

The Art of Dress Modelling

SHAPE WITHIN SHAPE

Lily Silberberg
& Martin Shoben



THE ART OF DRESS MODELLING

Shape within shape

Lily Silberberg and Martin Shoben



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To the memory of loving parents Isidore and Esther Silberberg

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ABBREVIATIONS



CB	Center back
CBF	Center back fold
CF	Center front
CFF	Center front fold

INTRODUCTION



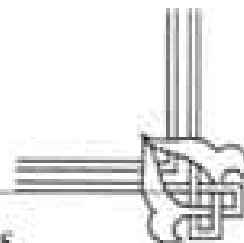
The beauty of this book is that it reintroduces into the fashion scene techniques that have been lost to the modern dress designer pattern cutter. Today, drafting techniques with their inherent quasi-scientific theories are over-emphasized and the basic premise that clothes have to relate to the intrinsic qualities and properties of the fabrics used and the shape and stance of the figure are easily lost. Lily Silberberg's selection of clothes for this book reminds us of the halcyon days of dress design when designers had real talent and produced clothes that were an ideal marriage of fabric and woman.

It must be emphasized that the individual styles depicted in this book should not be confused with 'fashion' but rather looked at as good examples of the principles that go to make the skill of modelling into but one successful pattern-cutting style. There are no secrets in modelling because of its non-mechanical and non-mathematical nature. It is hoped that in time each student will develop her/his own technique which is the hallmark of fashion and individuality, a vital ingredient often missing in garments made from the flat pattern.

This book is divided into three broad sections. The first section deals with the modelling techniques for 14 dress, skirt and trouser styles. These garments have been selected because they have very strong interesting silhouettes. Some of these styles are created from pre-cut fabric lengths which when applied to the stand form the required shape. This gives rise to the title of this book, i.e. 'Shape within shape'. This first section also contains garments that are developed from lengths of fabric in the time-honoured manner. Section 2 illustrates three wedding dresses and discusses the fabrics and embellishments that went into their creation. This section also illustrates the cutting of veils and trains. Section 3 describes and illustrates skills that are needed to cut a whole range of garment styles and reveals the techniques of modelling some of Lily Silberberg's favourite designs.

It is not necessary to use this book in any special order as virtually all the styles are self-explanatory and free-standing. The keen student may well start at the beginning and work patiently through the entire book in the order that we, the authors, have determined. The book may well be used by the student or practitioner to solve certain problems or simply as a source of inspiration. Whichever way this book is used, the uniqueness of the styles and information within it will be found to be useful and inspiring.

THE PRINCIPLES OF TOILE EVALUATION



THE TOILE

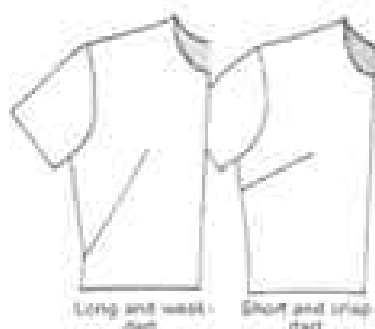
The traditional way of producing a garment would be to model it directly on to the client in the couture manner. Tailors would retain a toile or mould for each customer which would be altered as the client changed in shape over the years. The toile, as it is referred to in this book, has no particular style, but contains the basic shape of the dress and must fit perfectly at all the key garment girth areas such as bust, waist, hip, neck and all the height areas such as back neck to waist and front shoulder neck point to waist and so on. This styleless shape could then be used as a basis on which to model a variety of styles. The toile is considered a very important stage in style development, and this chapter deals with the aesthetic approach to evaluating the toile.

LINE

The creator of a design must have an eye for line, and this, like most skills, takes time to develop and even then one must be prepared for unsatisfactory results from time to time. The beauty of pattern making via the toile is that the resulting effect is almost immediate and during the modelling process, flow, line and proportion can be adjusted, rather than after a pattern is made into a toile. Line, silhouette and proportion for height and girth are evident from the onset, provided that the toiler develops a discriminating eye for line. The personality of the individual will in many cases influence the outcome of the overall effect of the toile. For example, whether to overstate or understate a line or flare or to be bold or nervous in deciding the width and depth of neckline bow or drape. All of these decisions made during the creation of the toile will eventually be proved right or wrong when one stands back from the work in hand and views it from a distance or sometimes through a mirror to obtain a reverse image to provide a fresh appearance. One is then able, if necessary, to re-organize, define and refine the overall effect the design is asking for.

CONTOUR

The shape of the body contours play an important part in toile making. The medium of modelling allows for the three-dimensional aspect. One would be advised to be aware of and guided by the body contours. Very often the high points of the body, such as the bust point, the upper and lower hip, etc., will dictate the length and indeed the depth of a dart or dart. It is best to obey what the shape of the body is telling you and weave into the composition of the design that which is necessary for suppressions to obtain the desired fit. The same can be said when arranging for gathered or cut through design and one must always be aware and be prepared to adapt a design to harmonize with the contours of the body. The same must be said for the angle of darts; not only should they be used in a suppressional manner but also they must be pleasing to the optical effect of the finished garment. Although the garment may fit very well, the overall view may be marred by the visual appearance of the darts. It is best to analyse and reason as follows: is the dart able to be incorporated into the styling features, i.e. drapes, folds, gathers? Is the dart in the correct place? Would it be better positioned in the armhole rather than the underarm? Is the dart positioned at a flattering angle? For example, on a bodice a long weak dart is less flattering than a dart that is shorter and crisper: see Figure 1.



1

SEAMLINES

The same can be said of horizontal and vertical lines of design. Horizontal lines are broadening to the figure and vertical lines are lengthening. All these factors indicate that the optical illusion is an integral part of modelling and is there to be used for the benefit of the garment design. For example, a very full-headed sleeve set into an armhole based on a full-length shoulder will have the effect of not only looking as if it is falling off the shoulder but will also have the tendency to over-balance the width of the garment at the shoulder area. To counter-balance this effect there is no harm in shortening the shoulder at the armhole, being careful to blend the line back into the armhole: (see Figure 2). Only when one can look at the toile and say that there is no distortion of any kind within its pattern structure, fit, proportion, hang and wearability and that the toile still adheres to the original design can one say that balance has been achieved.

At no time during the modelling of a toile must one forget that the outcomes of all the effort will be a workable pattern. It is to this end that one must address the necessary accuracy. Although modelling is steeped in the artistic aspects of design, one is always testing the design as to how practical the eventual garment will be to make, albeit for couture or the mass market. To this end the toile is the pattern and within it will be found the best method of constructing the garment as the problems of construction will generally be solved during the making of the toile.

APPROACH

When first approaching a design that is to be modelled there is no formal organization as there is in flat pattern making. One can use styling tape as a guide for necklines, armholes, yokes, etc. Even then it may be found that alterations are necessary in the overall effect. It should also be noted that grain cannot normally be determined at the onset with the exception of a design that shows stripes or checks or specific

angles. Only with many years of experience can it be said that in the modelling of the toile the cloth will discover its own grain in conjunction with the area of the garment piece.

Modelling is not mundane, it cannot be taught as a pure subject because it is interwoven with flat pattern cutting, grading and design. The aesthetic aspects of modelling are difficult to define. In due course the student, in the light of experience of modelling, will discover that the toile will communicate certain do's and don't's and then act and alter accordingly. In other words, the toile will take over its own creation — but only if the toiler pays attention to what is being exhibited by the toile's behaviour. Assessing the toile is no easy matter. Actually it may be wise to consult with a colleague as to the overall effect. The question is, what is right? Each person is an individual and in turn will develop her/his own eye for line and be known for that line as Dior is different from Le Caux and Hardy Amies.



2

Unbalanced
shoulder line



Shortened balanced
shoulder line

FABRICS FOR TOILE MAKING



It is very important to select the correct fabric before starting to model on to the stand. If possible, the fabric should be relatively inexpensive and without any surface design. The choice of fabric will depend on the type of garment and should be comparable with the cloth chosen for the finished garment. It is essential to test the final garment fabric to identify its capabilities before selecting a fabric for the toile. Also at times it is advisable to select the final garment fabric for the toile particularly when making knitted clothes. The fabric selected should be easy to apply to the stand, be pliable yet stable, so that when removed from the stand as a toile there will be the minimum of stretch and distortion. Woven and knitted fabrics of various weights can be used for modelling. What follows is an analysis of the different types of modelling fabrics and their uses.

WOVEN FABRICS

Calico is the most common fabric used in modelling. It is relatively cheap and easy to handle and comes in three weights, light, medium and heavy. The choice of weight will depend on the style of the garment and the fabric it will be made in. Many of the styles in this book will require the light-weight fabric as it will be easier to drape to produce specific effects.

Light-weight calico is suitable for modelling toiles for open and soft fabrics, such as crepe, heavier chignons,

georgette, etc.

Medium-weight calico is suitable for modelling toiles of close-woven fabrics, such as satins and cottons, in fact any cloth with body.

Heavy-weight calico is suitable for modelling toiles for outerwear or any structured garment.

For materials of intermediate weight such as medium-weight wools a combination of light and medium calico or a layer of each could be of use. In other words the weight of the finished cloth can be imitated in the calico, to make the modelled garment more realistic.

Mull or muslin is another fabric used for modelling ultra-light-weight garments. It is slightly more expensive than calico and when unused, very stiff, although it softens up with use. Mull or muslin is very good for fine fabrics such as chignons, organza and lace. These fabrics need more volume and very careful handling.

KNITTED FABRICS

Knitted fabrics such as cottons, wool or silk jersey come in various weights, i.e. light, medium and heavy. The very nature of the knitted stitch means that when modelling a knitted garment, a knitted toile has to be made if a realistic effect is to be produced. Jersey fabrics are generally more pliable in both warp and weft directions, coupled with the ability to be readily mouldable to the contours of the body which allows

the material to play an important structural part in suppression and tolerance.

Knitted rib

The pliability in this type of structure enables it to be very useful for the closer-cut garment. Cloth behaviour must be taken into consideration when working with ribbed knitted fabric, for example, the percentage of stretch to the square centimetre. This also applies to elasticated cloth such as Lycra. In most, but not all, cases the use of ribbed knitted fabrics alleviates the necessity for suppression for body contours. This can also be applied to garment tolerance as the knitted garment with its looped stitch will allow the body to move without the restrictions of a woven fabric.

There are occasions when materials do not lend themselves to be imitated by other cloths. In such a case, depending on the cost and availability of the cloth, it would be wiser to drape or construct the relevant areas of the garment in the 'real' material. For example, a straight dress with perhaps a cowl back, or a waterfall drape over a straight-cut skirt, could be modelled using a medium-weight calico for the straight part and self-fabric for the draped cowl or waterfall. The following 14 styles are either pre-cut 'shapes within shapes' or are developed directly on to the dress stand using the basic skills illustrated in Section 3.



Style 1. The puff ball (Figure 3)

The puff ball skirt is cut the same shape top and bottom and the distinct puff ball effect of this skirt is achieved by draping the underskirt on to the carefully cut undergarment and the use of the darts to control the excess fullness. The unusual feature of the skirt is that it is the same top and bottom. The silhouette also lends itself to be 'scuffed'. Follow the same sequence as listed below, but fix to the underlining and trim with bows, roses or other dainties.



METHOD

Pre-cut the fabric as follows:

Figure 3: A-B = The length of the underskirt.

4 C-D = The length needed for the top skirt, which will depend on the weight and texture of the chosen cloth.

Calculate the material as follows:

The hip measurement $\times 3$ is the minimum fabric required. In some light fabrics a much greater amount would be required.



THE UNDERSKIRT

1. Prepare the underskirt.
2. Ascertain the amount of 'puff' required.
3. Reduce the length of the underskirt by the amount of overhang, e.g. 10 cm from E-D (Figure 4).
4. The top cloth. Calculate the top cloth as follows:
The hip measurement $\times 3$ by the skirt length, e.g. Hip girth = 92 cm $\times 3 = 276$ cm; Length 55 cm plus 50 (i.e. 25 $\times 2$) puff, top and bottom = 105 cm.
5. Use darts to reduce the top and the

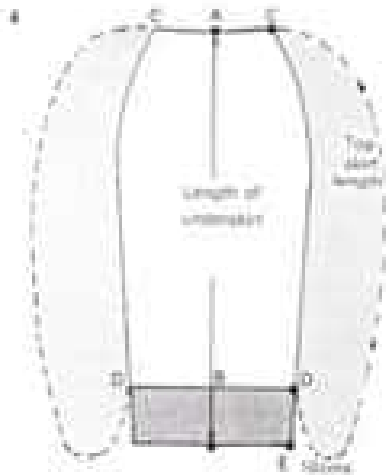
bottom by 50% as in the diagram. Draw the curved darts from the cut edge top and bottom to the finished hem line and the finished waist line.

14.6. To hold the puff ball out so that it does not collapse, the fabric can be mounted over two layers of fairly firm net and made as prescribed.

This type of puff ball silhouette also lends itself to be ruffled. Cut twice the length and twice the width approximately. Gather as before and fix to the underlining and trim with roses, bows or other dainties.

TO MANUFACTURE

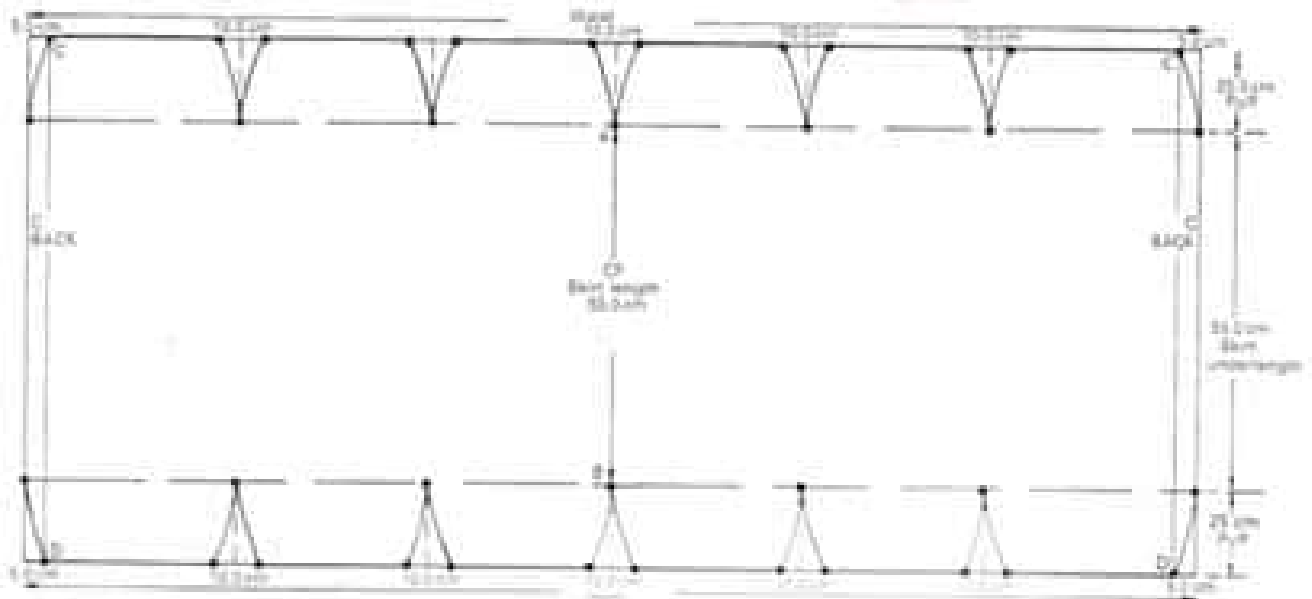
1. Sew in the darts.
2. Trim away the excess fabric and press open the darted CB seam.
3. Gather the top waist and the bottom hem and fit them to the underskirt.



