FRONT. SOME DIVISION OF THE MASTER DART WAS NECESSARY FOR THE BEST FIT. WITH A HORIZONTAL STRIPE, THE LEAST CONSPICUOUS METHOD OF HANDLING THE EXTRA FITTING WAS AS A HORIZONTAL DART TO THE SIDE SEAM. THIS DART WAS INCONSPICUOUS WITHOUT ALTERING THE STRIPE DIRECTION, AND SO DID NOT DETRACT FROM THE DESIGN QUALITY. THE USE OF DARTING COMPLETELY HIDDEN UNDER THE CENTRAL FOLD WAS POSSIBLE FOR FABRICS OTHER THAN A HORIZONTAL STRIPE. IT WAS UNSUITABLE FOR STRIPES BECAUSE THE TILTING OF THE DART TO THE CENTRE RAISED THE GRAIN AT THE SIDE OF THE FIGURE, THROWING THE STRIPES OFF THE HORIZONTAL ACROSS THE CHEST AND SPOILING THE EFFECT. THE USE OF HIDDEN DARTING IS POSSIBLE IN ANY FABRIC WITHOUT A DEFINITE CROSSWISE MARKING, BUT THE DESIGN APPEARED TO LOSE ITS CHARACTER UNLESS INTERPRETED IN STRIPED FABRIC.

FABRIC QUALIFICATIONS

AS HAS BEEN SUGGESTED, THIS DESIGN WOULD BE MOST EFFECTIVE IN A MEDIUM SIZE HORIZONTAL STRIPE, AND IN A FABRIC FIRM ENOUGH TO HOLD THE DOUBLE FOLD WITHOUT RIPPLING, LINEN, FIRM COTTON, WOOL, OR A CRISP SILK WOULD HAVE ENOUGH BODY FOR THE DESIRED EFFECT.



DESIGN 33

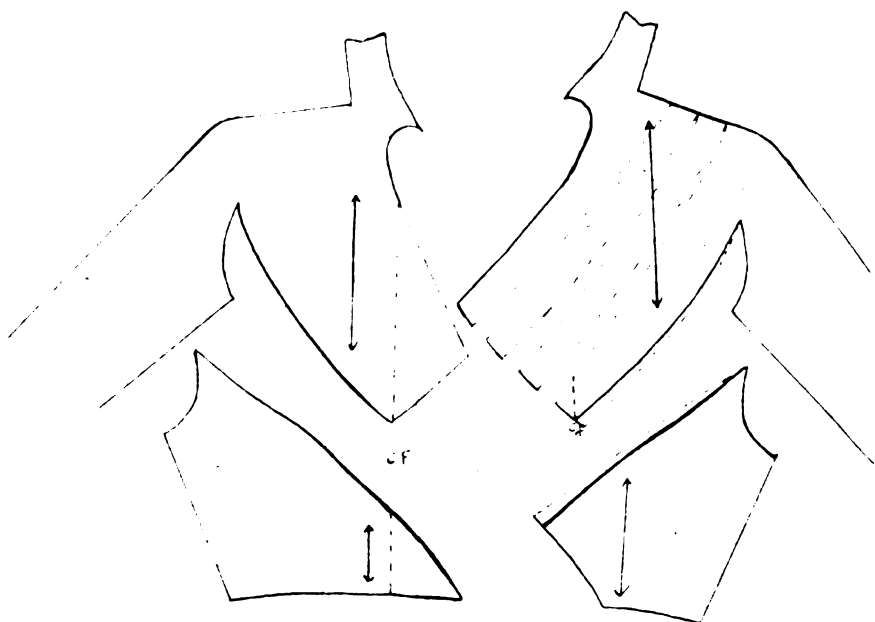


DIAGRAM 33

33. THE CONSTRUCTION LINES HERE FORM AN ASYMMETRIC THEME WITH THE FUNDAMENTAL DART REALLY SHAPED OUT ALONG THE YOKE EDGE ON BOTH SIDES. DEEP FOLDS ON ONE SIDE ACCENT THE ASYMMETRIC EFFECT AND BALANCE IS ACHIEVED BY A REPEATED DIAGONAL IN THE SKIRT, CONTROLLING DRAPED FOLDS ON THE SAME SIDE, AND FORMING A DEEP FLARE ON THE OTHER. SKILFUL ADAPTATION OF THE DART HAS MADE EVERY LINE A NECESSARY PART OF THE GARMENT, WHILE PROVIDING AN UNUSUAL YET EFFECTIVE DESIGN AT THE SAME TIME.

ANALYSIS OF FIT AND GRAIN POSITION.

IT PROVED NECESSARY TO ARRANGE SEVERAL POINTS OF BALANCE IN THIS DESIGN. TO ASSURE AN EVEN FIT IN THE SLEEVES, BALANCE OF GRAIN ALONG THE SLEEVE SEAMS WAS NECESSARY ON THE TWO HALVES OF THE DRESS. THE YOKE SECTION PROVED MOST SATISFACTORY WHEN CUT ON STRAIGHT GRAIN AT CENTRE FRONT, AS DID THE CORRESPONDING LOWER SECTIONS. THE UPPER EDGE OF THIS SECTION (THE LOWEST FOLD LINE) WAS A DUPLICATION OF THE YOKE LINE. THEREFORE, THERE WAS A GREAT DEAL MORE BALANCE OF GRAIN AND DESIGN LINES IN THE BODICE THAN MIGHT BE THOUGHT POSSIBLE IN SUCH A DECIDEDLY ASYMMETRIC DESIGN. THIS DUPLICATION OF PATTERN PIECES SIMPLIFIED CUTTING AND FITTING THE GARMENT AND GAVE A VERY SATISFACTORY BALANCE TO THE "SET" OF THE DRESS AS A WHOLE.

CONSTRUCTION PROBLEMS

THE CENTRAL PORTION OF THE LOWER BODICE REQUIRED INTER-LINING TO ACT AS A SUPPORT FOR THE FOLDS, TO KEEP THEM ANCHORED IN PLACE.

FABRIC QUALIFICATIONS.

CRISP BUT VERY FIRM SILK OR RAYON SATIN OR BARATHEA, IS DESIRABLE TO CARRY OUT THE SILHOUETTE, AS WELL AS A PLAIN UNPATTERNED FABRIC, IN ORDER TO SHOW THE STRONGLY DIAGONAL BALANCE LINES TO ADVANTAGE.

6. CONCLUSIONS

THE FOLLOWING POINTS SEEMED GENERALLY TRUE OF ALL DART VARIATIONS IN BLOUSE FRONTS.

1. WHERE DART LINES WERE PLACED IN OPPOSITION TO OTHER DESIGN LINES, AS IN DESIGN 4A, P.21, THEIR EFFECT WAS NEGATIVE IN CHARACTER, AS THEY DETRACTED FROM THE DESIGN QUALITY.

DART FUNCTION CAN BE CLASSIFIED AS FOLLOWS:

- A. POSITIVE VALUE - BESIDES PROVIDING FIT, THE DART LINE ADDS TO THE DESIGN QUALITY. FOR EXAMPLE, DESIGN 8, P.27; DESIGN 10, P.30; DESIGN 12, P.32; DESIGN 14, P.35; AND DESIGN 15, P. 36.
- B. NEUTRAL VALUE - THE DART PROVIDES FITTING, BUT ITS LINE DIRECTION NEITHER ADDS TO NOR DETRACTS FROM THE CHARACTER OF THE DESIGN. FOR EXAMPLE, THE STANDARD BLOUSE DESIGNS, P.17.
- C. NEGATIVE VALUE - THE DART PROVIDES FITTING, BUT THE DIRECTION OF THE DART LINE IS SUCH THAT IT DETRACTS FROM THE DESIGN QUALITY. FOR EXAMPLE, DESIGN 4A, P. 21.

- 2. DART FOLD EDGES ON STRAIGHT GRAIN HELD BETTER SHAPE THAN WHEN CUT OFF-GRAIN OR ON TRUE BIAS. THIS WAS EVIDENT IN DESIGNS 10, P.30; DESIGN 12, P.32; DESIGN 13, P. 34; DESIGN 14, P. 35; AND DESIGN 22, P.48.
- 3. BIAS DARTS PROVED MORE FLEXIBLE THAN THOSE ON STRAIGHT GRAIN, AND HAVE THEIR ADVANTAGES AS IN DESIGNS 18, P.42 AND 31, P.59.
- 4. CURVED DARTS FORMED A BETTER SHAPE WHEN THEY FOLLOWED GENERALLY IN THE DIRECTION OF STRAIGHT GRAIN, THAN WHEN THEY RAN VERY MUCH OFF-GRAIN. FOR EXAMPLE, DESIGNS 8, P. 27 AND 17, P. 40.
- 5. DART LINES NOT LEADING DIRECTLY TO BUST POINT COULD NOT TAKE UP MORE THAN A MINIMUM AMOUNT OF FULNESS, - SEE DESIGNS 7, P.25 AND 8, P.27.

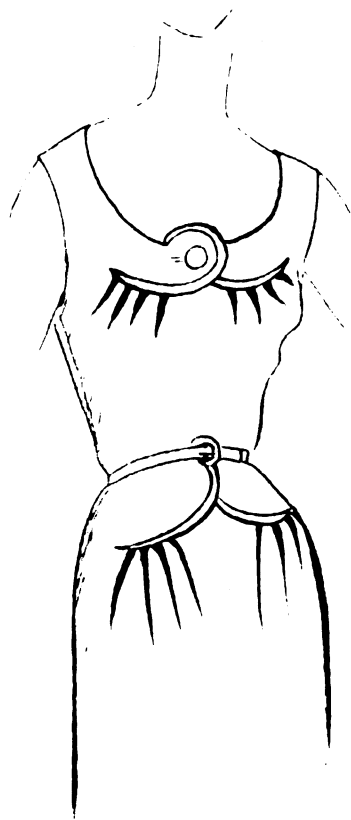
6. DARTS EXTENDING TOO FAR AT THE SIDE OF THE BUST OR GOING BEYOND BUST POINT WERE DIFFICULT TO CONTROL IN DIRECTION, AND WERE BETTER WHEN CUT AS SEAMS. FOR EXAMPLE, DESIGN 9, P.28

7. THE STANDARD VERTICAL DARTS AFFORDED GREATEST OPPORTUNITY FOR DESIGN VARIATION. OTHER POSITIONS MADE IMPORTANT CONTRIBUTIONS, BUT SHOULD BE EMPLOYED WITH DISCRETION SINCE THEY ARE LIABLE TO EXAGGERATE FIGURE CURVES, AS WITH THE DART TO CENTRE FRONT.

B. YOKES AS SOURCES OF DESIGN.

THE LITERAL MEANING OF THE TERM "YOKE" IS "SUPPORT" AND WHEN APPLIED TO DRESS DESIGN, THE WORD "YOKE" RETAINS THAT MEANING IN A WIDE SENSE. A YOKE CAN BE DEFINED AS A SECTION OF A GARMENT SEPARATED FROM THE REMAINDER OF THE PATTERN AND ACTING AS A SUPPORT FOR THE PATTERN SECTION ATTACHED TO IT. IN MOST CASES, A CLOSELY FITTING YOKE ACTS AS A SUPPORT FOR A FULLER SECTION ADJOINING IT. AT LEAST ONE EDGE OF A YOKE FORMS PART OF A SILHOUETTE SEAM OF THE PATTERN.

A TRUE YOKE IS COMPLETELY SEPARATED FROM THE SECTION OF THE GARMENT IT SUPPORTS. A SIMULATED YOKE, HOWEVER, GIVES A YOKE-LIKE EFFECT, BUT IS PARTLY ATTACHED TO THE SECTION IT SUPPORTS. BECAUSE OF THE ELIMINATION OF PART OF THE SEAM, THERE IS ALWAYS SMOOTH CONTINUITY OF THE DESIGN AREAS. SEVERAL EXAMPLES OF SIMULATED YOKES HAVE BEEN DISCUSSED ALREADY IN THIS STUDY, AS VARIATIONS OF DART TREATMENT WHERE ONE DART EDGE HAS BEEN SLASHED AND SPREAD TO INTRODUCE FULNESS. THE OTHER EDGE OF THE DART THEN ACTS AS A SUPPORT FOR THE FULNESS, GIVING IN EFFECT A SIMULATED YOKE. SOME FURTHER EXAMPLES OF SIMULATED YOKES WILL BE DISCUSSED AS PRELIMINARY TO A FULLER DISCUSSION OF TRUE YOKES AS SOURCES OF DESIGN.



DESIGN 34

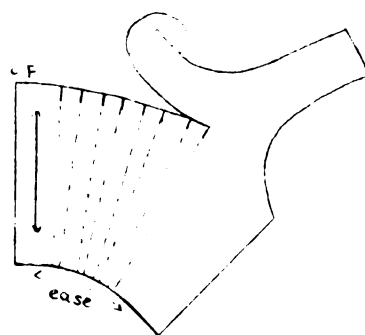


DIAGRAM 34

1. SIMULATED YOKES.

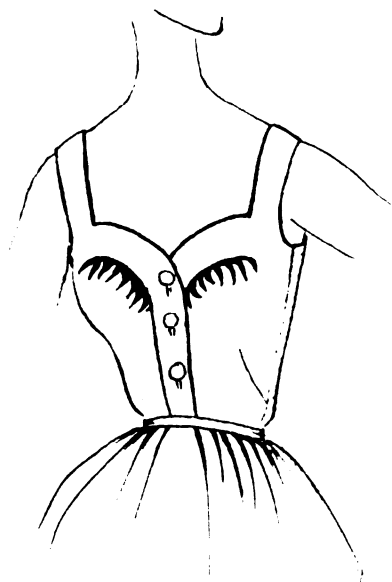
34. IN DESIGN 34, A PARTIAL YOKE FORMS THE DESIGN IDEA, PROVIDING FOR THE CONTROL OF EASE NECESSARY TO FIT THE FIGURE AND ALLOWING FOR A REPEAT OF THE MOTIF IN THE SKIRT. THE DART FULLNESS IS CONTROLLED HERE AS SMALL DECORATIVE FOLDS TO THE BUST, WITH A LITTLE RETAINED AS EASE AT THE WAISTLINE.

ANALYSIS OF FIT AND GRAIN PLACEMENT.

WITH THE STRAIGHT GRAIN AT CENTRE FRONT AND THE LOWER EDGE OF THE YOKE LINE SPREAD TO FORM FOLDS AT THE BUST, THE SHOULDER AREA AND FRONT PSEUDO-YOKE SECTION FELL ON THE BIAS. THIS CUT GAVE QUITE CRISP FOLDS OVER THE BUST, BUT IT WAS NOT OBJECTIONABLE IN THIS INSTANCE WHERE SMALL CRISP FOLDS CREATE A DEFINITE DESIGN PATTERN. WITH THE SHOULDER AND NECKLINE ON A PARTIAL BIAS, IT EASED DOWN WELL TO THE FITTED FACING. THE BODICE WAS CUT WITH A FOLD AT CENTRE FRONT, ELIMINATING AN UNNECESSARY JOIN.

FABRIC QUALIFICATIONS

FIRM COTTON OR LINEN IN A PLAIN OR PATTERNED FABRIC WOULD PROVIDE THE NECESSARY CRISP FOLDS.



DESIGN 35

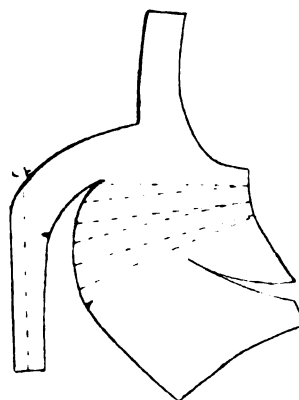


DIAGRAM 35

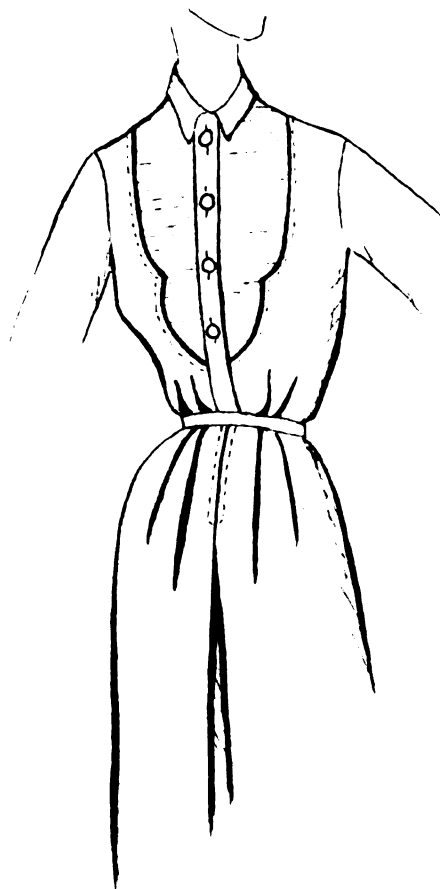
35. DESIGN 35 IS ANOTHER EXAMPLE OF A SIMULATED YOKE. IN THIS CASE, THE FABRIC IS MOULDED BY MODIFICATION OF THE DART TO THE CENTRE, ONCE AGAIN ILLUSTRATING THE FEMININE QUALITY OF SUCH DART PLACEMENT. THE DART EXCESS IS TREATED MOSTLY AS GATHERS, WITH A LITTLE OF IT FORMING A SUPPLEMENTARY DART TO THE UNDERARM NEAR WAISTLINE.

ANALYSIS OF FIT AND GRAIN PLACEMENT.

UNLIKE THE PREVIOUS DESIGN, THE YOKE SECTION FELL ON STRAIGHT GRAIN, AND THE DART EDGE OF THE LOWER PART OF THE BODICE BECAME TRUE BIAS. THIS ENSURED A CLOSE FIT UNDER THE BUST, ONCE MORE EMPHASISING BODY CURVES. TO PREVENT EXCESSIVE STRAINING OF THE FABRIC AROUND THE BUST, HOWEVER, IT WAS NECESSARY TO DIVIDE THE DART BETWEEN YOKE GATHERS AND A SUPPLEMENTARY FITTING DART TO THE SIDE SEAM. WITH THE YOKE LINE ENDING ABOVE THE BUST, SOFT FULNESS ESCAPED OVER THE BUST, FILLING IN THE HOLLOW BETWEEN THE BUST AND ARMHOLE. THIS TENDED TO BUILD OUT THE UPPER PART OF THE FIGURE AND SO MINIMISE THE WAISTLINE. THE FULNESS FORMED SOFT GATHERS BECAUSE IT WAS A CURVE TENDING TOWARDS BIAS; WHEREAS IN DESIGN 34, THE CORRESPONDING SECTION FELL ON STRAIGHT GRAIN AND HANDLED EFFECTIVELY AS CRISP FOLDS.

FABRIC QUALIFICATIONS.

THIS DESIGN COULD BE CARRIED OUT IN A LIGHT-WEIGHT SOFT FABRIC, PLAIN OR PATTERNED.



DESIGN 36

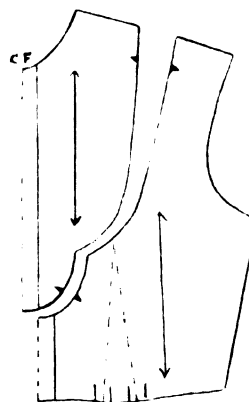


DIAGRAM 36

2. TRUE YOKES.

36. DESIGN 36 ILLUSTRATES A SIMPLE EXAMPLE OF A "BIB" YOKE WITH A HORIZONTALLY TUCKED INSET. THE YOKE WAS SHAPED CAREFULLY TO HARMONISE WITH BODY CURVES. HERE THE YOKE IS FUNCTIONAL AS WELL AS DECORATIVE, SINCE PART OF THE DART IS DISGUISED ALONG THE YOKE LINE, MOULDING THE FABRIC TO THE FIGURE.

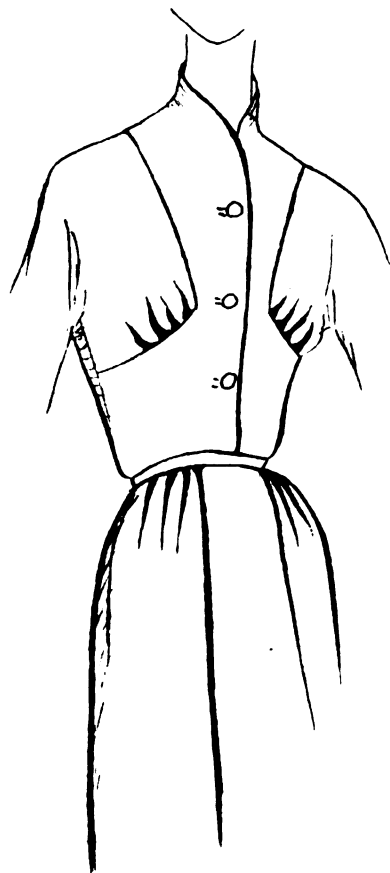
ANALYSIS OF FIT AND GRAIN POSITION.

THIS DESIGN WAS CUT WITH THE STRAIGHT LENGTHWISE GRAIN FOLLOWING THE DIRECTION OF THE TUCKS IN THE YOKE, SO THAT THE TUCKS WOULD PRESS FLAT. THE REMAINDER OF THE BODICE WAS CUT WITH LENGTHWISE GRAIN AT CENTRE FRONT. THE CROSS-WISE GRAIN WAS BALANCED AT THE BUST WITH THE SHOULDER DART FITTED OUT AND DISGUISED ALONG THE EDGE OF THE YOKE. THE FULNESS BELOW THE BUST WAS CONTROLLED AS SHORT DART TUCKS AT THE WAISTLINE, BECAUSE TRUE DART LINES WOULD NOT HARMONISE WITH THE CURVED LINES OF THE YOKE. THE FIT OF THIS BODICE WAS SIMILAR TO STANDARD BLOUSE 1., P. 13, WHICH HAD CROSSWISE GRAIN BALANCED AT THE BUST.

CONSTRUCTION PROBLEMS.

THE DECORATIVE YOKE SHOULD BE EASED TO A FITTED FACING THEN STITCHED BACK FAR ENOUGH FROM THE EDGE TO GIVE THE APPEARANCE OF A FREE FOLD³³.

³³ MANSFIELD: OP.CIT. P.166.



DESIGN 37

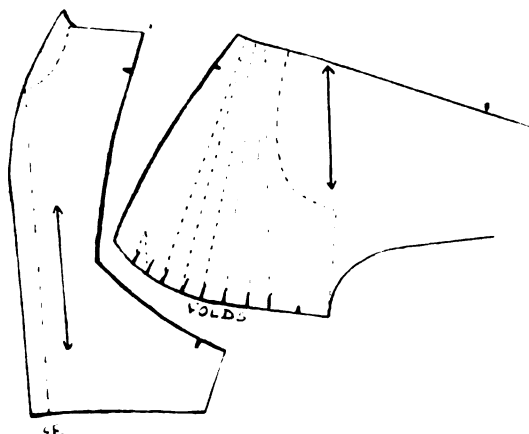


DIAGRAM 37

FABRIC QUALIFICATIONS.

WOOL, LINEN OR FIRM COTTON, WITH THE DECORATIVE INSET OF HORIZONTAL TUCKS OR STRIPES, OR EVEN A CONTRASTING COLOUR.

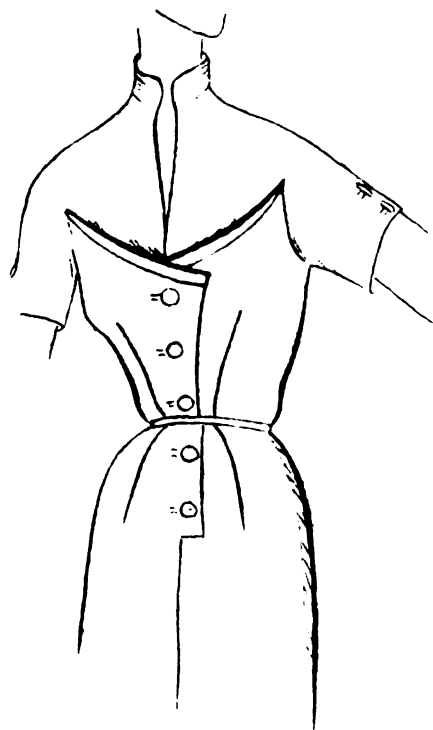
37. THIS DESIGN SHOWS A VERY DIFFERENT TREATMENT OF THE YOKE SECTION, WITH THE YOKE ITSELF FORMING THE MAIN BODY OF THE BODICE. IT SUPPORTS SIDE SECTIONS MADE DECORATIVE BY THE INTRODUCTION OF SOFT FOLDS OVER THE BUST. HERE THE YOKE IS FORMED SIMPLY BY JOINING THE DART TO THE SHOULDER WITH THE DART TO THE UNDERARM. BESIDES PROVIDING A NEW DECORATIVE NOTE, THE DARTS ARE STILL FUNCTIONING IN THEIR ORIGINAL CAPACITY, EVEN THOUGH THEY HAVE BEEN JOINED TO FORM A CONTINUOUS SEAM LINE.

ANALYSIS OF FIT AND GRAIN POSITION.

THE YOKE AREA OF THE BODICE FITTED SMOOTHLY WITH STRAIGHT GRAIN ON CENTRE FRONT. THE GRAIN IN THE SIDE SECTION WAS ESTABLISHED BY PLACING THE SLEEVE SEAM THAT RUNS DOWN THE TOP OF THE ARM ON THE SAME GRAIN AS THE SAME SEAM IN THE BACK, TO GIVE A BALANCE AT THE JOINING ON TOP OF THE ARM. THE SIDE FRONT SECTION WAS THEN SPREAD TO PROVIDE FOR THE DECORATIVE FOLDS. THIS SPREAD THREW THAT AREA TOWARDS THE BIAS GIVING A SMOOTH FIT THROUGH THE OUTER SHOULDER PART OF THE BODICE.

FABRIC QUALIFICATIONS.

THIS DESIGN CAN BE USED EITHER FOR A "DRESSY" DRESS, IN STIFF, CRISP SILK OR FIRM FAILLÉ, OR ON THE OTHER HAND, AS A SEMI-TAILORED DRESS, IN WOOL, LINEN OR FIRM FAILLÉ. IT WOULD BE EFFECTIVE EITHER



DESIGN 38

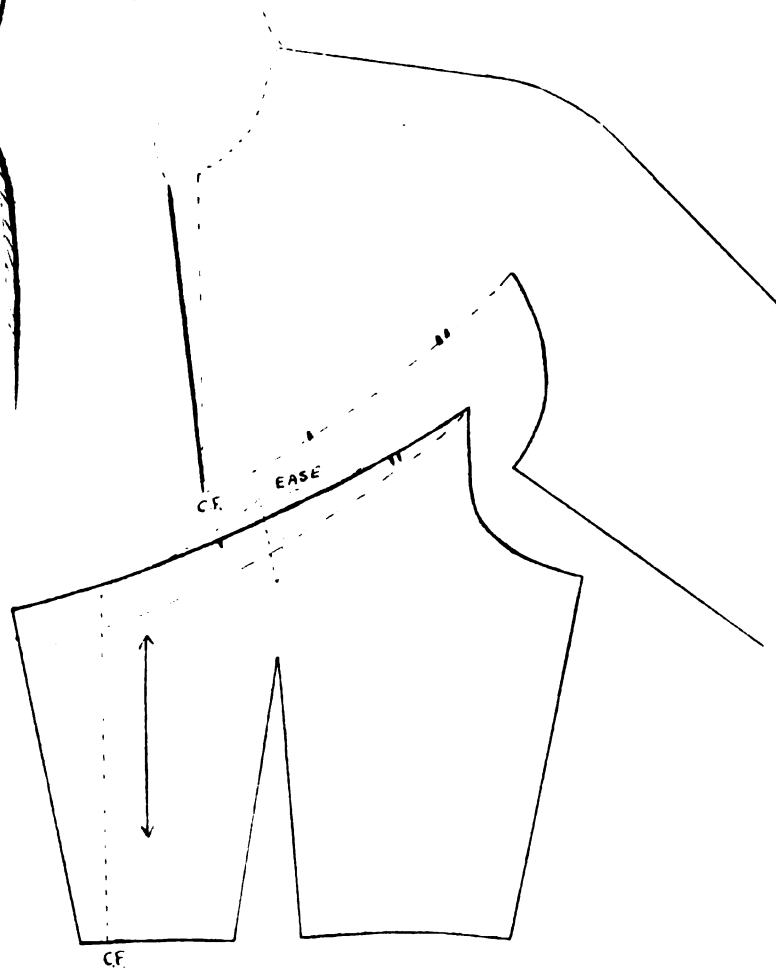


DIAGRAM 38

IN PLAIN OR PATTERNED FABRIC.

