

Draping is a method of patternmaking for fashion design that permits free and accurate expression of ideas as the designer works. It is a three-dimensional process of designing. In a way, draping may be compared to the building of a model. The designer, working from a sketch or a mental picture, gives three-dimensional form to an idea for a garment. Proportions of design details can be related to the human body, and the effect of fabric as it flows and drapes is readily apparent.

The medium for draping is usually muslin, a plain weave fabric of unfinished cotton. The direction of the grain is easily visible, and its relatively low cost permits free use for experimentation and development. Muslin can be marked with pencil lines, and the finished muslin pattern, which is the end product of draping, can be used repeatedly. Although garments are usually draped on a dress form, the muslin pattern, pinned or basted together, is also used for adjusting the fit on the human body.

Once the basic principles of draping have been mastered, the designer is free to translate an endless variety of ideas into finished garments. The elementary steps of fashion design presented in this book can be modified and combined in ever-changing ways to reflect the current fashion picture.

### Equipment Needed

**MUSLIN**—There are three basic types of muslin:

1. A coarse weave of medium weight used by beginners because the grain is easily recognized.

2. A lightweight, finely woven fabric used for soft draping.
3. A heavy weight, firmly woven fabric used for draping tailored garments. This is also known as *toile muslin*.

**SCISSORS**—Nine-inch, good-quality scissors are recommended; they must be kept well sharpened.

**TAPE MEASURE**—The tape measure should have a smooth surface and be clearly marked.

**CLEAR PLASTIC RULER**—Eighteen-inches by 2 inches, marked with squared lines at  $\frac{1}{4}$ -inch intervals.

**FRENCH CURVE**—A clear plastic, irregular curve used for armholes and necklines.

**HIP CURVE**—A shallow curved metal ruler.

**L-SQUARE**—An L-shaped metal ruler; the long arm measures 24 inches and the short arm 14 inches.

**PINS**—Number-17 steel satin pins are recommended.

**TRACING WHEEL**—The tracing wheel with the small serrated edge is used for draping purposes.

**TRACING PAPER**—Large sheets of carbon tracing paper should be mounted on oak tag or poster board to facilitate the transfer of lines from one piece of muslin to another. Contrasting colors may be used on muslin, but should never be used when draping directly in the fabric of the finished garment.

**PENCILS**—Number-2 pencils, well-sharpened at all times.

**STYLE TAPE**—A narrow ribbon tape, usually black to contrast with the muslin; it is used to indicate style lines.

## Grain

**Grain** is the direction of the fibers in woven fabric.

- LENGTHWISE GRAIN**—also known as *warp*.
  - Parallel to the selvage.
  - Strongest.
  - Least amount of stretch.
  - Falls easily along the lines of the body.
- CROSSWISE GRAIN**—Also known as *weft* or *fill*.
  - Perpendicular to the selvage.
  - Weaker yarn (in muslin).
  - Somewhat more stretch than the lengthwise grain.
- BIAS**
  - A diagonal line across the weave of the fabric.
  - Maximum amount of stretch, as compared to the lengthwise and crosswise grain of fabric.
  - Clings softly to the body when draped.
  - Garment bias** is achieved when fabric is cut off grain at any angle.
  - True bias** is achieved when fabric is cut at a  $45^\circ$  angle to the crosswise and lengthwise grain.

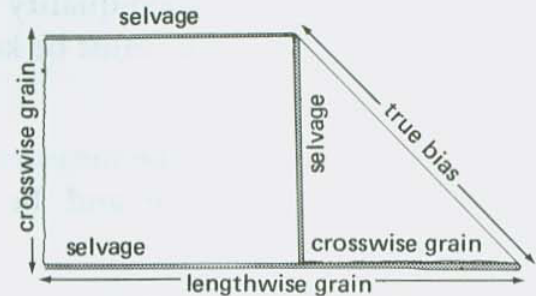


FIGURE 1-1 / GRAIN

## Preparation of Muslin for Draping

- TEARING**
  - Estimate size of muslin piece needed, allowing a reasonable amount of extra fabric for ease, seam allowance, and styling.

## 5 introduction

- (b) Clip edge of muslin with scissors, and tear across the grain with sufficient pressure to break yarns evenly.
- (c) The true crosswise grain, the true lengthwise grain, or the selvage should form the edge of muslin used for draping.\*

### 2. BLOCKING

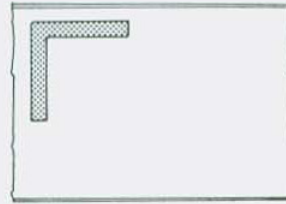
Before draping, muslin may have to be reshaped so that yarns of the crosswise and the lengthwise grain are at perfect right angles to each other. To reshape muslin, pull the edges diagonally until the fabric is squared.

### 3. PRESSING

- (a) Once fabric has been blocked, the position of the yarns is set with the steam and heat of pressing.
- (b) Press in the direction of the lengthwise and the crosswise grain. (Never press on the bias.)
- (c) Apply steam followed by a dry iron.



muslin off grain



blocked muslin

FIGURE 1-2 / BLOCKING

## Seam Allowances

Although manufacturers use many widths in seam allowances, beginning students are expected to add one-inch seam allowances on all straight seams, including side seams, shoulder seams, waistline seams, and underarm seams. All curved seams are planned with  $\frac{1}{2}$ -inch seam allowances.

\*The selvage being closely woven tends to hold in the muslin and often will throw the weave off; therefore center front and center back should be planned at least 2 or 3 inches away from the selvage.

3. Sew a double running stitch, one on the seam line and the other  $\frac{1}{4}$ -inch into the seam allowance.
4. Draw up the thread to the indicated finished length so that the effect of gathering can be clearly seen.