14.6 The puff ball



The top cloth calculation top $\times 2$



14.7 The puff ball skirt plan

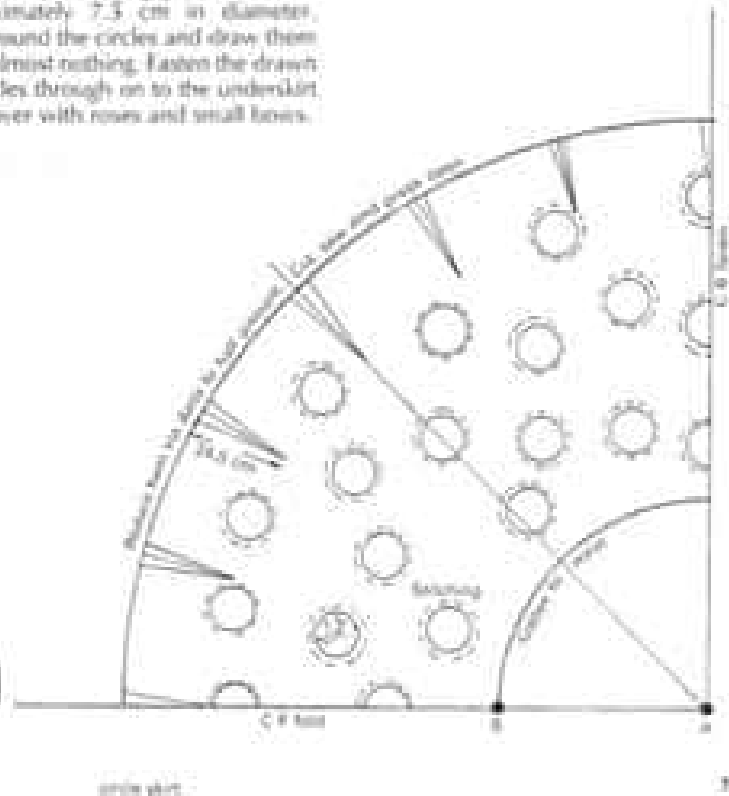
Style 2. The soufflé skirt (Figure 6)

The soufflé effect is based on the onion skirt principle. It is advisable to cut this skirt in cloth which is firm but not stiff. The effect of the skirt is best seen when light crisp fabrics are used, e.g. paper tulle, tulle, satin Dupion, organza or chiffon which has been laid over a tulle base of the same shape, using the mounting manufacturing method. The skirt must be held out with net as for the puff ball.

METHOD

Cut the cloth twice the length of the underskirt and cut as a half-circle and then gather at the waist and the hem. The formula needed for a half-circle is as follows: Twice the waist measurement divided by $22 \times 7 =$ the radius which is B from A. Describe an arc from A through B for the waistline.

Figure 7; the displayed soufflé effect is achieved by arranging gathered circles approximately 7.5 cm in diameter. Sew around the circles and draw them up to almost nothing. Fasten the drawn up circles through on to the underskirt and cover with roses and small bows.



6 The soufflé skirt gathered at waist and hem the fabric fixed to underskirt with roses. The strapless bodice of self or contrast texture e.g. Tulle skirt and velvet bodice.

Style 3. The onion or windswept look (Figure 8)

Figure 8 illustrates the classic onion-shaped skirt which is shown mid-calf length. This skirt has three layers: net placed on to the underskirt and then the finished fabric on the top. Three factors create the finished shape:

- 1 The shortened straight underskirt lining.
- 2 The top skirt is fabric with wedges or darts removed.
- 3 Net placed between the top skirt and the lining which holds out the surface fabric.

THE UNDERSKIRT

Method

Pre-cut the fabric as follows:

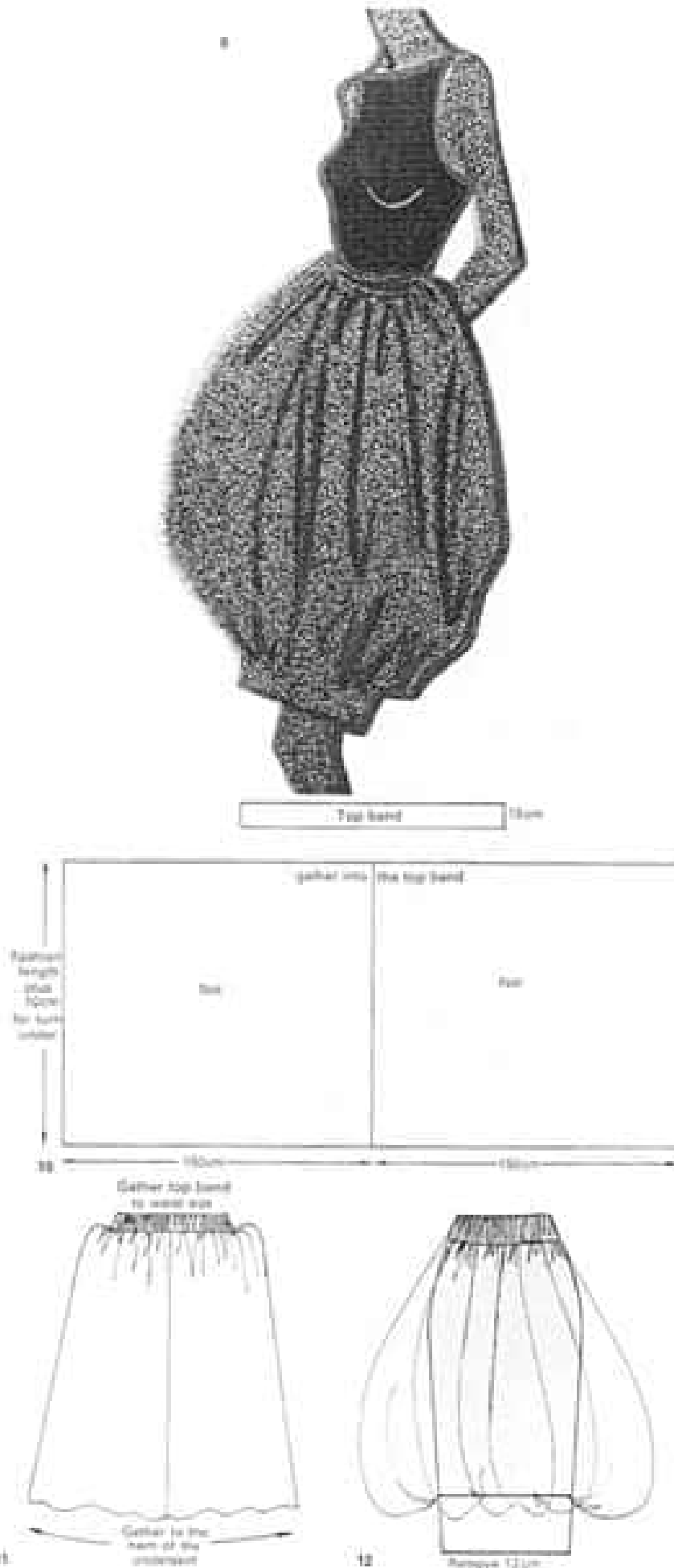
- 1 Prepare the underskirt to the appropriate length (Figure 9).
- 2 Prepare the net to the dimensions as illustrated (Figure 10).
- 3 Sew the net to the top band (Figure 11).
- 4 Sew to the underskirt (Figure 12).

THE TOP SKIRT

The top skirt is calculated by formula and because it is gathered on to the underskirt it is not necessary to be too accurate in the calculation.



9



Method

- 1 Draw the line A-B-C at right angles (Figure 13). The waist measurement multiplied by 2 divided by 22 multiplied by 7 will equal the radius which is applied from point A to point D for example:

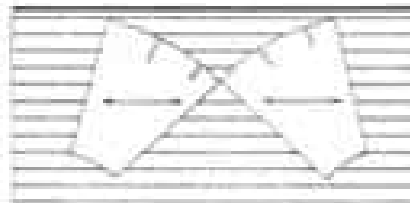
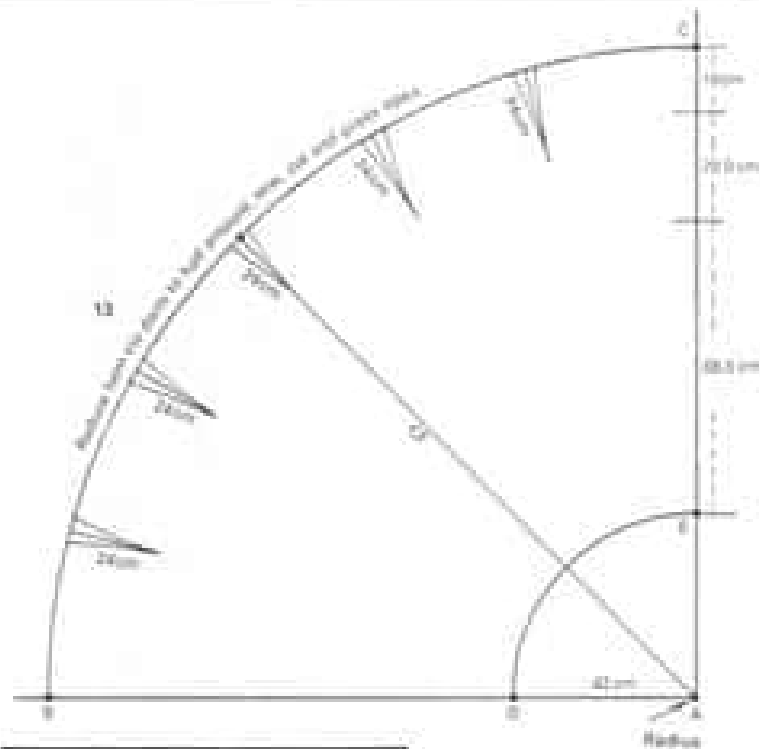
The waist measurement
 $= 66 \text{ cm} \times 2 = 132 \text{ cm}$
 Divided by 22 $= 6 \text{ cm}$
 Multiplied by 7 $= 42 \text{ cm}$

Therefore D from A $= 42 \text{ cm}$

- 2 Swing arc A through D to establish
- 3 Swing an arc through B for the required skirt length.
- 4 Mark point C and D. The skirt is cut on for two quarters through line A-D along the centre front.
- 5 Reduce the hem via darts which must be evenly spaced as the diagram illustrates, to approximately half its circumference.
- 6 Cut out at the hem and the waist to fit the underskirt.

Figure 14 illustrates the orison skirt in striped fabric. A very pleasant effect can be achieved by cutting the skirt in four panels, see Figure 15.

Figure 16 illustrates the twisted orison which is achieved by an eight spiral or twist to the left at the waist.



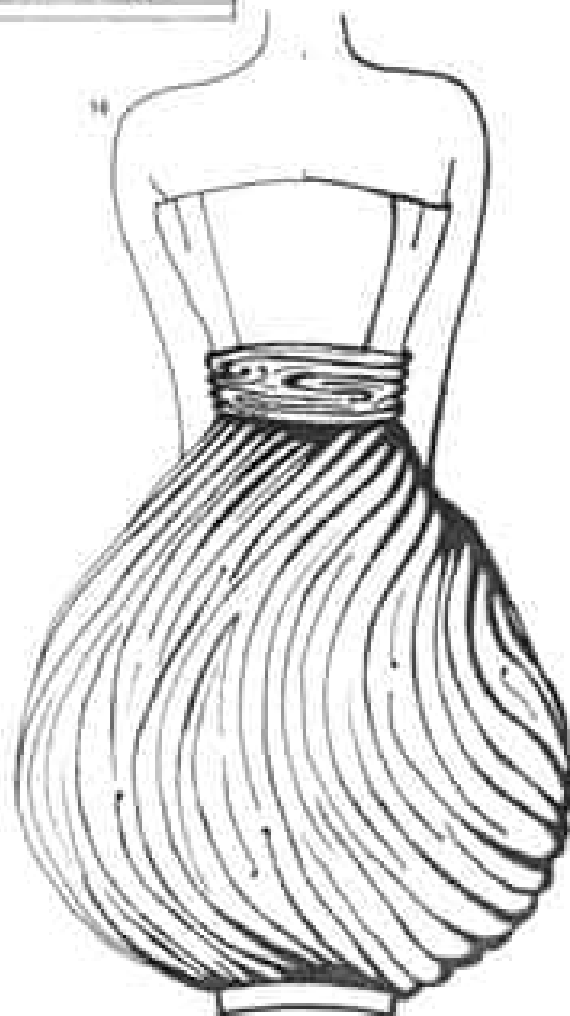
15 Fabric layout for the orison effect

The Acid Washed Denim

14



16



Styles 4/5/6. Ethnic trousers

The next three trouser shapes are based on the cone and are the direct influence of the Near to Middle East. These garments contain the true ethnic feel, consequently they are developed on the flat with the built-in certainty that the feel of drape is ever present. All these garments are elasticated at the waist and are designed to be pulled on and off over the hips, therefore no zips are necessary.

These garments are ideal examples of the pre-cut garment that forms shape within shape.

THE HALF DHOTI (FIGURE 17)

The half dhoti comes in two versions which have a similar appearance, the only difference being the position of the inside leg seam.

Figure 17 Dhoti with an inside leg seam.

Figure 18 The dhoti with the displaced seam.

The waistband (Figure 19)

These three versions have the same waistband which is calculated as follows:

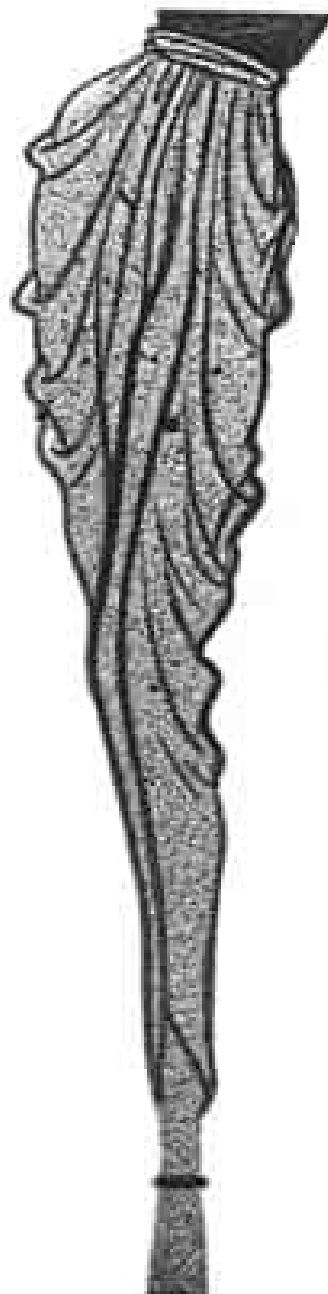
- 1 Cut the fabric one and a half times the hip measurement by twice the width of the elastic plus seam allowances.
- 2 Calculate the elastic length by stretching the elastic tightly around the hip girth.

Sewing method

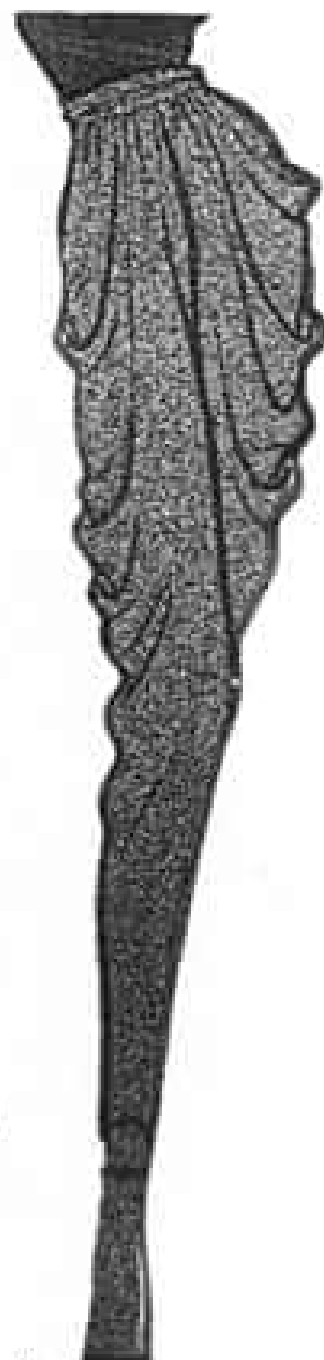
- 1 Sew the elastic into a ring.
- 2 Cut the waistband casing and sew into a ring.
- 3 Place the elastic into the casing and sew together.

The inside leg seam dhoti (Figure 17)

The width of the fabric should be at least 115 cm. Soft silky fabric that will drape well should be used such as soft jersey or jersey single knit; whatever is selected must be soft and malleable.