38. IN DESIGN 38, THE YOKE IS CENTERED ONCE AGAIN AROUND NECK AND SHOULDERS, WITH THE YOKE LINE RUNNING THIS TIME INTO THE ARMHOLE. THE DARTING APPEARS PARTLY ALONG THE YOKE EDGE (GIVING A MINIMUM OF THREE-EIGHTHS INCHES EASE) WITH THE REMAINDER OF EXCESS LEFT TO STAND AWAY AS AN ACCENT FOR THE CRISP FOLD LINE. SIMPLE, CLEAR-CUT DESIGN LINES, FURTHER ACCENTED BY SURFACE STITCHING, FOCUS ATTENTION TOWARDS THE SHOULDERS, THUS EMPHASISING THE TAPERING LINES OF FRONT OPENING AND DARTS TO THE WAIST.

ANALYSIS OF FIT AND GRAIN POSITION.

WITH CENTRE FRONT ON STRAIGHT GRAIN IN BOTH SECTIONS OF THE BODICE, A BALANCE OF GRAIN WAS ESTABLISHED AT THE BUST BY A COMBINATION OF EASING TO THE FITTED FACING ALONG THE YOKE LINE AND A STANDAWAY FOLD. THE FITTING BELOW THE BUST WAS CONTROLLED BY DARTS TO THE WAIST. A SMOOTH SHOULDER LINE RESULTED FROM THE EXTENSION OF THE YOKE TO FORM THE SLEEVE, AND YET THE PARTIAL ARMHOLE SEAM IN THE UNDERARM SECTION GAVE A CLOSE COMFORTABLE FIT.

CONSTRUCTION PROBLEMS.

IN ORDER TO FIT, IT WOULD BE NECESSARY TO EASE THE LOWER SECTION ONTO THE FITTED FACING. ALSO, TO ENSURE A FIRM STAND-AWAY FOLD, THE YOKE EDGE SHOULD BE INTERFACED.³⁴

³⁴
IBID: P.440

FABRIC QUALIFICATIONS

FIRM FABRIC, WITH SUFFICIENT BODY TO CARRY OUT A TAILORED DESIGN IS DESIRABLE. ESPECIALLY SUITABLE FOR THEIR SHRINKING AND MOULDING PROPERTIES, WOOL AND LINEN WOULD BE WISE CHOICES.

39. THIS DESIGN SHOWS A YOKE DEVELOPED FROM THE DART TO THE WAIST-LINE COMBINED WITH THE DART TO CENTRE FRONT. IT SUPPORTS TWO CRISP FOLDS OVER THE BUST. THE YOKE LINES, REPEATED IN THE NECKLINE, CREATE CLEAN CUT, SHARPLY DEFINED LINES THAT SUGGEST A TAILORED EFFECT. AN INTEGRATED DESIGN UNIT RESULTS FROM THE FOLLOW THROUGH TO THE SKIRT OF THE BODICE LINES. THUS ONCE MORE, CONSTRUCTION LINES PROVE TO BE THE SOURCE OF THE DESIGN MOTIF, AS WELL AS THE MEANS OF FITTING THE FABRIC TO THE FIGURE.

ANALYSIS OF FIT AND GRAIN PLACEMENT.

THIS DESIGN WAS CUT IN THREE WAYS AND STUDIED FOR FIT AND GRAIN POSITION.

1. WHEN CUT WITH THE STRAIGHT LENGTHWISE GRAIN AT RIGHT ANGLES TO THE WAISTLINE SEAM IN THE CENTRE OF THE SIDE FRONT SECTION, A SMOOTH FIT RESULTED. THE STRAIGHT GRAIN FELL ALONG THE SIDE OF THE NECKLINE GIVING A CLOSE FIT OVER THE SHOULDER, ANCHORING THE FRONT NECKLINE EDGE TO FIT CLOSELY.
2. IN THIS CUT, THE TRUE BIAS WAS PLACED IN THE CENTRE OF THE SIDE FRONT SECTION, ALSO GIVING A SMOOTH FIT OVER THE SIDE AND SHOULDER AREAS. THERE WAS, HOWEVER, A TENDENCY TOWARDS LOOSENESS ALONG THE FRONT EDGE OF THE NECKLINE.
3. IN THE LAST CUT, THE CENTRE FRONT "A-B" WAS PLACED ON STRAIGHT GRAIN,

BUT THIS RESULTED IN A TWISTING OF THE GRAIN AND POOR FIT IN THE SIDE FRONT AREA, AND ALSO THERE APPEARED TO BE LACK OF FIT ON EITHER OF THE NECKLINE EDGES.

THE FIRST CUT WAS THE MOST SATISFACTORY FOR THIS DESIGN.

CONSTRUCTION PROBLEMS.

THE PEAK OF THE NECKLINE REQUIRES INTERFACING TO HOLD ITS SHAPE, AND ALSO EASING TO THE FACING TO ENSURE A CLOSE FIT³⁵.

FABRIC QUALIFICATIONS.

FIRM DRESSWEIGHT LINEN, LINEN TYPE RAYON, OR A FIRM FAILLE WOULD BE SUITABLE.

GENERALLY, THE ADVANTAGE OF THE USE OF SIMULATED YOKES, FROM THE STANDPOINT OF DESIGN, IS THE FORMATION OF SMOOTH UNBROKEN AREAS IN THE GARMENT WITH A MINIMUM OF CONSTRUCTION LINES, IN CONTRAST TO THE BREAKING UP OF AREAS IN DESIGNS USING TRUE YOKES.

ON THE OTHER HAND, THERE PROVED TO BE A FITTING ADVANTAGE IN THE USE OF A TRUE YOKE, AS THE SEPARATION OF THE DESIGN UNITS ALLOWED AN INDEPENDENT ESTABLISHMENT OF GRAIN IN EACH SECTION WHICH GENERALLY IMPROVED THE FIT.

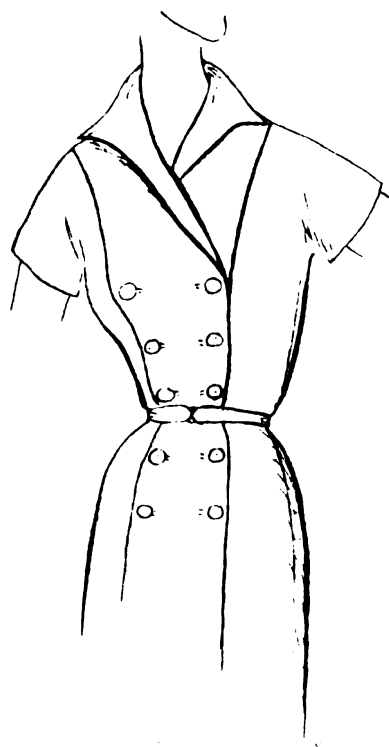
³⁵
LOC.CIT.

C. THE FRENCH DART LINE AS A DESIGN SOURCE.

THE FRENCH DART LINE IS A STANDARD SEAM RUNNING VERTICALLY FROM SHOULDER TO WAISTLINE OVER THE BUST, AND IS, IN FACT, A COMBINATION OF THE FUNDAMENTAL DARTS TO THE SHOULDER AND WAISTLINE TO FORM A CONTINUOUS SEAM. ITS MAIN ADVANTAGE IS THAT IT ALLOWS SMOOTHER FITTING AND CLOSER MOULDING THAN IS POSSIBLE WITH THE TWO SEPARATE DARTS.

AS WAS STATED IN THE PRELIMINARY DISCUSSION OF STANDARD DART POSITIONS, THESE TWO LINES HAVE BEEN ESTABLISHED CAREFULLY TO BEAR GOOD RELATION TO BODY PROPORTIONS; THUS THE USE OF THE FRENCH DART LINE IN ITS STANDARD POSITION IS FUNDAMENTALLY BECOMING TO MOST FIGURES.

BECAUSE IT PRODUCES A VERY CLOSE WELL-BALANCED FIT, THIS CUT IS ESPECIALLY VALUABLE FOR THE SIMPLE MOULDING OF AN EVENING BODICE. ALSO, AS ITS LINES EXTEND NATURALLY INTO THE SIX-GORE SKIRT, THE FRENCH DART LINE IS USED EXTENSIVELY IN JACKET DESIGNS AND "PRINCESS" LINES. IN THE TWO VARIATIONS JUST CITED, WHERE THE DESIGN LINES RUN THROUGH TO THE SKIRT WITH NO WAIST SEAM, IT IS NECESSARY TO MAKE THE WAIST ITSELF AN "ANCHOR", IN ORDER TO BALANCE THE SKIRT SEAMS SO THEY HANG CORRECTLY (SEE P.115). THE PLACING OF CROSS WISE GRAIN ON THE WAIST LINE IN EACH UNIT OF THE DESIGN DETERMINES THE SET AND FIT OF THE BODICE AS WELL AS THE SKIRT BALANCE, BUT LIMITS THE POSSIBILITY OF VARIATIONS IN GRAIN PLACEMENT WHICH HAVE MARKED THE DESIGNS DISCUSSED THUS FAR. A NUMBER OF VARIATIONS OF THE FRENCH DART LINE ARE POSSIBLE, HOWEVER, OF WHICH THE FOLLOWING REPRESENTATIVE EXAMPLES WERE INVESTIGATED.



DESIGN 40

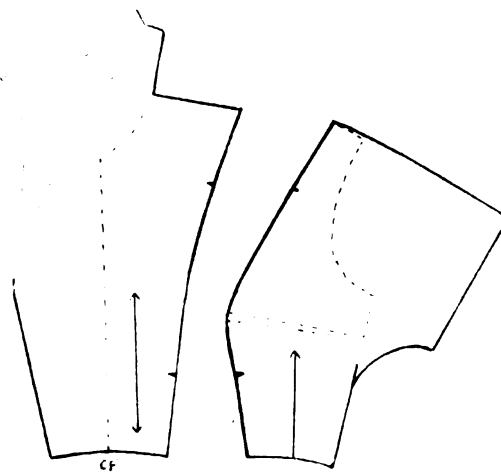


DIAGRAM 40

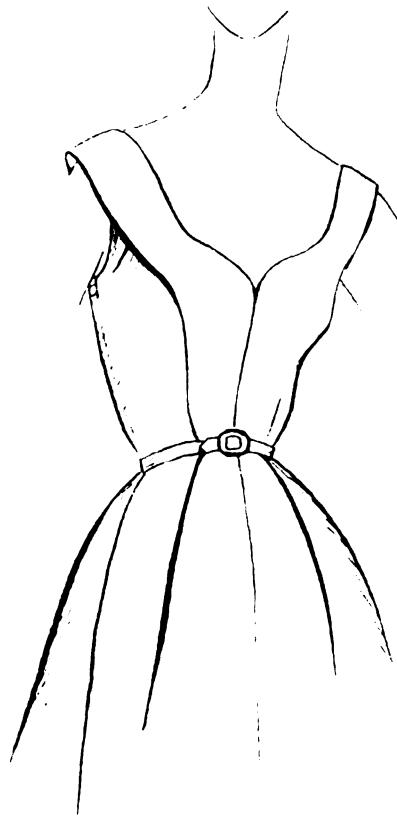
40. DESIGN 40 SHOWS A SIMPLE TAILORED DESIGN BUILT ON THE USE OF THE FRENCH DART LINE. HERE THE SEAM ACTS AS THE PLACKET OPENING AND ALSO PROVIDES LONG, UNBROKEN LINES THROUGHOUT THE LENGTH OF THE FIGURE. IN THIS DESIGN, THE STANDARD FRENCH DART LINE PROVIDES THE MOULDING OF THE FABRIC TO THE FIGURE, BESIDES BEING THE SOURCE OF AN EFFECTIVELY SIMPLE DESIGN IDEA. IN ESTABLISHING THE FRENCH DART LINE, IT IS NECESSARY TO TAPER THE SEAM TOWARDS CENTRE TO NARROW DOWN THE WAISTLINE, FOR, AS ALREADY DISCUSSED, (SEE P.9) THIS LINE SHOULD NOT BE PARALLEL TO CENTRE FRONT.

ANALYSIS OF FIT AND GRAIN PLACEMENT.

WITH STRAIGHT GRAIN AT CENTRE FRONT IN THE CENTRE SECTION AND PLACED AT RIGHT ANGLES TO THE WAISTLINE IN THE CENTRE OF THE SIDE SECTION, BALANCE OF GRAIN RESULTED AT BUST LEVEL PROVIDING A VERY SMOOTH FIT IN THE BODICE. THE INNER EDGE OF THE SEAM WAS RELATIVELY STRAIGHT, WHEREAS THE OUTER SEAM EDGE WAS SHAPED AND NEEDED EASING. THE PROCEDURE FOR THIS GRAIN PLACEMENT IN FRENCH DART BODICES IS TIME-HONOURED AND NOT LIABLE TO VARY, EXCEPT TO USE BIAS AT CENTRE WHENEVER PLAIDS OR INTERESTING GRAIN REQUIRES SUCH PLACEMENT.

CONSTRUCTION PROBLEMS.

TO OBTAIN AN ACCURATE FIT ALONG THE SEAM LINE, CAREFUL RETENTION OF THE SHAPING AROUND BUST POINT IS NECESSARY, WITH EASING OF THE OUTER CURVED SEAM EDGE ONTO THE STRAIGHTER INNER EDGE TO MOULD SMOOTHLY TO THE SHAPE OF THE FIGURE.



DESIGN 41

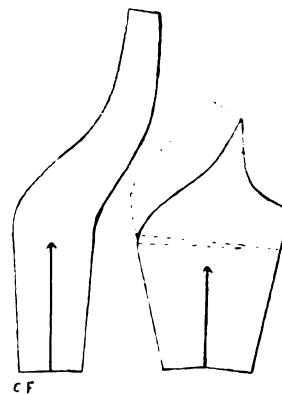


DIAGRAM 41

41. IN DESIGN 41 THE FRENCH DART LINE IS MODIFIED BY CURVING OUTWARDS TO THE ARMHOLE TO FORM AN EXTENDED SHOULDER LINE. THE CURVED SEAMS SCULPTURE THE FABRIC TO THE FIGURE, THE SHOULDER STRAP GROWS OUT OF THE DESIGN THEME, AND THE NECKLINE SHAPE HARMONISES WITH THE SEAM LINE TO FORM A SMOOTH DESIGN UNIT. THE DESIGN APPEARED TO BE MORE INTERESTING IF THE OUTER EDGE OF THE CENTRE SECTION WERE FACED AND KEPT FREE TO CAST A SHADOW, AND TO AVOID PULLING THE SEAM INTO THE HOLLOW OF THE SHOULDER. THE ADVANTAGES OF THIS TREATMENT HAVE BEEN DISCUSSED IN DESIGN 31 P. 59.

ANALYSIS OF FIT AND GRAIN PLACEMENT.

WITH THE GRAIN ESTABLISHED AS IN DESIGN 40, THE SAME DESIRABLE BALANCE IN GRAIN AT THE BUST RESULTED. A MUCH CLOSER FIT WAS POSSIBLE IN THIS CASE, HOWEVER, PARTLY BECAUSE THE SLEEVELESS BODICE CAN FIT CLOSER AT THE ARMHOLE THAN ONE WITH A SET-IN SLEEVE, AND PARTLY BECAUSE OF THE DIRECTION OF THE SEAM ITSELF. WITH THE SEAM CURVING TO THE ARMHOLE, THE FABRIC MOULDED CLOSELY OVER THE UPPER PART OF THE FIGURE, AND ESPECIALLY ALONG THE NECKLINE EDGE. THE SEAM WAS LEFT AS A FREE FOLD FROM BUST POINT OUT TO THE SHOULDER TO AVOID AN EXAGGERATED FITTING OF THE FABRIC TO THE HOLLOW OF THE SHOULDER, AND TO ALLOW MAXIMUM FREEDOM OF MOVEMENT. THE FOLD LINE OVER THE SHOULDER WAS MORE CONTROLLED AND DEFINITE THAN IN DESIGN 31, P.59, AS THE SEAM LINE HERE WAS USED TO DETERMINE THE FOLD. AN ADDED ADVANTAGE IN CONTROLLING THE FOLD WAS THE ESTABLISHING OF GRAIN IN THE SIDE FRONT SECTION, WHICH WAS NOT POSSIBLE WHERE A DART ONLY WAS USED.

CONSTRUCTION PROBLEMS

HERE THERE IS THE SAME NECESSITY TO SHAPE THE SEAM CAREFULLY, BY
EASING ONE EDGE ONTO THE OTHER, TO MAINTAIN A SMOOTH FIT. THE NECKLINE
EDGE MAY REQUIRE INTERFACING TO PREVENT STRETCHING.

36



DESIGN 42

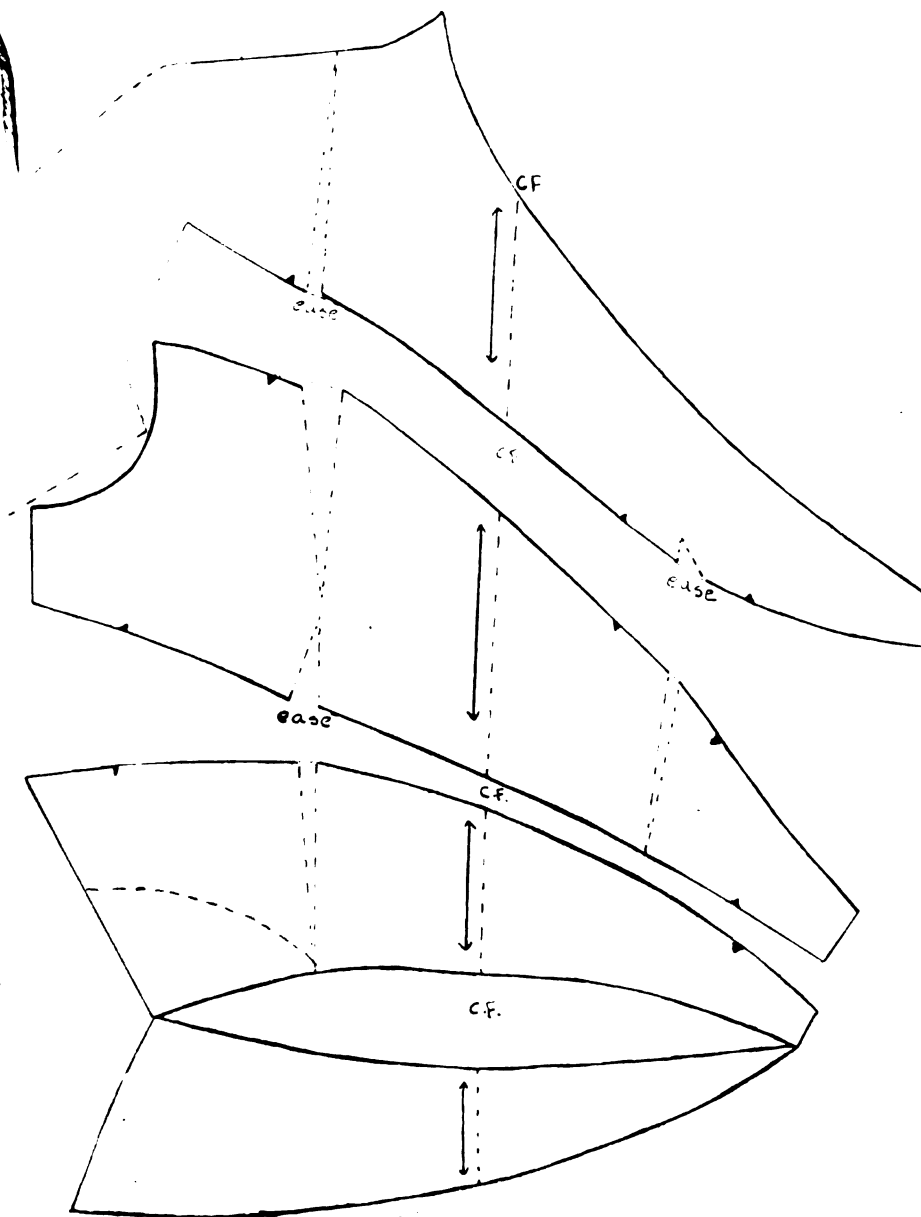


DIAGRAM 42

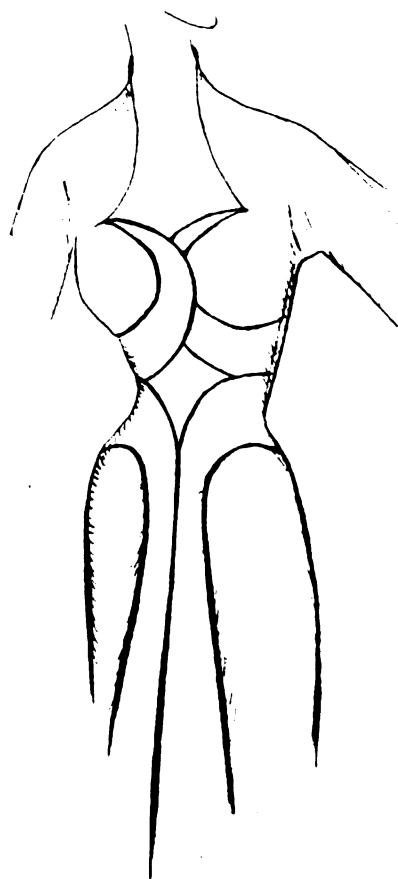
1. MULTISEAMED FRENCH DART VARIATIONS.

MULTISEAMING IS THE USE OF TWO OR MORE SEAMS IN A DESIGN IN A MORE CONSCIOUS EFFORT TO LET THE PATTERN SHAPES FORM THE DECORATIVE MOTIF. THIS ALLOWS FOR THE DEVELOPMENT OF VERY RHYTHMIC DESIGN LINES. BY THE USE OF SEVERAL SEAMS IN A BODICE, FITTING IS DISTRIBUTED OVER WIDER AREAS OF THE BODICE THAN WHEN DARTS ALONE OR ONE SEAM ONLY IS USED.

42. DESIGN 42 FEATURES RADIATION OF SEAM LINES WITH AN ASYMMETRIC ACCENT ON THE WAISTLINE. RHYTHMIC LINES MOVING IN GENTLE HARMONY WITH THE BODY CURVES ARE THE KEYNOTE OF THIS DESIGN. HERE THE SEAMS FORM THE DESIGN THEME, AND MOULD THE FABRIC TO THE FIGURE IN A SMOOTH EFFORTLESS MANNER, AS SOME SHAPING IS POSSIBLE ALONG EACH OF THE SEAM LINES.

ANALYSIS OF FIT AND GRAIN PLACEMENT.

WITH STRAIGHT GRAIN AT CENTRE FRONT IN ALL SECTIONS, A WELL-BALANCED CLOSE FIT RESULTED. SHAPING OVER THE BUST CURVE WAS HANDLED IN TWO SEAMS, ONE RUNNING ABOVE AND THE OTHER BELOW BUST LEVEL WITH PART OF THE DART AT EACH EDGE. THE WAISTLINE OF THIS DESIGN PRESENTS A PROBLEM IN FITTING, AS A LARGE CRESCENT IS FORMED BETWEEN THE WAISTLINE ARCS OF THE BODICE AND SKIRT. THE DESIGN COULD BE CUT WITH A WAISTLINE SEAM WHICH WOULD GIVE THE CLOSEST FIT. ALTERNATIVELY, EITHER A VERTICAL SEAM CUTTING THROUGH TO HIP YOKE EDGE, OR A SHAPED GUSSET SHOWN BY DOTTED LINES, IS REQUIRED TO REDUCE THE SIZE OF THE CRESCENT, AND SO HELP TO FIT THE WAISTLINE.



DESIGN 43

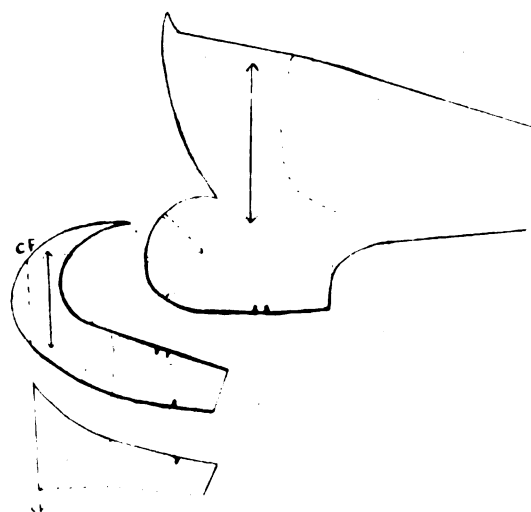


DIAGRAM 43

CONSTRUCTION PROBLEMS.

ACCURATE EASING ALONG THE SHAPED SEAM LINES IS NECESSARY TO MOULD THE FABRIC AND GIVE THE DESIRED FIT. THIS EASING SHOULD BE CONTROLLED AS SMOOTHLY AS POSSIBLE FROM SHOULDER TO WAIST TO AVOID OBVIOUS GATHERING. A CLEAR UNDERSTANDING OF THE PATTERN SHAPES AND LOCATION OF EASE WOULD BE NECESSARY FOR THE SUCCESSFUL HANDLING OF THE DESIGN.

43. SCULPTURED MOULDING THROUGH EXPERT SEAMING IS THE HIGH-LIGHT OF THIS DESIGN ALSO. THE DARTING IS DISTRIBUTED ALONG THE CURVED SEAM AROUND THE BUST, SO THAT THE SEAMS FALL IN PLEASANT HARMONY WITH BODY CURVES. THIS DESIGN ILLUSTRATED VERY GRAPHICALLY HOW CONSTRUCTION LINES CAN FORM AN EFFECTIVE DECORATIVE MOTIF. BECAUSE OF THE OUTLINING OF BUST AND HIPS, THIS DRESS COULD BE WORN MOST SUCCESSFULLY BY A TALL, WELL-PROPORTIONED FIGURE.

ANALYSIS OF FIT AND GRAIN PLACEMENT.