### Neckline Variations

Various necklines may be draped by pinning style tape over the muslin on the dress form in any desired shape. Style tape can be easily shifted until pleasing proportions are achieved, eliminating any unnecessary markings. For example, see various styles shown in Figure 3-46. Style tape indicating the shape of the neckline should be continued in a smooth line to the back waist so that the front and back necklines are perfectly coordinated.

1. For a slightly lowered back neckline, the neckline dart must be retained to eliminate any gap.
2. For a very low scooped neckline, the shoulder or neckline dart is eliminated. Wherever the waistline dart extends into the neckline, the dart must be shortened and reduced in width, so that it ends well below the neckline.
  - (a) Slash muslin from the center back toward the dart at the level where the dart meets the neckline.
  - (b) Shift excess width into the center back seam, retaining straight grain at the center back.

### Armhole Variations

Various armholes may be draped by pinning style tape over the muslin on the dress form.

### 44 waists

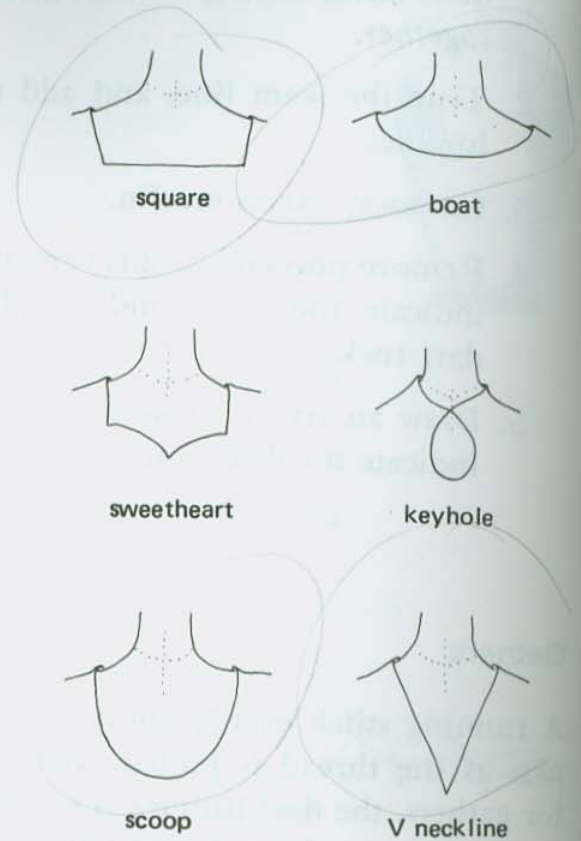


FIGURE 3-46 / NECKLINE VARIATIONS

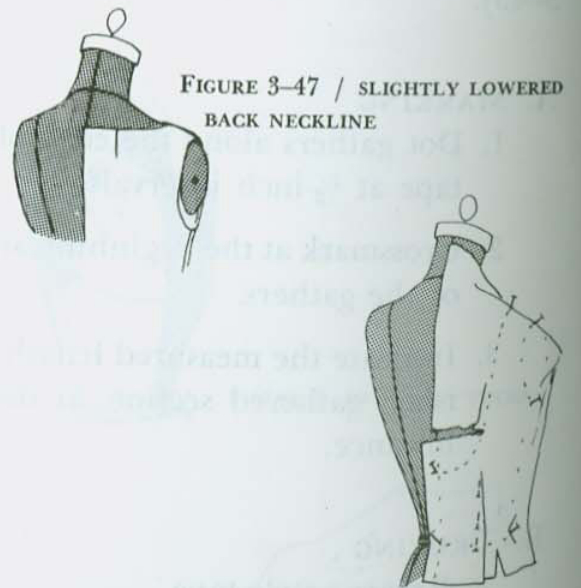


FIGURE 3-47 / SLIGHTLY LOWERED BACK NECKLINE

FIGURE 3-48 / LOW SCOOPED BACK NECKLINE

For sleeveless styles, the ease at the side seam need not be as wide as for a set-in sleeve. The amount of ease depends on the styling and fabric. The armhole is usually dropped a minimum of  $\frac{1}{2}$  inch. The amount that the armhole can be dropped for styling purposes is not limited (see Figure 3-49).

waists

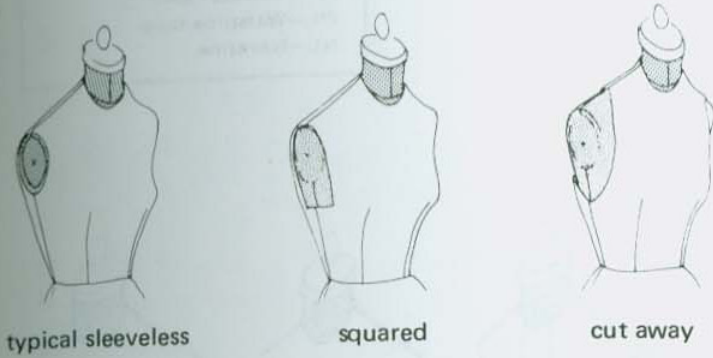


FIGURE 3-49 / ARMHOLE VARIATIONS

### Waistline Variations

Waistlines may be lowered or raised from the normal position on the dress form (see Figure 3-50). The desired position of the waistline is indicated with style tape on the front and back of the dress form before draping.