17 The half dhoti with inside leg seam cut at 4° angle per leg



18

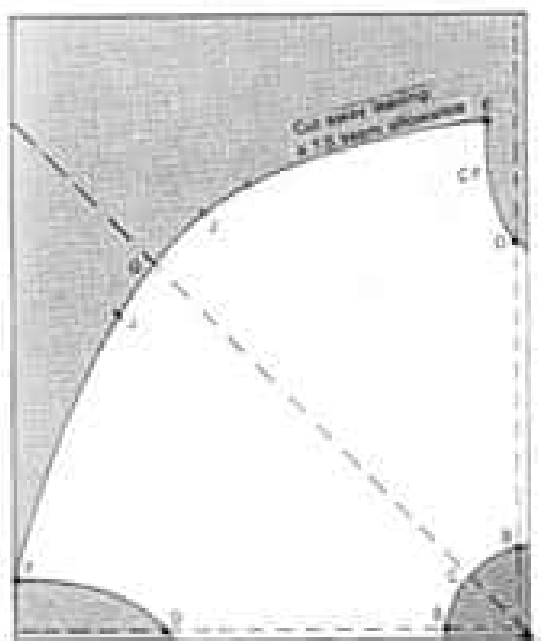
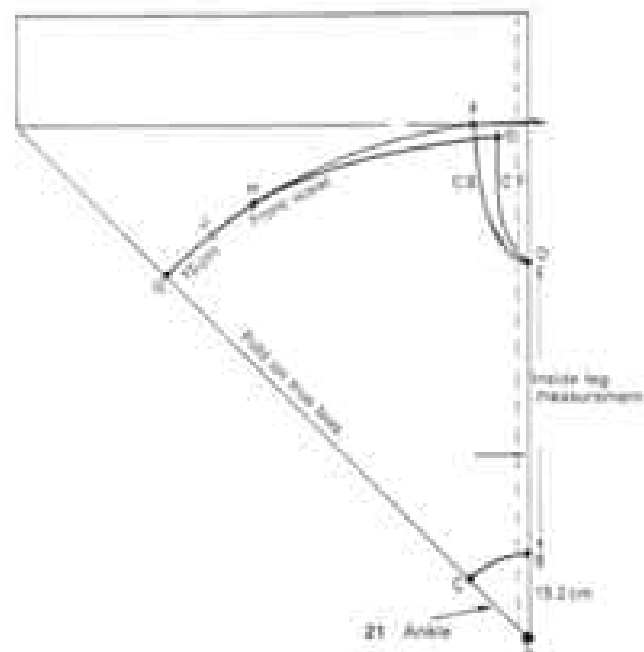
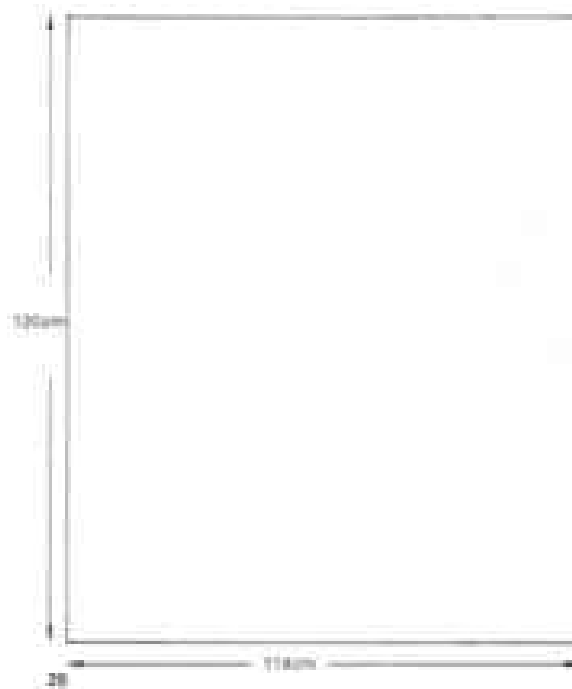


19



20

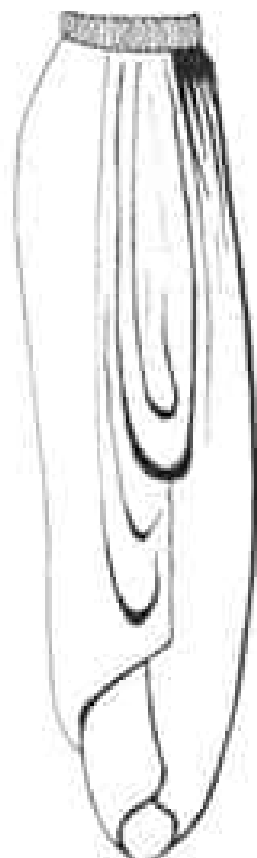
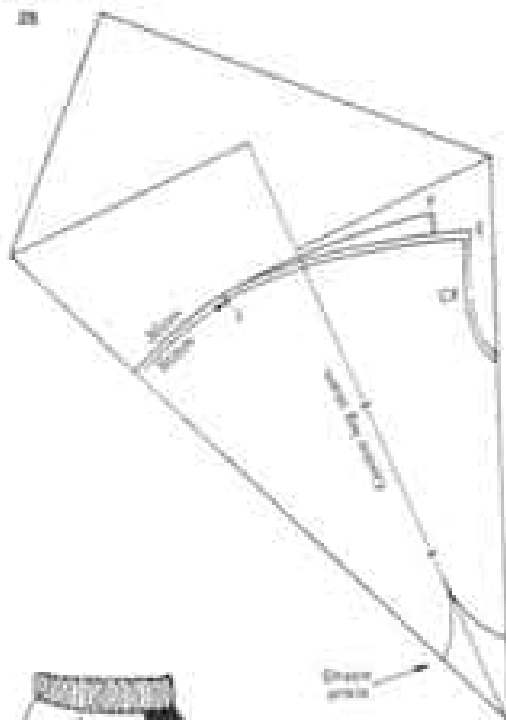
- 1 Take a length of fabric 114 cm wide by 120 cm in length (Figure 20).
- 2 Fold the fabric locating the true bias (Figure 21).
- 3 Swing an arc from A to B to establish the ankle measurement plus two turnings divided by 22 and multiplied by 14 = 15.2 cm.
- 4 B-D = the inside leg measurement.
- 5 For the body rise measurement refer to the size chart on page 99.
- 6 Throw an arc from the centre back through the point F to G on the fold.
- 7 Blend through from H to E for the front waistline.
- 8 Trace through D to F on to the back section underneath. Also trace through points H to G.
- 9 Mark points I-H-J-G.
- 10 G-J = 15 cm approximately.
- 11 Trace through all the points.
- 12 Open out the fabric and cut away the excess fabric leaving 1.5 cm seam allowances (Figure 22).
- 13 Fold the fabric again and stitch from G to J to form the start of the cowl (Figure 23).
- 14 The distances from J to E and J to F have to be reduced to the measurement of the fullest part of the hip, e.g. by three large pleats facing towards the side seams.



Dhoti with the displaced seam (Figure 18)

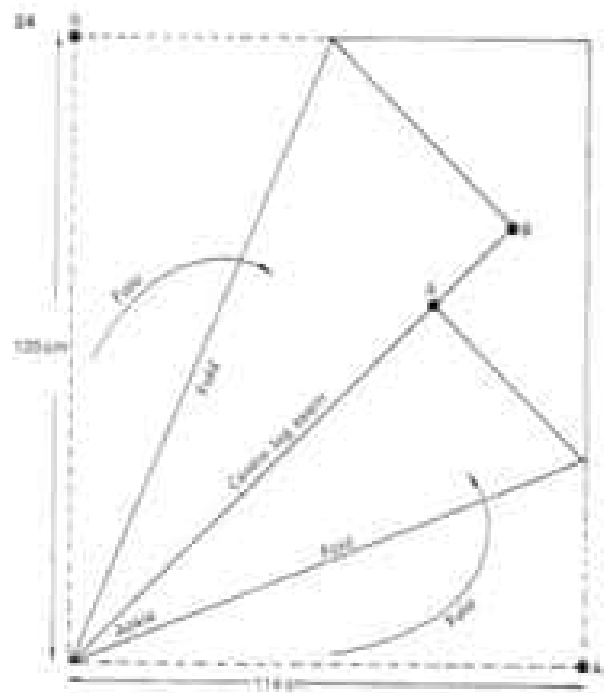
Follow the same construction method as the previous version with the following variation. Fold the seams inwards (Figure 24). The back waist section is much cleaner in this version, i.e. the fullness is reduced and concentrated on the side and the front (Figure 25).

Figures 26 and 27 illustrate a third style choice.



Side view

26



Front view

27

THE FULL DHOTI (FIGURE 29)

Fabric as before in texture with a minimum width of 114 cm but note that this style will need fabric in excess of 4 metres.

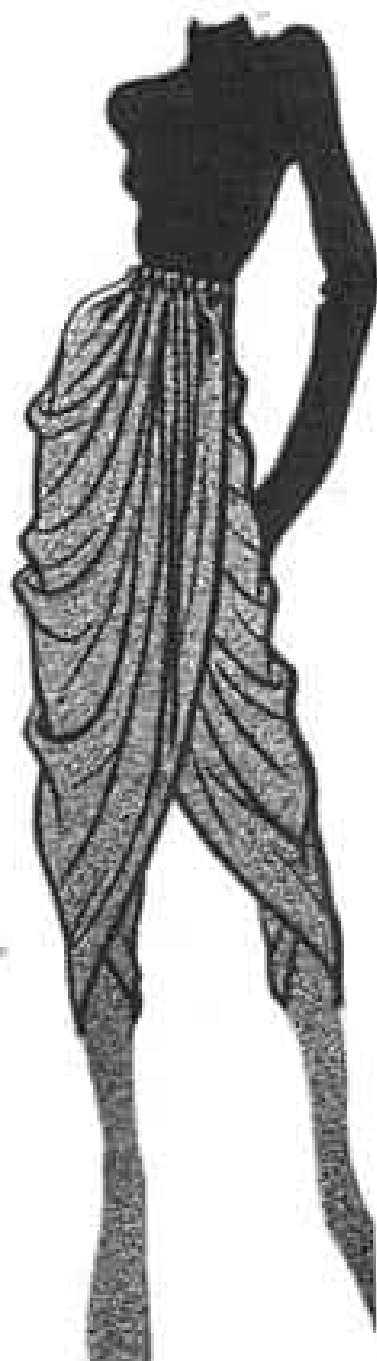
This full dhoti can be cut by folding the fabric as the previous dhoti; however, this method will be found to be easier to understand.

Use a large sheet of paper or draft directly on to the fabric (Figure 30). Size 12.

- 1 Draw a long line and mark the centre at point A.
- 2 A to B and C from A = approximately the outside leg length, 110.
- 3 Describe an arc from A through B to join C.
- 4 Mark point D at 90 degrees to line B-C.

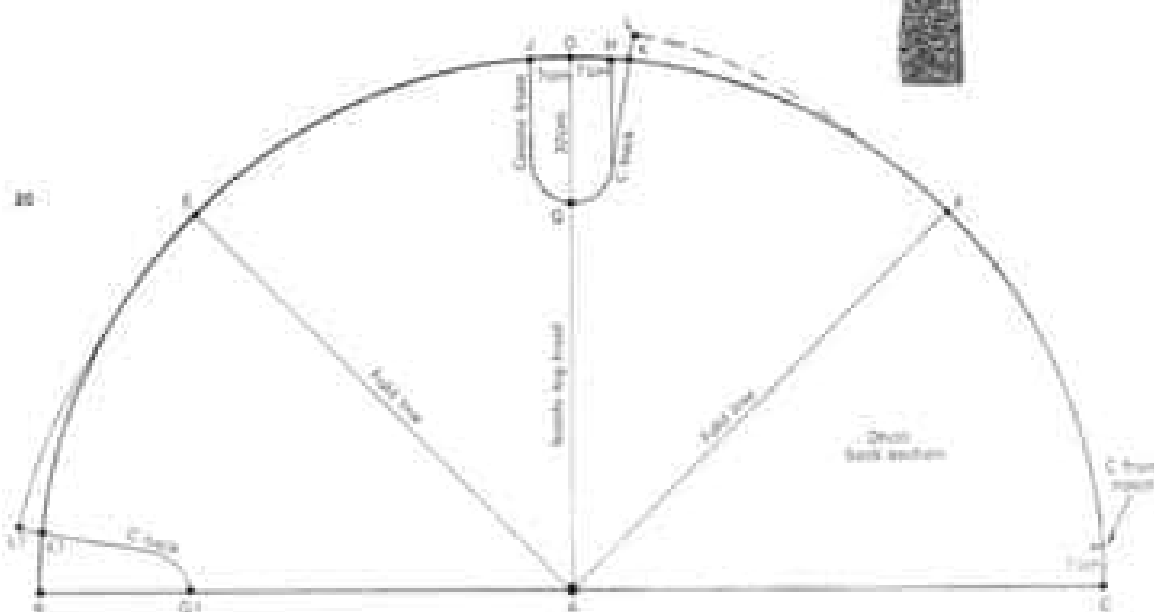
- 5 Mark points E and F at 45 degrees to B-A-C for the dhoti fold lines.
- 6 D to G = approximately 32 cm for the body rise.
- 7 G to A = the inside leg measurement, 78 cm.
- 8 H from D and I from D = 7 cm.
- 9 Connect to G.
- 10 K from H = 3 cm.
- 11 L from K = 3 cm.
- 12 Draw line L-K-G for the back fork line.
- 13 Connect J to G for front fork.
- 14 G1 from B = G from D = 32 cm.
- 15 J1 and K1 from B same as K and L from D.
- 16 Mark the centre front 7 cm in from C for the centre front notch.
- 17 Add seam allowances (Figure 31).
- 18 The first fold (Figure 32).
- 19 The second fold (Figure 33).

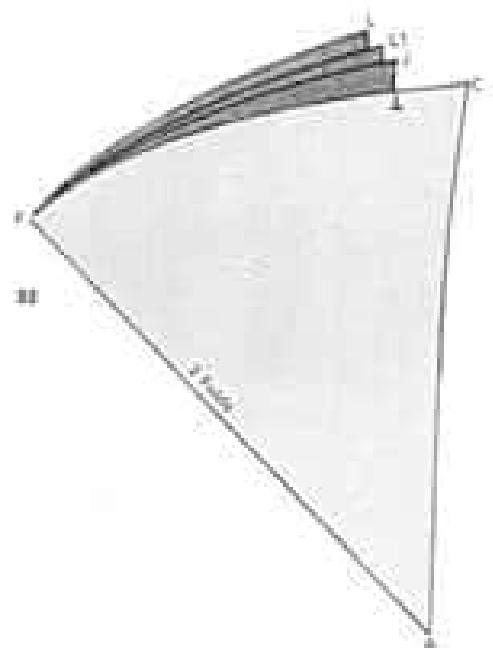
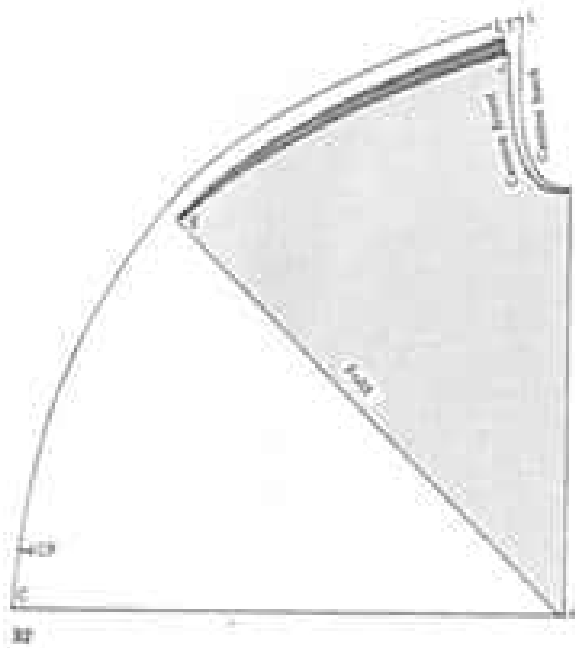
Figure 34 illustrates the two centre back notches corresponding.



29

Each leg is made from half a circle. The rear effect is achieved by using jersey.