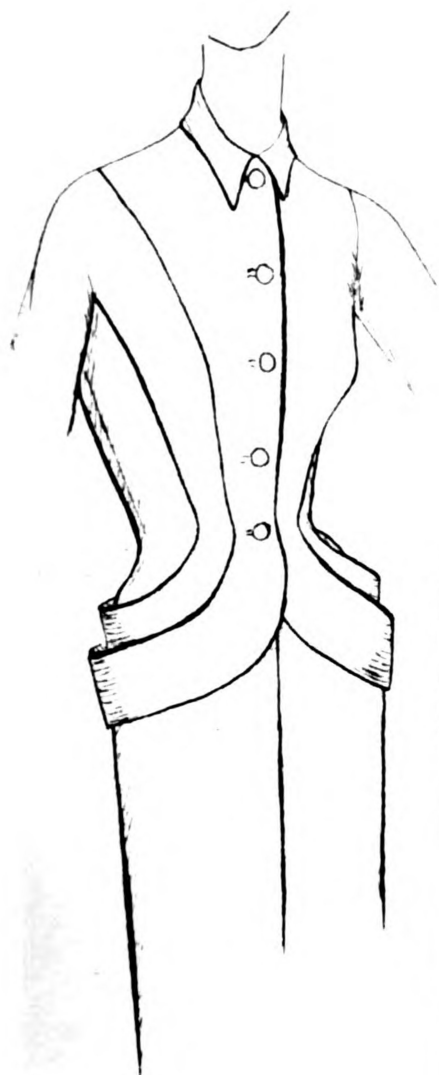
WITH STRAIGHT GRAIN AT CENTRE FRONT IN ALL SECTIONS OF THE BODICE AND CAREFUL EASING ALONG THE SEAM AROUND THE BUST, A VERY CLOSE FIT RESULTED. THIS DESIGN PRESENTED A DIFFICULTY THAT DESIGN 42 DID NOT. IN DESIGN 42, SEAMS WERE PLACED BOTH ABOVE AND BELOW BUST LEVEL, WHICH WAS A DEFINITE ADVANTAGE IN THE DISTRIBUTION OF EASE. HERE, THE SEAMING WAS MOSTLY BELOW THE BUST AND THE EASING FELL AROUND THE CURVE ON ONE SEAM ONLY. (SEE DIAGRAM 42.)

IN ORDER TO MAINTAIN THE CLASSIC SCROLL CURVE AT CENTRE FRONT, AN INTERFACING IS DESIRABLE, ESPECIALLY AT THE NECKLINE. PRESS-ON TAPE WOULD BE THE EASIEST TO HANDLE, GIVING A SMOOTHLY CURVED LINE.

37

FABRIC QUALIFICATIONS

UNPATTERNED FABRIC WITH GOOD MOULDING QUALITIES, SOFT YET HEAVY ENOUGH TO DRAPE WELL, IS THE BEST MEDIUM FOR THIS DESIGN. RAYON CREPE, SOFT WOOL GEORGETTE, SILK FAILLE.



DESIGN 44

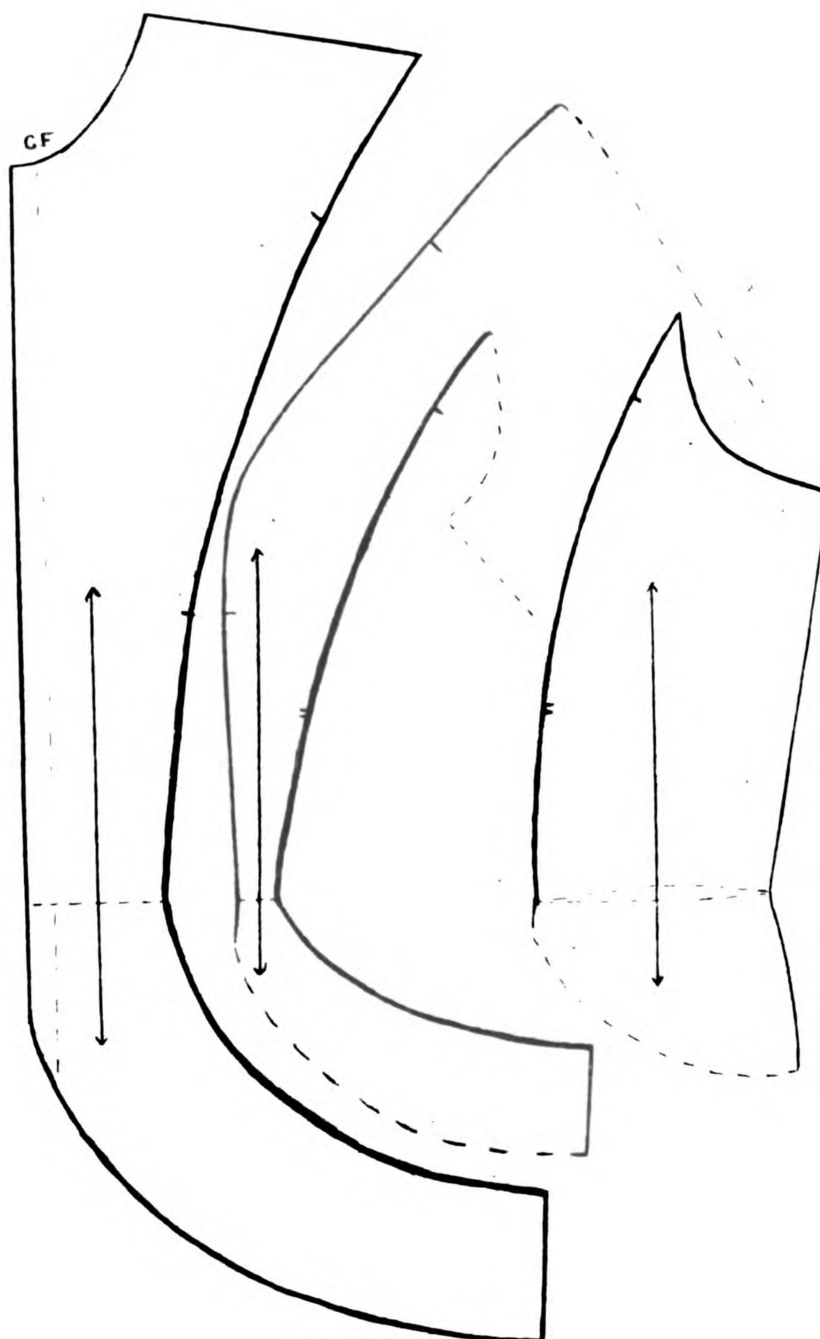


DIAGRAM 44

2. FRENCH DART VARIATIONS - JACKETS.

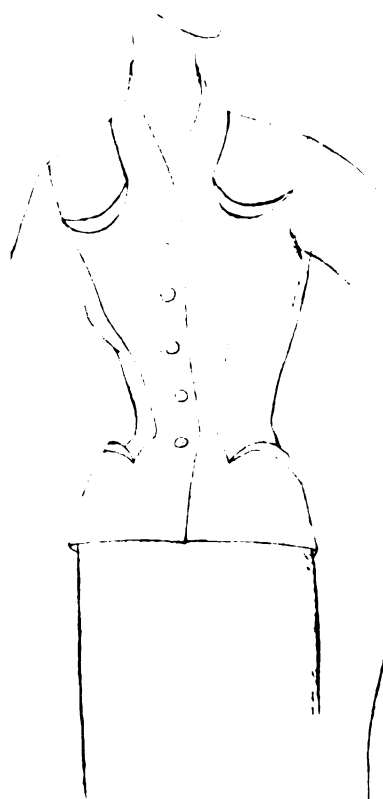
JACKETS ARE FORMED BY EXTENDING BODICES DOWN OVER THE HIPS, COMBINING PART OF THE SKIRT WITH THE BODICE. WHENEVER THE WAISTLINE SEAM IS ELIMINATED, THE USE OF LONG SEAMS FACILITATES FITTING THE GARMENT, PRODUCING SMOOTHER MOULDING THEN WHEN DARTING ALONE IS USED.

THIS TRUTH, FIRST EVIDENCED IN THE BODICE ALONE, IS EVEN MORE VITAL IN FITTING JACKETS WHERE THE FITTING IS MORE COMPLEX. THE PROBLEM LIES IN SHAPING THE FABRIC TO FIT CLOSELY AT THE BUST AND WAIST AND STILL ARCH OUT OVER THE HIP CURVE WITHOUT ANY WAISTLINE SEAM. IN PATTERN DESIGNING, THERE ARE VARIOUS REASONS WHY SOME VARIATION OF THE FRENCH DART LINE IS USED CONSTANTLY FOR JACKET DESIGNS.

1. WHEN VERTICAL, OR TENDING TOWARDS VERTICAL, IT IS A BECOMING LINE FOR MOST FIGURES.
2. IT ALLOWS FOR THE SEPARATION OF SECTIONS OF THE JACKET WITH THE ADVANTAGE OF BALANCING GRAIN IN EACH SECTION.
3. IT MAKES POSSIBLE THE FITTING OF THE FABRIC TO THE FIGURE THROUGHOUT THE TOTAL LENGTH OF THE GARMENT IN THE POSITIONS WHERE SHAPING IS MOST DIFFICULT - OVER BUST, WAIST AND HIPS.

THE TWO JACKETS DISCUSSED ARE QUITE SIMILAR IN STRUCTURE AND ARE COMPARED FOR FIT.

JACKET DESIGN 44 SHOWS THE USE OF THE FRENCH DART SEAM AS THE BASIS OF THE JACKET STRUCTURE, WITH THE LINE CARRYING THROUGH TO FORM THE POCKET DETAIL. A SECOND SEAM FROM THE UNDERARM STRENGTHENS THE MAIN DESIGN LINE BY REPEATING IT TO FORM THE POCKET STRUCTURE AS WELL. TO MAKE THE PATTERN MORE RHYTHMIC,



DESIGN 45

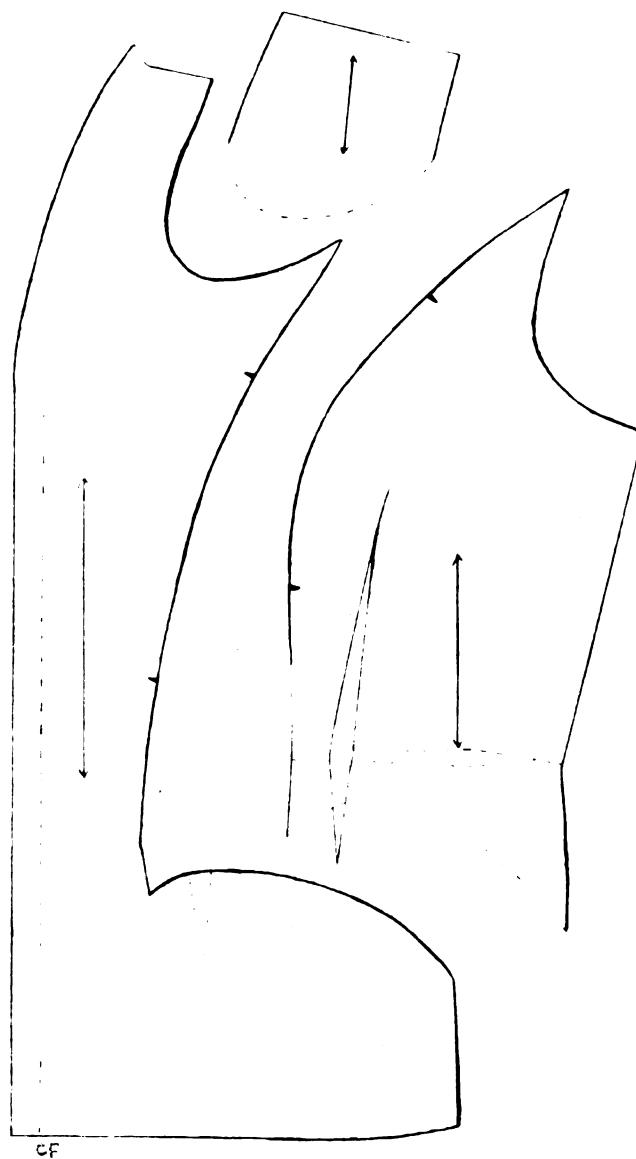


DIAGRAM 45

THE SLEEVE WAS JOINED TO THE MAIN BODY OF THE SUIT. TAPERED LINES MINIMISE THE WAIST, WHICH IS MADE EVEN SMALLER BY THE ARCHED LINES OVER THE HIPS.

45. IN DESIGN 45, A FURTHER MODIFICATION OF THE STANDARD FRENCH DART LINE PROVIDES AN EFFECTIVE, WELL-BALANCED JACKET. SIMPLE, RHYTHMIC LINES FORMING A UNIFIED DESIGN THEME FOLLOW THE CONTOURS OF THE FIGURE AND LEAD THE EYE UP AND OUT TOWARDS THE SHOULDERS, BUT BACK AGAIN TO THE FACE, FOCAL POINT OF THE DESIGN. THE DARTING HAS BECOME INCORPORATED PARTLY IN THE FRENCH SEAM, AND PARTLY IN A SUPPLEMENTARY DART WHICH FOLLOWS THE DIRECTION OF THE MAIN SEAM LINE, STRENGTHENING ITS TAPERED EMPHASIS OF THE WAIST.

COMPARATIVE ANALYSIS OF FIT AND GRAIN POSITION

IN BOTH JACKETS, AS IN ALL DESIGNS WITHOUT A WAIST SEAM, IT IS THE STANDARD PRACTICE TO PLACE THE LENGTHWISE GRAIN AT THE CENTRE OF EACH PATTERN PIECE AT RIGHT ANGLES TO THE WAIST. AGAIN IN BOTH DESIGNS, THE SKIRT DART PROVIDED SUFFICIENT EXCESS FOR A SATISFACTORY "STANDAWAY" EFFECT IN THE POCKETS.

IN THE FIRST DESIGN, HOWEVER, THE USE OF AN ADDITIONAL SEAM AT THE SIDE FRONT GAVE A SMOOTHER FIT IN THAT AREA OF THE JACKET THAN IN THE SECOND WHERE A DART WAS EMPLOYED. INDEED, WITH THE FABRIC EXTENDING BELOW THE WAIST IN THE LATTER CASE, THE DART HAD TO BE EXTENDED DOWN TO THE LOWER EDGE OF THE POCKET TO FIT OVER THE HIP CURVE. THIS DART WOULD BE SATISFACTORY FOR THE SLENDER FIGURE, OR FOR A FIGURE WITHOUT MUCH DIFFERENCE BETWEEN BUST, WAIST AND HIP MEASUREMENTS; BUT IN CASES WHERE THE WAIST IS SMALL AND HIPS COMPARATIVELY WIDE WITH A HIGH HIP CURVE, THE USE OF A SEAM AT THE SIDE FRONT RATHER THAN A DART, HAS DISTINCT ADVANTAGES IN FITTING.

FABRIC QUALIFICATIONS

IN BOTH DESIGNS, THE ATTAINING OF SMOOTH SCULPTURED LINES REQUIRES THE USE OF FIRM FABRIC, WITH WOOL OR LINEN SUITING BEING PARTICULARLY RECOMMENDED FOR THEIR MOULDING PROPERTIES.

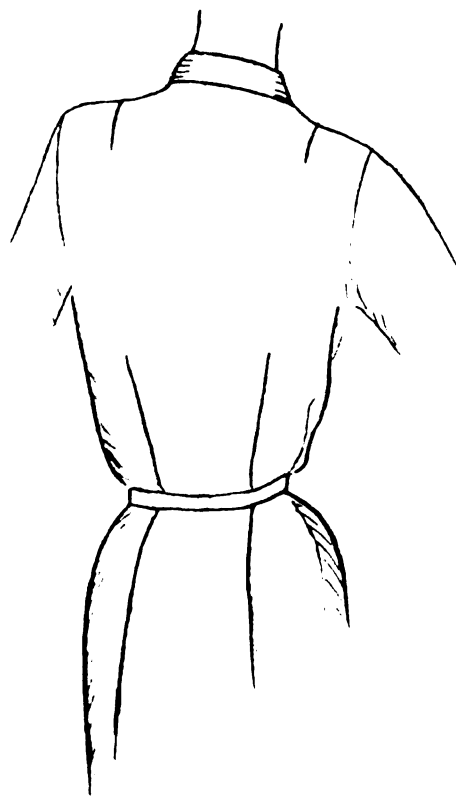
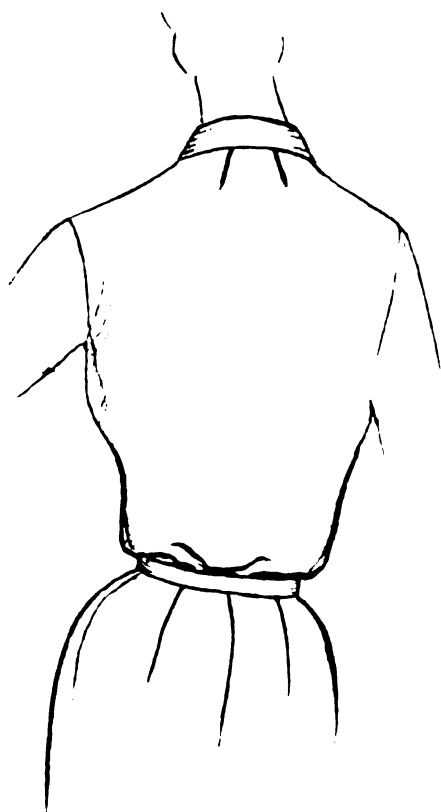
CONSTRUCTION PROBLEMS.

JACKETS PRESENT MANY MORE CONSTRUCTION PROBLEMS THAN BLOUSES, BECAUSE OF THE NECESSITY TO INTERFACE COLLARS AND LAPELS, TO SHAPE AND MOULD OVER THE HIPS, AND TO SHAPE TO THE FIGURE BY CAREFUL PRESSING. IN THE SECOND JACKET, THE ACCENT OF THE POCKET LINES DEPENDS ON ACCURATE SHAPING OF BIAS WELTS TO GIVE CRISP, EVEN CURVES.

THE USE OF SEAMS RUNNING THROUGHOUT THE LENGTH OF A JACKET WITHOUT A WAISTLINE SEAM FURNISHES BETTER FACILITIES FOR A CLOSE FIT THAN WHEN DARTS ONLY ARE USED. FURTHER, A COMBINATION OF SEVERAL SEAMS IS SUPERIOR TO THE USE OF ONE SEAM AND SUPPLEMENTARY DARTING IN CASES WHERE BODY CURVES ARE PRONOUNCED, OR WHERE FASHION DECREES A CLOSE FIT AT BUST, RIBS, AND WAIST, TOGETHER WITH AN ARCHED HIP-LINE. HERE, THE USE OF TWO OR MORE SEAMS IS ALMOST THE SOLE SOLUTION, TO GIVE THE DESIRED SILHOUETTE.

SECTION I. CONCLUSIONS

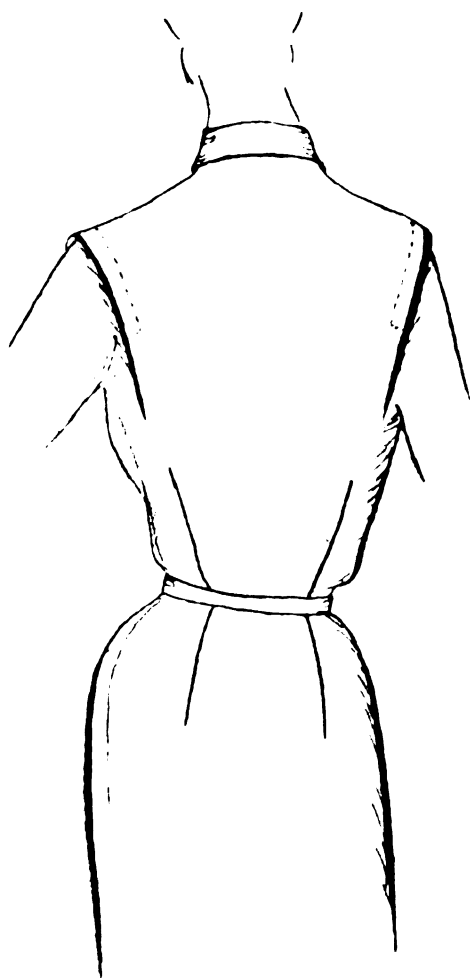
1. MANY INTERESTING DESIGNS RESULTED FROM VARIATIONS OF STANDARD DART POSITIONS, AND THE RICHEST SOURCES OF DESIGN IDEAS WERE THE VERTICAL DART POSITIONS. TAPERING FROM SHOULDER TO BUST, AND BUST TO THE WAIST.
2. THE USE OF YOKES PROVIDED FLEXIBILITY BOTH IN LINE DIRECTION AND IN GRAIN PLACEMENT, WHILE THE USE OF MULTISEAMING PROVED THE MOST FLEXIBLE OF ALL BECAUSE OF - (A). SEPARATE LOCATION OF GRAIN IN EACH SECTION (B) WIDER DISTRIBUTION OF EASE WITHIN THE BODICE AREA.
3. IN ALL BODICES, THE SMOOTHEST FIT RESULTED WHEN THERE WAS A BALANCE OF CROSS GRAIN AT BUST LEVEL. THE MECHANICS OF PROVIDING THIS BALANCE ADDED TO THE DESIGN QUALITY IN SEVERAL INSTANCES, SUCH AS DESIGNS 2, P. 19, AND 3, P. 20.
4. THE HANDLING OF THE DESIGNS DEPENDED TIME AND AGAIN ON A CLEAR UNDERSTANDING OF PATTERN SHAPES, AND KNOWLEDGE OF WHERE TO EASE AND SHAPE TO PRODUCE PERFECT FIT.
5. WHEN A SECTION TO BE GATHERED IS CUT ON THE BIAS, SOFTER FINER FOLDS RESULT THAN WHEN CUT ON STRAIGHT GRAIN. HOWEVER, IF THE GATHERED EDGE MUST BE CUT ON THE STRAIGHT GRAIN, THE FOLDS ARE SOFTER WHEN THAT EDGE FOLLOWS THE CROSSWISE GRAIN, AND NOT THE LENGTHWISE GRAIN DIRECTION.
6. WHERE A CLOSE FIT IS DESIRED IN A JACKET, A COMBINATION OF SEVERAL SEAMS IS SUPERIOR TO THE USE OF ONE SEAM AND SUPPLEMENTARY DARTING, ESPECIALLY WHERE BODY CURVES ARE PRONOUNCED OR WHERE FASHION DECREES A MOULDED BODICE AND ARCHED HIP-LINE.



SECTION II. BLOUSE BACK DESIGNING

THE STANDARD BLOUSE BACK WAS DESCRIBED IN THE DISCUSSION OF THE FOUNDATION PATTERN.³⁹ THE CURVE OVER THE SHOULDER BLADES IS FITTED BY TWO DARTS, ONE TO THE SHOULDER AND THE OTHER TO THE WAIST. AS THE BACK IS A FLATTER SURFACE THAN THE FRONT AND ROUNDS OUT ONLY AT THE SHOULDER BLADES AND THE TOP OF THE SPINE, IT HAS A DIFFERENT NEED OF DARTING. SHAPING MUST ALWAYS BE PROVIDED FOR THESE CURVES NEAR THE TOP OF THE BACK PATTERN AND THE DARTING MUST BE BALANCED SO THAT IT IS DIVIDED BETWEEN DARTS ABOVE AND DARTS TO THE WAIST TO AVOID OVER-EMPHASIZING THOSE CURVES. INDEED, THE AIM OF BLOUSE BACK DESIGNING IS TO KEEP THE BACK AS FLAT AND AS SMOOTHLY FITTED AS POSSIBLE, AND YET PROVIDE SUFFICIENT EASE FOR FREE MOVEMENT OF ARMS AND SHOULDERS. BECAUSE ARM MOVEMENT IS FORWARD, EASE ACROSS THE BACK TENDS TO BE RELATIVELY STANDARD WITH THE FULLNESS CONTROLLED AS DARTS OR BLOUSING, AS IN THE DESIGNS ILLUSTRATED IN DIAGRAM 46. BECAUSE OF THE NEED TO KEEP DARTS IN STANDARD POSITIONS, THE BLOUSE BACK IS A MUCH LESS FRUITFUL SOURCE OF DESIGN THAN THE FRONT, AND ITS FUNCTION IS GENERALLY TO CARRY OUT THE DESIGN STARTED IN THE FRONT. HOWEVER, THE AIM WAS TO INVESTIGATE THE POSSIBILITY OF BACKS AS SOURCES OF DESIGN IDEAS.

47. DESIGN 47 IS A SIMPLE VARIATION OF THE STANDARD DART TO THE SHOULDER, SHOWING THE DART DEEPENED INTO A FOLD RUNNING FROM THE ARMSCYE END OF THE SHOULDER SEAM DOWN TO THE SHOULDER BLADES AND BALANCED BY EASING AT THE WAISTLINE.



DESIGN 47

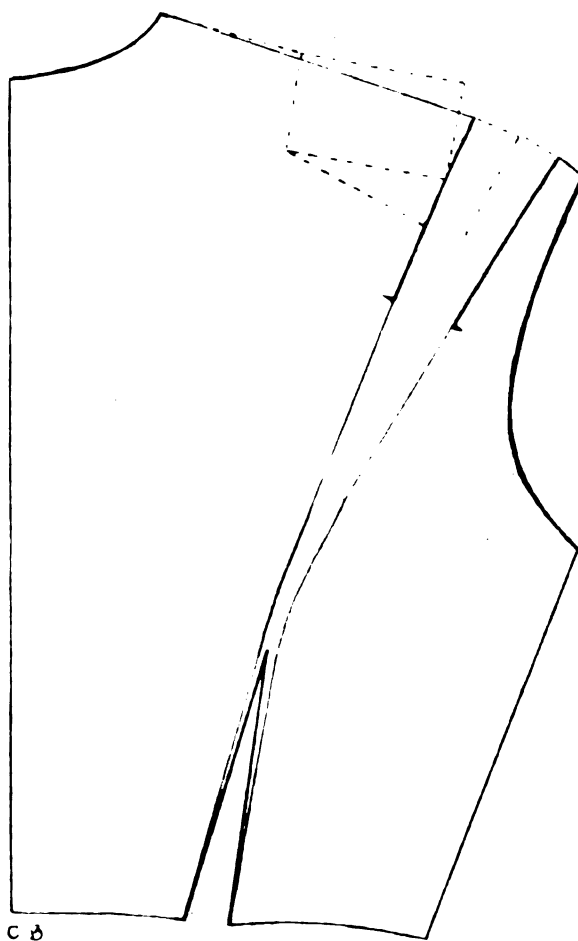


DIAGRAM 47

THE SHOULDER DART AND PART OF THE WAISTLINE DART TRANSFERRED UP TO IT HAVE BEEN DEEPENED INTO A FOLD ALLOWING FREE ARM AND SHOULDER MOVEMENT. A FURTHER ADVANTAGE OF THIS TAPERING LINE IS THE APPARENT BROADENING OF THE SHOULDERS, AS THE LINE CARRIES THE EYE UPWARDS AND OUT. SUCH LINES ARE ESPECIALLY BECOMING TO THE SHORT THICKSET FIGURE, AND ALSO TO THE FIGURE WITH BROAD ATHLETIC SHOULDERS WHO NEEDS TO HOLD PLENTY OF EASY WIDTH OVER THE BUST IN FRONT AND SHOULDER BLADES IN THE BACK. ⁴⁰ FOR FUNCTIONAL REASONS, THEREFORE, THIS BACK DESIGN RECURS IN SPORTS DRESSES DESPITE FASHION INFLUENCES. IT IS NOT POSSIBLE TO SAY THAT THIS IS A SOURCE OF DESIGN, SINCE THE SAME LOOSE FOLD WOULD BE CARRIED OUT IN THE BLOUSE FRONT. HOWEVER, THE MAIN CONCERN OF SUCH A DESIGN IS ITS FUNCTION, WHICH MAKES IT SUITABLE FOR SPORTS.