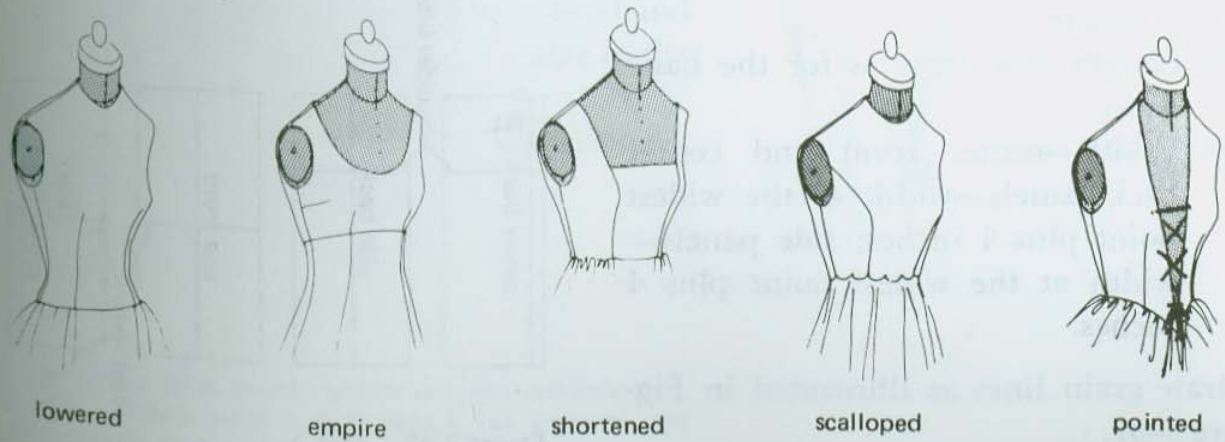


FIGURE 3-50 / WAISTLINE VARIATIONS

The princess waist is fitted to the body with seams rather than darts. The fitting seam has unlimited design possibilities. It can originate at any point above the bustline level and terminate at almost any point below (see Figure 3-51). In order to eliminate darts however, the fitting seam must pass within 1 inch of the apex. In designing the back of the princess waist, every effort should be made to harmonize style lines with the front.

## KEY TO ABBREVIATIONS

CF	Center Front
CB	Center Back
SS	Side Seam
Sh.S	Shoulder Seam
PS	Princess Seam
PP	Princess Panel
WL	Waistline tape
NL	Neckline

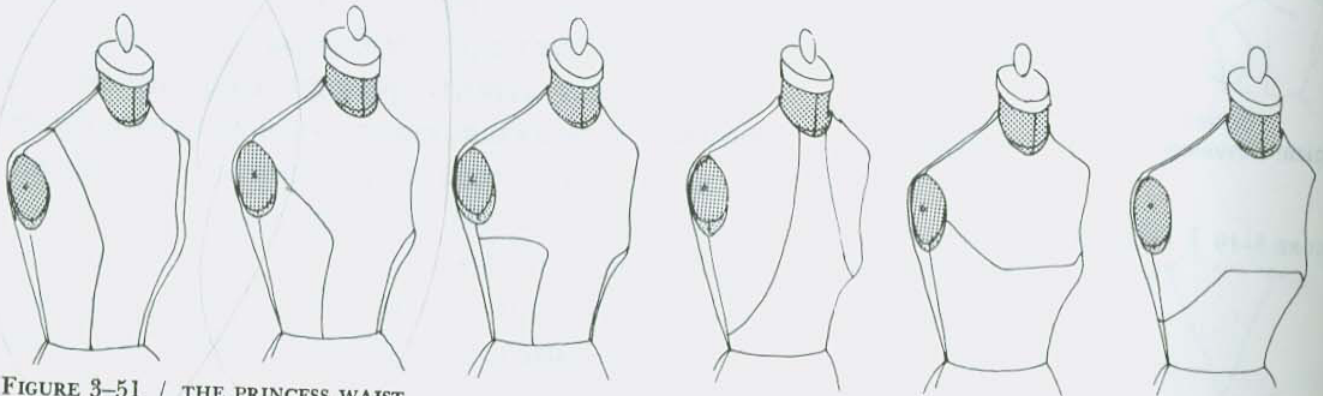


FIGURE 3-51 / THE PRINCESS WAIST

## A. PREPARATION OF MUSLIN—FRONT AND BACK

1. Pin style tape to the dress form to establish the desired princess line. Pins should be slipped through the style tape into the dress form at a shallow angle so that they can be completely inserted.
2. Tear muslin:
  - (a) Length—the same as for the basic waist.
  - (b) Width—center front and center back panels—width at the widest point plus 4 inches; side panels—width at the widest point plus 4 inches.

3. Draw grain lines as illustrated in Figure 3-52.

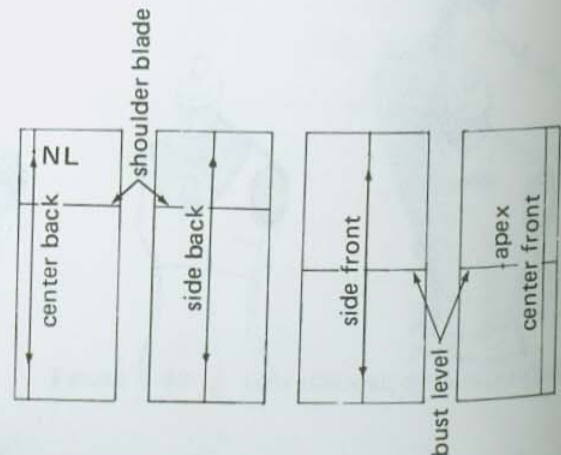


FIGURE 3-52 / STEP A

47  
waists

B. DRAPING STEPS—FRONT

1. Pin center front panel to apex and center front.
2. Smooth muslin from center front toward the style tape, keeping crosswise grains perfectly aligned; pin along style tape.
3. Drape the neckline.
4. Pin at the shoulder.
5. Dot muslin along the center of the style tape and along the neckline.
6. Crossmark at the intersections of the neckline and shoulder, the shoulder and style tape, and the style tape and waistline.\*
7. Remove the center front panel from the dress form, and true the neckline, the shoulder, and the princess seam line. Use ruler or French curve where necessary.
8. Allow necessary seam allowance and trim off excess muslin.
9. Replace the center front panel on the dress form, sinking pins well into the form along the princess seam.
10. Place the side front panel against the dress form so that the crosswise grain line is straight on the bustline level and the length grain is perpendicular to the floor and centered in the P.P.
11. Pin along the crosswise grain allowing the necessary ease.