Style 7: The great knot (Figure 35)

This figure-hugging evening dress is one of the most sophisticated of dresses and can truly be considered a classic of its type. The choice of fabric for this garment is important. The criteria is that the cloth should be malleable, i.e. not a stubborn fabric but a fabric that allows itself to be moulded without a struggle.

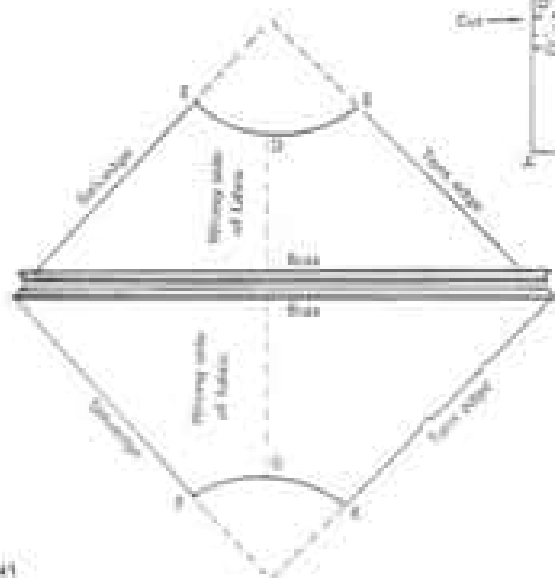
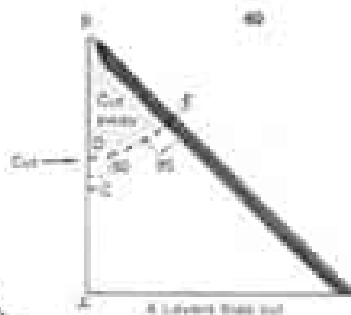
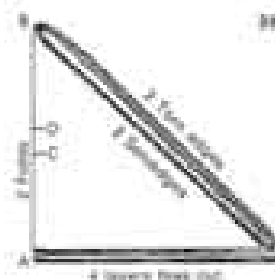
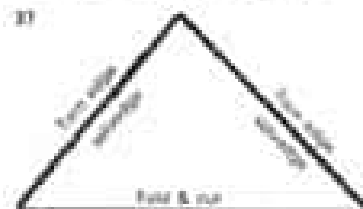
This dress appears to be cut in one piece, and if done successfully, it may well bemuse the onlooker, as there should not be any visible seaming and, although asymmetrical in look, the pattern is symmetrical.

METHOD

- 1 Cut a large square 91 cm x 91 cm (Figure 36).
- 2 Fold the square diagonally and cut along the fold. Note that the selvedge lays parallel to the torn edge (Figure 37).



- 3 Pick up the top triangle and reverse it so that selvedge lays on selvedge, torn edge lays on torn edge and bias cut lays on bias cut (Figure 38).
- 4 Fold again through the centre as the diagram and locate the position halfway between A and B to establish point C. C to D = approximately 4 cm (Figure 39).
- 5 Draw an arc from B through D to establish point E and cut along arc (Figure 40).
- 6 Open the fabric and turn back along the bias cut line (Figure 41).

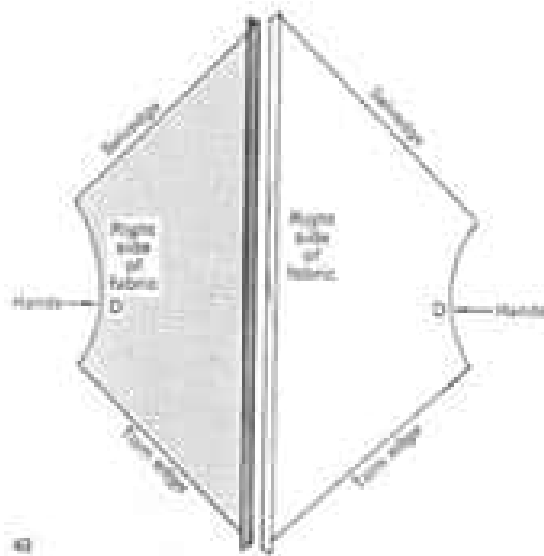


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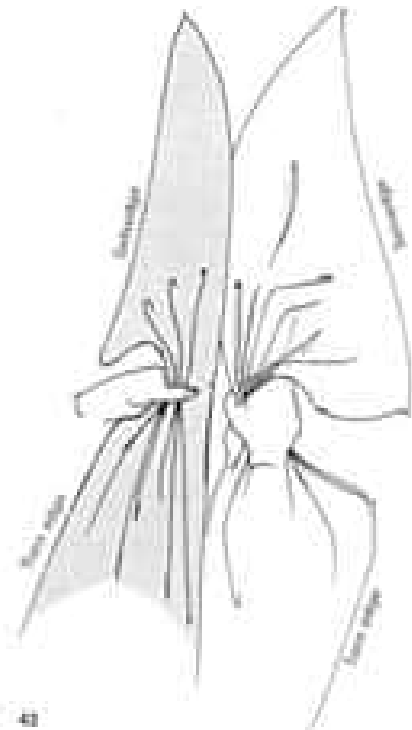


The Great Knot can be worn at the centre front or centre back, or high or low on the body. The skirt goes up to the waist. This garment does not need embellishment. The knot is the main feature.

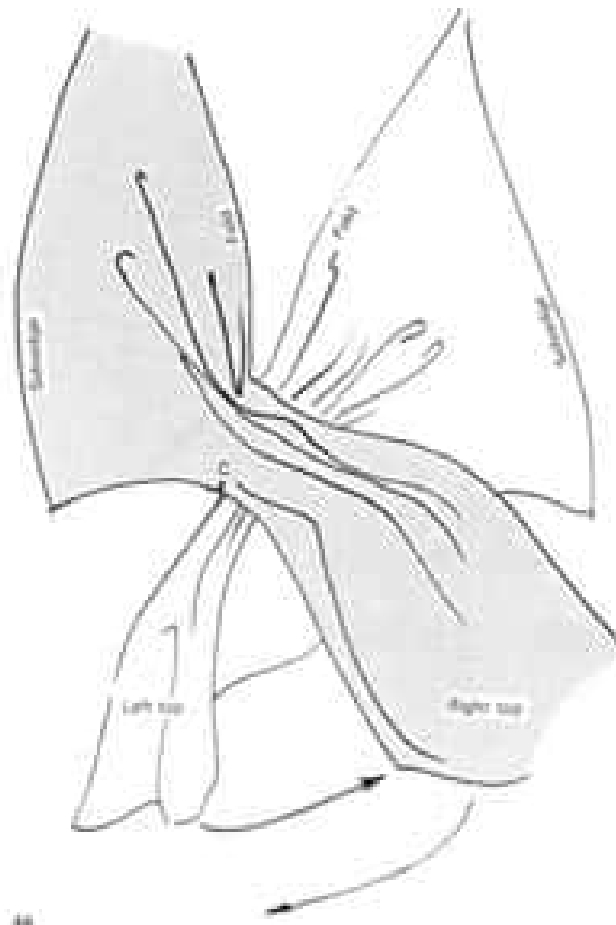
- 7 Turn the fabric over so that the wrong side is underneath (figure 42).
- 8 Place your hands under point D and gently gather the fabric in the hand (figure 43). Cross the left-hand fabric over the right-hand fabric.
- 9 Cross over the fabrics left over right (figure 44). Ensure that the fold back line is even and the drapes are even.



42



43



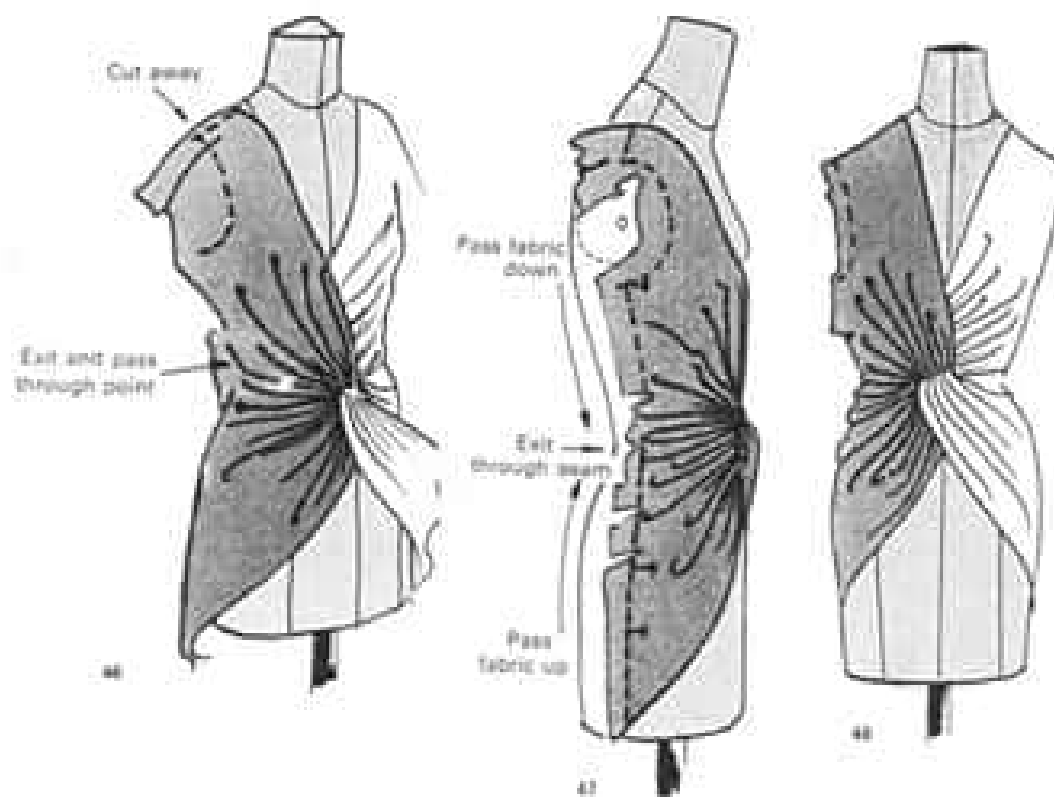
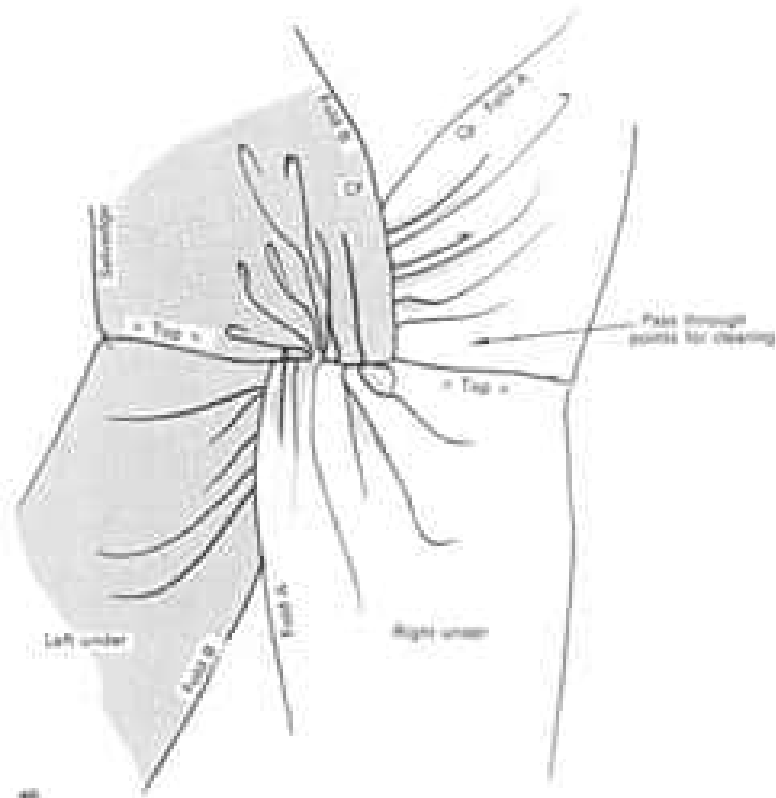
44

The butterfly stage

- 10 Fold again as the diagram so that the right and the left side are reversed i.e. the right top becomes the right under and vice versa (Figure 43).
- 11 Pin the right bodice to the right side and the left bodice to the left side.
- 12 Decide the position of the centre front and place on to the dress stand and decide the cross-over point at the centre front (Figure 46).
- 13 Use the team at the waist approximately to pass away unwanted fabric.
- 14 Model away freely until the required tension of drapes is achieved.
- 15 Clear away the excess length of the side seam by nipping in and moving towards the waist region (Figure 47).

Figure 48 illustrates the finished lined shape.

- 16 To ensure that the waist seam is invisible, mark the seam line under a horizontal fold.
- 17 Place three balance marks (Figure 49).
- 18 Remove the toile from the stand and select the better side to pattern and mark up (Figure 50).

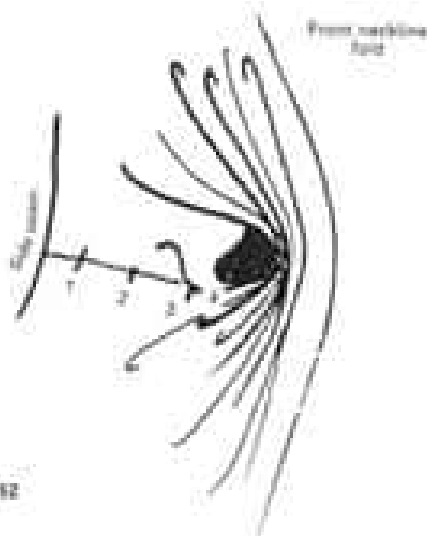
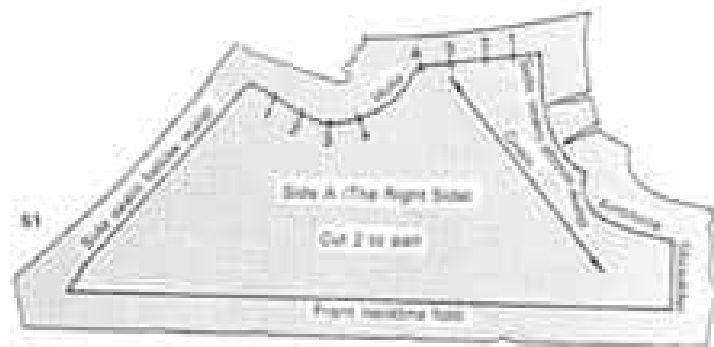
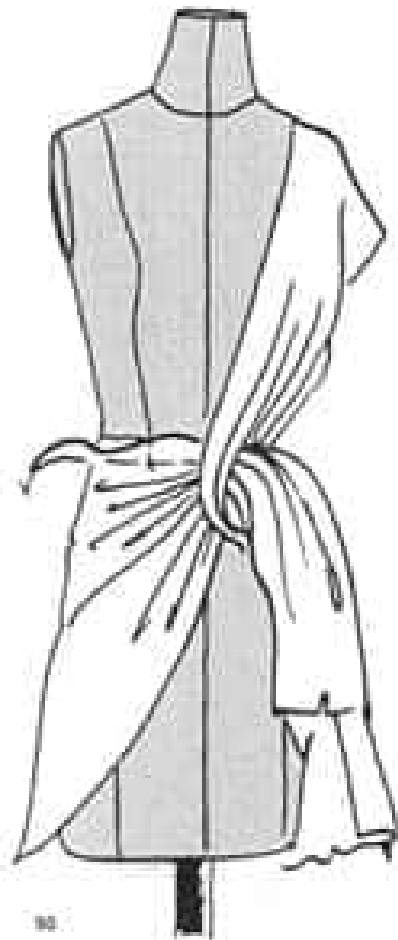
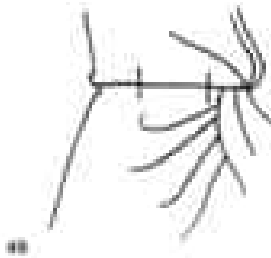


19 Side A, neaten from point 4 to point 4, and then assemble as follows (Figure 51).

THE HOLE

Assembly

- 1 Leave an opening between point 4 and point 4 to pass through the other side bodice (Figure 52).
- 2 Neaten between point 4 and point 4.
- 3 Join points 3 to 3, 2 to 2 etc., and sew on the inside.
- 4 Cut side B.
- 5 Neaten between points 4 and 4 and thread through the hole.
- 6 Sew points 4 to 4, points 3 to 3 etc.
- 7 Finish by sewing the left side seam.
- 8 Note that the right-hand seam at the waist will tend to point upwards whereas the left-hand side seam will face downwards.