ANALYSIS OF FIT AND GRAIN PLACEMENT.

A BALANCE OF GRAIN WAS MAINTAINED BY RETAINING A LARGE PART OF THE ORIGINAL DART AT THE WAIST. SOME EXTRA EASE WAS PROVIDED OVER THE SHOULDER BLADES ALLOWING FOR GREATER FREEDOM OF MOVEMENT THAN IN THE STANDARD.

48a. DESIGN 48a. SHOWS THE SHOULDER DART TRANSFERRED DOWN TO THE YOKE LINE. THE YOKE IS DESIGNED TO LEAD THE EYE OUT TO THE SHOULDER, GIVING THE ILLUSION OF SHOULDER WIDTH AND FOCUSING ATTENTION AWAY FROM THE SHOULDER BLADES. THE DART TO THE WAISTLINE HAS BECOME INCORPORATED IN GATHERS OR BLOUSING AT THE WAIST, GIVING A GREAT DEAL OF WIDTH AND ACTION IN THE BACK. AGAIN, THE DESIGN WOULD PROBABLY HAVE THE SAME TREATMENT IN THE BLOUSE FRONT, AND YET IT MAY BE REASONABLE TO SAY THAT ACTION IN THE BACK PROVIDED THE BASIS OF THE DESIGN, WITH THE FRONT FOLLOWING AND COMPLETING THE YOKE DESIGN THEME.

ANALYSIS OF FIT AND GRAIN PLACEMENT.

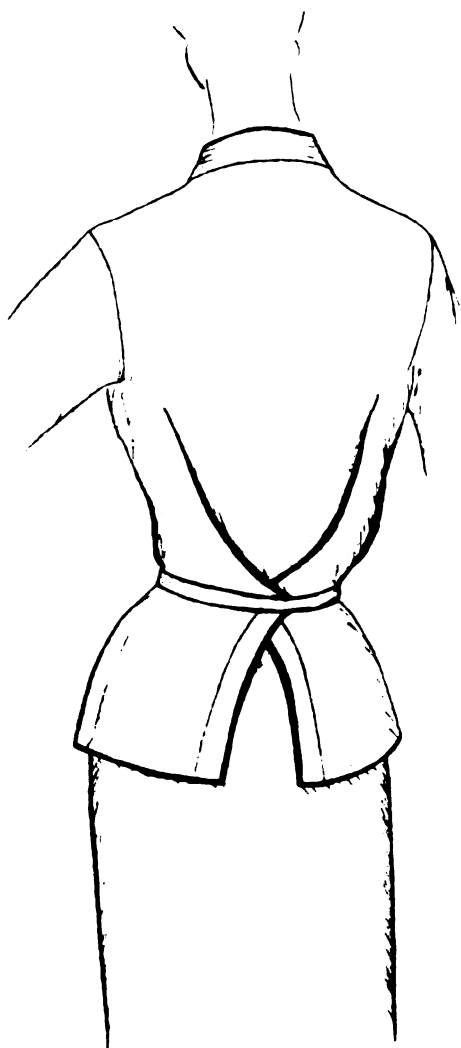
GRAIN PLACEMENT WAS SIMILAR TO THE FOUNDATION BLOUSE BACK, BUT THERE WAS ADDITIONAL WIDTH AND FREEDOM OF MOVEMENT THROUGH THE SHOULDER BLADE AREA. IT PROVED TO BE IMPORTANT TO KEEP THE GATHERED SECTION RELATIVELY NARROW, TO PREVENT EXCESSIVE PUFFING OUT OVER THE SHOULDER BLADES, (WHICH WOULD THICKEN THE FIGURE AND TEND TO ROUND THE SHOULDERS) YET GIVE ENOUGH WIDTH TO ALLOW VIGOROUS ARM MOVEMENT. TWO INCHES OF EASE IN EACH HALF OF THE BLOUSE BACK IN THE FULL-SIZE PATTERN PROVED A SATISFACTORY ALLOWANCE.

FABRIC QUALIFICATIONS.

THIS TYPE OF "ACTION" BACK IS USED MAINLY IN SPORTS CLOTHES FOR GOLF, TENNIS, BOWLING ETC., OR FOR CASUAL DRESSES AND BLOUSES. COTTON, LINEN AND FIRM RAYON ARE USUALLY CONSIDERED THE MOST SATISFACTORY FABRICS FOR THIS PURPOSE.

48B. DESIGN 48B. IS ANOTHER EXAMPLE OF THE SHOULDER DART TRANSFERRED TO THE YOKE LINE. HERE, HOWEVER, WHILE THERE IS STILL SOME EASE HELD ALONG THE YOKE EDGE, THERE ARE NO OBVIOUS GATHERS AND THE LOWER EDGE OF THE BLOUSE BACK IS SMOOTHED INTO A WAISTLINE DART. THIS DESIGN VARIATION IS MUCH FLATTER THEN THE PREVIOUS ONE, AND SO MORE GENERALLY BECOMING, BUT AS LESS WIDTH IS PROVIDED OVER THE SHOULDER BLADES, IT DOES NOT ALLOW FOR SUCH VIGOROUS ACTION. THE YOKE LINE PROVIDES TWO ADVANTAGES OVER THE STANDARD BLOUSE BACK.

1. WHEN WELL-DESIGNED, THE YOKE LINE BREAKS AND ADDS INTEREST TO THE WIDE BACK PATTERN. ESPECIALLY A DEEPLY POINTED YOKE, TAPERING TO BELOW SHOULDER BLADE LEVEL, PROVIDES NECESSARY EASE, WITHOUT ACCENTING BACK WIDTH.



DESIGN 49

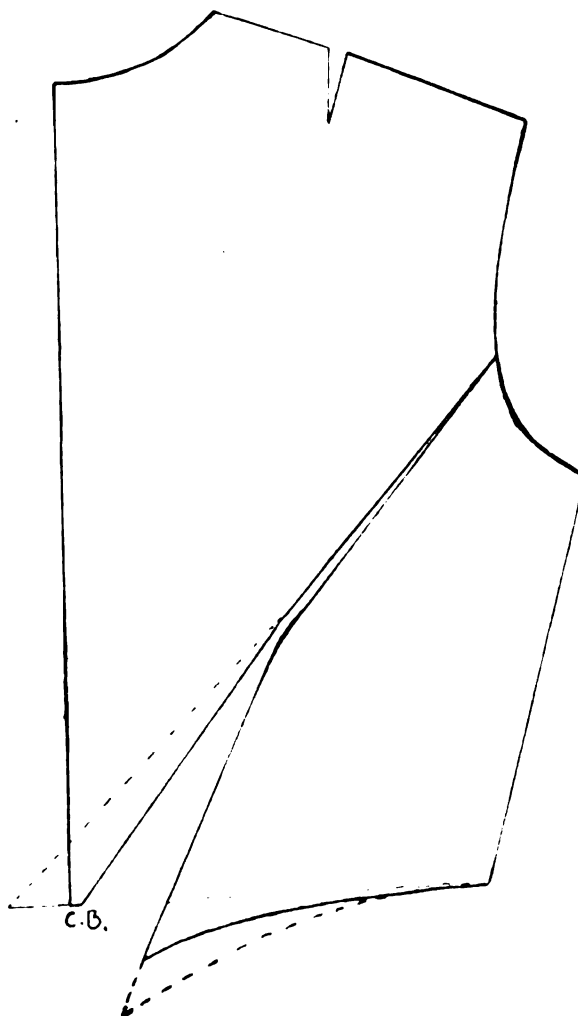


DIAGRAM 49

2. THE YOKE EDGE ALLOWS FOR IMPERCEPTIBLE EASING ALONG ITS LENGTH, EASING MORE THAN IS POSSIBLE TO CONTROL BY THE SMALL DARTS IN THE STANDARD BACK. THUS A LITTLE MORE EASE IS POSSIBLE OVER THE SHOULDER BLADES, PROVIDING A MORE COMFORTABLE FIT AND FREER MOVEMENT THAN THE FOUNDATION BACK.

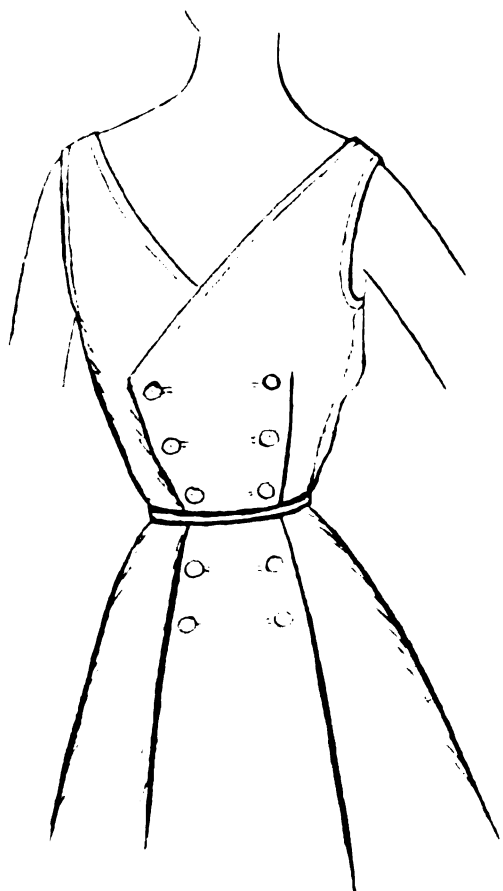
CONSTRUCTION PROBLEMS.

DECORATIVE TREATMENT OF THE YOKE SEAM STRENGTHENS THE DESIGN BY ACCENTING LINE DIRECTION. A SUGGESTION FOR SUCH AN ACCENT IS TO USE
41
SHAPED BIAS FOLDS AS INSETS.

49. IN DESIGN 49, DECORATIVE INTEREST IS PROVIDED BY THE DART TO THE WAISTLINE, WHERE THE DART HAS BEEN LENGTHENED AND DEEPENED A LITTLE TO FORM A CROSSOVER FOLD. DESIGN LINES LEAD TO THE WAIST AND EMPHASISE A NARROW WAISTLINE, THE NATURAL CENTRE OF INTEREST IN THE BACK OF A GARMENT. THE FOLLOW THROUGH OF THESE LINES INTO THE HIP SECTION OF THE JACKET BALANCES AND COMPLETES AN UNUSUAL DART VARIATION, BUT ONE WHICH MOULDS SMOOTHLY WITHOUT ROUNDING THE BACK UNDULY, BECAUSE THE NORMAL NECK DARTS WERE RETAINED. THE CROSS-OVER FOLDS PROVIDE THE MAIN INTEREST, FOCUSSEING ATTENTION ON THE WAISTLINE, THE NATURAL CENTRE OF INTEREST FOR BACK DESIGNS.

ANALYSIS OF FIT AND GRAIN PLACEMENT.

THIS DESIGN IS SOMEWHAT PARALLEL IN STRUCTURE TO THE FRONT DART VARIATION IN DESIGN 10, P. 30. IN BOTH CASES, THE WAIST DART COULD BE LENGTHENED SUFFICIENTLY TO FORM A CROSS-OVER WITHOUT THE NECESSITY TO HAVE A CENTRE SEAM. IN THIS CASE, HOWEVER, THE STANDARD WAISTLINE DART WAS NOT LARGE ENOUGH TO HOLD ITS FOLD LINE, AND HAD TO BE DEEPENED A LITTLE.



DESIGN 50

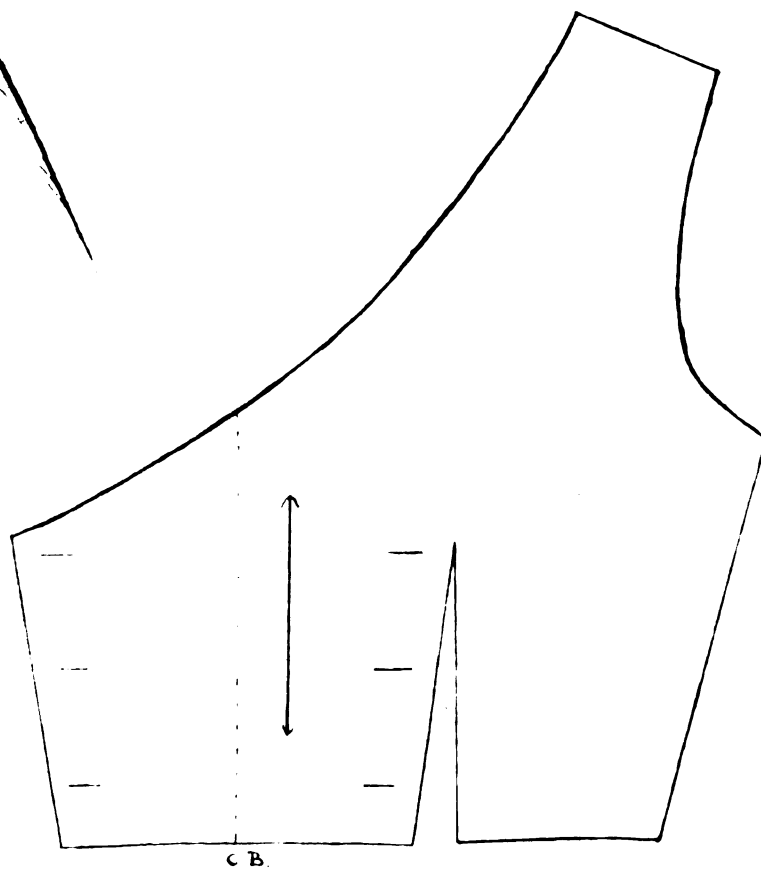


DIAGRAM 50

UNLIKE DESIGN 10, P. 30., THE FOLD LINE FELL ON THE BIAS, BUT HELD SHAPE AS SUCCESS OF THE CUT FOLLOWED UPON RETAINING A BALANCE OF GRAIN AT THE SHOULDER BLADES.

FABRIC QUALIFICATIONS

A FIRM FABRIC SUCH AS DRESS LINEN OR HEAVY FAILLE, IS REQUIRED TO MAINTAIN A SMOOTH FOLD LINE.

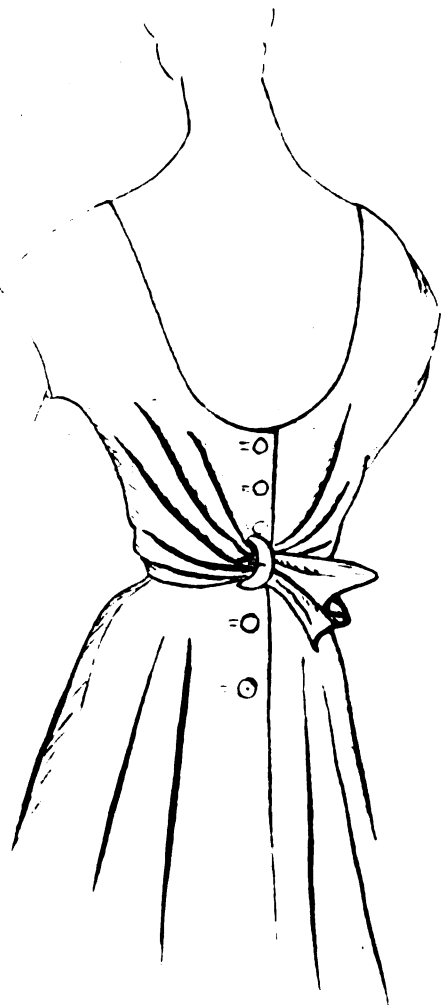
50. IN THIS DESIGN, THE STANDARD DART IN THE BACK AT THE WAISTLINE HAS INITIATED THE DESIGN THEME. A CROSS-OVER CLOSING WITH TAPERING BUTTONHOLE LINES FOLLOWS THE DIRECTION OF THE STANDARD DARTS, AND THE LINES ARE FURTHER STRENGTHENED BY THE RETENTION OF THOSE DARTS TO SUPPLY FITTING AND TO EMPHASISE THE DESIGN LINES. THE DART TO THE SHOULDER HAS BEEN ELIMINATED BECAUSE THE NECK EDGE FELL ON THE DART LINE. THE DESIGN LINES FOLLOW INTO THE SKIRT, THUS THE WAISTLINE DARTS TIE TOGETHER THE DESIGN COMPONENTS AS WELL AS FORMING THE FASTENING FOR THE DRESS.

ANALYSIS OF FIT AND GRAIN PLACEMENT.

BECAUSE THERE HAS BEEN NO ALTERATION OF THE STANDARD DART POSITIONS, THE QUALITY OF FIT IS SIMILAR TO THE STANDARD BLOUSE BACK. THE LOW NECK-LINE EDGE CUT AWAY THE DARTING TO THE TOP OF THE PATTERN.

FABRIC QUALIFICATIONS.

FIRM, CRISP FABRIC IS DESIRABLE TO CARRY OUT THE SILHOUETTE. BECAUSE OF THE CASUAL QUALITY OF THE DESIGN, CRISP, FIRM COTTON OR LINEN IS MORE SUITABLE THAN A DRESSY SATIN OR TAFFETA.



DESIGN 51

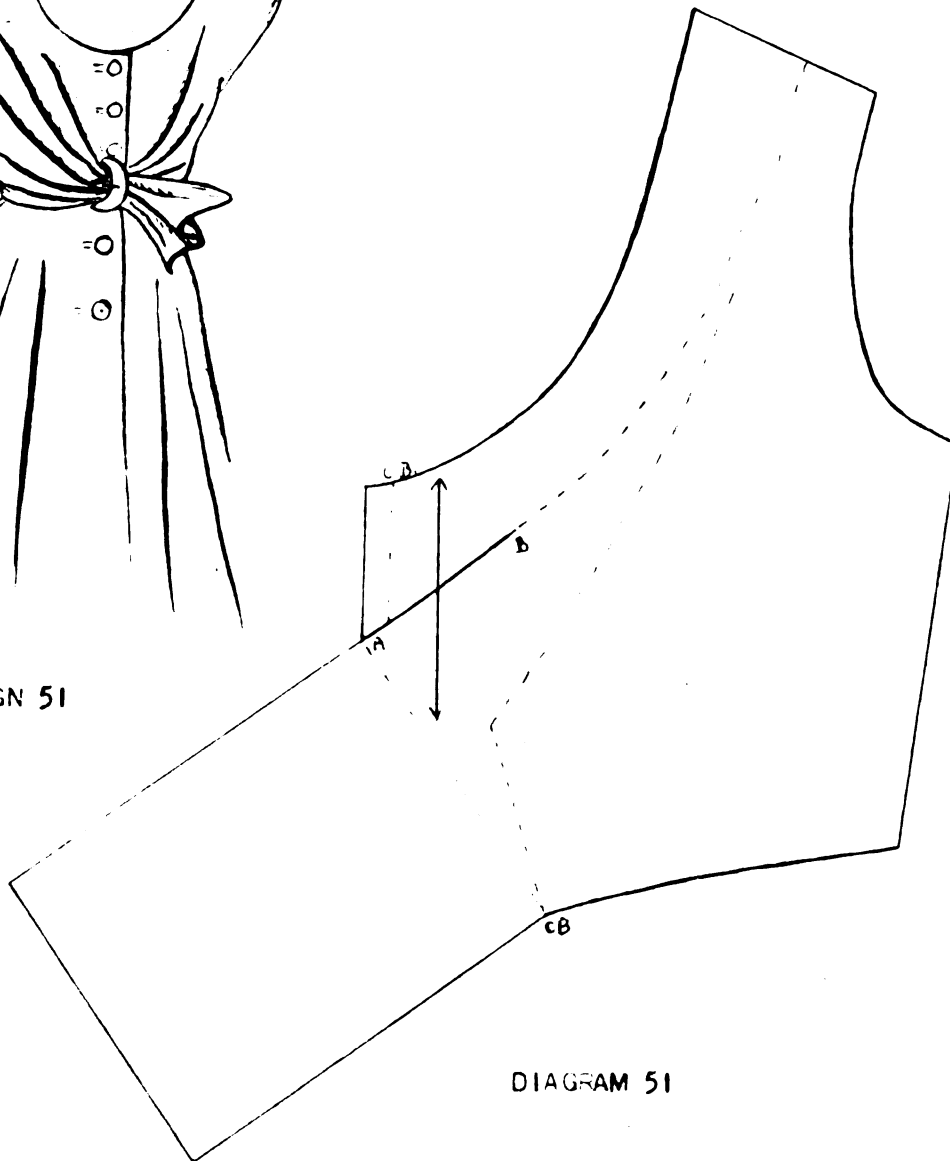


DIAGRAM 51

CONSTRUCTION PROBLEMS.

ORNAMENTAL BIAS BINDING $\frac{1}{2}$ " WIDE REQUIRES STIFF REINFORCEMENT OF THE NECK EDGE TO PREVENT STRETCHING, AND ALSO TO KEEP THE BINDING EXACTLY EVEN IN WIDTH.
42.

51. DESIGN 51 HAS UTILISED THE TRANSFER OF ALL DARTING FROM THE TOP TO BELOW THE SHOULDER BLADES. FULLNESS SLOPED TOWARDS CENTRE BACK IS EXTENDED TO FORM A CROSS-OVER DRAPED BELT. THE CLOSING OF THE SMALL DART AT THE SHOULDER THROWS A LARGE DART INTO THE WAIST. THE LINE OF THE BACK, WITH ITS "SCOOP" ENDING AT THE SHOULDER BLADES TENDS TO HUMP THE BACK, GIVING A ROUND-SHOULDERED APPEARANCE, SO THIS DESIGN COULD BE WORN WITH SUCCESS ONLY BY THE VERY SLENDER, ARCH BACKED FIGURE. THE EXTRA DRAPING AT THE WAIST TENDS TO THICKEN THE FIGURE AT THE WAISTLINE ALSO. IT SHOWS THAT GENERALLY IT IS UNWISE TO THROW ALL DARTING DOWN TO THE WAIST. THIS TREATMENT, HOWEVER, DOES FOCUS DESIGN INTEREST AT THE CENTRE BACK WAISTLINE POSITION.

ANALYSIS OF FIT AND GRAIN PLACEMENT.

WITH ALL THE BACK DARTS TRANSFERRED TO CENTRE BACK AND STRAIGHT GRAIN AT CENTRE, THE SIDE SEAM FELL ON STRAIGHT GRAIN ALSO. THE EXCESS WAS TIED OFF AS A DRAPED BELT WHICH FELL ON THE BIAS, GIVING SOFT FOLDS RADIATING FROM THE CENTRE. THE MAIN ANCHOR POINTS OF THE DESIGN WERE THE NECKLINE EDGE ABOVE THE FOLD AT CENTRE BACK AND THE SIDE SEAM, BOTH OF WHICH FELL ON STRAIGHT GRAIN.

THIS CUT GAVE TRUE BIAS AT THE CENTRE OF THE DRAPED BELT, SO WAS A SATISFACTORY CUT FROM ALL POINTS OF IMPORTANCE. TO FIT SMOOTHLY, IT WAS NECESSARY TO SLASH BACK ALONG LINE A-B AND PIECE BEHIND THE DRAPED FOLDS AS INDICATED IN THE PATTERN TO GIVE A SUPPORT FOR THE SKIRT AT CENTRE BACK, AND HOLD THE DRAPERY IN POSITION AT THE HOLLOW OF THE BACK.

FABRIC QUALIFICATIONS.

THE CHARACTER OF THE DESIGN REQUIRES THE USE OF FIRM BUT SOFT COTTON, SILK OR RAYON, BUT NOT HEAVIER, BULKIER FABRICS LIKE WOOL AND LINEN.

SECTION 2. CONCLUSIONS

1. BLOUSE BACK DESIGNS PROVED TO BE RELATIVELY STANDARD WITH THE MAIN POINT TO CONSIDER, AS IN BLOUSE FRONTS, BEING THE MAINTAINING OF A BALANCE IN GRAIN TO ENSURE A GOOD FIT.
2. THOSE DESIGNS WHICH PROVED THE MOST INTERESTING AND THE MOST SATISFACTORY USED THE NECESSARY DARTING IN ITS NORMAL POSITION, PROVIDING EASE OF MOVEMENT WITHOUT EXAGGERATION OF THE SHOULDER BLADES.
3. THE FOCAL POINT IN BACK DESIGNS WAS DIFFERENT FROM THE FRONT, ACCENTING THE WAISTLINE RATHER THAN THE FACE OR BUST. THE WAISTLINE DARTS FOCUSED ATTENTION AT THE CENTRE OF INTEREST AS WELL AS LEADING THE DESIGN LINES THROUGH INTO THE SKIRT.
4. THE WAISTLINE DART IN THE MASTER BLOUSE BACK WAS SO MUCH SMALLER THAN THE FRONT DART THAT THAT ALONE LIMITED DESIGN VARIATIONS.

SKIRT DESIGNING

CHAPTER V

SKIRT DESIGNING

THE DESIGNING OF SKIRTS PRESENTS A VERY DIFFERENT SET OF PROBLEMS FROM BLOUSE DESIGNING. IN THE FIRST PLACE, ONLY A LIMITED AREA OF THE SKIRT (THE UPPER HIP OR MAYBE ONLY THE WAISTLINE) FITS CLOSELY TO THE FIGURE, WITH THE REST OF THE SKIRT LENGTH HANGING FREE. WHEN IN BODICE DESIGNS THE FUNDAMENTAL DART IS TRANSFERRED FROM ONE LOCATION TO ANOTHER, IT IS ALWAYS CONTROLLED AGAIN TO FIT THE BODY ON ALL EDGES. IN THE SKIRT, HOWEVER, A TRANSFER OF THE DART FROM THE WAISTLINE FORMS FLARE OR FREELY HANGING FULNESS AT THE HEMLINE, SO THAT AS THE DART DECREASES IN SIZE AT THE WAISTLINE, THE HEM SWEEP INCREASES IN WIDTH.

SKIRT DESIGNING IS CONCERNED MAINLY WITH CARRYING OUT A DESIRED SILHOUETTE BECAUSE OF THE VARIETY OF POSSIBILITIES OF FREEDOM AS REGARDS HEM SWEEP. TRANSFER OF THE DART FROM THE WAIST-LINE TO HEM PROVIDES EASY FLUID MOTION IN SKIRT FOLDS, GIVING RHYTHM TO MOVEMENT. DUE TO THIS LATTER ATTRIBUTE, SKIRT DESIGNS ARE MORE PRONE TO FASHION INFLUENCE THAN BODICES, SINCE ACCENT MAY BE PLACED ON DIFFERENT SKIRT LENGTHS AND WIDTHS, AS WELL AS DIFFERENCES IN POSITION OF FULNESS AT DIFFERENT FASHION PERIODS. THROUGHOUT THESE CHANGES, HOWEVER, FASHION DIFFERENCES DO NOT ALTER THE MAIN KINDS OF STANDARD SKIRTS, WHICH FALL INTO THE FOLLOWING CLASSIFICATION - STRAIGHT, GORED, CIRCULAR AND DRAPED.

IN ANY DRESS DESIGN, THE WEARER OF THE GARMENT SHOULD BE THE IMPORTANT FACTOR WITH THE DESIGN KEYED TO HER PERSONALITY AND WITH HER FACE AS THE FOCAL POINT OF THE DESIGN. FOR THIS REASON, IT HAS BECOME EVIDENT IN THIS

STUDY THAT BODICE DESIGNS USUALLY PLAY A MORE VITAL ROLE IN DETERMINING THE DESIGN THEME THAN DO SKIRTS. IN MANY CASES, IT WAS EVIDENT THAT THE DESIGN THEME OF THE GARMENT DEVELOPED OUT OF VARIATIONS OF DARTS OR SEAMS IN THE BODICE, WITH THE SKIRT FOLLOWING THE LEAD TO BALANCE THAT PARTICULAR DESIGN IDEA, HARMONISING AND FORMING AN INTEGRATED WHOLE.