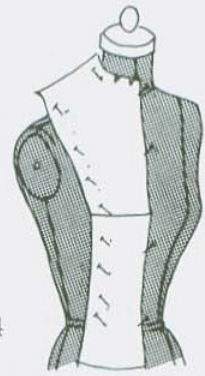


FIGURE 3-53 / STEPS B1-4

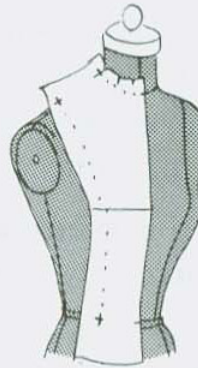


FIGURE 3-54 / STEPS B5-6

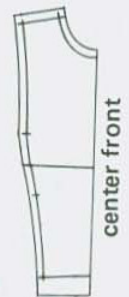


FIGURE 3-55 / STEPS B7-8



FIGURE 3-56 / STEPS B9-13

\*If the center front panel extends into the armhole area, dot the armhole ridge and crossmark the princess tape and armhole intersection.



12. Smooth and pin muslin down along the straight grain line, taking a pinch at the waistline.
13. Slash muslin below the waistline.
14. Smooth muslin over the center front panel, and pin over the trued princess seam.
15. Pin at waistline and side seam intersection; pin at side seam and arm plate intersection.
16. Smooth muslin up from the bustline level toward the shoulder, keeping grains smooth. Lengthwise grain will swing toward the neckline.
17. Pin down along the princess seam toward the apex; there may be some ease in the apex area.
18. Pin shoulder and armhole.
19. Mark shoulder, armhole, side seam, and waistline.
20. Dot the princess seam of the side panel directly over the princess seam of the center front panel.
21. Crossmark both the center front panel and the side front panel at the apex, 2 inches above the apex and 2 inches below.
22. True all seam lines, adding the necessary ease at the side seam. Trim away excess muslin leaving seam allowance at shoulder seam, princess seam, and armhole.
23. Pin center over side panel matching crossmarks. Slash seam allowances in curved areas.
24. Pin to the dress form in preparation for draping the back.

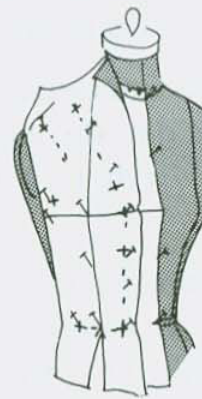


FIGURE 3-57 / STEPS B14-21



FIGURE 3-58 / STEP B22

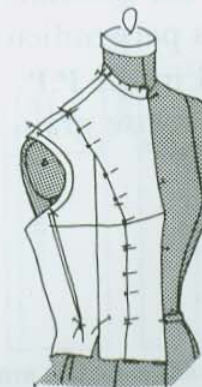


FIGURE 3-59 / STEPS B23-24

### C. DRAPING STEPS—BACK

1. Pin center back panel at center back and at shoulder blade panel. Allow the necessary ease across shoulder blade area.
2. Smooth muslin from center back toward style tape, keeping crosswise grains perfectly aligned; pin along style tape.
3. Drape the neckline.
4. Pin at the shoulder, placing necessary pinches for ease. If the shoulder is divided by the princess seam, one pinch is placed in the center back panel and one pinch is placed in the side back panel.\*
5. Mark and true the center back panel the same way as for the center front panel.
6. Replace the center back panel on the dress form the same way as for the center front, before draping the side back.
7. Place the side panel so that the crosswise grain line is in line with the center back at the shoulder blade level, and the length grain is centered in the princess panel.
8. Pin along both grain lines, allowing the necessary ease.
9. Slash the muslin below the waistline.
10. Smooth muslin over the center back panel, and pin over the trued princess seam.

\*If the princess seam extends into the shoulder, the back shoulder dart is not necessary. When the princess seam originates in the armhole area or lower, a neckline or shoulder dart may be necessary to maintain correct grain alignment.

waists

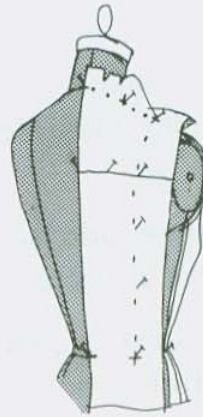


FIGURE 3-60 / STEPS C1-4

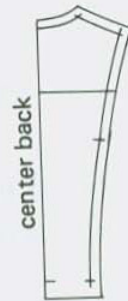


FIGURE 3-61 / STEP C5

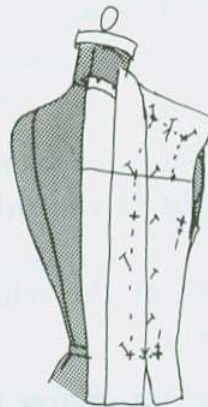


FIGURE 3-62 / STEPS C6-13

3. Draw a center back grain line one inch from the torn edge at the left side of the muslin.
4. Measure the distance from the neck to the tape at the center back; add 1 inch and crossmark the muslin for the neckline intersection as illustrated in Figure 3-76.
5. At  $\frac{1}{2}$  inch above this mark, cut away a rectangular piece of muslin. The rectangle should measure  $1\frac{1}{2}$  inches in from the center back and extend to the upper edge of the muslin.

#### B. DRAPING STEPS

1. Pin the center back at the neckline and lower edge.
2. Drape the muslin flat around the neckline, slashing as necessary until the muslin lies smoothly over the shoulder and reaches the front tape of the yoke. The front of the yoke will fall on the bias. If the back of the yoke is lower than the shoulder blade line, there may be considerable ease at the lower edge of the yoke. This may be a desirable feature in a shirt, and sometimes eliminates the need for gathers or pleats in the shirt back.
3. Mark and true. Crossmark the neckline and armhole intersections at the normal shoulder seam line.
4. Trim away excess muslin, leaving seam allowances.