Style 8. One-piece side-draped skirt

This brilliant draped skirt could be cut in one piece if the fabric is wide enough (Figure 53).

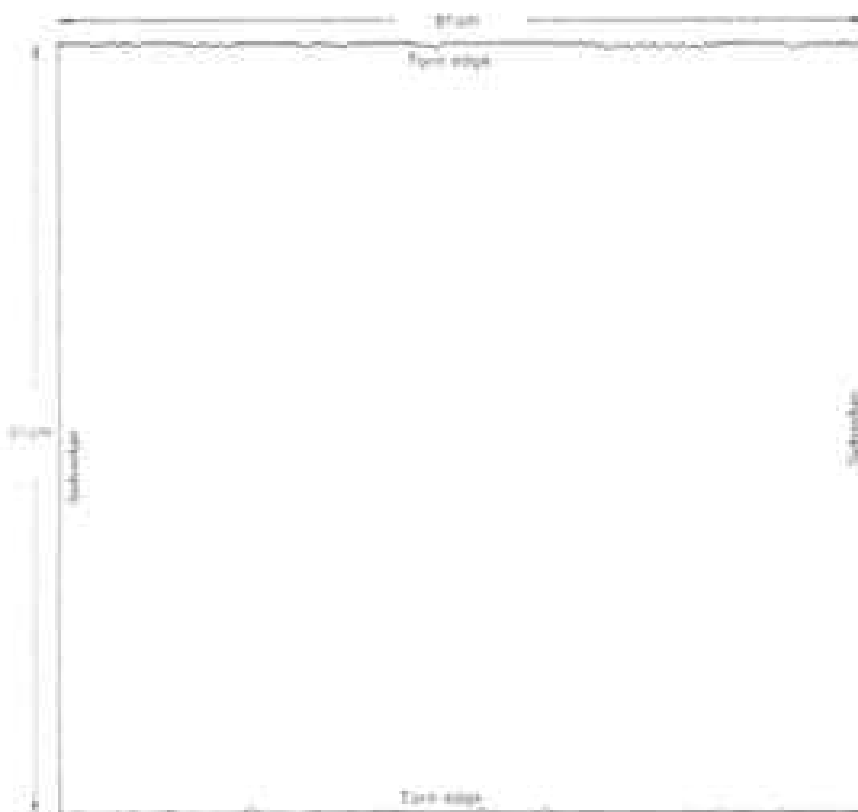
METHOD

Use an existing basic block-type skirt pattern.

Take a large section of fabric approximately 91 cm square (Figure 54).

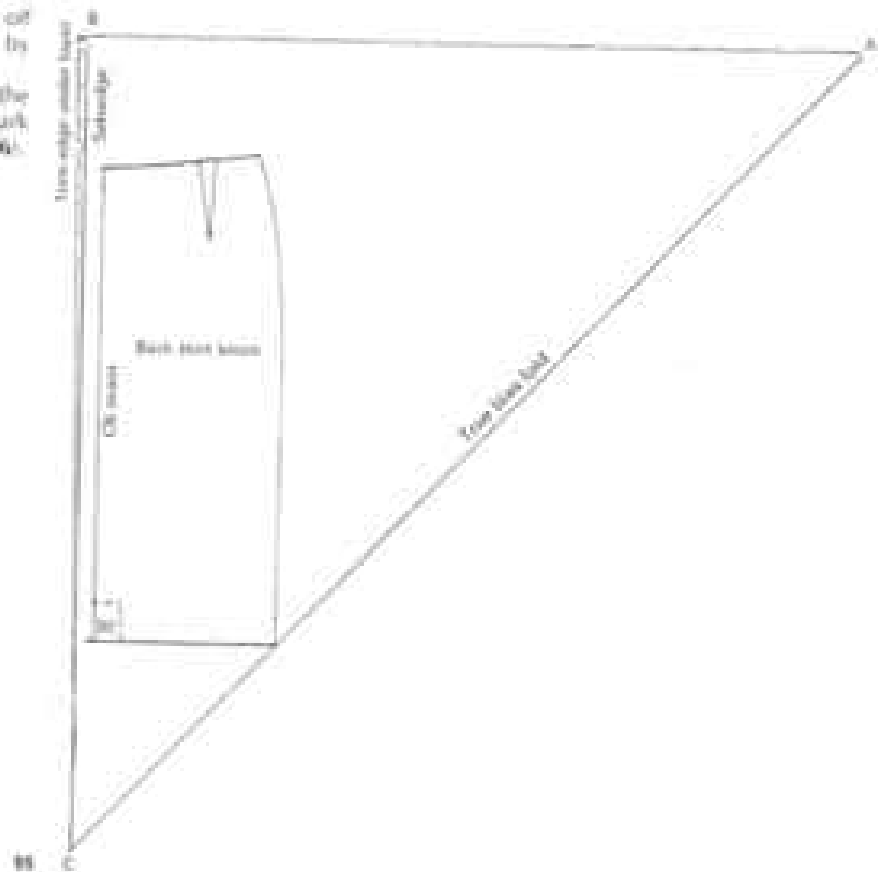


53 One-piece skirt with side drapes and slits. Having the drapes can be either towards the centre front or centre back and can be slitted with flares in contrasting fabric.



54

- 2 Fold the fabric as the diagram, and lay the center back seam by 2.5 cm (figure 55).
- 3 Lay the front skirt block on to the left edge of the fabric and mark around the skirt pattern (figure 56).

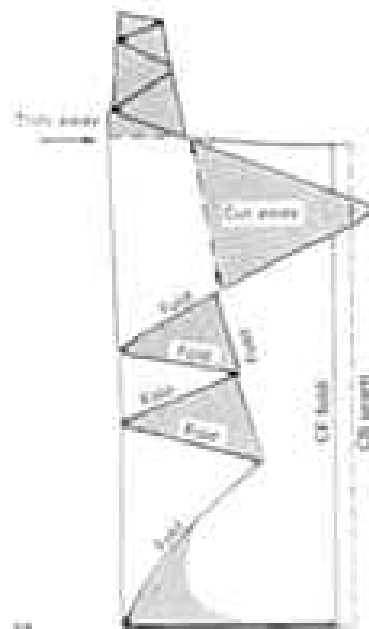
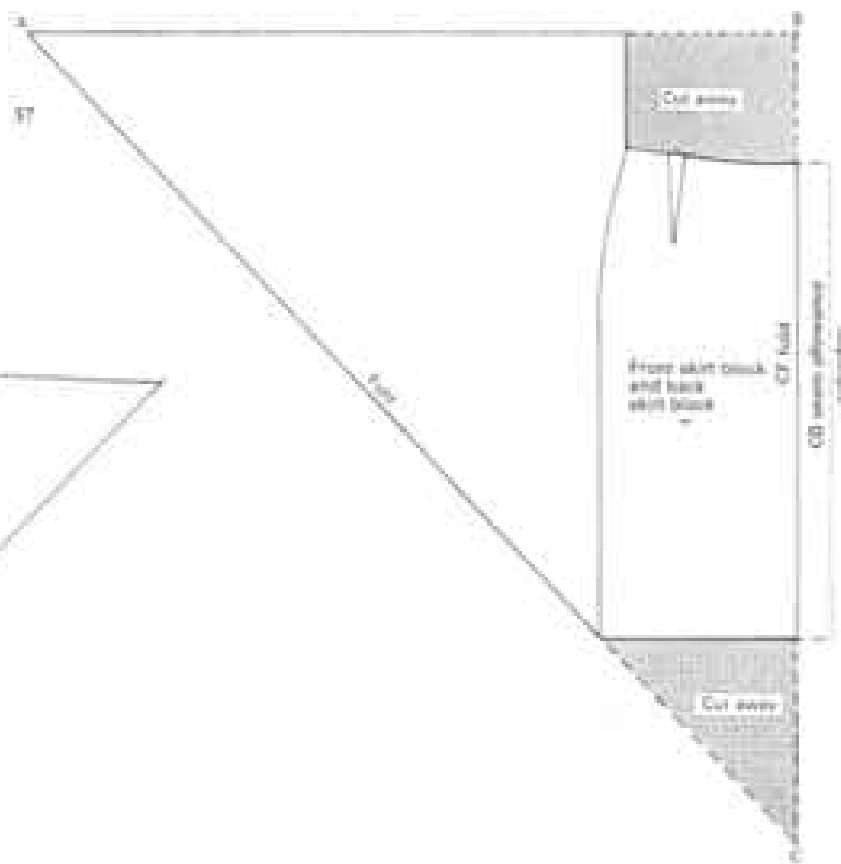


- 4 Turn the fabric over and use the back skirt (Figure 57).
- 5 Cut away the shaded areas (Figure 57).
- 6 Fold the side seam for fold 1 (Figure 58).
- 7 Continue folding as the diagram and trim away the top waist edge (Figure 59).

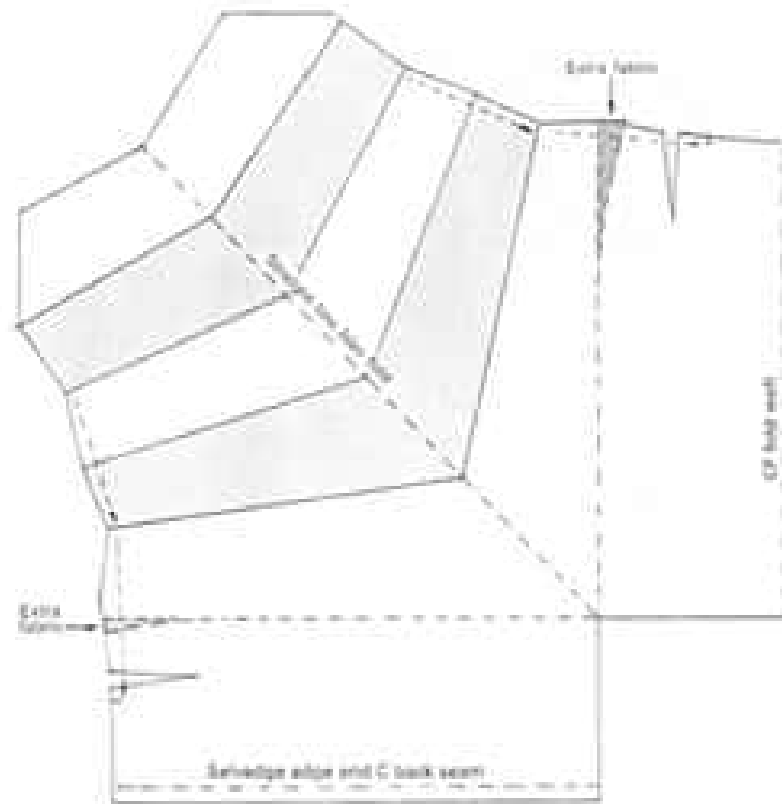
Figure 60 shows the finished folded pattern opened out.



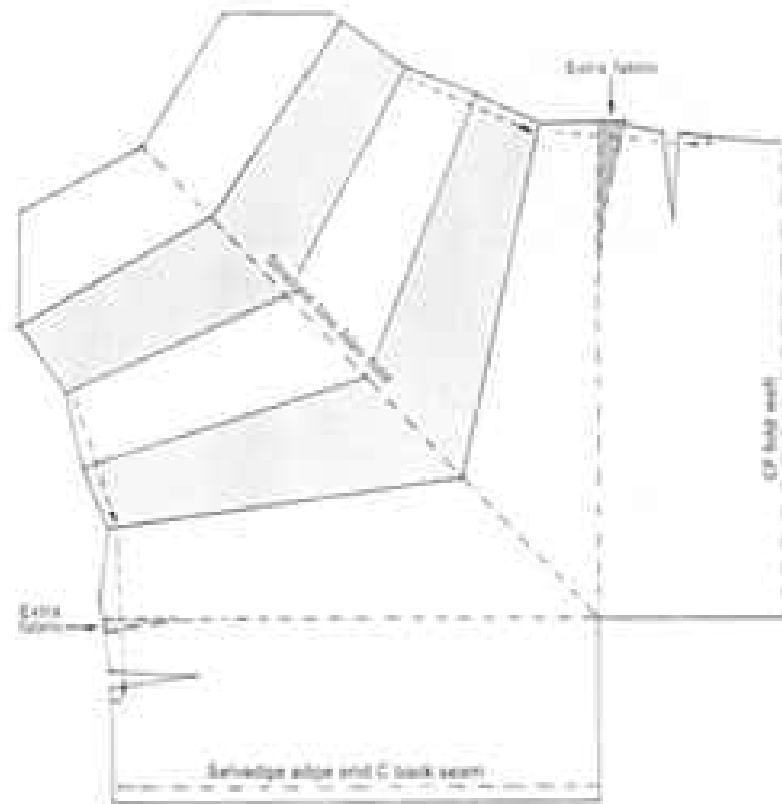
56



58



59



60

Style 9. Wrap-over bias-cut dress with front drape – The Cleopatra drape

This drape needs a fabric with a malleable spongy quality, e.g. moss crepe (Figure 61).

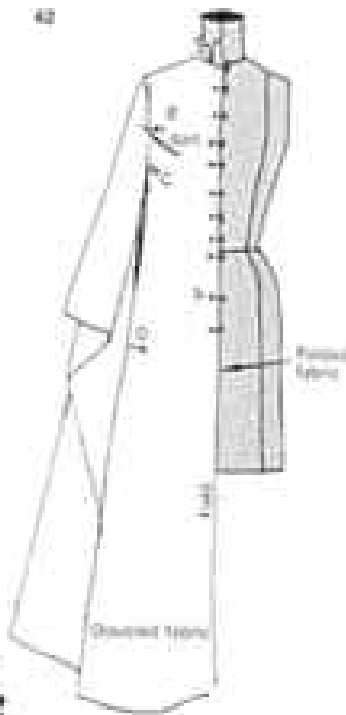
Estimate the width and length of fabric needed. If, while modelling, the fabric proves too narrow, add extra fabric on to the original piece. The final garment may well need to be modelled in a wider fabric.

Note that, although this garment is symmetrical it will need to be modelled as a whole dress. Half the dress is modelled with the fabric folded and then finally opened out.



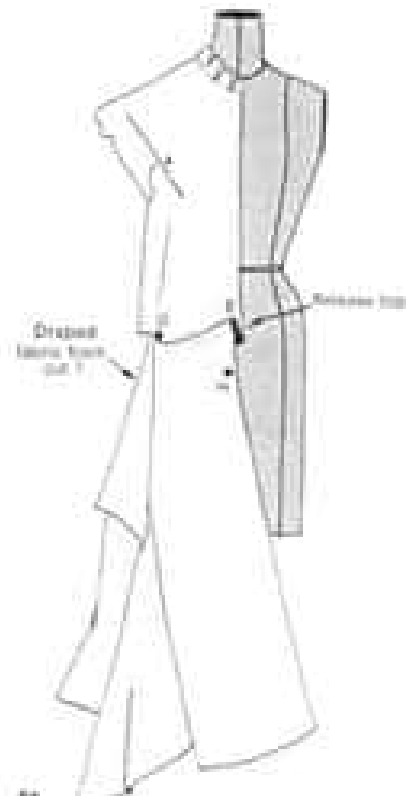
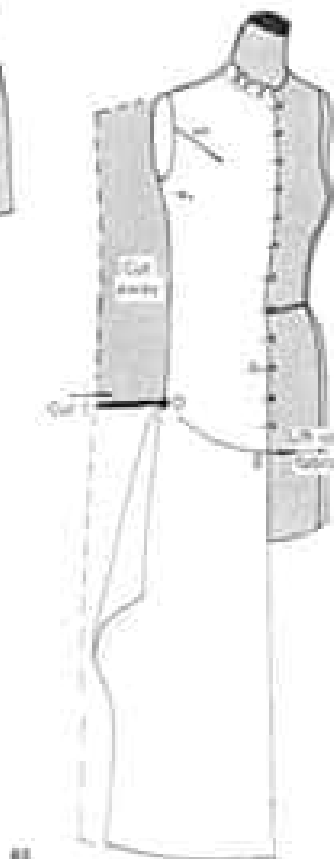
The Cleopatra drape. The body work is cut in one piece and looks superb in undecorated fabric to enhance the simplicity of the drape at the centre.