IN SOME CASES, HOWEVER, PARTICULARLY IN FORMAL EVENING DRESSES, IN WHICH A SKIRT DESIGN OR SILHOUETTE IS PARTICULARLY STRIKING, THE BODICE HAS TAKEN ITS LEAD FROM THE SKIRT TO AVOID ECLIPSING OR OVER-EMPHASISING THAT THEME. CONVERSELY, WHERE A BODICE HAS BEEN ELABORATELY UNUSUAL, THE SKIRT HAS REMAINED SIMPLE, TO PREVENT COMPLICATION OF THE DESIGN IDEA.

WITH THESE OBSERVATIONS IN MIND, AND RECOGNISING THAT A DESIGN SHOULD BE CONSIDERED AS A WHOLE, THE AUTHOR DESIRED TO STUDY SKIRT DESIGNS IN RELATION TO:

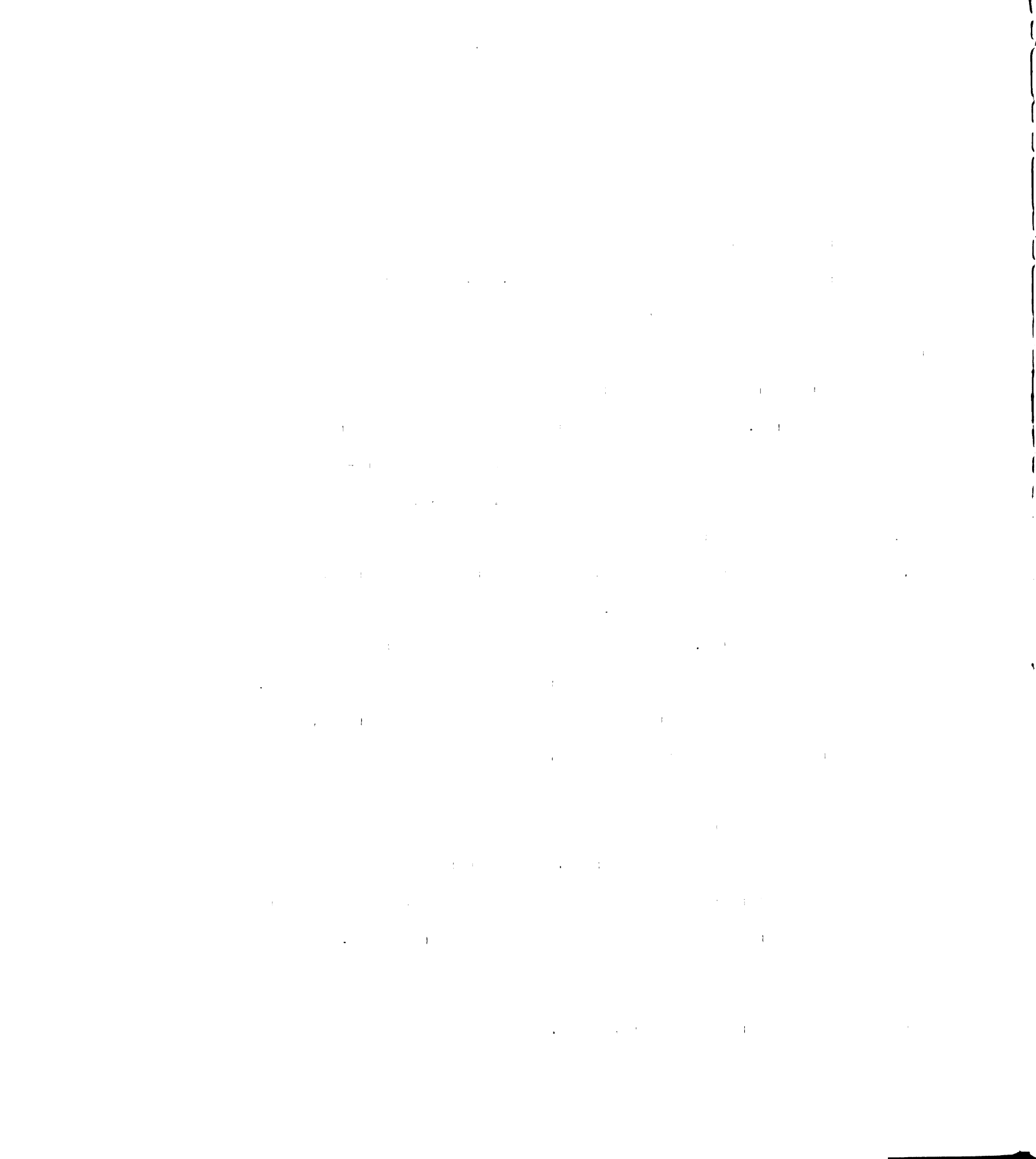
1. THEIR DEVELOPMENT AS VARIATIONS FROM THE STANDARD.
2. THEIR CONTRIBUTION TO THE TOTAL DESIGN AND SILHOUETTE; THAT IS, AN ANALYSIS TO SEE WHETHER THEY FOLLOWED THE LEAD OF THE BODICE OR WHETHER THE IDEA WAS BORN IN THE SKIRT.
3. THEIR COMPARATIVE FUNCTIONAL QUALITY, FREEDOM AND GRACE IN MOTION.

THE SKIRT FOUNDATION PATTERN

THE SKIRT FOUNDATION PATTERN, A STANDARD TWO-GORE PATTERN, WAS DESCRIBED BRIEFLY IN THE PRELIMINARY DISCUSSION (SEE P.10). THE SKIRT WAS BALANCED WITH STRAIGHT LENGTH-WISE GRAIN AT CENTRE FRONT, AND THE CROSS-WISE GRAIN PARALLEL TO THE FLOOR FOR ABOUT THREE TO FOUR INCHES AT HIP LEVEL, DROPPING SLIGHTLY NEAR THE SIDE SEAM TO THROW A MINIMUM AMOUNT OF FLARE INTO THE SKIRT. THE EXCESS ABOVE HIP LEVEL WAS CURVED OUT IN THE SIDE SEAM AND CONTROLLED AS TWO SMALL DARTS TO THE WAIST NEAR THE HIP-BONE LOCATION IN THE FRONT, AND AS ONE LARGER DART IN THE BACK. REFERRING TO THE BACK DART, "THE DART IN THE SKIRT SHOULD CAREFULLY CONFORM TO THE CONTOUR OF THE HIP. THE GREATER THE DIFFERENCE IN SIZE BETWEEN WISTLINE AND HIP-LINE, THE GREATER THIS OUTWARD SLANT SHOULD BE. TOO MUCH OUTWARD SLANT INCREASED THE APPARENT WIDTH OF THE HIPS. ON THE OTHER HAND, IF THE DART IS PARALLEL OR NEARLY PARALLEL TO THE CENTRE BACK, THE WAISTLINE APPEARS HEAVY AND BLOCKY. LEARN TO PLACE THE DART WHERE IT WILL BE MOST BECOMING TO THE FIGURE, AND ALWAYS MAKE IT APPEAR TO CONTINUE THE VERTICAL DART AT THE BACK OF THE BLOUSE."⁴⁰

THE MATURE FEMALE FIGURE HAS LOW-PLACED FULNESS THROUGH THE THIGHS, BOTH SIDEWAYS AND FORWARDS, THUS REQUIRING THE PROVISION OF FLARES OR FULNESS TO PREVENT RESTRICTION OF MOVEMENT OR UNBECOMING STRAINING OF THE SKIRT ACROSS THE THIGHS EITHER IN MOVEMENT OR WHEN THE FIGURE IS SEATED.

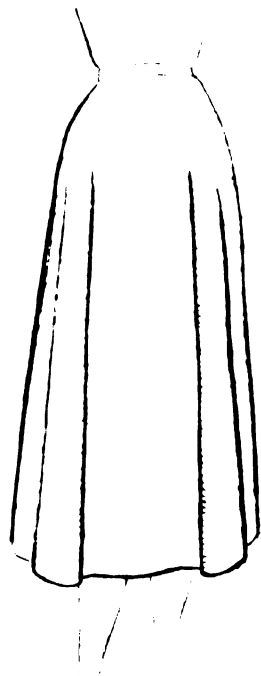
⁴⁰ HILLHOUSE AND MANSFIELD: OP. CIT. P.69.



THE STANDARD TWO-GORE SKIRT AS DESCRIBED ABOVE, IS UNSECOMING TO THE FIGURE AS SUCH, BECAUSE IT HAS ONLY A SLIGHT AMOUNT OF FLARE WHICH FALLS AT THE SIDE, TENDING TO STRAIN ACROSS THE THIGHS AND "CUP" UNDER AT THE BACK. NEVERTHELESS, BECAUSE IT DESCRIBES THE FIGURE OUTLINE, IT SERVES AS AN EXCELLENT FOUNDATION PATTERN, ALLOWING FOR INFINITE VARIATION OF DESIGN WITHIN THE STANDARD OUTLINES.

IN THIS STUDY OF SKIRTS, THE MAIN STANDARD CUTS HAVE BEEN CONSIDERED, WITH THE CLASSIFICATION OF DESIGNS ACCORDING TO THE FOLLOWING:

1. STRAIGHT
2. GORED
 - A. TWO GORE
 - B. FOUR GORE
 - C. SIX GORE
 - D. PRINCESS
3. CIRCULAR
4. DRAPED



DESIGN 1

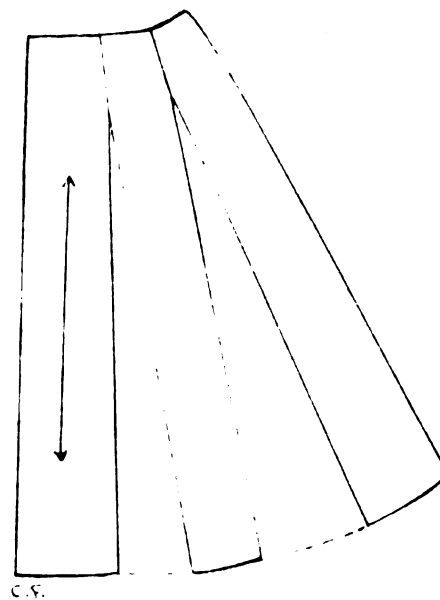
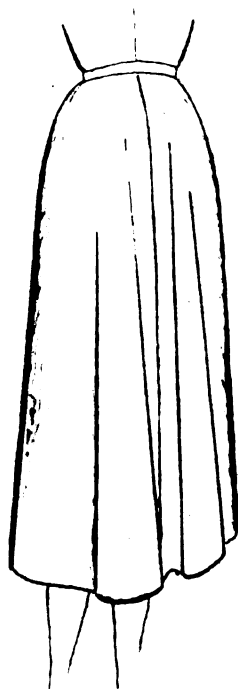


DIAGRAM 1



DESIGN 2

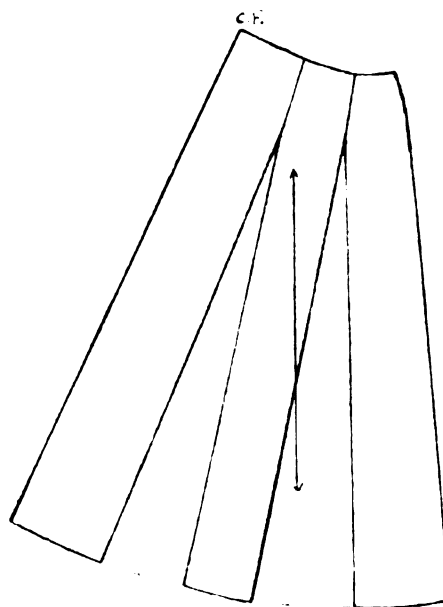


DIAGRAM 2

THE FIRST STEP IN SKIRT DESIGNING WAS TO MAKE AN EXAMINATION OF THE EFFECT OF TRANSFER OF THE DART FROM THE WAISTLINE TO THE HEM, WITH SPECIAL CONCERN FOR SILHOUETTE VARIATIONS AND GRAIN PLACEMENTS.

1. IN DIAGRAM 1, THE DARTS TO THE WAISTLINE HAVE BEEN TRANSFERRED TO THE HEM TO PRODUCE FLARE, AND A VERY BIAS SIDE SEAM RESULTED. THIS CUT HUNG STRAIGHT AT THE CENTRE WITH A DECIDED SWING OUT OF FLARE AT THE SIDE, GIVING AN UGLY SILHOUETTE. THE SKIRT TENDED TO HANG STRAIGHT IN THE FRONT OF THE FIGURE WHERE THE STRAIGHT GRAIN FELL, WITH THE FLARE FALLING AT THE SIDE WHERE IT WAS BIAS. THIS MADE THE FIGURE APPEAR WIDE AND FLAT. A FURTHER DISADVANTAGE IS THAT A BIAS SEAM AT THE SIDE TENDS TO SAG IN WEARING, CAUSING THE HEM TO DROP AT THE SIDE.

2. IN DIAGRAM 2, WHICH HAS BEEN CUT AS A FOUR-GORE SKIRT, THE SAME AMOUNT OF FLARE WAS PRESENT BUT THE GRAIN PLACEMENT WAS DIFFERENT. HERE THE STRAIGHT GRAIN WAS ESTABLISHED NEAR THE SIDE SEAM TO GIVE $3/4^{\text{th}}$ OUTWARD SLOPE BETWEEN HIP AND HEM, SO THAT FLARE FELL TOWARDS THE CENTRE OF THE SKIRT. WITH THE GRAIN ESTABLISHED THUS, NEAR THE SIDE SEAM, AND THE CENTRE SEAM ON THE BIAS, A GRACEFUL EVEN FLARE FELL OVER THE FRONT THIGH POSITION WHERE THE DART HAD BEEN TRANSFERRED DOWN TO THE HEM. THE SILHOUETTE WAS MUCH MORE GRACEFUL THAN IN THE PREVIOUS CUT AS THE SKIRT HUNG CLOSELY TO THE SIDES OF THE FIGURE WITH A LITTLE GENTLE FLARE RIPPLING TOWARDS THE FRONT OF THE FIGURE ALLOWING FOR GRACEFUL EASY MOVEMENT. THIS EXPERIMENT PROVED THAT A SKIRT TENDS TO FALL STRAIGHT WHERE STRAIGHT GRAIN IS PLACED, AND TO FLARE WHERE THE BIAS FALLS.

THERE ARE SEVERAL FACTORS AFFECTING SILHOUETTE IN GORED SKIRTS.⁴¹

1. THE AMOUNT OF FLARE INTRODUCED BETWEEN SEAMS THROUGH TRANSFER OF DARTS.
2. THE POSITION OF GRAIN AND PLACING OF THE BIAS; THAT IS, THE SKIRT HANGS STRAIGHT WITH STRAIGHT GRAIN AND FLARES WHERE THERE IS BIAS.
3. THE MORE THE SEAMS ARE SLOPED OUT, THE MORE FLARE IS INTRODUCED AT THE SEAM EDGES.
4. FIGURE SHAPE-FLARES FALL WHERE THE FIGURE CURVES OUTWARDS, FOR EXAMPLE, AT THE HIP-BONE.

THIS LAST FACTOR IS THE "UNKNOWN" QUANTITY, VARYING WITH LOCATION OF THE HIP-BONE, CURVE OF THE ABDOMEN, CURVE OF THE BUTTOCKS OR BACK HIPS AND THE HOLLOW OF THE BACK. BECAUSE OF THESE VARIABLES, THE USE OF FLAT-PATTERN DESIGNING FOR SKIRTS IS UNCERTAIN UNLESS CHECKED ON THE FIGURE ITSELF, TO ALLOW FOR THE "BODY CONTOUR" FACTOR.⁴²

41 IBID: P.81.

42 IBID: P.111.

A. THE STRAIGHT SKIRT AND ITS VARIATIONS

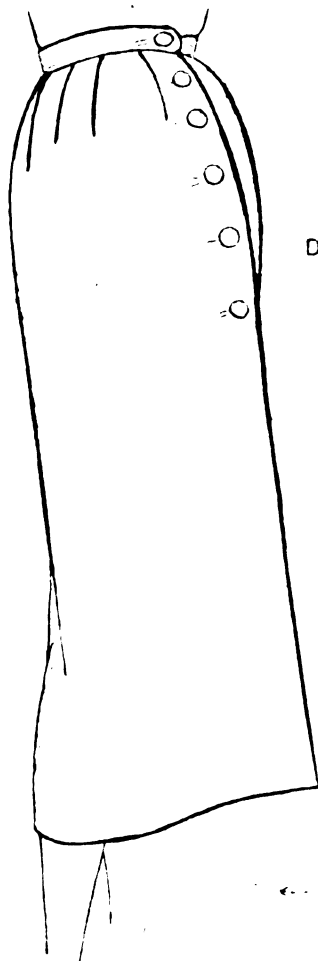
"STRAIGHT SKIRTS HAVE SEAMS ON THE STRAIGHT LENGTHWISE THREAD AND HEM AND HIPLINE ON THE STRAIGHT CROSSWISE THREAD. THEY INCLUDE THE ALL-AROUND GATHERED (THE DIRNDL OR PEASANT SKIRT) THE ALL-AROUND PLEATED AND THE WRAP-AROUND SKIRT".⁴³

STRAIGHT SKIRTS AS A WHOLE OFFERED LITTLE OPPORTUNITY FOR VARIATION THAT PRODUCED THE DESIGN THEME. IN THE CASE OF GATHERED SKIRTS, VARIATIONS DEPENDED MAINLY ON THE VARYING OF SPACING AND AMOUNT OR DEPTH OF GATHERS AT THE WAISTLINE, AND THE TEXTURE OF FABRIC USED; WHEREAS IN PLEATED SKIRTS, VARIETY AROSE FROM DIFFERENCES IN SPACING AND DEPTH OF PLEATS. IT WAS THE STRAIGHT WRAP-AROUND SKIRT WHICH OFFERED A LITTLE MORE OPPORTUNITY FOR VARIETY FROM THE STANDARD.

THE STANDARD WRAP-AROUND SKIRT ITSELF "IS A SKIRT IN ONE PIECE WHICH IS WRAPPED CLOSELY AROUND THE HIPS, AS ITS NAME SUGGESTS. THIS STYLE GIVES A NARROWER FRONT AND BACK SILHOUETTE THAN THE TWO-GORE SKIRT ..."⁴⁴ THIS NARROW SKIRT HAS MANY USES FOR CARRYING OUT A SLIM SILHOUETTE, BUT CREATES PROBLEMS IN PRACTICABILITY. SINCE HIP AND HEMLINE ARE OF EVEN WIDTH, ALLOWANCE FOR MOVEMENT IS PROVIDED ONLY THROUGH PLEATS OR A WRAP-AROUND FOLD WHICH SPRINGS OPEN AS ONE MOVES. EVEN SO, MOVEMENT IS RESTRICTED, WITH A TENDENCY FOR THE FABRIC TO BIND THE FIGURE CLOSELY ACROSS THE THIGHS, AND TO CUP UNDER

⁴³ ibid: p.60

⁴⁴ ibid: p.64.



DESIGN 3

UNDER
EXTENSION

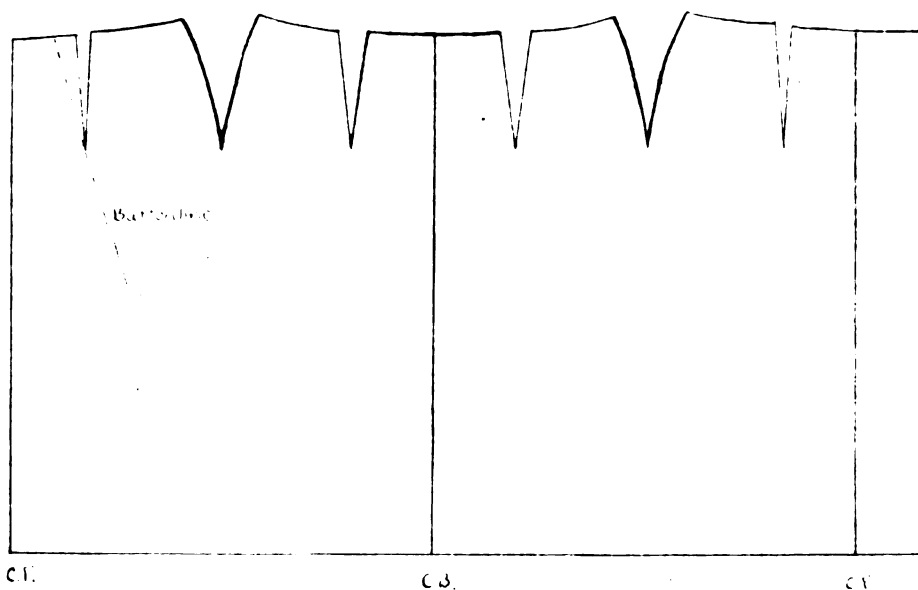


DIAGRAM 3

THE HIPS AT THE BACK. FOR THE MATURE FIGURE, THIS IS NOT A BECOMING CUT FOR ACHIEVING A SLIM SILHOUETTE, BECAUSE IT DEFINES THE HIGH CURVES DISTINCTLY, APPEARING UNCOMFORTABLY TIGHT. FOR THE HEAVY FIGURE, A SLIM SILHOUETTE SHOULD BE SOUGHT IN A CUT PROVIDING A NARROW OUTLINE, YET GIVING EASE ACROSS THE THIGHS AND SUFFICIENT FLARE FOR MOVEMENT AND SITTING.

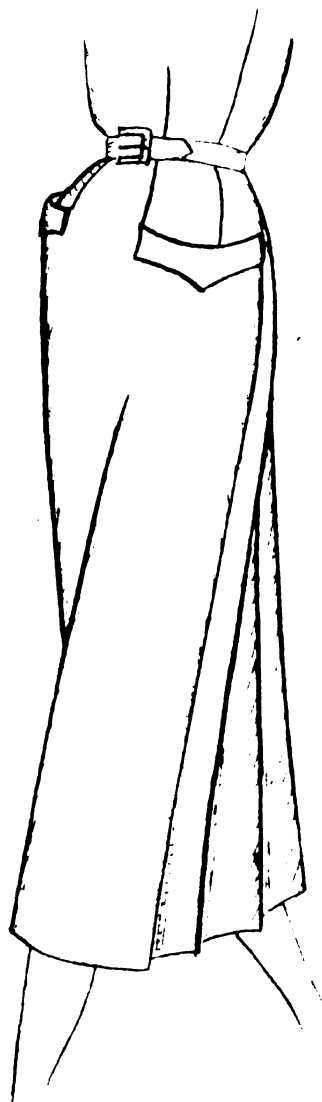
3. DESIGN 3 IS A SLIGHT VARIATION OF THE STANDARD WRAP-AROUND SKIRT, SHOWING AN EXTREME EXAGGERATION OF HIP AND THIGH CURVES. BECAUSE THE BUTTON-LINE IS PLACED ON THE DIAGONAL, WITH THE STRAIGHT WRAPPED EDGE FORCED BEYOND THE STRAIGHT GRAIN, THE SKIRT WAS EVEN MORE CLINGING IN ITS LINES THAN THE STRAIGHT WRAP-AROUND.

ANALYSIS OF SILHOUETTE AND GRAIN POSITION.

THE FABRIC OUTLINED THE HIPS AND THIGHS EXACTLY, SINCE IT WAS STRETCHED OVER THE HIPS, AND SO WAS POSSIBLE, ONLY FOR THE TALL, VERY SLENDER FASHION FIGURE. THE HEMLINE WAS NO LONGER PARALLEL TO THE FLOOR BUT LIFTED AT THE SIDE WHICH WAS WRAPPED OVER.

FABRIC QUALIFICATIONS

THE FABRIC MUST BE WIDE ENOUGH TO WRAP PAST CENTRE TO ALLOW FREEDOM OF MOVEMENT. FIRM RESILIENCY, AS IN WORSTED SUITING IS NECESSARY TO ALLOW FOR STRETCHING AS THE FIGURE SPREADS FOR SITTING AND RECOVERY OF ORIGINAL SHAPE.



DESIGN 4

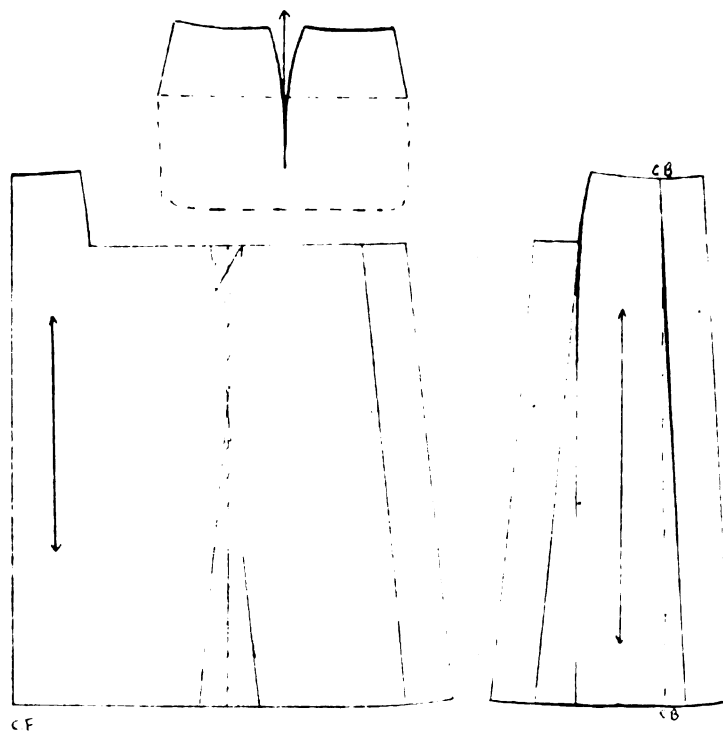


DIAGRAM 4

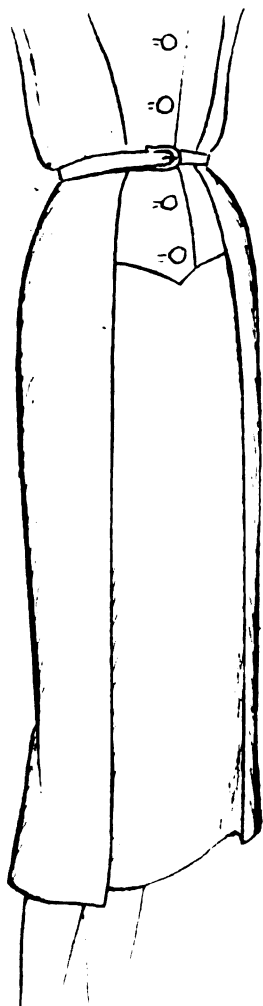
4. DESIGN 4 HOWEVER, SHOWS A MORE WEARABLE AND COMFORTABLE VARIATION OF THE STRAIGHT WRAP-AROUND SKIRT, WITH THE EXTRA WIDTH WHICH WOULD BE USUALLY DARTED IN TO THE WAISTLINE, CONVERTED TO "STANDAWAY" POCKETS ON THE HIPS. IT WAS FITTED TO THE WAIST BY MEANS OF SHAPED INSETS INSTEAD OF DARTING. IN THIS CASE, THE FRONT DART BECAME THE LOCATION FOR ANCHORING THE POCKET FLAP AND INSET, SERVING ALSO TO FOLLOW THROUGH THE LINES OF THE BODICE. THE WIDE LINE ON THE HIPS EXAGGERATES HIP WIDTH, MAKING THE FIGURE APPEAR WIDE AND FLAT, AND SO IS AGAIN MOST BECOMING ON A TALL, LONG-LEGGED, SLENDER FIGURE.