#### Cowls

Originally, the word *cowl* was used to describe the hooded garments worn by monks. Today,

#### 54 waists

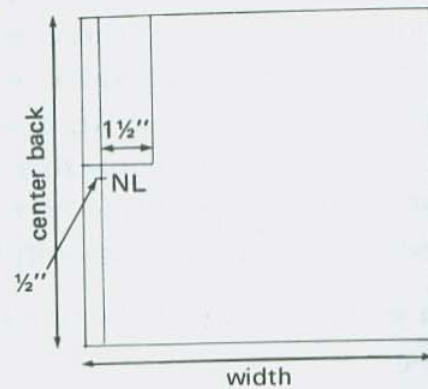


FIGURE 3-76 / STEPS A2-5

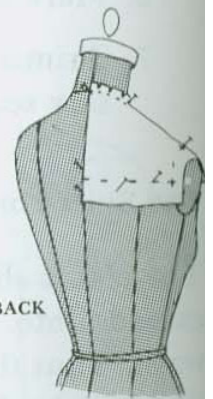


FIGURE 3-77 / STEPS B1-2 BACK

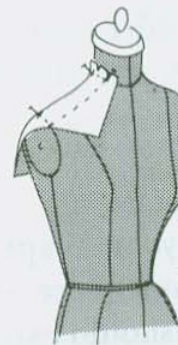


FIGURE 3-78 / STEPS B1-2 FRONT



FIGURE 3-79 / FINISHED PATTERN

a cowl is any part of a garment that is draped like a hood (see Figures 3-80 and 3-81). The softly curved bias folds are frequently used to form the characteristic cowl neckline. There are blouses with high cowls filling in the necklines of suits and coats, and at the other extreme are the low daring cowls used for evening wear. Cowls can be placed at the front or the back of the bodice. They have been used to soften and lend drapery to armholes, and at various times in fashion history they have even give shape to skirts and trousers. Cowl drapery may fall casually or be very precisely placed.

Fabrics used for cowl drapery are usually soft in texture. Weight may vary from the filmy, airy quality of chiffon to weighty crepes. Each fabric will influence the design of the drapery to such a degree that it is recommended that all cowls be draped directly in the fabric of the garment rather than in muslin (see *Draping in Fabric*, page 160). It is important that fabric used for cowls has the same or similar draping quality on both the lengthwise and crosswise grain. Otherwise it will be extremely difficult to match the drapery on both sides of the cowl. Since cowl drapery curves horizontally around the neckline, armhole, or other area of the figure where it may be used, both sides of the cowl must be draped simultaneously. When a garment is designed with loose neckline cowls in both front and back, it is suggested that the cowls be draped over and attached at the shoulders to a fitted bodice.

### The Basic Cowl

#### A. PREPARATION OF FABRIC

1. Measurements: A 30-inch square is adequate for a normal waist. If the cowl is

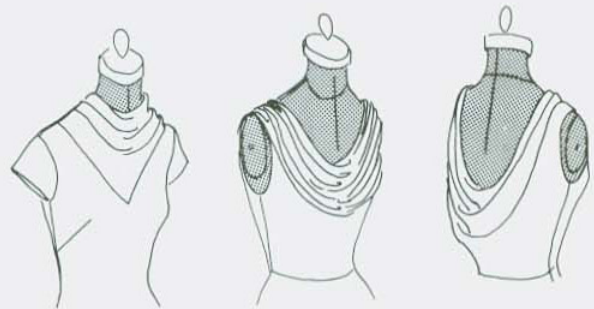


FIGURE 3-80

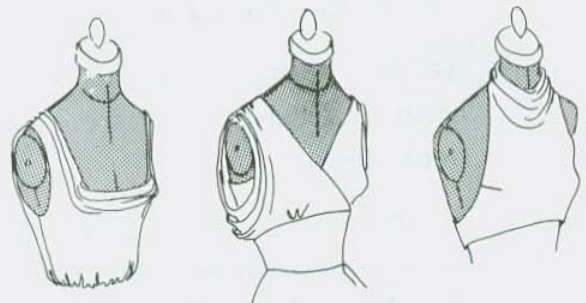


FIGURE 3-81

## 56 waists

a part of a bodice with a lowered waistline, or a garment cut without any waistline at all, the square must be cut proportionately larger. On the other hand, for a yoke cowl, a smaller square will be sufficient.

2. To draw a true bias across the square of fabric, fold the fabric into a right triangle and gently crease along the fold. To prevent stretching the bias, pat the fabric in the direction of the straight grain. Unfold the fabric and draw the bias line as indicated by the crease.

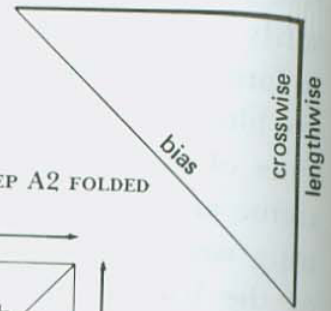


FIGURE 3-82 / STEP A2 FOLDED

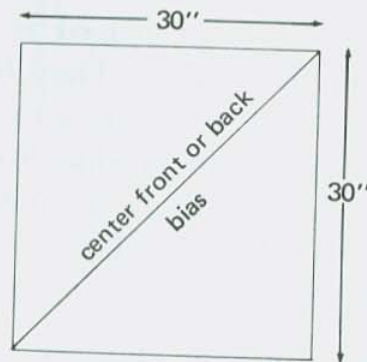


FIGURE 3-83 / STEP A2 OPEN

### B. DRAPING STEPS

1. On the dress form, indicate the depth of the desired neckline with a pin. Necklines may be high, or lowered to any degree of décolletage. For a high cowl, place the pin directly on the neckline of the dress form.
2. At the shoulder seams of the dress form, indicate the desired width of the neckline.
3. Turn back a corner of the fabric square for facing as illustrated in Figure 3-85. The bias folded edge, which will be used for the neckline, must be long enough to reach around the pins located on the dress form and provide at least 2 inches extra at the shoulders.
4. Place muslin against the dress form, holding the center of the cowl under the pin and pinning the neckline at both shoulders. Let the neckline fall gently. *Do not stretch or pull fabric.* As the fabric falls against the body, a cowl drape will form. If the neckline is high, the cowl drape will be shallow, and