42



METHOD

- 1 Take a viable length of fabric, i.e. 1.5 m.
- 2 Fold and mark the centre front with finger pressed crease (wrap).
- 3 Place the folded fabric on to the stand and pin frequently down the centre front to the upper hip point A (Figure 62).
- 4 Allow the fabric to hang gently from A.
- 5 Pin the bust suppression into a dart at B.
- 6 Place a pin C at the underarm point.
- 7 Pin D just above the hipline to hold the fabric into position (Figure 63).
- 8 Feel for the hip and cut into the area above the drape area.
- 9 Pick up drape at point E from point D and pin into position (Figure 64).
- 10 Repeat this by cutting into F at the side seam and lifting up the fold at the centre front (Figure 65).
- 11 Pin into position.
- 12 Repeat for third fold to establish point H (Figure 66).
- 13 Trim away unwanted fabric at the side seam.

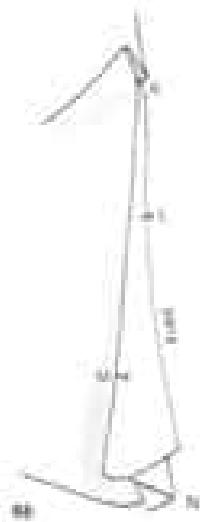
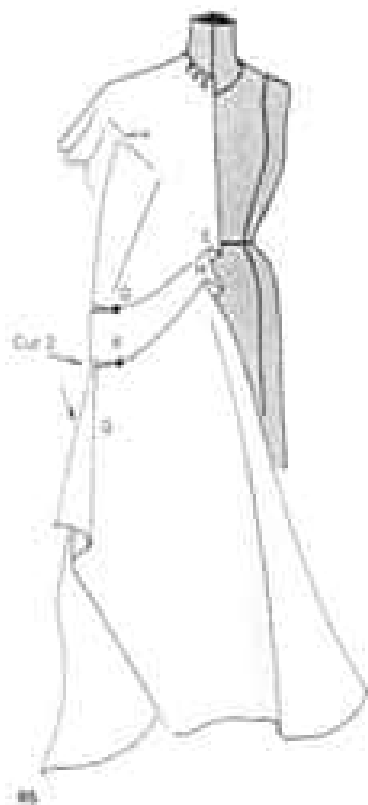


The diamond inset

- 1 Decide on the position of the diamond inset and mark points 1/2/3 (Figure 67).
- 2 Lift up the centre front section as diagram (Figure 67).
- 3 Curve a line from the centre front to the hem.
- 4 Add a section of fabric at hem if required.

The sculptured stage

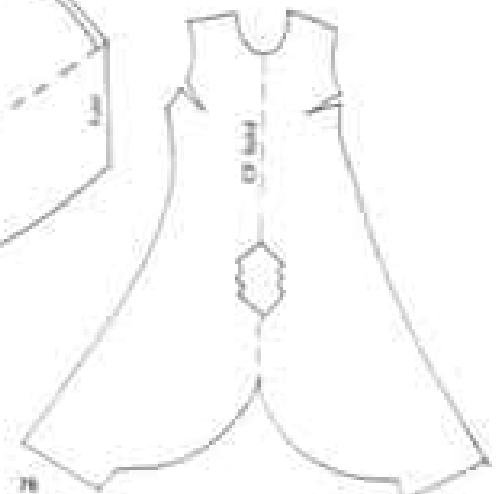
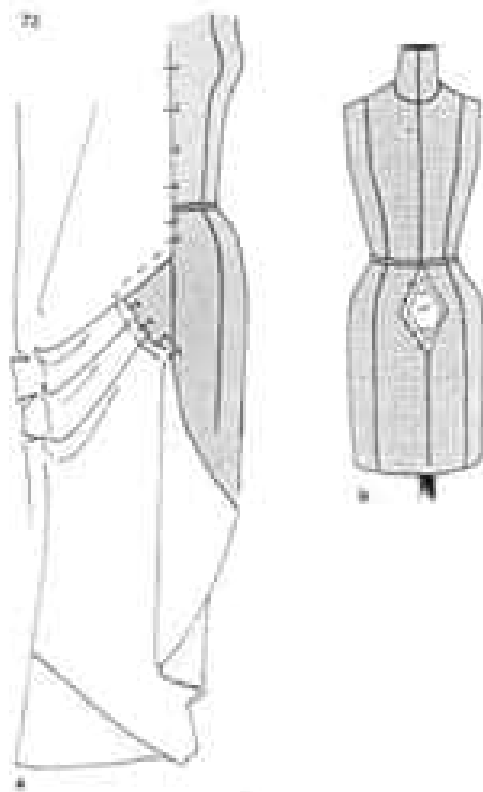
- 1 With the fingers locate the centre front and pin down to the hem (Figure 68).
To sculpt the waterfall, estimate as follows:
K to L is the first drop
L to M is the second drop
M to N is the third drop.
- 2 Cut the shape of the draped waterfall (Figures 69 and 70).
- 3 Check waterfall drop and adjust if necessary (Figure 71).



The kite shape tab

- 1 Cut the tab long and wide enough to cover the drapes, which will be applied to the lining.
- 2 Cut kite shape to cover the hole caused by the centre drape.
- 3 Remove the patch and cut into the folds to create the kite shape (figure 72). Figure 72 (b) shows the kite shape cut in lining with balance marks indicating drape positions.
- 4 Pin the kite shape on to the dress stand (figure 73) and mark all points.
- 5 Carefully remove the toile from the stand.

Figure 74 illustrates the tugged toile, and Figure 75 illustrates the final opened toile.



Style 10. Dress with handkerchief hem (Figure 76)

This semi-fitting dress has a very attractive pointed hemline hence the name handkerchief and was very popular during the 1970s. The pointed hem is achieved by cutting into the side seam and pivoting the cut line downwards into the hem. The cut is then covered by a decorative inset patch of fabric front and back.

METHOD

The front

1. Clear the selvage by folding in about 4 cm.
2. Apply the fabric to the centre front of the stand and pin into position (Figure 78). Make sure that the shoulder neck point is covered.

At this stage the neckline can be provisionally scooped out; a more accurate stylish neckline will be developed at a later stage.

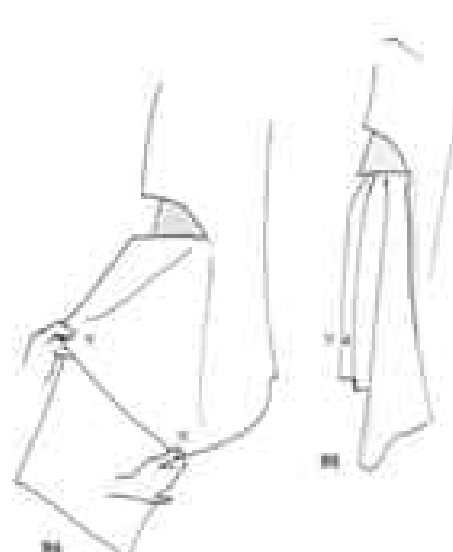
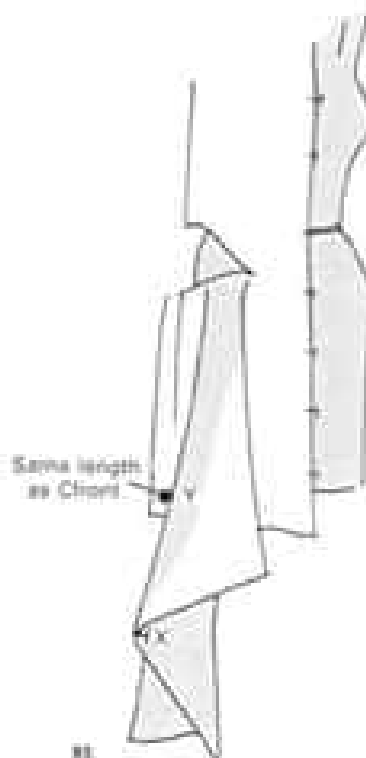
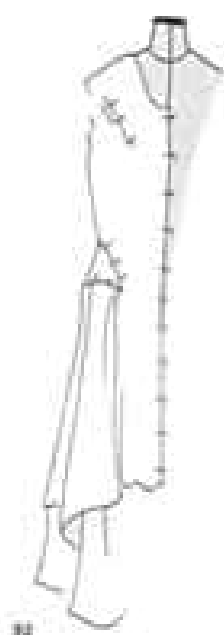
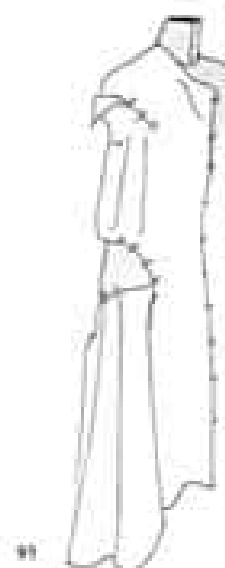
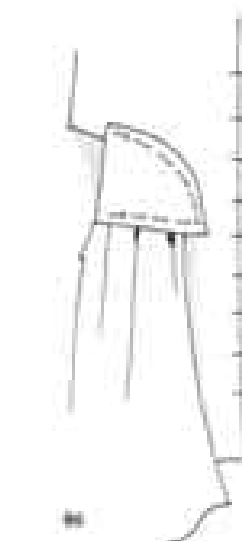
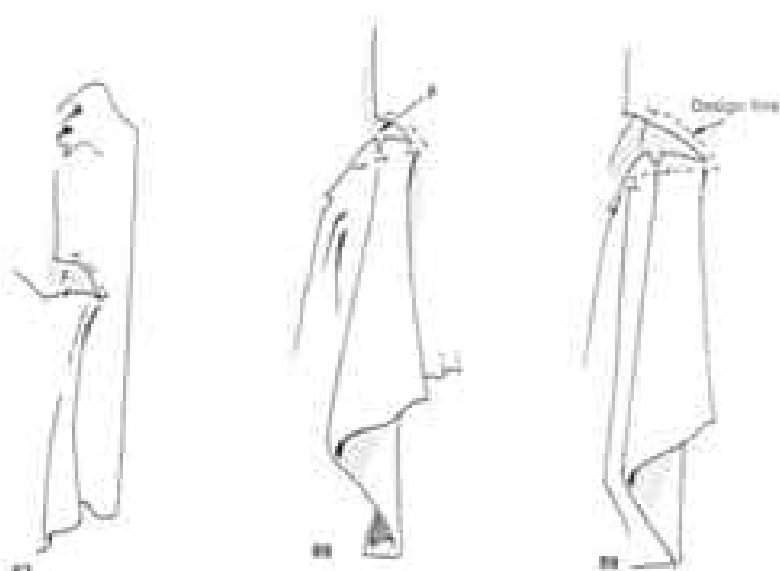
3. Provisionally trim the neckline as the diagram (Figure 78).
4. The new neckline may not lay close to the body (Figure 79). If not, follow this remedy.
5. Release the fabric at the shoulder by removing the shoulder pins. Smooth the fabric upwards to remove excess fabric at the neck (Figure 80).
6. Smooth fabric across the bust point with the flat of the hand and support with a pin at the underarm point (Figure 81).
7. Pin a dart from the underarm to the armhole to the bust point (Figure 82). The fabric at the side seam should not be stressed.
8. Determine the side seam. From A-B is straight, as a semi-fitting dress the waist is not discernible (Figure 83).
9. Use judgement to place an arc of pins that correspond to the style feature at the side seam (Figure 84). Pin C is positioned just below the waistline. Imagine the arc as a mirror reflection to judge the size, position and depth of the arc on the finished double-sided garment.
10. Cut down parallel to the side seam until opposite pin C (Figure 85).
11. Follow the pinned arc top in E getting progressively closer. If the fit at the waist needs increasing, readjust the pins (Figure 86).



76 Handkerchief points. Inset are to cover side-hem. Inset can be provisional, see through later on.



- 12 Open the cut and project the fabric into the hem (Figure 87).
- 13 Mark point F, which is the site of the next pivot point (Figure 88). Cut and pivot down from F for the second turn.
- 14 Determine a line just above the cut and design your line (Figure 89).
- 15 Cut a piece of fabric that will cover the open cut and pin over the cut (Figure 90).
- 16 Mark off the hole and draw over the pins to trace the design line on to the inset piece (Figure 91).
- 17 Turn under seams on the inset piece and repin into position (Figure 92).
- 18 Figure 93 illustrates the front view. Identify the side seam lengths.
- 19 Let the fabric relax into several fulcrums.
- 20 Cut excess fabric away from the side seams.
- 21 Place a pin Y on the cut side seam roughly the same level as the centre front (Figure 93).
- 22 Place pin X below Y.
- 23 Pick up line X-Y and cut along line X-Y and allow the fabric to drop (Figure 94).
- 24 Retain the pin in the side seam (Figure 95).



The back

The back of the dress is achieved in a similar manner to the front.

- 1 Prepare the selvage and place the fabric on to the back of the stand (Figure 96).
- 2 Swing the dart into the shoulder and trim away the back neck.
- 3 Prepare the side seam to accept the cut (as the front of the dress) (Figure 97).
- 4 To carry on the design line from the front so that it harmonizes from front to back, provisionally pin the

upper side seams together (Figure 98).

- 5 Critically examine the line running from the back and front and adjust if required. Place pins H-J-K.
- 6 Cut open line H-J-K as the front (Figure 99).
- 7 Remove pin and pivot the fabric down into the hem as the front (Figure 100).
- 8 Marry up the side seams by locating the front side seam position (Figure 101).
- 9 Readjust the side seam (Figure 102).
- 10 Trim the side seams and mark the

back and front. Establish the corners and cut as the front hem (Figure 103).

- 11 Patch in the back cut by preparing the inset as for Figure 90.
- 12 Close the garment at the shoulder.
- 13 Mark the back and front remembering to mount the back shoulder over the front.
- 14 Pin the neckline with a smooth line over the shoulder (Figure 104).
- 15 Mark the armhole.



Style 11. Asymmetrical dress with dropped waistline and circular cut skirt with uneven hem (Figure 108)

Before commencing to model this dress, plan the style features on to the dress stand with pins as indicated in Figure 109.

The drapes located around the waistline area will affect the upper part of the garment so it is essential that a lining pattern is cut according to the planned neckline (see Figure 110) and that this lining is applied to the dress form before the fabric is applied. This will ensure stability to the finished garment.

- 1 Look at the working drawing and plan out the half neck and armhole using either pins or styling tape (Figure 108).
- 2 Cut a back and front facing for the armhole and the neckline which will be used to contain the adjusted asymmetrical fabric to be bugged out when worn (Figure 110).

METHOD

Cut a section of fabric, 91 cm in width, which is long enough to cover the stand from shoulder to 20 cm longer than stand. Place the fabric, selvedge way down, lightly over the dress stand and place pins to steady the fabric (Figure 111). Place the fabric two-thirds to the right-hand side and one-third to the left.

The left-hand side neckline

- 1 Cut from the shoulder down in the direction of the centre front leaving a seam allowance above the planned neckline (Figure 112).
- 2 Remove the temporary pins and smooth the fabric backwards to clean and clear the neckline of bubbles (Figure 112).

The suppression

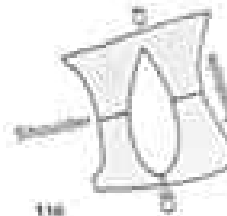
- 1 Place a pin into the shoulder and note the superfluous fabric at the armhole (Figure 113).
- 2 Cut gently into the bubbles and release them (Figure 114).
- 3 Smooth the superfluous fabric downwards into the general direction of the hem (Figure 114).



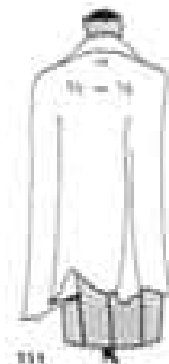
Asymmetrical hem, shoulders are circular cut and gathered. Side embellishments can be ruffles or bows, beads or sequins etc.