ANALYSIS OF SILHOUETTE AND GRAIN POSITION.

THIS VARIATION OF THE STRAIGHT SKIRT WAS MORE BECOMING THAN DESIGN 3, OR EVEN THE STANDARD WRAP-AROUND, AS MORE WIDTH WAS INTRODUCED IN THIS SKIRT. WITH THE FABRIC EXTENDED AROUND TO SIDE BACK AND SEAMED TO A CENTRE BACK, GORED, PLEATED PANEL, A SLIM YET COMFORTABLE SKIRT RESULTED, ALLOWING MUCH MORE GRACEFUL RHYTHM IN MOVEMENT THAN IN DESIGN 3 WITH ITS VERY RESTRICTING WRAP-AROUND. THE PLEATS AT THE BACK FURNISHED A LINE MOVEMENT THAT COULD WELL BE THE SOURCE OF THE ENTIRE COSTUME.

EVEN SO, THE USE OF THIS SKIRT IS LIMITED, AS THERE IS ONCE AGAIN NO FORWARD FLARE OVER THE THIGHS, AND SO IT WOULD BE UNBECOMING TO THE FULL FIGURE. ALSO, UNLESS THE BACK PLEATED SECTION IS VERY FULL TO FREE THE SKIRT, CROSS-WRINKLES TEND TO FORM OVER THE SKIRT FRONT WHEN THE FIGURE IS SEATED.

ON THE WHOLE, THEREFORE, IT SEEMS THAT STRAIGHT WRAP-AROUND SKIRTS, ALTHOUGH USEFUL FOR PROVIDING A SLIM SILHOUETTE ON A SLENDER FIGURE ARE RESTRICTED IN USAGE, ESPECIALLY FOR THE MATURE FIGURE. THEY ARE EASIER AND MORE GRACEFUL WHEN COMBINED WITH A GORED SECTION AS IN DESIGN 4.



DESIGN 5

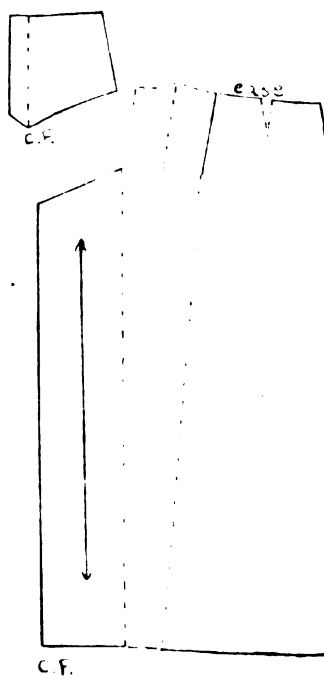


DIAGRAM 5

B. GORED SKIRTS

1. THE TWO-GORE SKIRT.

THE STANDARD TWO-GORE SKIRT HAS ALREADY BEEN DISCUSSED. IT IS NARROW, LIKE THE STRAIGHT SKIRT, HANGING ALMOST STRAIGHT EXCEPT FOR SLIGHTLY FLARED SIDE SEAMS. THE RESULTING TWO-PIECE SKIRT⁴⁵... IS NOT, HOWEVER, A GOOD SKIRT TO WEAR SINCE MOST OF THE FLARE IS CERTAIN TO SWING TOWARDS THE SIDE SEAMS AND SINCE THE BACK OF THE SKIRT TENDS TO CUP UNDER THE HIPS BECAUSE OF THE LACK OF ANY GORING AT THE CENTRE OR SIDE OF THE BACK. THEREFORE ANOTHER REASON FOR CONFINING ITS USE TO THE MASTER PATTERN IS THAT IF A TWO-GORE SKIRT FITS SMOOTHLY WHEN THE WEARER IS STANDING, IT OFTEN SEEMS UNCOMFORTABLY TIGHT WHEN SHE IS SITTING.....⁴⁵

THE MAIN POINT TO CONSIDER WHEN USING A DIRECT ADAPTATION OF THE TWO-GORE SKIRT IS TO FIND SOME MEANS OF INTRODUCING MORE SKIRT WIDTH WHERE IT IS NEEDED TO AVOID THE ABOVE DISADVANTAGES WITHOUT THE SKIRT BECOMING UNDULY FLARED AT THE SIDES.

5. DESIGN 5 SHOWS AN ADAPTATION OF THE STANDARD TWO-GORE SKIRT USING A YOKE AS A MEANS OF SUPPORTING FULLNESS, WITH THE YOKE LINES FOLLOWING THROUGH THE DESIGN IDEA DESCRIBED IN THE BODICE⁴⁶. THE LARGER DART IN THE SKIRT FRONT WAS INCORPORATED IN A HIP YOKE, ALLOWING

⁴⁵ IBID: P.65.

⁴⁶ SEE BLOUSE DESIGN 2, P.19.

THE LOWER SECTION OF THE SKIRT TO SPREAD MORE AT THE TOP THAN AT THE LOWER EDGE. THIS INTRODUCED EXTRA WIDTH AS FOLDS OVER THE THIGHS. THE SECOND DART TO THE WAISTLINE WAS DISTRIBUTED AS EASE ABOVE THE HIP BONE AND ALONG SIDE FRONT, MOULDING SMOOTHLY OVER THE HIP CURVE. THIS AGAIN ILLUSTRATED THE FACT THAT A DART LINE CAN BE DECORATIVE BY CONTRIBUTING TO THE COMPLETION OF THE DESIGN THEME, AND YET DO ITS WORK OF MOULDING THE FABRIC TO THE FIGURE AS WELL.

ANALYSIS OF SILHOUETTE AND GRAIN POSITION.

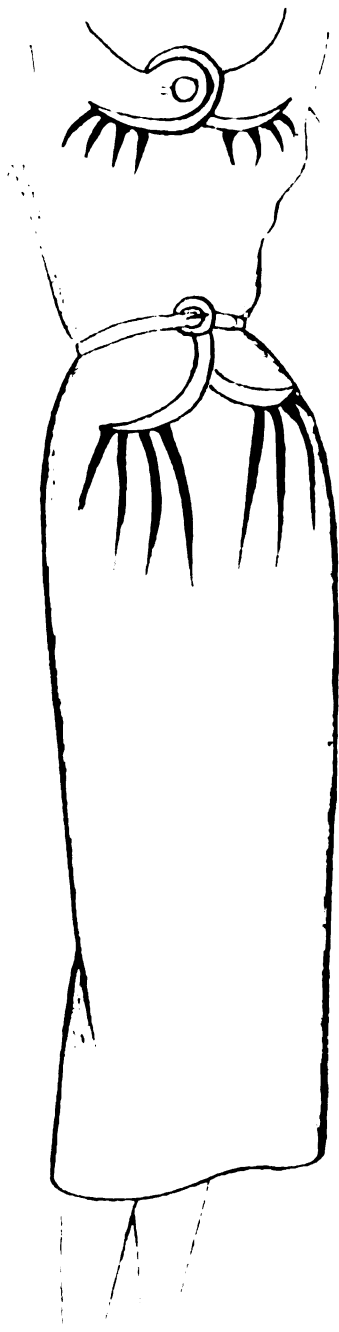
THIS WAS STILL A NARROW SKIRT, BUT THE INCORPORATION OF DOUBLE FOLDS OVER SIDE FRONT AT THE NECESSARY LOCATION PROVIDED A WIDER HEM SWEEP THAN IN THE STANDARD. THE PATTERN SECTION NEAR THE SIDE WAS TILTED TO REDUCE FLARE ON THE SIDE SEAM, THEREBY PRODUCING A NARROW SIDE SILHOUETTE, YET ONE WITH DRAPED FOLDS OVER THIGHS AND KNEES. THIS TWO GORE VARIATION GAVE LESS SIDE SWING AND YET A MORE COMFORTABLE SKIRT AND WIDER HEM SWEEP THAN THE STANDARD TWO-GORE SKIRT.

CONSTRUCTION PROBLEMS.

AN AWKWARD CONSTRUCTION POINT OCCURS WHERE THE YOKE AND SKIRT FOLDS COME TOGETHER. SUPPORT OF THE PLEAT AT THE WAISTLINE IS SIMPLIFIED BY EXTENDING THE SIDE SECTION AS A FOLD BEHIND THE YOKE.

FABRIC QUALIFICATIONS.

AS IN BLOUSE DESIGN 2, P.19, THIS SKIRT WOULD BE EFFECTIVE IN A FIRM MEDIUM-WEIGHT FABRIC, SUCH AS DRESS LINEN, COTTON PIQUE, OR DRESS WEIGHT WOOL.



DESIGN 6

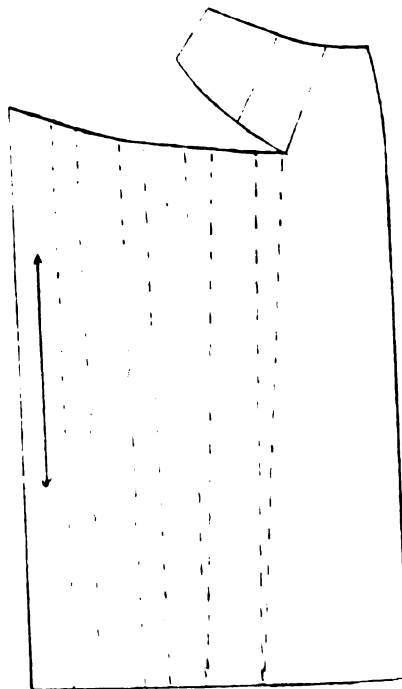


DIAGRAM 6

6. DESIGN 6 SHOWS A DIFFERENT VARIATION OF THE TWO-GORE SKIRT, THIS TIME USING A SIMULATED YOKE TO INTRODUCE FULNESS IN THE SKIRT. THIS DESIGN ALSO SHOWS A CONTINUATION OF A DESIGN THEME ORIGINATING IN THE BODICE⁴⁷. THE SKIRT DART WAS TRANSFERRED TO THE YOKE EDGE, AGAIN FORMING THE DESIGN THEME AS WELL AS INTRODUCING FOLDS INTO THE SKIRT TO MAKE IT MORE GRACEFUL AND COMFORTABLE ON THE FIGURE IN MOVEMENT.

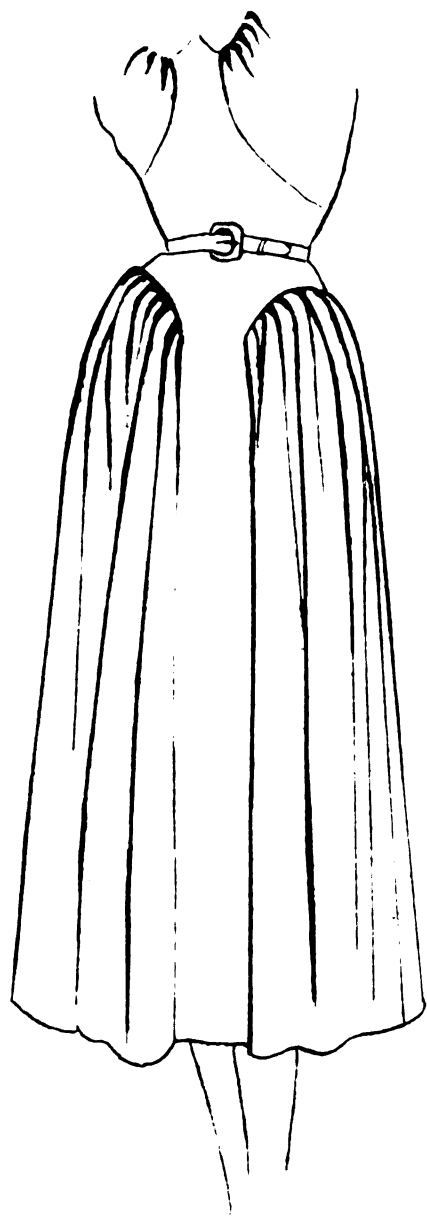
ANALYSIS OF SILHOUETTE AND GRAIN POSITION.

AS IN THE PREVIOUS SKIRT, THE MOST SATISFACTORY WAY TO RETAIN A SLENDER SILHOUETTE YET PROVIDE MAXIMUM ALLOWANCE FOR EASE WITHIN THE SKIRT AREA WAS TO TILT THE SIDE SEAM NEARLY ONTO STRAIGHT GRAIN. THE CENTRE SEAM OF THE SIMULATED YOKE SECTION WAS THROWN TOWARDS THE BIAS FITTING SMOOTHLY OVER THE ABDOMEN. WITH THE EASE CONCENTRATED AT SIDE FRONT, FULNESS WAS PROVIDED WHERE IT WAS MOST NEEDED FOR GRACE OF MOVEMENT. A TENDENCY FOR A TINY DRAPED FOLD TO RUN FROM THE END OF THE SIMULATED YOKE TOWARD THE SIDE SEAM GAVE A LITTLE MORE SOFTNESS TO THE DESIGN.

FABRIC QUALIFICATIONS.

THE TAILORED CHARACTER OF THIS SKIRT REQUIRING CRISP FOLDS FOR EFFECT, DEMANDS THE USE OF A FIRM, REASONABLY HEAVY FABRIC SUCH AS DRESS LINEN OR COTTON PIQUE.

⁴⁷ SEE BLOUSE DESIGN 34, P.67.



DESIGN 7

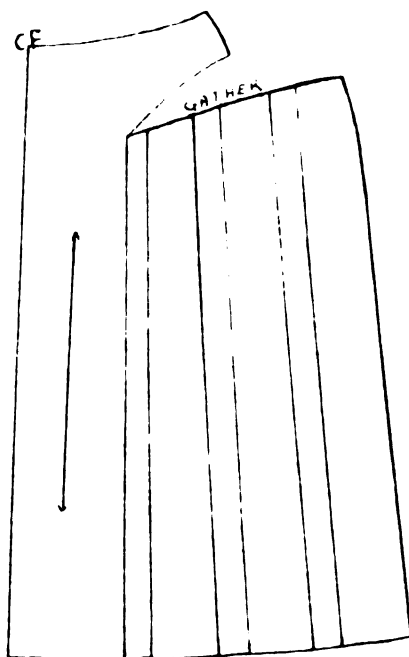
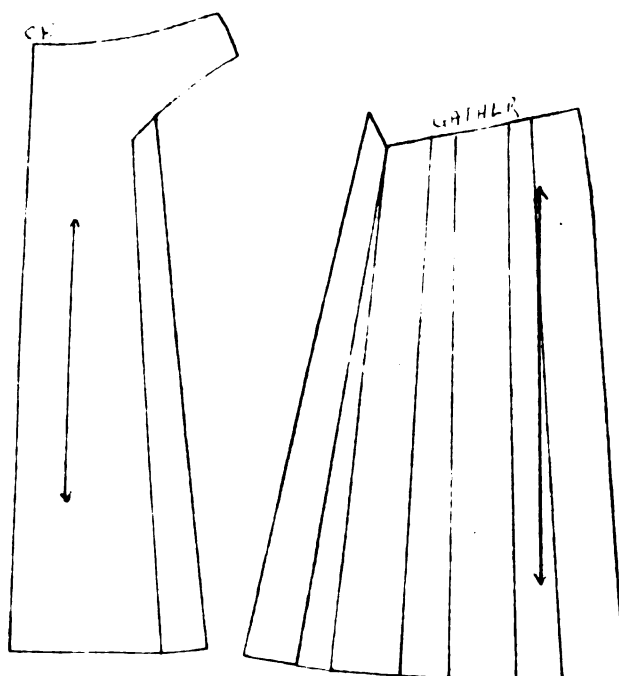


DIAGRAM 7a



DESIGN 7b

7. THIS DESIGN IS ALSO AN EXAMPLE OF THE USE OF A SIMULATED YOKE TO PROVIDE A SUPPORT FOR FULNESS IN THE SKIRT. THIS TIME, THE SIDE SECTION WAS SPREAD FOR GATHERS OVER THE HIPS. WITH SIDE FULNESS GIVING NOT ONLY EXTRA WIDTH BUT SIDE TO SIDE RATHER THAN VERTICAL EMPHASIS, THE FIGURE WAS BROADENED. FOR THIS REASON, A FIGURE WITH A SLENDER WAIST AND HIP-LINE IS BEST SUITED TO WEAR THIS SKIRT GRACEFULLY. THIS SOFT TREATMENT OF SKIRT FULNESS BALANCES THE THEME OF THE BODICE⁴⁸ CARRYING THROUGH TO THE SKIRT A DESIGN IDEA WHICH IS ESSENTIALLY FEMININE IN CHARACTER.

ANALYSIS OF SILHOUETTE AND GRAIN PLACEMENT.

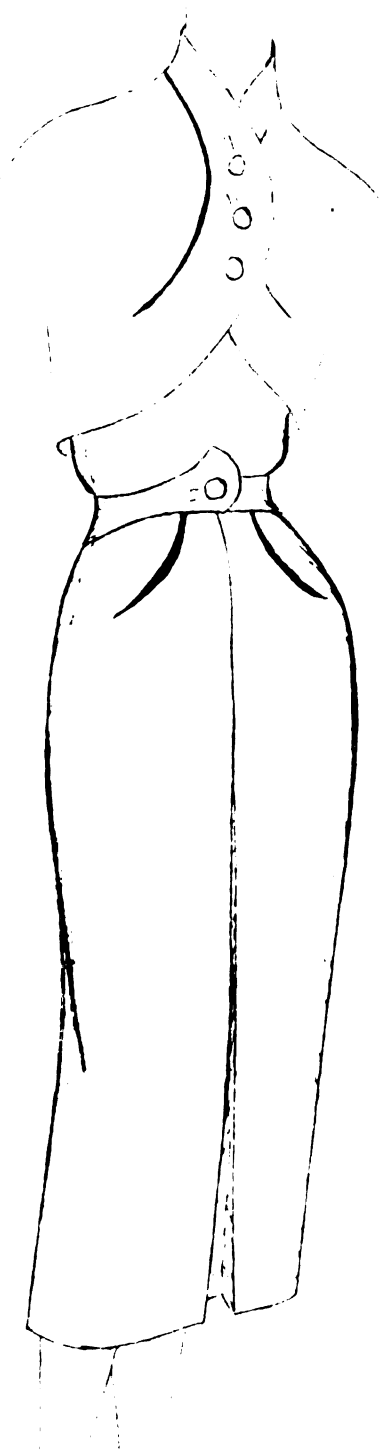
WITH THE SKIRT FRONT CUT IN ONE PIECE, (SEE DIAGRAM 7A) IT POUCHED SLIGHTLY OVER THE ABDOMEN, AND WAS CLUMBY IN MOVEMENT. THE SKIRT WAS SUFFICIENTLY WIDE FOR COMFORT, BUT THE EXTRA WIDTH WAS PLACED AT THE SIDE RATHER THAN FORWARD. A MORE GRACEFUL CUT FOR THIS DESIGN WAS AN ADAPTATION OF THE SIX-GORE SKIRT, (SEE DIAGRAM 7B) WHERE A SEAM WAS PLACED AT SIDE FRONT, CONCEALED UNDER AN UNPRESSED PLEAT. WITH FLARE INTRODUCED IN THIS POSITION, IT WAS POSSIBLE TO PROVIDE MORE WIDTH AT THE HEM THAN AT HIP LEVEL, GIVING GRACEFUL EASY MOVEMENT. FURTHER, THE WRINKLING ACROSS THE FRONT WAS ELIMINATED BY ESTABLISHING GRAIN INDEPENDENTLY IN THE SKIRT SECTIONS. THE SKIRT RETAINED ITS UNBROKEN LINES, STILL HAVING THE APPEARANCE OF A TWO-GORE SKIRT, AS THE SEAMS WERE CONCEALED UNDER THE SIDE FRONT FOLDS.

⁴⁸ SEE BLOUSE DESIGN 21, P.46.

FABRIC QUALIFICATIONS

SOFT LINES REQUIRE SOFT "DRAPEY" FABRIC WITH SMOOTH GATHERING QUALITIES, SUCH AS SILK OR RAYON CREPE, SILK SURAH.

NARROW SKIRT CUTS, THE STRAIGHT WRAP-AROUND AND VARIATIONS OF THE STANDARD TWO-GORE, PROVIDE A SLENDER SILHOUETTE, ONLY WHEN THE FIGURE ITSELF IS SLENDER, SO ARE NECESSARILY LIMITED IN FLEXIBILITY OF DESIGN VARIATIONS AND SUITABILITY TO VARIOUS FIGURE TYPES. (IN SEVERAL CASES, ESPECIALLY SKIRT DESIGNS 4 AND 7, P. 106 AND P. 107,) IT HAS BEEN EVIDENT THAT THE DESIRED EFFECT COULD BE ACHIEVED BY THE USE OF A MORE BECOMING CUT.



DESIGN 8

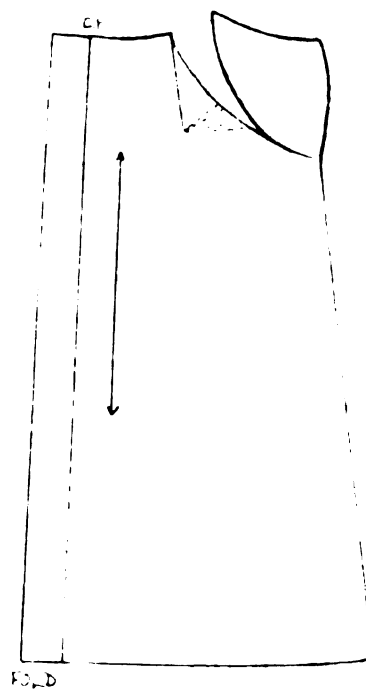


DIAGRAM 8a

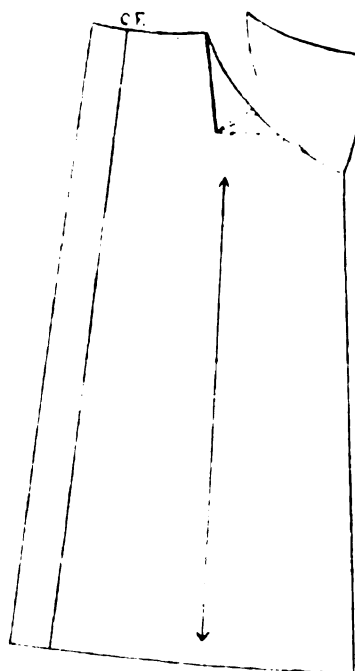


DIAGRAM 8b

2. VARIATIONS OF THE FOUR-GORE SKIRT.

A FOUR-GORE SKIRT WITH FOUR SEAMS NORMALLY PLACED AT CENTRE FRONT, CENTRE BACK AND THE SIDE SEAMS, HAS GREATER FLEXIBILITY AND ALLOWANCE FOR MOVEMENT THAN THE TWO-GORE SKIRT. THE FORMATION OF GORES IS REALLY A PROCESS OF TRANSFERING PART OR ALL OF THE WAISTLINE DARTING TO THE HEM, DEPENDING UPON THE DESIRED SILHOUETTE AND HEM SWEEP⁴⁹. IT ALLOWS FOR THE INDEPENDENT ESTABLISHING OF GRAIN IN FOUR RATHER THAN TWO SECTIONS.

8. DESIGN 8 IS AN EXAMPLE OF A NARROW FOUR-GORE SKIRT WITH AN INVERTED BOX PLEAT⁵⁰. THE DART LINE HAS BEEN SHAPED TO FORM A CURVED FOLD, REPEATING AND EMPHASISING THE CURVED DART LINE IN THE JACKET⁵¹. THESE CURVED LINES ARE FURTHER ACCENTED BY THE OVER-LAPPED WAIST-BAND WHICH UNIFIES THE DESIGN COMPONENTS. IN THIS SKIRT, THE LINES FOLLOW THE THEME INTRODUCED IN THE JACKET, THE FOCAL POINT OF THE DESIGN.

ANALYSIS OF SILHOUETTE, AND GRAIN POSITION.

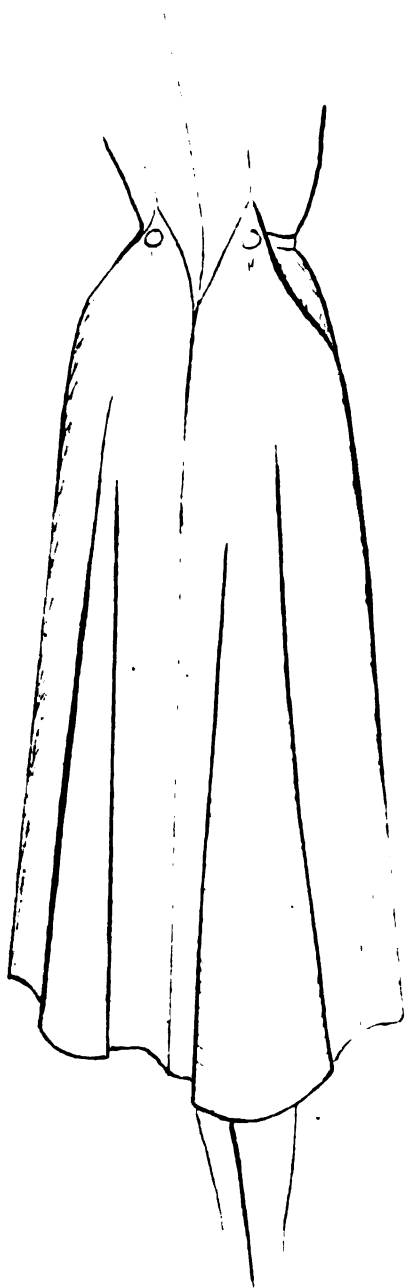
TWO CUTS WERE POSSIBLE TO CARRY OUT THIS DESIGN, USING THE CENTRE INVERTED BOX PLEAT FOR EXTRA WIDTH IN EACH CASE.

A. DIAGRAM 8A USED THE STANDARD TWO-GORE SKIRT, WITH THE CENTRE PLEAT CUT AS A FOLD. STRAIGHT GRAIN FELL AT CENTRE FRONT AND ON THE PLEAT FOLD EDGES, AND ALL OF THE FLARE FELL NEAR THE SIDE SEAM.

⁴⁹SEE P.97.

⁵⁰HILLHOUSE AND MANSFIELD: OP.CIT. P.95, FIG. 69.

⁵¹SEE BLOUSE DESIGN 16, P. 38.