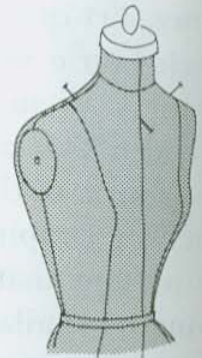


FIGURE 3-84 / STEPS B1-2

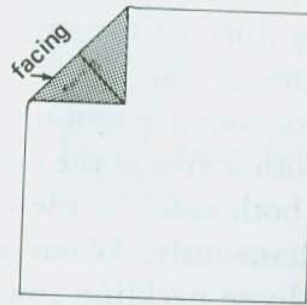


FIGURE 3-85 / STEP B3



FIGURE 3-86 / STEP B4

more depth is usually added by lifting additional fabric up toward the shoulders. If the neckline is lowered, the initial cowl drape may be adequate, but more depth of drapery can be achieved by lifting fabric as mentioned above. As fabric is lifted to form additional drapes, the center of the cowl indicated on the fabric must be kept directly in line with the center of the dress form. This is achieved by carefully lifting the same amount of fabric on both sides.

## 57 waists

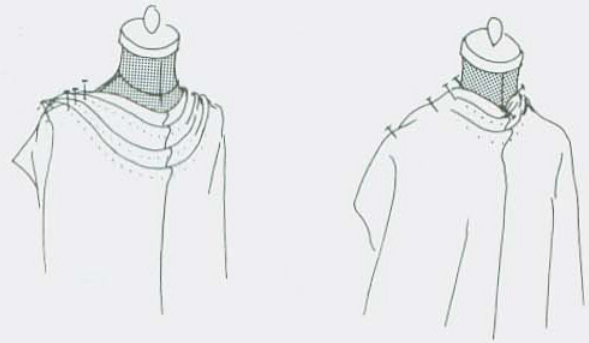


FIGURE 3-87 / STEP B5

5. Form gathers or folds at the shoulders to accommodate additional drapes. Gathers will give a soft, casually draped appearance, while folded fabric will hold the drape in place for a more controlled look.

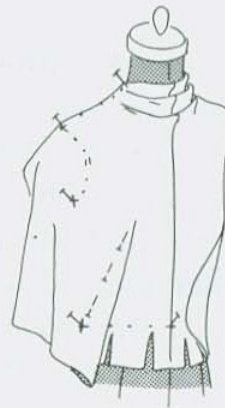


FIGURE 3-88 / STEP B6

6. Drape the rest of the garment as desired. If the cowl drapes are sufficiently deep, there may be no need for additional darts or other means of fitting. When darts are needed, they are often placed on the straight grain, forming a French dart. As the garment is fitted, *smooth only with the lengthwise or crosswise grain* to prevent stretching or pulling.

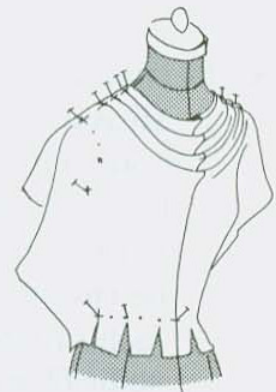


FIGURE 3-89 / STEP B6

7. Mark only one side of the draped cowl.

8. Remove from the dress form. (Before removing pins, see pages 42–43 for trueing pleats and gathers.)

9. When one half of the cowl has been completely trued, fold and pin the cowl at the center, and trace the trued half to the other side.

10. Trim off the excess depth of the neckline facing. Leaving seam allowance,

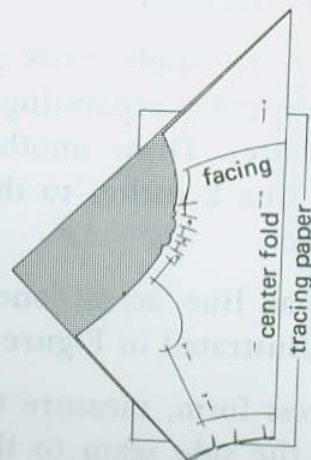


FIGURE 3-90 / STEP B9

The dirndl skirt is a straight skirt cut with extra fullness that is gathered into the waistline. When excessive fullness makes gathering difficult, small overlapping unpressed pleats may be used.

The width of the skirt is dictated by the design of the garment, and is often influenced by the width of the fabric. If the fabric is wide enough, the skirt may be planned using a full width for the front and a full width for the back. *For example:* all-around width desired—80 inches; width of fabric—45 inches. (Fig. 4-2.)

When the fabric is not wide enough to cut the skirt in just two pieces, the skirt may be cut in three pieces with a seam at each side of the front and at the center back. It is usually desirable to avoid a seam at center front. *For example:* all-around width desired—110 inches; width of fabric—45 inches. (Fig. 4-3.)

## A. PREPARATION OF MUSLIN

1. Estimate the desired width of the skirt.
2. Tear muslin for back and front:
  - (a) Length—length of skirt plus 1½ inches plus hem.
  - (b) Width—one quarter of the desired width for the front and one quarter of the desired width for the back plus seam allowances.
3. Draw center front grain line.

**NOTE:** The hem width for a dirndl skirt may range from 3 inches to 5 inches. For sheer fabrics, extremely wide hems are often allowed because they add a certain weight, causing the skirt to hang better.