109



110



111



112



113

Superfluous fabric removed downwards



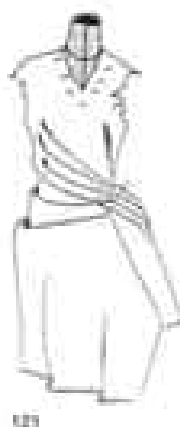
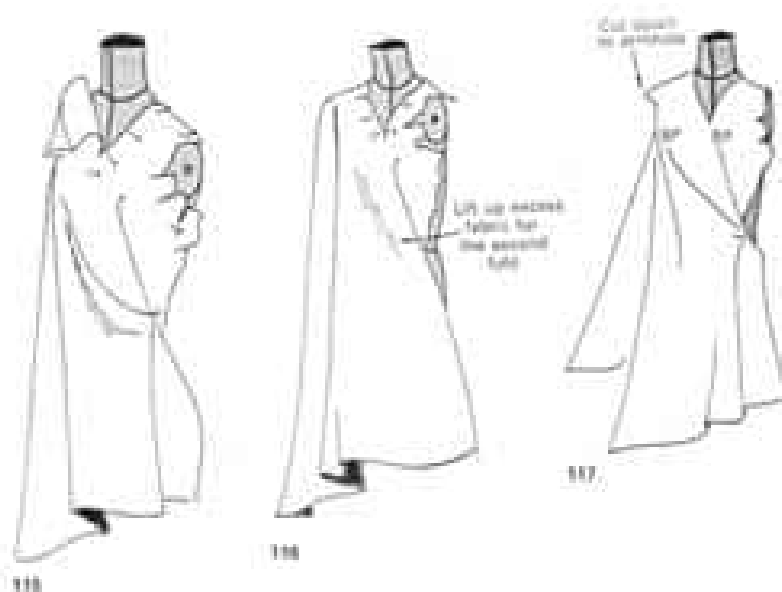
114

The side embellishment and drapes

First the fullness draping from the bust point into a sympathetic line to form a side drape (figure 115).

Right-hand side of the neckline

- 1 Tighten the right hand side of the neckline by repinning the neckline so that it lays on top of the underfacing and therefore achieves a symmetry with the left-hand side (figure 116).
- 2 Mark the neckline through (figure 116).
- 3 Lift up the fabric from the bust point (BP) for the second drape. Note that at this stage both bust points have been accommodated with suppression in the form of folds (figure 117).
- 4 Cut into pin D (figure 118).
- 5 Look to see if the fabric is indicating where it should be picked up (figure 118).
- 6 Lift up the fabric over the left hand to allow extra length in the top edge of the fold (figure 119).
- 7 Feel down the side seam and position a pin just above the waist (figure 120).
- 8 Cut into the pin in the general direction of the side seam to release the fabric (figure 120). The main objective is to remove the source of the folds from the side seam so that it is a smooth uninterrupted line and will contain more length.
- 9 Carry on pinning at the side seam, cutting into the pins and picking fabric to achieve the required radiating folds (figure 121).
- 10 Adjust the left-hand side to ensure that the folds are clean and are performing as required (figure 122). Concentrate on the inset piece line where the line will be visible.



The embellishment

The side seam embellishment will be cut on the bias so that it moulds to the body.

- 1 Use pins to plan the style line and adjust the folds if they are not evenly spaced (Figure 123).
- 2 Cut into the side seam and raise into position.
- 3 Use pins to plan design line G-F (Figure 123).
- 4 Cut the fabric away below the style line leaving a generous seam allowance (Figure 123).
- 5 Model the back body as for the one-piece fitted waistless dress with a centre back seam (Figure 124).
- 6 Place a section of fabric over the side style line to mask in the hole. Using a pencil, mark over it tracing through the style line (Figure 125).
- 7 Turn in the seam allowance and evaluate the shape (Figure 126).
- 8 Evaluate the toile and adjust the radiating folds (Figure 127).



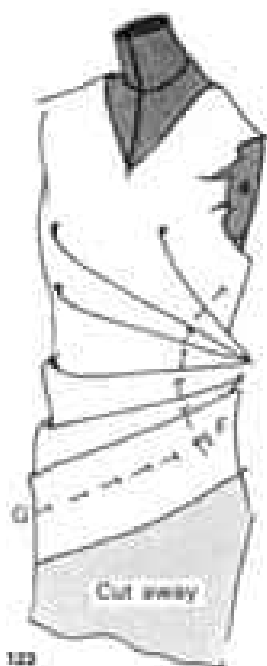
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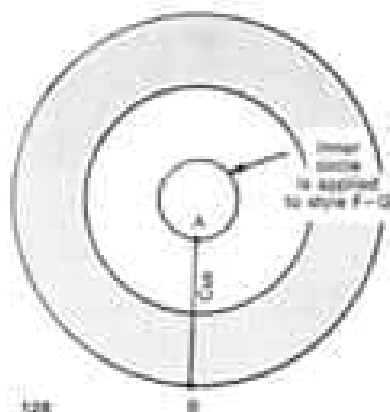


123

The double-circular-type skirt

- 1 Cut two squares length by width and cut them into circles using the methods described on page 70 (Figure 128).
- 2 Cut the point out, leaving the required length, e.g. cut out the lower circle which will be applied to the style line (Figure 128).
- 3 Shorten one of the circles as Figure 128.
- 4 Apply the two circles to the style line F-G (Figure 123).
- 5 Make the two circles up as one unit and apply together (Figure 129).
- 6 Repeat the circular process on the back skirt (Figure 130).

Marry the sides seams and join the shoulders as for previous exercises.



128



129



130

Style 12. The threaded drape skirt

This skirt is a variation of the draped skirt with waterfall. In this particularly stylish variation the drape hangs from a vertical band. Although it gives a 'one-piece appearance', the drape is a separate insert (Figure 131).

METHOD

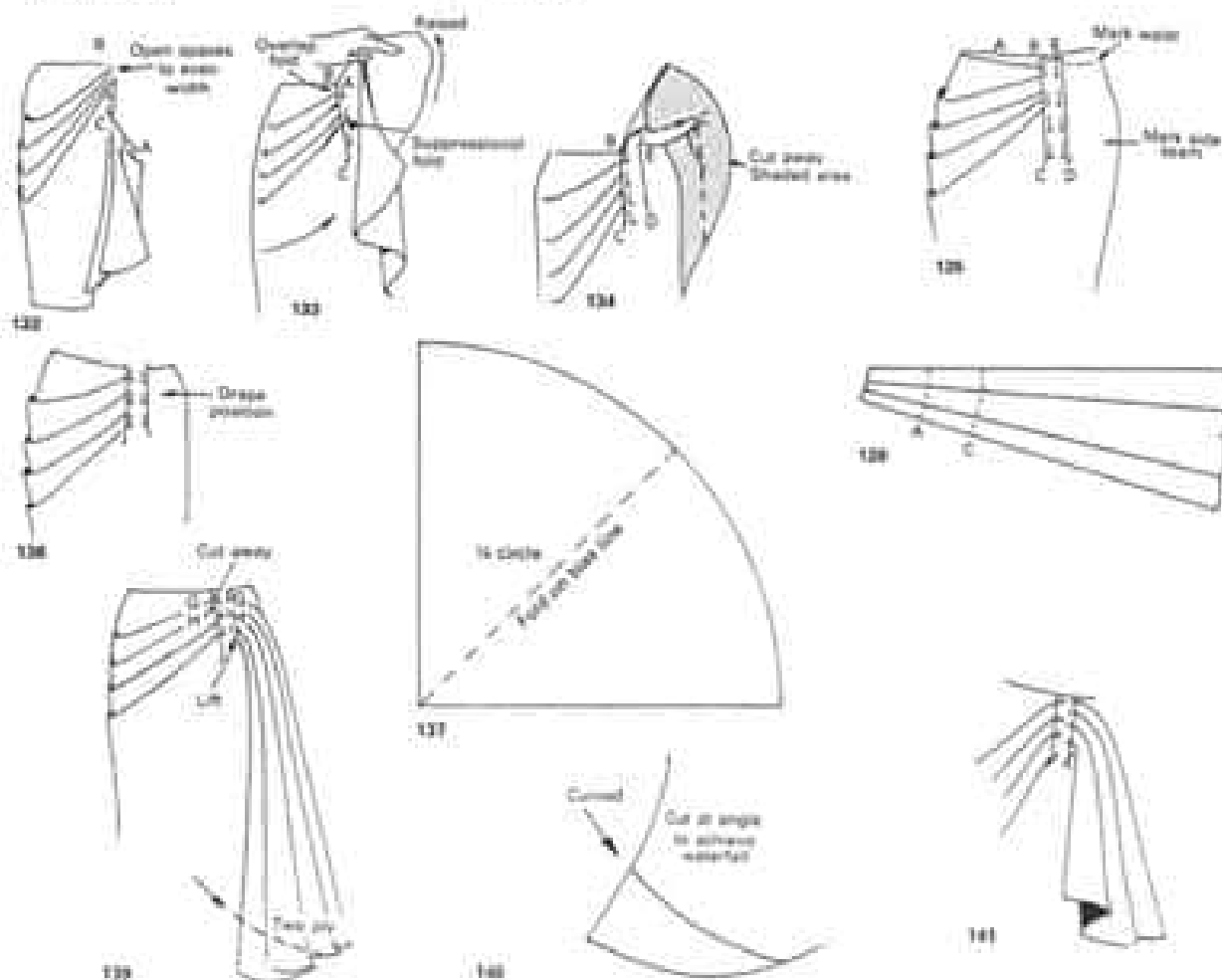
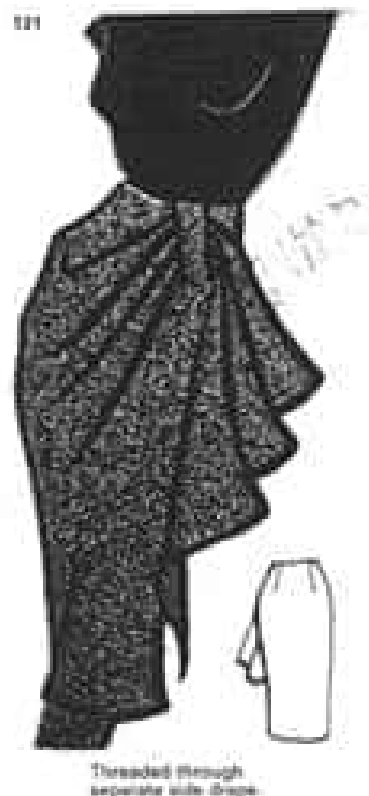
- 1 Return to the stage indicated by Figures 333–335.
- 2 Rearrange folds at B to give greater and even spaces (Figure 132).
- 3 Cut down line A–B and allow the material to drop (Figure 132).
- 4 Raise the fabric so that A overlaps B and forms a small dart. This dart allows a degree of suppression from hip to the waist (Figure 133).
- 5 Pin line C–A/B (Figure 133).
- 6 D–E becomes the other side of the dart (Figure 134).
- 7 Determine the waist and the hip by feeling through the calico to the stand (Figure 134).
- 8 Cut away the fabric parallel to the waist and down the side seam (Figure 134).

Figure 135 illustrates the drapes entering the band. Readjust the folds if necessary, especially around the side suppression area.

The drape insertion

- 1 Transfer markings of the established skirt drape across the band by placing of pins into line A–D (Figure 136).
- 2 A quarter-circle insert is used for the drape. Prepare a circle by referring to page 70 on circle cutting.
- 3 Derive a $\frac{1}{4}$ circle from a square of fabric the appropriate length (Figure 137).
- 4 Apply the drape to the vertical band until length AB–C relates to the skirt A–C (Figure 138).
- 5 Fold the quarter-circle and place the folds to correspond to the folds on the skirt band, i.e. G–G and H–H, etc. (Figure 139).
- 6 Cut down the inside fold of the dart E–D and open up the dart and then thread the drape through to correspond with the established skirt drape (Figure 139).
- 7 Replace the dart over the drape (Figure 139).
- 8 Continue working on the drape to give the required line and direction (Figure 140).

Cut a curved line at an angle for the bust fold. Figure 141 shows the finished folded insert.



Style 13. Four-panelled double-circle skirt with yoke

This skirt is tightly fitting to just below the upper hip (Figure 142).

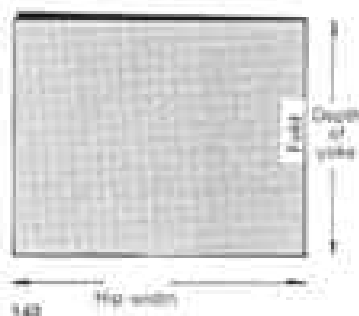
METHOD

The yoke

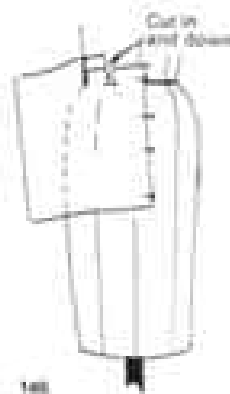
- 1 Fold a section of fabric. The dimensions are the depth of the required yoke depth by a quarter of the hip measurement (Figure 143).
- 2 Apply the folded fabric to the dress stand and cut in and down to the waist as the diagram so that the fabric moulds around the body (Figure 144).
- 3 Repeat this process until the fabric fits as required around the body (Figure 145).
- 4 Trim away the excess fabric above the waistline (Figure 146).
- 5 Place cross pins at the required site of the design points and use style tape to plan the required style lines (Figure 146).
- 6 Cut away the excess fabric and add seam allowances (Figure 147).
- 7 Remove the yoke from the stand (Figure 148).
- 8 Trace the yoke to the other side of the body and repin to the stand.



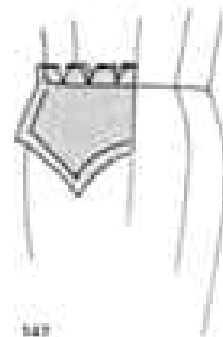
142
Four-panelled double circle skirt with fitted yoke



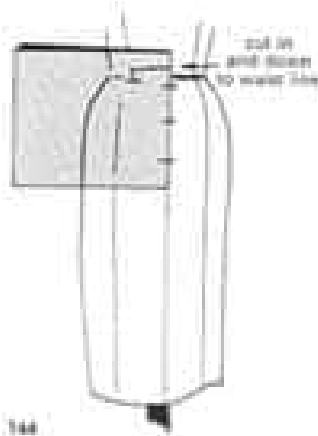
143



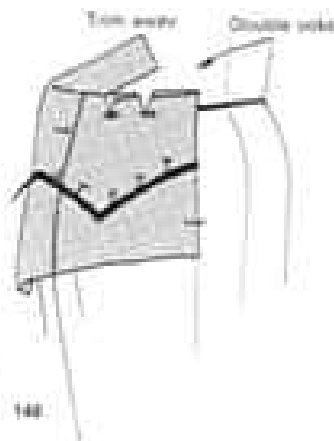
144



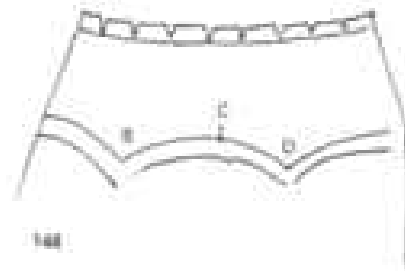
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147