DESIGN 9

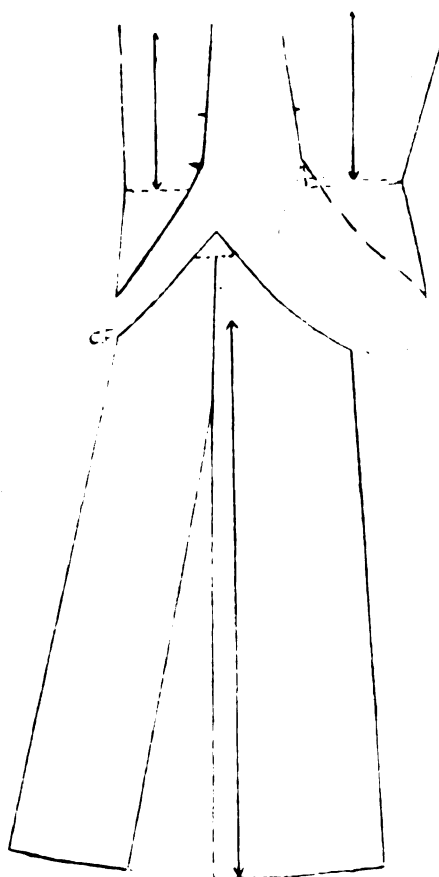


DIAGRAM 9

THIS SKIRT HAD ALL THE FITTING DISADVANTAGES OF THE STANDARD TWO-GORE SKIRT, AND THE ADDED FACTOR OF A TENDENCY FOR THE PLEAT FOLDS TO HANG OPEN. THE ONLY ADVANTAGE IN THIS SKIRT OVER THE STANDARD TWO-GORE WAS THE WIDER HEMLINE DUE TO THE PLEAT FOLD.

B. DIAGRAM 8B WAS THE FOUR-GORE INTERPRETATION OF THIS DESIGN. THE GRAIN WAS ESTABLISHED NEAR SIDE SEAM TO GIVE A SLIGHT FLARE AT THE SIDE YET RETAIN A NARROW SILHOUETTE. THIS CUT FORMED EASY FLARE OVER THE SIDE FRONT WITH NO TENDENCY TO CLING TO THE THIGHS. FURTHER, THE USE OF A SEPARATE PLEAT INSET, COMBINED WITH A MORE SATISFACTORY GRAIN DIRECTION, ENSURED BETTER FUNCTIONING OF THE PLEAT.

OF THE TWO CUTS INVESTIGATED, THE FOUR-GORE VARIATION WAS THE MORE SATISFACTORY.

FABRIC SUGGESTIONS.

AS FOR THE CORRESPONDING JACKET DESIGN, A FIRM FABRIC WITH GOOD BODY SUCH AS DRESS LINEN, WOOL FLANNEL OR LINEN-TYPE RAYON, WOULD BE SATISFACTORY FOR THIS DESIGN.

9. THE NEXT DESIGN IS A WIDER FOUR-GORE SKIRT AND THIS TIME THE SKIRT VARIATION ITSELF IS THE SOURCE OF THE DESIGN IDEA OF THE DRESS. WELL PLANNED SPACING OF LINES AT THE WAIST WHICH TIE IN THE POCKET AND BELT DETAILS FORM AN INTEGRATED DESIGN UNIT.

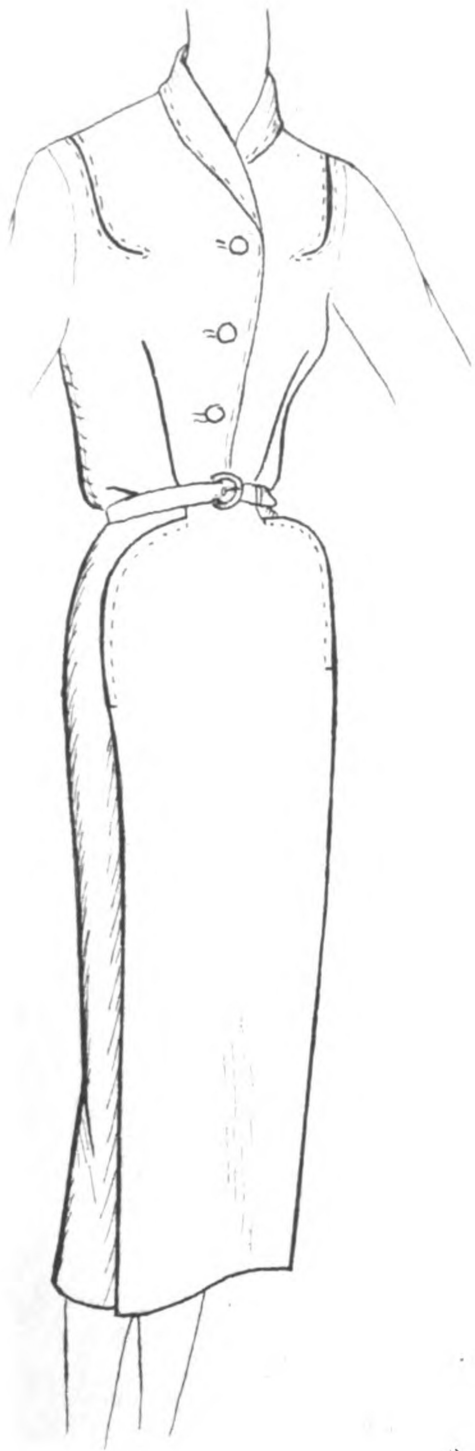
ANALYSIS OF SILHOUETTE AND GRAIN PLACEMENT.

THIS SKIRT WAS CUT IN A SIMILAR WAY TO SKIRT DESIGN 2, P.97, EXCEPT THAT IN THIS CASE THE MAIN SKIRT DART WAS TRANSFERRED TO THE HEM. THE POCKET LINE DIRECTION ELIMINATED THE NEED FOR THE SECOND SMALL FITTING

DART. AGAIN WITH GRAIN ESTABLISHED NEAR THE SIDE SEAM, THE FLARE FELL TOWARDS THE FRONT OF THE FIGURE, GIVING A GRACEFUL, COMFORTABLE SKIRT.

FABRIC QUALIFICATIONS.

THE FABRIC SHOULD BE FIRM ENOUGH TO HOLD SHAPE ON THE DIAS CENTRE FRONT SEAM; DRESS LINEN, WOOL GABARDINE, COTTON PIQUE.



DESIGN 10

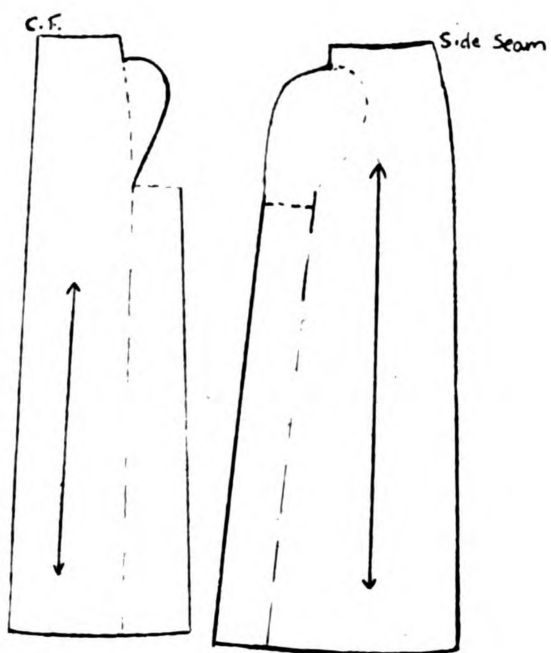


DIAGRAM 10

3. VARIATIONS OF THE SIX-GORE SKIRT.

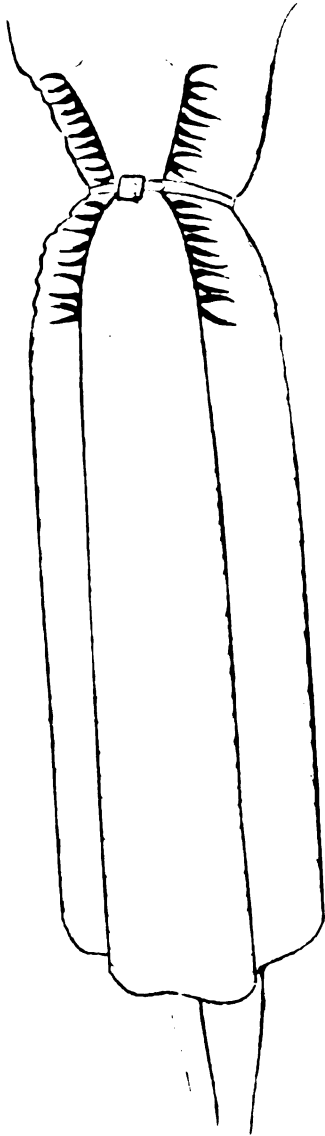
"THE SIX-GORE SKIRT, CONSISTING OF THREE FRONT AND THREE BACK PANELS, HAS LONG FOUND FAVOR AMONG WOMEN OF ALL AGES IF THE PANELS ARE SKILFULLY PLACED FOR THE INDIVIDUAL FIGURE, THE SKIRT HAS A DISTINCTLY SLENDERIZING EFFECT. THE VERTICAL SEAM LINES THEMSELVES SEEM TO DECREASE THE WIDTH OF THE HIPS BY PLACING NEARLY ALL THE FLARE OVER THE KNEES, THUS PRODUCING A SLENDER SIDE SILHOUETTE. IT IS A GRACEFUL SKIRT NOT ONLY WHEN THE WEARER STANDS STILL BUT ALSO WHEN SHE MOVES"⁵⁰.

WITH THESE DECIDED ADVANTAGES IN SILHOUETTE AND BECOMINGNESS TO THE FIGURE, THE SIX-GORE SKIRT IS OFTEN USED IN ITS STANDARD FORM WITH VARIATIONS IN HEM-SWEEP TO SUIT DIFFERENT BODICE DESIGNS AND DIFFERENT FABRICS.

10. DESIGN 10 IS A VARIATION OF THE STANDARD SIX-GORE SKIRT, CUT TO HAVE A STRAIGHT SILHOUETTE AND PEG-TOP EFFECT. CURVED POCKET LINES REPEAT AND BALANCE THE DESIGN THEME OF THE BODICE⁵¹. VERTICAL EMPHASIS, WITH GENTLY CURVED LINES TO BREAK THE ANGULARITY, MAKES THIS SKIRT BECOMINGLY SLENDER ON MOST FIGURES.

50 HILLHOUSE AND MANSFIELD: OP.CIT. P.72.

⁵¹SEE BLOUSE DESIGN 11, P.31.



DESIGN II

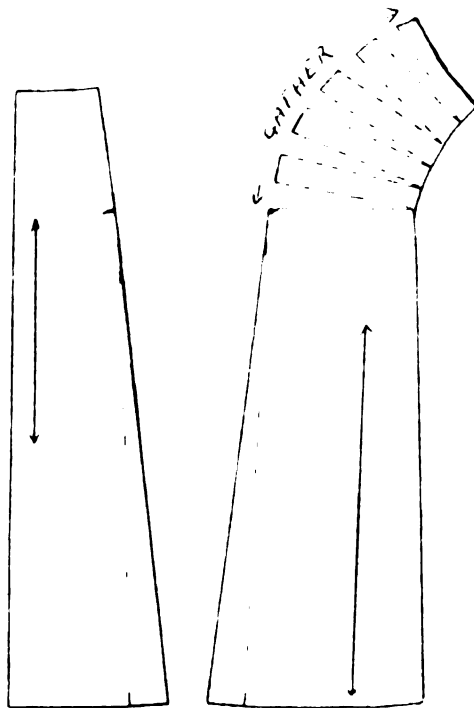


DIAGRAM II

ANALYSIS OF SILHOUETTE AND GRAIN PLACEMENT.

THE STRAIGHT SILHOUETTE REQUIRED PLACING OF STRAIGHT GRAIN NEAR THE SIDE SEAM IN THE SIDE SECTION, WHEREAS WIDTH FOR MOVEMENT WAS PROVIDED BY FLARED PLEAT FOLDS. WITH THE PLEATS PLACED IN THE SIDE FRONT POSITION, EASY, GRACEFUL MOVEMENT WAS ENSURED, SINCE IT IS POSSIBLE TO FLARE THE SIDE SECTION FORWARD UNDER THE PLEAT TO MEET ANY FIGURE REQUIREMENTS.

FABRIC QUALIFICATIONS.

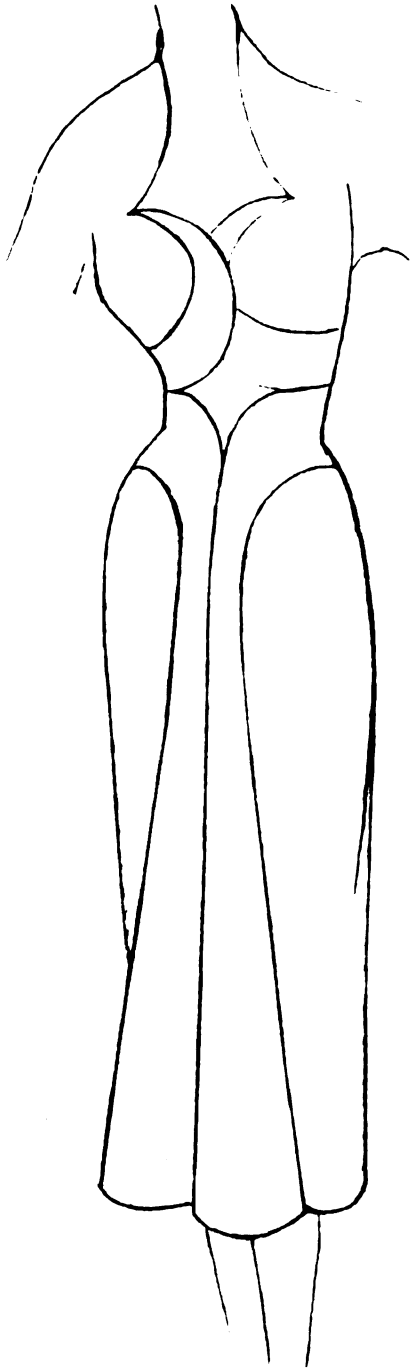
AS WAS SUGGESTED IN THE DISCUSSION OF THE BODICE OF THIS DRESS, ITS TAILORED QUALITY REQUIRES A FIRM, MEDIUM WEIGHT FABRIC, AND THE USE OF DRESS LINEN OR DRESS-WEIGHT WOOLLEN WOULD FUNCTION SATISFACTORILY TO GIVE THE SKIRT A SMOOTH SILHOUETTE AND CRISP PLEAT FOLDS.

11. DESIGN 11 ALSO USES AN UNUSUAL VARIATION OF A STANDARD SIX-GORE SKIRT TO CARRY OUT A DESIGN IDEA EXPRESSED IN THE BODICE⁵². HERE, HOWEVER, THE DESIGN LINES HAVE A DIFFERENT EFFECT ON FIGURE PROPORTIONS. THE SLENDER EFFECT OF THE SIX-GORE SKIRT ITSELF IS SOMEWHAT COUNTERACTED BY GATHERS OVER THE HIPS THAT TEND TO WIDEN THE FIGURE WITH THEIR SIDE-TO-SIDE EMPHASIS.

ANALYSIS OF SILHOUETTE AND GRAIN PLACEMENT.

THE STANDARD SIX-GORE SKIRT WAS SPREAD AT THE TOP OF THE SIDE FRONT SECTION, FORMING A BIAS CURVE TO PROVIDE SOFT FINE FOLDS OVER THE HIPS. WITH BALANCE STILL RETAINED AT THE HIPS AND THE HANG OF THE SKIRT UNALTERED, IT RETAINED ALL THE FITTING ADVANTAGES OF A NORMAL SIX-GORE SKIRT. BECAUSE OF THE GATHERS, IT WAS A SOFTER DESIGN THAN THE PREVIOUS EXAMPLE.

⁵²SEE BLOUSE DESIGN 6, P.24.



DESIGN 12

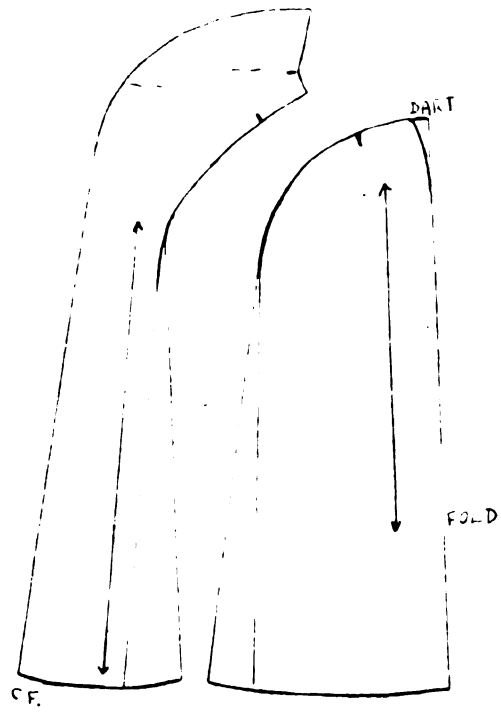


DIAGRAM 12

FABRIC QUALIFICATION

A SOFT, NON-BULKY FABRIC IS DESIRABLE FOR A CLOSE FIT OVER THE HIPS, YET IT SHOULD HAVE SUFFICIENT WEIGHT TO HANG WELL. RAYON CREPE WOULD BE VERY SUITABLE.

12. THIS IS A MORE UNUSUAL EXAMPLE OF A GORED SKIRT, AS THE FRONT IS A VARIATION OF AN EIGHT-GORE SKIRT WITH THE ELIMINATION OF A SIDE SEAM. THE SHAPED WAIST SECTION REPEATS THE EMPHASIS OF FIGURE CURVES, AS DESCRIBED IN THE BODICE⁵³. THIS SKIRT IS SUBTLY FIGURE REVEALING IN ITS MOVEMENT, HANGING IN HEAVY FLARES AT THE CENTRE, YET OUTLINING THE CURVE OF THE THIGHS.

ANALYSIS OF SILHOUETTE AND GRAIN PLACEMENT.

THE SILHOUETTE REMAINED RELATIVELY NARROW WITH STRAIGHT GRAIN ESTABLISHED AT THE SIDE OF THE FIGURE AND FOLDS FALLING TOWARDS CENTRE FRONT. IT WAS NECESSARY TO PLACE CROSS-GRAIN ON THE WAISTLINE, AND TO BALANCE THE FLARE ON EACH SIDE OF THE CENTRE PANELS TO MAKE THE SKIRT HANG EVENLY.

FABRIC QUALIFICATIONS.

TO CARRY OUT THE SOFTLY CLINGING LINES OF THIS SKIRT, A FABRIC WITH GOOD MOULDING AND DRAPING QUALITIES IS REQUIRED, SUCH AS RAYON CREPE.

⁵³SEE BLOUSE DESIGN 43, P.79.

GORED SKIRTS OF ANY NUMBER ABOVE TWO GORES WERE MUCH MORE FLEXIBLE BOTH IN DESIGN POSSIBILITIES, DUE TO ADDITIONAL SEAMING, AND ALSO FOR PLACING OF FLARES WHERE DESIRED, GIVING IN MOST CASES A MORE BECOMING SKIRT THAN A STRAIGHT NARROW SKIRT FOR A FULL FIGURE.

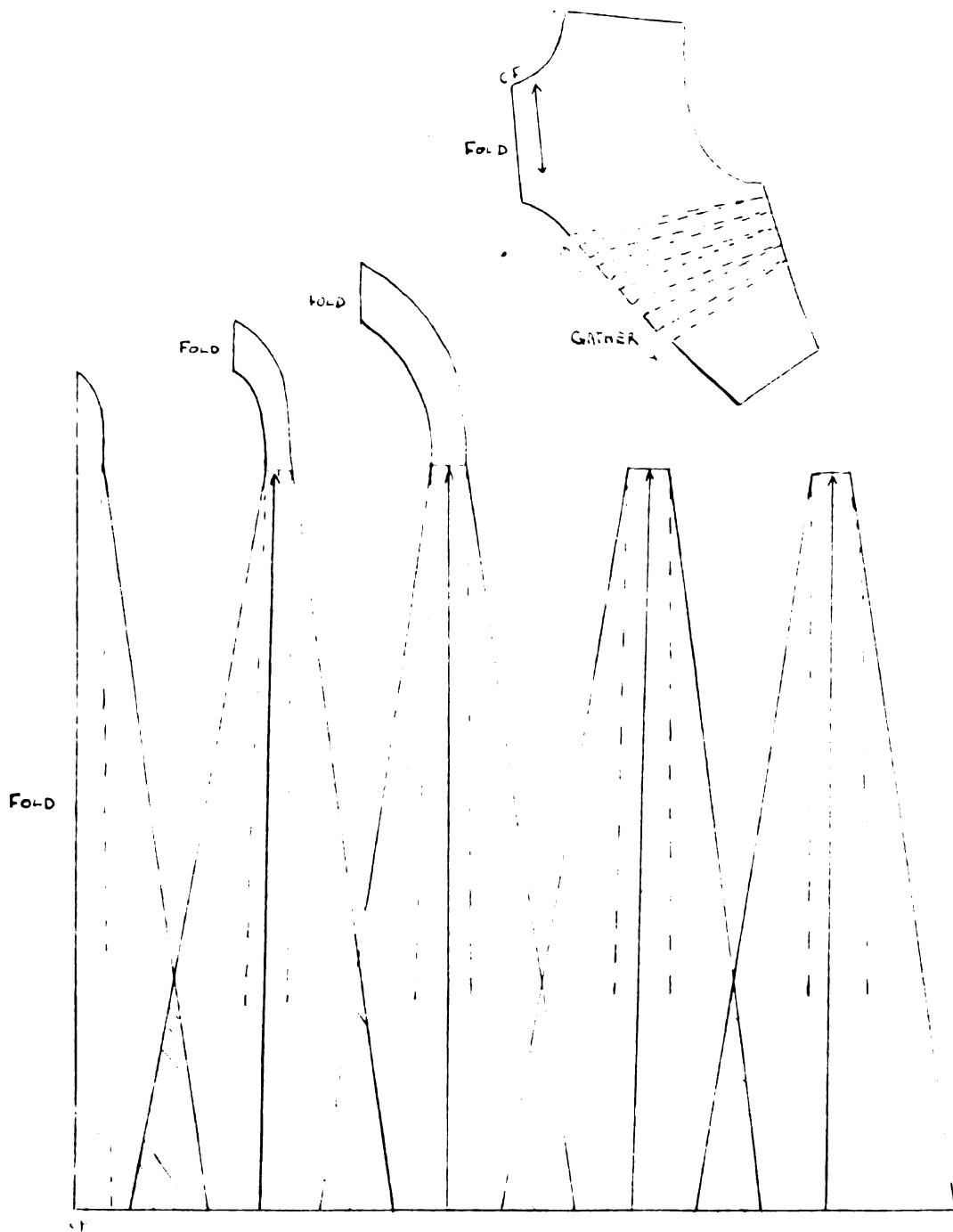
D. VARIATION OF "PRINCESS" LINES.

PRINCESS LINES ARE THOSE WHICH EXTEND THROUGHOUT THE LENGTH OF A DRESS, WITH THE ELIMINATION OF A WAISTLINE SEAM. AS THEY HAVE NO WAIST SEAM, PRINCESS CUTS HAVE THE SAME ADVANTAGES AND LIMITATIONS AS JACKET DESIGNS. BECAUSE OF THE FACT THAT A SKIRT IS INVOLVED ALSO IN A PRINCESS DRESS, THERE IS YET A FURTHER LIMITATION. SUPPORT FOR THE SKIRT MUST BE PROVIDED AT THE WAIST BY PLACING THE CROSSWISE GRAIN ON THE WAISTLINE. WITH THE CROSSGRAIN ESTABLISHED THUS, THERE IS NO OPPORTUNITY FOR INTRODUCING FLARE INTO THE SKIRT SECTIONS BY DROPPING THE CROSSGRAIN, AS WAS THE CASE IN GORED SKIRTS. ALL FLARES DEPEND UPON SLOPING OUT FROM THE SEAM LINES, INSTEAD OF BEING INTRODUCED WITHIN THE PATTERN SECTIONS. THERE IS A LIMIT TO THE AMOUNT OF SLOPING THAT CAN BE DONE ON SEAM LINES AND STILL KEEP A BECOMING SILHOUETTE WITH A GENTLE RIPPLING OF FABRIC RATHER THAN CLOTHY FOLDS⁵⁴. IF A WIDE SKIRT IS DESIRED, IT IS NECESSARY TO DIVIDE THE SKIRT INTO TEN OR MORE SECTIONS AND TO BUILD OUT ON EACH SEAM LINE⁵⁵. IT IS ALSO NECESSARY FOR THE EFFECT, TO INTERPRET THE PRINCESS SILHOUETTE IN CRISP FABRIC, AS SOFT FABRICS HANG IN LIMP FOLDS.

13. DESIGN 13 IS A PARTIAL PRINCESS CUT WHERE THE SKIRT LINES ARE EXTENDED INTO THE BODICE TO PROVIDE AN UNUSUAL DESIGN THEME. HERE THE

⁵⁴HILLHOUSE AND MANSFIELD, OP. CIT. P.98.

⁵⁵IBID, P. 100.



DESIGN DEFINITELY ARISES FROM THE SKIRT STRUCTURE, SHAPING UPWARDS ABOVE THE WAIST TO FORM A TAPERED COMPOUND YOKE, WHICH IN TURN SUPPORTS GATHERS AT THE BUST. THE DESIGN IS EFFECTIVE IN ITS SCULPTURED SIMPLICITY, AND BECOMING TO SLENDER WAISTED FIGURES BECAUSE OF ITS STRONGLY CIRCULAR EMPHASIS.

ANALYSIS OF SILHOUETTE AND GRAIN POSITION.

THE SKIRT FRONT COMPRISED TEN GORES, THE CENTRAL SIX OF WHICH FORM THE PARTIAL PRINCESS CUT. THE SILHOUETTE WAS EFFECTIVELY BOUFFANT BECAUSE OF SLOPING OUTWARDS ON SO MANY SEAM EDGES, AND BECAUSE IT WAS A FLOOR LENGTH SKIRT, ALSO. IN ORDER TO HANG GRACEFULLY, IT WAS NECESSARY TO SLOPE AN EVEN FLARE ON EACH SEAM EDGE, SUPPORTED BY THE CROSSGRAIN AT THE WAISTLINE, AND LENGTHWISE GRAIN FALLING AT THE CENTRE OF EACH SKIRT SECTION.

FABRIC QUALIFICATIONS.

TO HOLD CRISP, LUXURIOUS FOLDS AND EFFECTIVELY SCULPTURED LINES, HEAVY SLIPPER SATIN, SILK TAFFETA OR BROCADED SATIN WOULD BE DESIRABLE.