FIGURE 4-1 / DIRNDL SKIRT

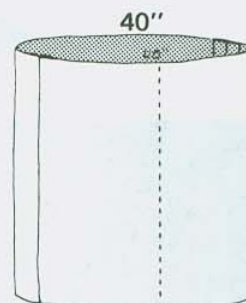


FIGURE 4-2

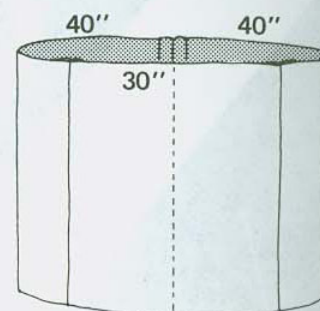


FIGURE 4-3



FIGURE 4-4 / STEPS A1-7

4. On grain line, crossmark  $1\frac{1}{2}$  inches down from the upper edge of the muslin.
5. Draw a crosswise grain line at hip level.
6. Draw side seam on both front and back.
7. Draw center back grain line.

**B. DRAPING STEPS**

1. Tape the hip line on the dress form.
2. On muslin, pin side seam or side front seam together.
3. Pin the waistline and hip line at center front to the dress form.
4. Pin muslin at the hip line and side seam.
5. Pin muslin at the hip line and center back.
6. Using style tape, or  $\frac{1}{4}$ -inch elastic if desired, hold in extra fullness at the waistline. Distribute fullness evenly, keeping hip level grain line in line with the corresponding tape on the dress form. If desired, the skirt fullness may be arranged in clusters or in any way that a special silhouette may be achieved.
7. Mark and true gathers or pleats at the waistline. (see pages 42–43).
8. Mark and true the hem. The hem of a straight dirndl skirt should be on grain.

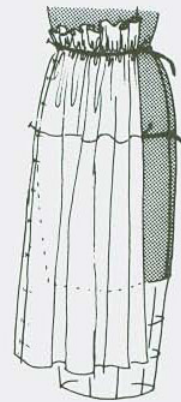


FIGURE 4-5 / STEPS B3-6

**The Dome Skirt**

The dome skirt is a variation of the dirndl. The fabric is stiffened or must have a stiff crisp hand, giving the skirt a clearly defined

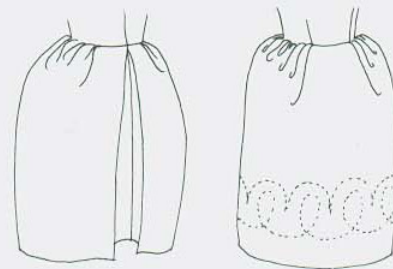


FIGURE 4-6 / DOME SKIRT



shape. The fullness in a dome skirt is dictated by the desired silhouette and the stiffened hemline. Depending on the fabric and desired effect, the dome skirt may be cut on the crosswise grain as well as on the lengthwise grain.

## 70 skirts

### A. PREPARATION OF MUSLIN

1. Tear muslin:
  - (a) Length—length of finished skirt plus 5 inches plus desired hem allowance.
  - (b) Width—full width of muslin.

NOTE: When a dome skirt is cut on the lengthwise grain, the center front can be cut on a fold and the center front seam is eliminated.

2. The muslin is stiffened by basting a width of nylon net to the wrong side of the muslin.
3. Draw the center back grain line.
4. On this grain line, crossmark 5 inches down from the upper edge of the muslin for the waistline.
5. Draw a crosswise grain line at hip level.

### B. DRAPING STEPS

1. Tape the hip line on the dress form.
2. Pin muslin center back to the dress form at waistline and hip line.
3. Hold muslin away from the dress form at the desired width, and pin center front to the dress form. The hip level grain line on the muslin should correspond to the hip tape on the dress form.
4. Using style tape, or  $\frac{1}{4}$ -inch elastic if desired, hold in extra fullness at the waist-

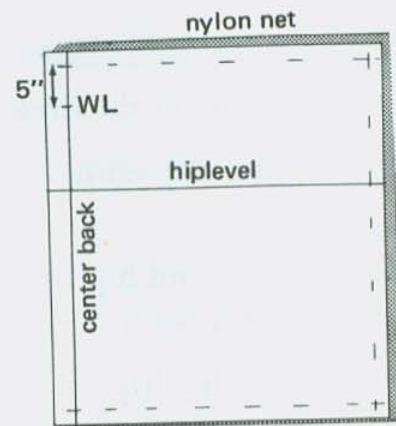


FIGURE 4-7 / STEPS A1-5

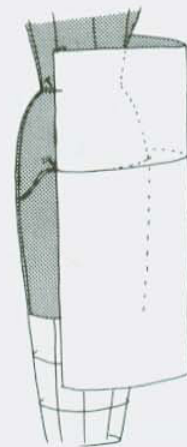


FIGURE 4-8 / STEPS B2-3

line. Unpressed pleats, gathers, or darts may be used alone or in combination, depending on the desired effect. Extra width is shaped at the side seam area by gently drawing out muslin from beneath the style tape at the waistline. The angle of the pleats, gathers, and/or darts at the waistline also contributes to the shape of the domed skirt.

5. Pin center front. For a center front fold, a perfect lengthwise grain must be maintained. If there will be a center front seam, it is best to drape it slightly off grain. Certain fabrics, such as woven silks, cottons, and most synthetics tend to pucker when long seams are stitched on the straight grain.\*
6. Mark and true waistline and center front. Crossmark at the side seam.
7. Replace on the dress form and adjust length; mark hem. On a dome skirt, the hem will be on grain.

NOTE: For extreme dome silhouettes, it may be necessary to place padding in the hip line. Ruffled, boned, or wired petticoats may also be used (see Figure 4-10).

### The Peg Skirt

The peg skirt is draped with fullness at the waistline tapering to a narrow hemline. This inverted cone silhouette may be extreme or modified in nature. Stiff fabrics will enhance the characteristic peg shape, whereas soft clinging fabrics result in a draped, almost Grecian effect.

\*For a more exaggerated silhouette, the center back, the center front, or both may be lifted and thrown off grain.