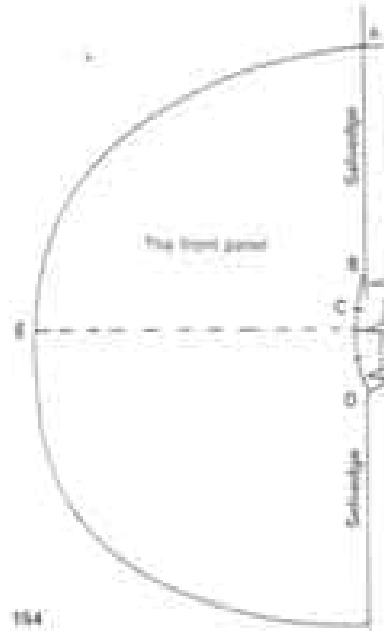
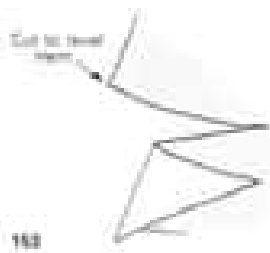
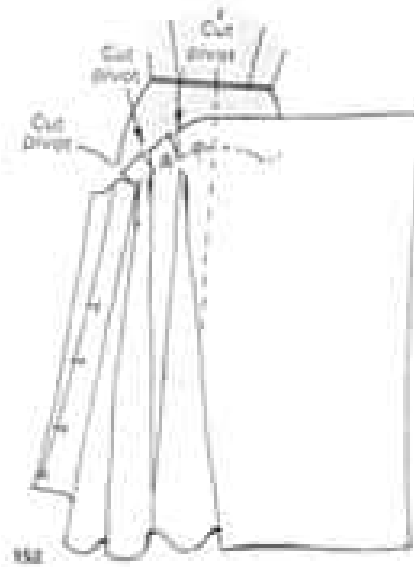
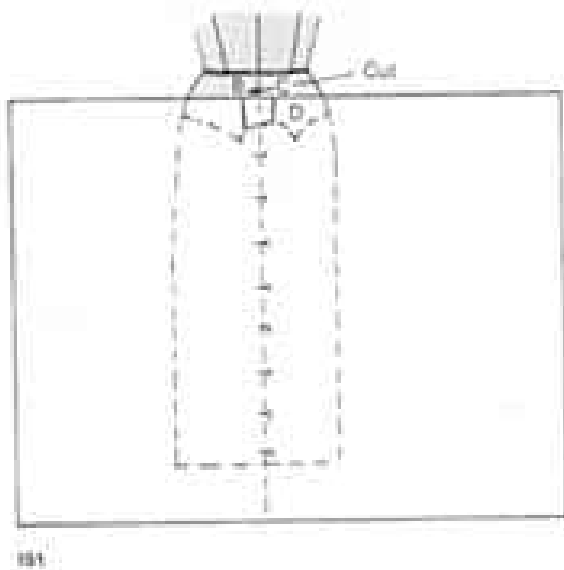
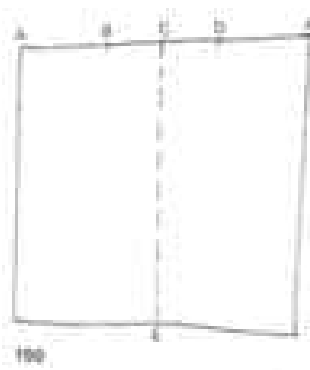
148

The skirt

- 1 Calculate the length of the skirt by holding the fabric in the stand:
A-B = the skirt length;
B-C the distance around the points to the centre front (Figure 148).

Figures 149 and 150 illustrate the fabric corresponding to the yoke measurements.

- 2 Apply C-E (Figure 150) to the centre front of the stand and pin as the diagram (Figure 151).
- 3 Pin the fabric around the curve (C-B) cutting and pivoting to project the fabric into the hem (Figure 152).
- 4 Pin down on to the skin stand.
- 5 Level the skirt (Figure 153).
- 6 Repeat the technique for the other four panels (Figure 154).



Style 14. The Cha Cha frill principle

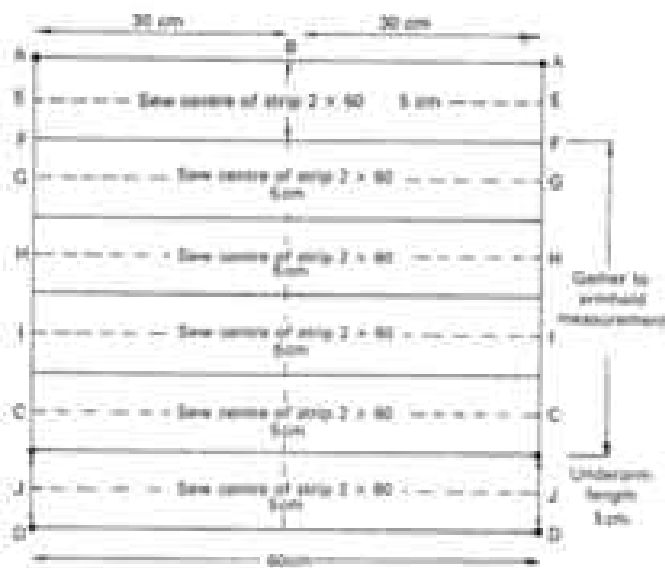
This effect is bold and unsophisticated and can be applied to either the upper part of a dress as a sleeve or to the hem to form a silhouette suitable to the popular Cha Cha dance (see Figure 155). The effect is achieved by gathering strips of contrast or 'self' fabric on to a rectangular lining base and then gathering the rectangle to the armhole or hem as the case may be. Almost any spiky fabric will be suitable for this effect, especially a metallic gold or silver lurex. Taffeta or a crisp silk will also be ideal. This effect in suitably tasteful lace can also be used for bridal wear.

METHOD

The cha cha sleeve

Figure 154 shows the lining mount. Select a suitable fabric, either see-through or fine crispy net.

- 1 Cut a lining approximately 60 cm x 30 cm plus seam allowances.



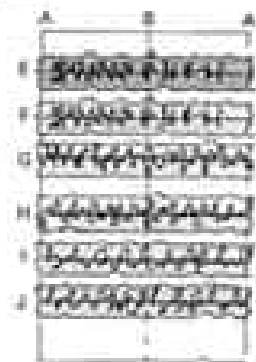
154

- 2 Mark up the fabric as indicated. C-D will be the underarm length; A-B will form the top of the sleeve; A-C will finally be gathered into the armhole. Strips will be applied to E-E, F-F etc. The seam allowance added to D-D will be turned up to form a casing for the elastication used to grip the sleeve to the upper arm.
- 3 In the main contrasting fabric cut 12 crosswise strips 7 cm wide.
- 4 Sew two strips together, gripping the edges and gather through the centre of the strips to 60 cm.
- 5 Make a ring casing for the elastic to fit the upper arm.
- 6 Sew each gathered strip to the lining base along the lines E-E/F-F etc. (Figure 157).
- 7 Fold the fabric lengthwise and, with the sewn frills inside, sew the underarm length, i.e. C-D (Figure 158).
- 8 Insert a gathering thread into line A-B and reduce to 6 cm for the top of the sleeve (Figure 158).
- 9 Turn the sleeve through to the right side and reduce area A-C to the required armhole size (Figure 159).
- 10 Insert the ringed elastic (Figure 159).
- 11 Apply to the armhole of the garment (Figure 159).

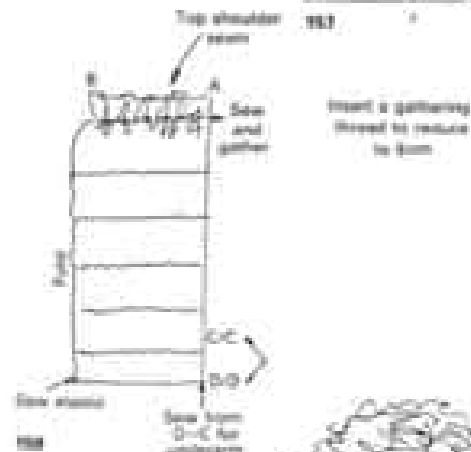


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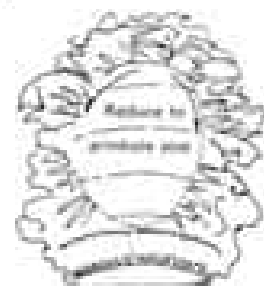
Cha Cha Sleeve
Frodo Frodo can be of contrast fabric and texture. For example the body in velvet and the Frodo Frodo in organza or taffeta. The same effect can be used with great effect at the bottom of the skirt.



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158



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Section Two Bridal Wear



Bridal gowns come in a variety of silhouettes, shapes and proportions and are in many respects the pinnacle of the modeller's art. To most women it is to be the most important – certainly the most memorable – garment of their lives. These three gowns are made in the finest silks and have very strong, elegant and beautiful silhouettes which are decorated with roses, lace and pearls. The skills, ideas and inspiration in designing, modelling and making these garments can all be found in the sections devoted to skills and styles. A careful analysis of each of these three garments will reveal the wide exciting variety of silhouettes, fabrics and textures, sleeve constructions and concepts, surface decoration and trains and veils that can be found in the classical and modern bridal dress. Read on for a full analysis of each garment.

Style 1. The tuffle made in raw silk

Looking at the three very individually designed gowns in this book, it is easily seen how each garment contains strong individual ideas. For example, Style One, when viewed straight on from the front, only hints at what is happening to the garment from the back. It is only when the garment is viewed from the side that it can be seen that there is harmony in this contrast of a rather flat uncluttered classic-cut front combined with the richness of a sculptured integral train overlaid with a wealth of fabric held in place with roses. The bodice of this gown is cut with a simple

drop shoulder and a wide but shallow neckline and is in effect shoulderless. The straight-cut rather severe collar-cum-sleeve effect not only helps to frame the neckline but also acts as a very good receptacle for more roses which in turn softens the whole effect.

Style 2. The big bow made in dupion silk

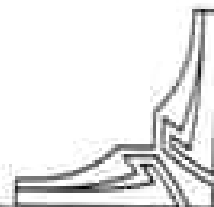
Again we see a classic uncluttered overall silhouette of an A-line skirt that falls from a demure bodice waist. The bodice is only a vehicle for the full sleeve which is in proportion to the rest of the bodice by virtue of it not being overwhelming and made even lighter by the application of lace flowers and leaves sewn on with tiny pearls. When viewed from the side, the train, which is an integral part of the back skirt, does not start abruptly from the front but the side seams without impinging on the flow. Overlaying this train is a second train depicting a dramatic bow and ends draped so that the bow and ends become as one. Again, the proportion of such an addition to the garment must in no way overwhelm but on the contrary enhance the movement and flow of the overall effect. Lace, too, has been added to the overtrain, again in as light a mode as possible. This has been done to mask a seam in the bow ends that was necessary because of the width of the fabric used. Nevertheless, the effect has, if anything, added to the overall effect of the garment.

Style 3. Champagne made in paper taffeta

When analysing a design it is wise to attempt to render it down to basics. In this case, a simple strapless bodice, surmounting a simple straight skirt. In effect, these two elements are the wearable parts of the gown, the rest is superimposed. To juxtapose the starkness of the straight skirt, cowles have been hung from the centre front looping at the side and disappearing around the back under the train. The bodice is a basic strapless one which has been overlaid with fine piece lace, then beaded and pearled to give an otherwise rather solid appearance a certain lift. The scalloped edge to the top and waist of the bodice is effected by simply using the edge of the lace in applique to those areas and outlining with two rows of pearls. The sleeves which are not strictly sleeves are based on a triangle – the long bias edge folded as for the lattice sleeve, then modelled on to a shaped shoulder strap which is helpful in itself as bodice support. The train of the gown is applied as an entity of its own. The bodice and the skirt are separate, only coming together at the end via the waist – the skirt has its own petenhum – so that it sits into the waist. The train is fixed on to the back skirt waist so that at no time is there any strain or pull on the bodice but all the stress is taken by the waist of the garment.

All three styles are shown in the plate section.

FABRICS AND COMBINATIONS OF TEXTURE



The overall effect of these three garments is due to the interaction of sophisticated cutting and draping and the visual beauty of the fabric combinations and textures. The following fabrics were used for the wedding dresses to emphasize and add to their intrinsic qualities.

Raw silk or wild silk has an easy flow and drapes boldly. It is firm to handle and is closely woven. Many people are put off by this fabric because of its rough texture. The fabric is mostly imported from the far East and woven by hand and contains bars, dots and what would be termed flaws in other more refined fabrics.

Dupion silk has an easy flow and a good bold drape. It is firm to handle, close woven and more refined and smoother to the touch than raw silk. The fabric exhibits a lustre in sunlight, but is otherwise muted.

Both raw and dupion silks are prone to crumple. However, these creases fall out in a very short time which makes the fabric an ideal choice for a wedding dress. The fabric is also light in weight and can be bought in some twenty colours.

Paper tulle can be either silk or acetate. The behaviour of this fabric is depicted by its name, 'paper'. Closely woven, smooth and light in texture, the overall effect of the garment is crisp and will, if allowed, tend towards the angular. Although light in weight, the fabric has a certain stubborn resistance and has to be coaxed to drape, but once in place, the effect is delightful and elegant.

All of these garments were mounted on to nylon lining, because nylon does not crush and is generally stronger than acetate. Also nylon holds its shape better and does not allow the silk to flatten. In some cases, polyester satin linings were dropped in for a smooth inside finish.

There are many other fabrics equally fitted for wedding gowns. Whichever fabric or combination of textures are chosen, it should always be borne in mind that this gown is a very special garment for a special occasion. Because of the formality of a wedding, the garment will bear a stamp that will be very hard to alter for further use at other occasions. Whatever colours the gown is dyed, however much it is shortened, it will always look like a dyed, shortened wedding gown. The following fabrics and their characteristics provide an alternative to the fabrics used in the photographed wedding dresses.

Duchess satin

This has a lustrous but dull sheen with a heavy rich, smooth, creamy texture. It is more inclined to billow than to drape. It is easy to handle because of its close weave. This type of fabric lends itself to be used for a more classic uncluttered style of gowns rather than the lussy and frilled type. It can be of silk, acetate, a combination of both or polyester.

Slipper satin

This is much lighter in weight, but usually with a shiny smooth texture. It is not as easy as Duchess satin to handle, because of the inclination to pucker during seaming. This fabric drapes very well and has good moulding qualities when cut on the bias (as above for quality).

Lace

Lace comes in various qualities and types.

Gupure, not strictly a lace but rather an embroidery, can be bought and used as a piece or cut into motifs and spread, depending on the effect required. This type of bold lace combines very well with fabrics such as raw and dupion silks and duchess satin and can be purchased in various qualities, i.e. cotton, acetate and rayon.

All over lace (piece lace) is often manufactured with scalloped edges. It is very easy to handle on its own but depending on the weight of the lace, it is more advisable to back this type of lace on to net if it is to be used as a see-through area of the garment, if not mounting the lace directly on to the base fabric is very effective. A lace of this variety that is made of closely constructed but individually clustered subjects such as flowers, scrolls or leaves can be cut into individual clusters and reapplied in required areas of the garment (see page 13). These are not sewn down but are applied by sewing beads or pearls on to the centre of the leaf thereby giving a lighter overall appearance.

Windows

The lace motif is positioned in the required place; it is then closely woven to the body fabric, and the body fabric is cut away so that the lace becomes a 'see-through window'.

SLEEVES AND CONCEPTS

Bridal gowns can be, and often are, made or ruined by their sleeves. Proportion should dictate the size, but once an eye for proportion has been developed, among the first things that one becomes aware of are the sleeves. The other strand to this awareness is taste. For example, a design that contains a crinoline silhouetted skirt with a train comprising overlaid tulle, lace and bows surmounted by a plunge neckline bodice with top-heavy leg-of-mutton-type sleeves is indeed not to everyone's taste! But this is a word picture of a design shown in popular magazines dealing with weddings. In the recent past a bride married in a church was obliged to have her whole arm covered, and the neckline had to be modest. This has to a great extent been allowed to lapse, but one still finds that perhaps 75% of wedding gowns still adhere to the long sleeve. On the other hand the remaining 25% of manufactured wedding gowns show a variety of arm coverings ranging from very brief top arm covering to the most elaborate of puffed sleeves interlaced with gupure lace motif windows attached to the armholes with bows and roses. Trains too are a part of wedding heritage if not folk law. Apart from the cost of fabric, the length and width of a train should be studied with regard to the building (e.g. width of the aisle) in which the ceremony will take place. A train some twelve foot long and eight foot wide could somewhat overflow in a small parish church but look quite modest in a cathedral. Another aspect of the train is that if it is applied, it can also be made removable, if required later in the day. A garment with a built-in train of course does not allow for this.

THE PLANNING AND MAKING OF A BRIDAL DRESS

The planning and making of bridal gowns, be they for couture or the mass market, places the onus of responsibility on the person who makes the sale. It is through their gift that the ultimate effect will be seen in the eventual garment. It is for them to be aware, not only of what the garment will be like when not in motion, but also how the garment moves, how it