DESIGN 14

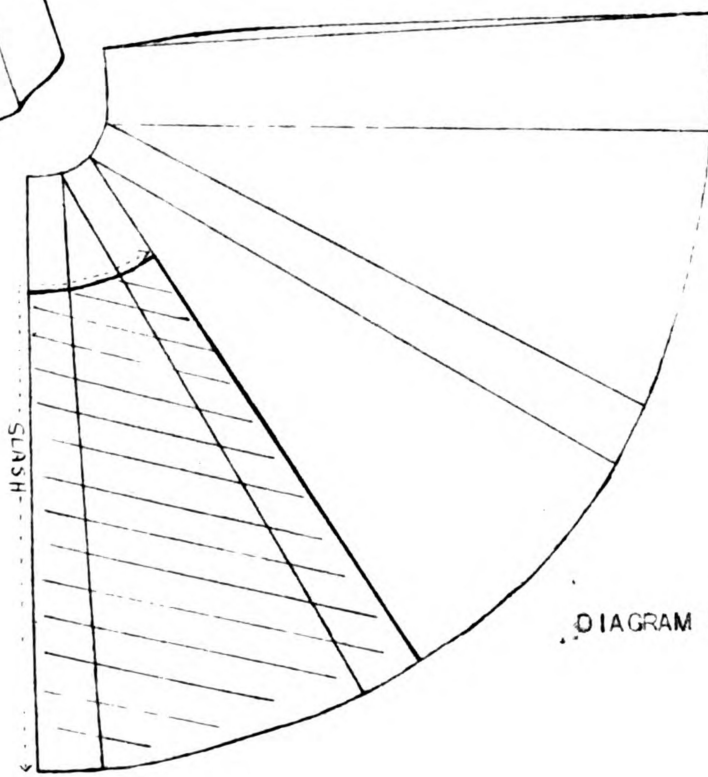


DIAGRAM 14

C. CIRCULAR SKIRTS

A MORE USUAL WAY OF PRODUCING THE SAME, WIDE, BELL-LIKE SKIRT IS IN THE USE OF CIRCULAR CUTS, FOR WITH THEIR INFINITE DEGREES OF CIRCULARITY (THAT IS, WITH VARYING AMOUNTS OF SPREAD FOR FLARE FROM THE STANDARD TWO-GORE SKIRT) THEIR GREATEST CONTRIBUTION TO DRESS DESIGN LIES IN THEIR SILHOUETTE EFFECT. THE MAJORITY OF FULL-LENGTH DRESSES, BALL-ROOM AND BRIDAL GOWNS, ARE CUT ON CIRCULAR LINES AS THEY PROVIDE THE DESIRED GRACE AND ELEGANCE BOTH WHEN THE SKIRT IS STILL AND IN MOVEMENT. THE WIDTH OF FABRIC ALONE IN A MAXIMUM CIRCLE ALLOWS IT TO BE DRAPED AND HANDLED IN A VARIETY OF WAYS AND STILL CARRY OUT THE WIDE SILHOUETTE. THE POSSIBILITIES OF VARIETY WITHIN CIRCULAR CUTS OFFER A STUDY IN ITSELF; BUT FOR THE PURPOSE OF THIS INVESTIGATION, ONE VARIATION OF A MAXIMUM CIRCLE HAS BEEN CHOSEN TO ILLUSTRATE THE SILHOUETTE EFFECT AND THE DESIGN THEME SOURCE ARISING FROM THE SKIRT TREATMENT.

14. DESIGN 14, IS AN INTERESTING VARIATION OF A MAXIMUM CIRCULAR SKIRT WHICH SERVES AS THE DESIGN SOURCE OF THE WHOLE DRESS. PART OF THE SKIRT WAS TURNED BACK TO FORM A BUILT-ON PEPLUM, THE SAME IDEA WAS REPEATED IN THE BODICE TO GIVE AN ORIGINAL AND DISTINCTIVE DESIGN.

ANALYSIS OF SILHOUETTE AND GRAIN POSITION.

THE SKIRT WAS CUT AS A MAXIMUM CIRCLE⁵⁶, THEN SLASHED ON THE CENTRE FRONT LINE FROM THE HEM TO WITHIN SIX INCHES OF THE WAISTLINE,

⁵⁶IBID, p.107.

THEN OUTWARDS TO THE SIDE FRONT POSITION. THE CENTRAL PORTIONS WERE TURNED BACK UNDER TOWARDS THE SIDES TO FORM DEEP PLEAT FOLDS AT THE SIDE FRONT POSITION. A CIRCULAR INSET COMPLETED THE SKIRT, SO THAT A WIDE SILHOUETTE RESULTED WITH ELEGANTLY RHYTHMIC LINES IN MOTION.

FABRIC QUALIFICATIONS.

THIS WIDE CRISP SILHOUETTE WITH DEEP FOLDS WOULD BE SUCCESSFUL WHEN CARRIED OUT IN A VERY FIRM FABRIC, SUCH AS HEAVY CORDED TAFFETA OR SLIPPER SATIN.



DESIGN 15

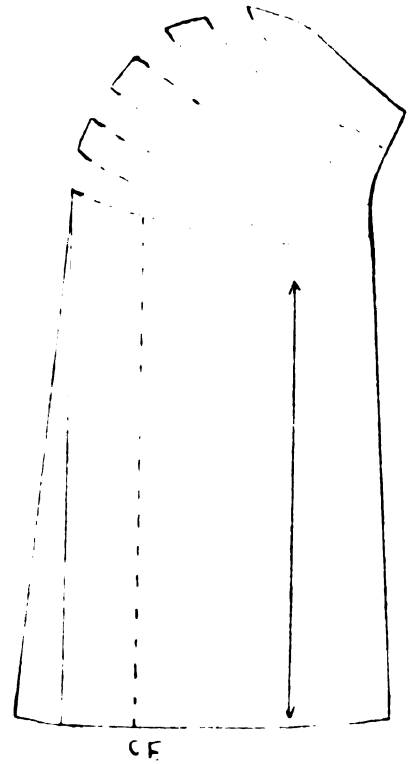
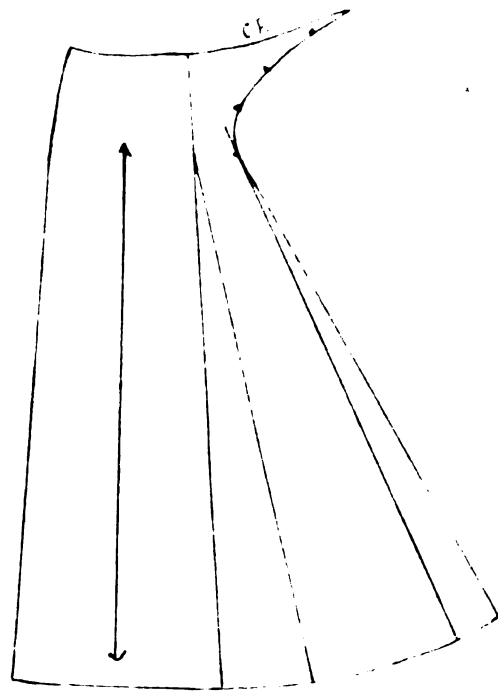


DIAGRAM 15

D. DRAPED SKIRTS

"LITERALLY, THE WORD 'DRAPED', APPLIED TO SKIRTS, MEANS RAISING THE GRAIN UP TO ONE OR MORE POINTS OF SUSPENSION, THEREBY REDUCING THE WIDTH OF THE SKIRT AT THE LOWER EDGE...BEAUTY (OF DRAPED SKIRTS) ... LIES IN FORMING DEEP FOLDS THAT DEFINE THE FIGURE WITHOUT RESTRICTING MOTION...WHEN WORN BY A PERSON WHO IS SLENDER AND WELL PROPORTIONED BELOW THE WAIST, THE DRAPED SILHOUETTE DEFINES THE SLENDER WAISTLINE AND HIPS, AND ITS FOLDS EMPHASIZE THE PLAY OF LIGHT ON A LUSTROUS SILK OR RAYON⁵⁷. DRAPED SKIRTS HAVE SO DISTINCTIVE A CHARACTER THAT WHENEVER ONE IS USED IT IS LIKELY TO BE THE MAIN INTEREST OF THE DESIGN.

15. DESIGN 15 IS A DRAPED SKIRT WHICH BALANCES AND COMPLETES THE ASYMMETRIC BODICE⁵⁸. ITS DIAGONAL LINES SUPPORT DRAPED FOLDS BOTH IN THE BODICE AND IN THE SKIRT. THE LINES ARE GRACEFULLY RHYTHMIC, AND HAVE DRAMATIC QUALITY, AND YET THE DRESS REMAINS RELATIVELY SIMPLE AND DIRECT.

ANALYSIS OF SILHOUETTE AND GRAIN POSITION.

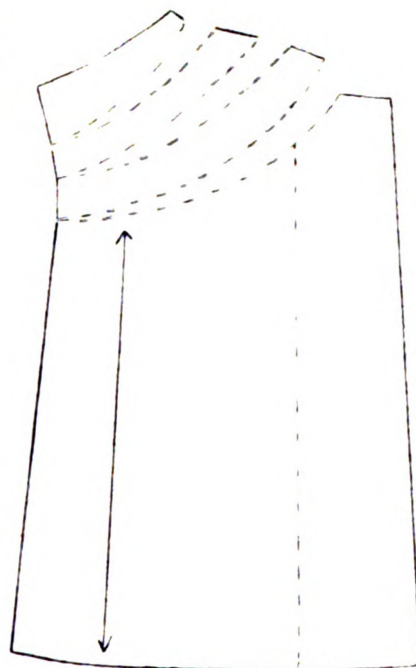
THE SILHOUETTE WAS NARROW, WITH STRAIGHT GRAIN ESTABLISHED NEAR THE SIDE SEAM, BUT WITH ROOM FOR MOVEMENT SUPPLIED BY THE CIRCULAR SWIRL

⁵⁷ IBID, P.89.

⁵⁸ SEE BLOUSE DESIGN 33, P.62.



DESIGN 16



C.F.

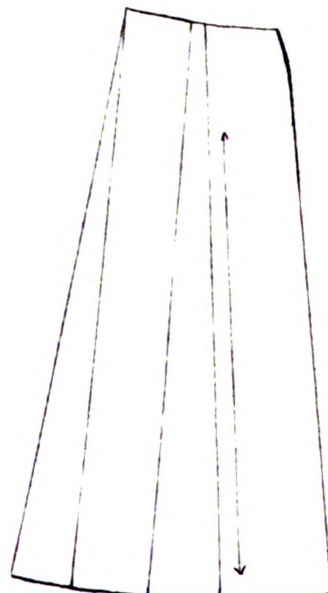


DIAGRAM 16

DRAPE ON THE LEFT SIDE OF THE SKIRT WHICH BALANCED THE DRAPED FOLDS OVER THE HIPS ON THE OPPOSITE SIDE.

FABRIC QUALIFICATIONS

TO SHOW THE FOLDS TO ADVANTAGE, A LUSTROUS, REASONABLY HEAVY FABRIC IS DESIRABLE, SUCH AS A SLIPPER SATIN OR SILK BARATHEA.

16. DESIGN 16 IS ANOTHER EXAMPLE OF A DRAPED SKIRT WITH ASYMMETRIC DRAPED FOLDS BALANCED BY FULL-LENGTH VERTICAL FOLDS, ALL SUPPORTED BY A FITTED WAIST BAND. BECAUSE OF ITS RADIATING FOLDS, THIS SKIRT WOULD BE MOST EFFECTIVE WHEN USED IN COMBINATION WITH A VERY SIMPLE BODICE, TO AVOID COMPLICATION AND OVER-EMPHASIS OF DESIGN LINES. HERE, THE SKIRT VARIATION IS THE SOURCE OF THE DESIGN THEME.

ANALYSIS OF SILHOUETTE AND GRAIN POSITION.

ONCE AGAIN, A NARROW CLINGING SILHOUETTE WITH GRAIN ESTABLISHED NEAR THE SIDE SEAM WAS SUFFICIENTLY FREE FOR MOVEMENT BECAUSE OF DEEP FOLDS RUNNING THROUGH TO THE HEM.

FABRIC QUALIFICATIONS.

A FABRIC WITH GOOD DRAPING QUALITIES, AND HEAVY ENOUGH TO HOLD A DEFINITE FOLD LINE WOULD BE NECESSARY FOR THIS DESIGN-FOR EXAMPLE, RAYON CREPE, SOFT SILK FAILLE.

CIRCULAR AND DRAPED SKIRTS ARE MUCH RICHER SOURCES OF DESIGN VARIATIONS THAN THE NARROW GORED OR STRAIGHT SKIRTS, SOMETIMES ORIGINATING THE DESIGN IDEA, AND SOMETIMES SHARING EQUAL IMPORTANCE WITH THE BODICE STRUCTURE.

CONCLUSIONS

AFTER EXPERIMENTING WITH ALL CLASSIFICATIONS OF SKIRTS, THE MAIN CONCLUSIONS DRAWN ARE AS FOLLOWS:

1. THE MAIN FUNCTION OF ALL SKIRTS, FROM A DESIGN VIEWPOINT, WAS THE CARRYING OUT OF A DESIRED SILHOUETTE.

2. VARIATIONS OF :

A. THE STRAIGHT WRAP-AROUND SKIRT PROVED TO BE MORE FUNCTIONAL AND MORE BECOMING WHEN COMBINED WITH GORED WEDGES, WHICH PROVIDED THE NECESSARY MOTION AT THE HEMLINE. OTHERWISE, THE STRAIGHT WRAP-AROUND SKIRT MUST BE RESTRICTING FOR ALL FIGURE TYPES, EXCEPT THOSE WITH SLENDER LEGS AND THIGHS.

B. TWO-GORE SKIRTS WERE ONLY SUITABLE TO BE WORN WHEN THE DARTS AT THE TOP WERE INCREASED ENOUGH TO STRAIGHTEN THE SIDE SEAM SO THAT IT DID NOT FLARE OUT BROADLY AT THE SIDES.

GENERALLY, SKIRTS WITH FOUR OR MORE GORES PRODUCED MORE BECOMING SILHOUETTES, BECAUSE, AS THE GORES INCREASED IN NUMBER, IT WAS POSSIBLE TO PLACE THE FLARES MORE PRECISELY.

C. CIRCULAR SKIRTS, OF THE MORE DRAMATIC TYPE, SEEMED VERY LIKELY TO BE THE SOURCE OF DESIGN INSPIRATION.

D. DRAPED SKIRTS, BECAUSE OF THEIR BEAUTIFULLY RADIATING FOLDS, COULD NEVER BE CONSIDERED SECONDARY IN IMPORTANCE TO ANY OTHER PART OF THE COSTUME.

3. GRAIN PLACEMENT IN SKIRTS FOLLOWED WELL-ESTABLISHED RULES, WITH NO ADVANTAGE TO BE GAINED BY EXPERIMENTAL WORK WITH OTHER GRAIN POSITIONS.

4. ON THE WHOLE, SKIRT VARIATIONS OF STANDARD CUTS DID NOT PROVE AS RICH A DESIGN SOURCE AS DID BLOUSE VARIATIONS. BECAUSE SKIRTS FOLLOWED THE LEAD OF BLOUSES AND JACKETS MORE OFTEN THAN NOT, IT DID NOT MEAN THAT THEY COULD BE NEGLECTED OR CUT WITHOUT SIMILAR CARE, AS THEY CONTRIBUTE TO THE CHARACTER OF THE SILHOUETTE AND THE UNITY OF THE DESIGN, BESIDES FUNCTIONING COMFORTABLY FOR NORMAL BODY MOVEMENTS.

CONCLUSIONS

CHAPTER VI

CONCLUSIONS

BECAUSE A VARIETY OF POINTS AROSE WITH EACH DESIGN DISCUSSED, SPECIFIC CONCLUSIONS HAVE BEEN LISTED AT THE END OF EACH SECTION; NAMELY (1) THE BLOUSE FRONT DART VARIATIONS, (2) BLOUSE FRONTS AS A WHOLE, (3) BLOUSE BACKS, AND (4) SKIRTS.

HOWEVER, THE FOLLOWING GENERAL CONCLUSIONS WERE DRAWN FROM THE STUDY AS A WHOLE.

1. IT BECAME INCREASINGLY CLEAR THAT FOR EXECUTION OF DESIGN VARIATIONS FROM THE STANDARD, IT WAS NECESSARY TO EXPERIMENT WITH MORE THAN ONE GRAIN PLACEMENT, AND THAT THE USUAL POSITION OF STRAIGHT GRAIN AT CENTRE FRONT COULD NOT BE TAKEN FOR GRANTED IN ALL CUTS. ESPECIALLY IN DART VARIATIONS, WHERE THE DART LINE FORMED A FREE FOLD OR A PLACKET OPENING, THE GRAIN WAS SUCCESSFUL WHEN PLACED ALONG THE DART EDGE.
2. DART VARIATIONS OFFERED A FREER MEDIUM FOR EXPERIMENTING WITH GRAIN POSITIONS THAN DID VARIATIONS OF FRENCH DART JACKETS AND PRINCESS CUTS, WHERE SPECIFIC GRAIN PLACEMENTS HAVE ALREADY BEEN STANDARDISED. FOR EXAMPLE, THE STANDARD GRAIN POSITION FOR JACKETS AND PRINCESS CUTS IS CROSSWISE GRAIN ON THE WAISTLINE, AND THE LENGTHWISE GRAIN PERPENDICULAR AT THE CENTRE OF EACH SECTION.
3. FROM THE POINT OF VIEW OF EXCELLENCE OF FIT IN MOULDED JACKETS, THERE WAS AN ADVANTAGE IN THE USE OF CONTINUOUS SEAMS RATHER THAN A COMBINATION OF SHORTER DARTS. FURTHER, THERE WAS YET CLOSER MOULDING POSSIBLE AT BUST, WAIST AND HIPS WHEN SEVERAL SEAMS WERE USED INSTEAD OF ONE.

4. BALANCE OF GRAIN AT BUST LEVEL WAS IMPORTANT IN BOTH BLOUSE FRONTS AND BACKS, REGARDLESS OF THE POSITION OF THE DART.
5. VARIATIONS OF DARTS IN BLOUSE FRONTS GENERALLY PROVED TO BE THE RICHEST SOURCE OF DESIGN INSPIRATION, WITH BLOUSE BACKS AND SKIRTS TENDING TO FOLLOW THEIR LEAD.
6. VERTICAL DARTS AND SEAMS WERE MORE OFTEN USED WITH SUCCESS THAN OTHER POSITIONS AS A SOURCE OF DESIGN THEMES, BECAUSE THEY WERE GENERALLY BECOMING TO MOST FIGURES.

THE VERTICAL WAISTLINE DART, WHEN USED FOR SUPPLEMENTARY FITTING, ACTED AS A MEANS OF UNIFYING THE DESIGN COMPONENTS TO PRODUCE RHYTHMIC LINES.
7. IT WAS FOUND VERY OFTEN, THAT ASYMMETRIC DESIGNS COULD BE PLANNED TO HAVE LEFT AND RIGHT PATTERN PARTS BALANCE, ALTHOUGH THEY MIGHT APPEAR TO DIFFER ON THE TWO SIDES. WHEN THIS COULD BE DONE, BOTH CUTTING AND CONSTRUCTION WERE GREATLY SIMPLIFIED, AND SUCCESSFUL EXECUTION OF THE DESIGN WAS ENSURED.
8. IT WAS EVIDENT BEYOND DOUBT THAT A DESIGNER NEEDS TO KNOW THE ROLES PLAYED BY GRAIN PLACEMENT, CUT, FABRIC TEXTURE AND TECHNIQUES OF FINISH FOR THE EFFECTIVE EXECUTION OF A DESIGN.
9. AS WAS THE ORIGINAL AIM, THE STUDY SHOWED THAT AS PATTERNS WERE DEVELOPED FROM THE STANDARD, THERE WAS GENERALLY AN ACCOMPANYING IMPROVEMENT IN BOTH FUNCTION AND QUALITY OF DESIGN. THE PREMISE THAT DARTS AND SEAMS PLAY AN EFFECTIVE DUAL ROLE IN PRODUCING SATISFACTORY FIT AS WELL AS PROVIDING INTERESTING DESIGN THEMES, PROVED TRUE REPEATEDLY THROUGHOUT THE STUDY.

SUMMARY

CHAPTER VII

SUMMARY

A STUDY OF THE USE OF STANDARD DARTS AND SEAMS AS SOURCES OF DESIGN IN DRESS WAS UNDERTAKEN IN ORDER TO ANALYSE THE FACILITY WITH WHICH CONSTRUCTION LINES COULD PROVIDE SATISFACTORY FUNCTION IN FITTING THE FABRIC TO THE FIGURE AND FORM THE DESIGN INSPIRATION AS WELL. THE BOOK, DRESS DESIGN, DRAPING AND FLAT PATTERN MAKING⁴ BY HILLHOUSE AND MANSFIELD, STIMULATED THE INVESTIGATION AND WAS A CONSTANT REFERENCE.

SKETCHES WERE COLLECTED FROM FASHION MAGAZINES, STUDENT COSTUME DESIGN SKETCHES AND ORIGINAL DESIGNS BY THE AUTHOR. AFTER CLASSIFYING AND MODIFYING A REPRESENTATIVE NUMBER OF THE SKETCHES TO BE USED AS EXAMPLES OF VARIATIONS OF STANDARD CUTS, EACH WAS CUT IN UNBLEACHED MUSLIN TO FIT THE HALF-SIZE, STANDARD 14, BAUMAN DRESS-FORM. THE FLAT-PATTERN METHOD WAS USED TO CUT THE MUSLIN PROOFS IN MOST CASES, BUT DRAPING DIRECTLY ON THE FORM WAS NECESSARY IN MANY INSTANCES WHERE THE DESIGN DEFIED ANALYSIS. EACH DESIGN WAS CUT AT LEAST ONCE, WHEREAS MANY WERE CUT IN SEVERAL WAYS TO INVESTIGATE ALTERNATIVE GRAIN POSITIONS. THE MUSLIN PROOFS WERE THEN STUDIED AND COMPARED ON THE FORM. SPECIFIC PROBLEMS ARISING FROM EACH VARIATION WERE DISCUSSED, WITH MAIN EMPHASIS ON:

- A. EXAMINATION TO SEE IF FIT IMPROVED WITH IMPROVEMENT IN DESIGN QUALITY. THE CONCLUSION STATES THIS FACT TO HAVE BEEN GENERALLY TRUE.
- B. GRAIN PLACEMENT WAS QUESTIONED AS IT RELATED TO QUALITY OF FIT IN COMPARISON WITH THE STANDARD, AND ALSO IN RELATION TO OTHER GRAIN POSITIONS IN THE SAME DESIGN. THE CONCLUSION STATES THAT THE STANDARD

GRAIN POSITION AT CENTRE FRONT COULD NOT BE TAKEN FOR GRANTED.

AS THE STUDY WAS CONCERNED MAINLY WITH DESIGN VARIATIONS FROM STANDARD CUTS, AND BECAUSE OF THE MANY POINTS ARISING IN RELATION TO CUT AND GRAIN POSITION, THE STUDY HAD TO BE LIMITED IN THE FOLLOWING WAYS.

1. ALL DESIGNS WERE CONSIDERED IN RELATION TO A STANDARD, HALF-SIZE 14 FIGURE, MERELY CALCULATING APPROXIMATELY THE EFFECT OF DIFFERENT DESIGN LINE POSITIONS ON DIFFERENT FIGURE TYPES. FURTHER, SINCE EXPERIMENTS WERE CARRIED OUT SOLELY ON A HALF-SIZE DRESS-FORM, THIS ELIMINATED MANY OF THE DETAILED FITTING POINTS WHICH ARISE IN RELATION TO A FULL-SIZE FIGURE, PARTICULARLY ONE THAT IS NOT STANDARD.
2. WHEREAS THERE WAS NO ATTEMPT AT AN EXHAUSTIVE STUDY OF TEXTURAL INFLUENCES, IT BECAME EVIDENT AS THE STUDY PROGRESSED THAT BOTH THE CHARACTER OF THE SILHOUETTE AND THE FINISHED EFFECT WOULD BE INFLUENCED VITALLY BY FABRIC TEXTURE. THEREFORE, THERE WAS AN ATTEMPT TO ESTIMATE AND SUGGEST APPROPRIATE FABRICS FOR EACH DESIGN, BASED ON SOME EXPERIMENTAL HANDLING OF A FEW REPRESENTATIVE FABRICS, AS LISTED IN CHAPTER III.
3. AS SOON AS THE MUSLIN WAS PLACED ON THE FORM, QUESTIONS OF EASE OR DIFFICULTY OF FINISH AROSE. ALTHOUGH CONSTRUCTION PROCESSES WERE NOT ACTUALLY CARRIED OUT, IT WAS NECESSARY, NEVERTHELESS, TO ANALYSE EACH DESIGN FOR FINISH, SINCE THE SUCCESS OR FAILURE OF THE DESIGN DEPENDED ON THE FACILITY WITH WHICH IT COULD BE HANDLED. CONSTRUCTION TECHNIQUES WERE SUGGESTED IN SO FAR AS THEY WERE AFFECTED BY EACH SPECIFIC VARIATION, USING AS AUTHORITY THE EXCELLENT REFERENCE, CLOTHING CONSTRUCTION, BY MISS EVELYN MANSFIELD⁵.

MUSLINS WERE REVISED AFTER COMPARISON, AND DIAGRAMS OF THE CORRECTED PATTERNS WERE REPRODUCED TO SCALE FOR INCLUSION IN THE THESIS. THE QUESTION OF PHOTOGRAPHING EACH DESIGN AFTER IT HAD BEEN EXECUTED IN MUSLIN ON THE DRESS-FORM WAS INVESTIGATED BUT IT PROVED DIFFICULT TO FIND A METHOD TO SHOW DETAILS SUFFICIENTLY CLEARLY. IT WAS DECIDED TO ILLUSTRATE EACH DESIGN VARIATION BY SKETCHING FOR INCLUSION WITH EACH PATTERN DIAGRAM.

THE STUDY WAS SEPARATED INTO THREE MAIN DIVISIONS: (1) BLOUSE FRONT, (2) BLOUSE BACK, AND (3) SKIRT VARIATIONS, AND DESIGNS IN EACH SECTION PROGRESSED FROM THE STANDARD, OR NEARLY STANDARD, TO THE MORE COMPLEX. THE ONE MAIN OBJECTIVE OF THE INVESTIGATION WAS TO SHOW THAT AS THERE WAS AN IMPROVEMENT IN DESIGN QUALITY, THERE WAS AN ACCOMPANYING IMPROVEMENT IN FIT, AND THIS POINT PROVED TRUE CONSTANTLY THROUGHOUT THE STUDY. IT WAS ALSO TRUE THAT AS DARTS AND SEAMS INCREASED IN NUMBER TO THE STAGE OF PROVIDING EXCELLENCE OF FIT, THEY BECAME INCORPORATED IN THE DESIGN THEME. EFFECTIVE SIMPLICITY WAS ACHIEVED IN A DESIGN WHICH HAD AN EXACTLY SUFFICIENT NUMBER OF CONSTRUCTION LINES TO PRODUCE GOOD FIT, REGARDLESS OF THE DESIGN VARIATION. IT SEEMED TO BE TRUE THAT DARTS AND SEAMS NOT ACTUALLY USED FOR FITTING SELDOM IMPROVED THE DESIGN.

THE DESIGNS GENERALLY WERE CONSIDERED AS COMPLETE DRESSES, BUT WERE INVESTIGATED AS BLOUSES AND SKIRTS SEPARATELY IN ORDER TO FACILITATE THE ANALYSIS NECESSARY FOR EACH, AND TO DETERMINE THE ORIGIN OF DESIGN INSPIRATION. IN MOST CASES, IT WAS THE BODICE FRONT WHICH PRODUCED THE MAIN THEME OF THE DRESS, WITH THE BODICE BACK AND SKIRT CARRYING OUT THAT IDEA.

TO SUM UP, THE ONE MOST IMPORTANT PURPOSE OF THE STUDY WAS TO SHOW THAT DESIGNS WHICH DEPEND FOR BEAUTY ON CAREFUL THOUGHT AND PLANNING OF

CONSTRUCTION LINES TO FORM NOT ONLY THE MAIN DESIGN THEME BUT ALSO TO PROVIDE FIT AND COMFORT, ARE MORE AESTHETICALLY SATISFYING THAN THOSE WHICH ARE INCOMPLETE OR COMMONPLACE WITHOUT ADDED SURFACE DECORATION. THIS MAIN POINT WHICH AROSE CONTINUALLY IN THE STUDY, WAS THAT STANDARD DART AND SEAM VARIATIONS, WHILE PRODUCING GOOD FIT, COULD ALSO SERVE THE PURPOSE OF PROVIDING THE ENTIRE INTEREST OF THE DESIGN THEME AS WELL.

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