## 71 skirts

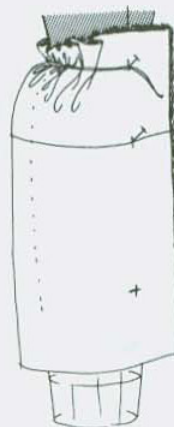
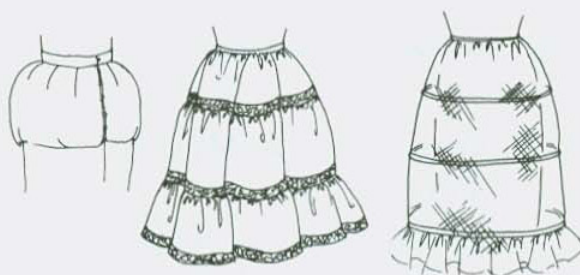


FIGURE 4-9 / STEPS B4-5



hip pad    ruffled petticoat    wire hoops

FIGURE 4-10

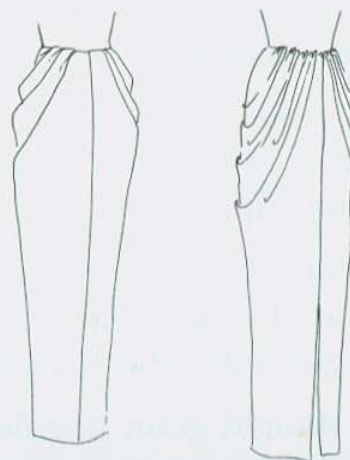


FIGURE 4-11 / PEG SKIRT

B. DRAPING STEPS

1. Place muslin on the dress form with the crossmark pinned to the center front at the waistline of the hip yoke.
2. Pin the lower edge of the hip yoke at center front.
3. Smooth muslin toward the side seam until tension appears above the waistline. Slash muslin above the waistline at this point, and pin at the waistline. As the muslin is slashed above the waistline, the grain at the waistline will drop so that the hip yoke fits smoothly over the hip. Place a pinch for ease at the waistline of the hip yoke as the slashing and smoothing proceed. Ease must also be maintained at the lower edge of the hip yoke. If the hip yoke extends below the hip line, the resulting slight flare provides necessary ease.
4. Mark and true all seam lines.
5. Add necessary seam allowance, and trim away excess muslin.
6. Drape the back following the same procedure as for the front.

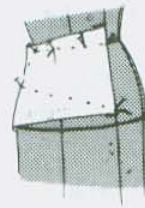


FIGURE 4-54 / STEPS B1-3

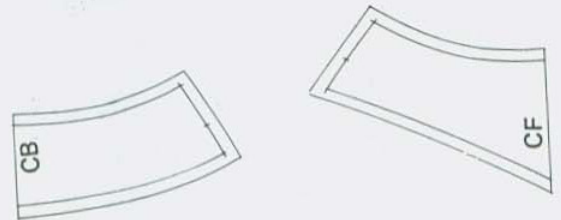


FIGURE 4-55 / FINISHED PATTERN

Pleated Skirts

The use of pleats can give skirts graceful fullness in motion, but at rest, pleated skirts retain a smooth slim silhouette. The fullness in a pleated skirt is controlled. Pleats can be folded in many different ways for various effects. Pleats may be spaced evenly all around the skirt, or they may be arranged in clusters or used singly at seams. Pleats may be crisply pressed or fall in soft unpressed folds.

The types of pleating most often used in



ACCORDION PLEATS

SUNBURST PLEATS

FIGURE 4-56

pleats, and sunburst pleats. Accordion and sunburst pleats are rarely draped without having been pleated by the professional pleater. The accordion-pleated skirt is cut similarly to the dirndl skirt—a straight skirt with extra fullness. The sunburst-pleated skirt is cut like a circular skirt.

After pleating, the accordion-pleated skirt is handled like a basic skirt, and the sunburst-pleated skirt is draped using the same method as for a flared skirt.

Side pleats and box pleats are also usually pleated by the professional pleater. His methods are essential if pleats are to remain permanently pressed. To prepare skirts for the professional pleater, determine the length and width desired in the finished skirt; add hem and necessary seam allowances; and cut rectangular pieces of fabric for the front and the back of the skirt according to these measurements. Before skirts are sent to the professional pleater, all but one seam should be sewn, and the hem must be finished.

After pleating, both side- and box-pleated skirts should be placed on the dress form and handled like a basic skirt in order to determine the exact waistline location.

To pleat and drape a side- or box-pleated skirt, determine the spacing of the pleats and the depth of each pleat as desired (see Figure 4-61). A fuller effect is achieved by moderately shallow pleats spaced further apart. Deeper pleats, more than 2 inches, remain folded and the fullness is lost. Very shallow pleats,  $\frac{3}{4}$  inch or less, save fabric but won't hold their shape. Side pleats are usually spaced fairly close together, while box pleats may be spaced further apart. The number of pleats in an all-around pleated skirt is determined by the distance between pleats and the hip measurement of the finished skirt.

## 87 skirts

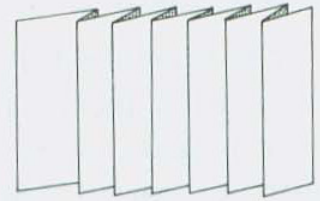


FIGURE 4-57 / SIDE PLEATS

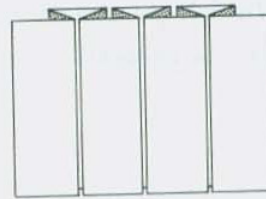


FIGURE 4-58 / BOX PLEATS



FIGURE 4-59

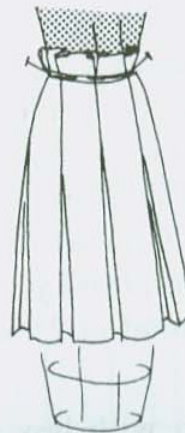


FIGURE 4-60