

The Alice Elizabeth Dress

Adaptation of a vintage dress for the modern woman

A Technical Pattern Drafting and Construction Guide

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Correspondence and Technical Boundaries

Contact Guidelines

For professional inquiries, feedback, or to share your completed adaptations of the Alice Elizabeth dress, please connect via the secure contact form on the official blog:

- **Website:** <https://pormoi.com/por-moi-contact-form/>

Support Limitations

Please be advised that this document is an open-source, historical drafting resource intended for independent, advanced practitioners. To protect the author's schedule and focus, the following parameters are strictly established:

- **No Individual Troubleshooting:** I am unable to provide digital tech support, software calibration tutorials, or file troubleshooting for Adobe or other graphics programs.
- **No Fitting Consultations:** I cannot offer personalized pattern-fitting advice, grading assistance, or custom measurement adjustments via email.
- **Self-Sufficiency Required:** All technical problem-solving regarding scaling, printing from the grid photos, and fabric manipulation rests entirely with the individual sewist. [5, 6]

Thank you for your understanding, for respecting these operational boundaries, and for approaching this open-source gift in a spirit of independent craftsmanship. [5]

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Dedication

This project is dedicated to the enduring memories of my beloved maternal grandmother, Josie Muro Serrapede, and my mother, Emily Leatrice.

From them, I learned that true style is permanent, transcending the superficiality of changing fashion. They demonstrated that a woman's style sensibility is not merely reflected in her garments, but is inherently expressed through her demeanor, her mental resilience, her outlook on life, and her grace in treating others.

Through my work, I hope to honor and communicate the profound joy they found in everyday life, as well as their deep appreciation for the diverse people and rich experiences they encountered. Style cannot be bought with money; it is cultivated, learned, and lived. My sincere hope is that this project brings you fulfillment through every phase of its creation, and brings joy to those you meet along the way.

Introduction: What to expect from this document

This booklet is a specialized technical resource designed for advanced dressmakers, pattern cutters, and historians of vintage apparel. It acts as an archival and practical companion to the "Alice Elizabeth" dress pattern—a design derived from an authentic 1950s Pat Perkins housedress.

Technical Prerequisites for the Reader

To successfully utilize the materials and pattern layouts provided in this document, the reader must possess a strong foundational baseline in classical garment construction. It is highly recommended that you have the equivalent of **at least two years of formal classroom training and practical experience** in the following areas:

- **Anatomical Measurement:** A comprehensive understanding of taking accurate, three-dimensional body measurements and applying necessary style and wearing ease.
- **Flat Pattern Drafting & Draping:** Proficiency in working with foundational slopers, manipulating darts, establishing grainlines, and translating flat pattern pieces into structural garments.
- **Advanced Sewing & Construction:** Experience in specialized women's apparel techniques, custom interior finishes, and handled textile manipulation.

Nature of the Resource

The pattern layout in this booklet is provided as an open-source, historical blueprint. All pattern pieces are presented as photographs overlaid onto a flat grid of **1-inch squares**. This document **is not a commercial, ready-to-print sewing pattern**, nor does it contain step-by-step beginner sewing tutorials or software instructions. It is a foundational drafting resource. The responsibility rests entirely on the practitioner to utilize their own graphics software or hand-drafting techniques to scale, calibrate, and replicate the pattern pieces from the grid photos.

Scope of Fit and Adaptation

The enclosed pattern measurements are based strictly on the professional standards of the French Fashion Academy and the physical dimensions of my professional Misses Size 4 and Size 8 Wolf Dress Forms. The specific sloper used for this pattern yields a finished garment that comfortably fits a modern **Misses Size 6**.

Because this document omits all seam allowances and hem allowances to preserve the structural integrity of the original design lines, **it is expected that the practitioner will create a muslin test garment (toile)**. You must bring your own professional expertise to grade, scale, alter, and adapt the sizing to fit your specific dress form or human figure. This project is offered in the spirit of open-source preservation, intended to function as a living canvas for highly skilled makers to adapt as they see fit.

Acknowledgments & AI Transparency

The original manuscript and technical documentation for this booklet were compiled and drafted by the author. To ensure maximum clarity, brevity, and navigational utility for the reader, the raw text was refined and structured for conciseness using generative AI assistance (Gemini).

Chapter 1: The story behind the pattern

During the COVID-19 lockdown, I turned to dressmaking and patternmaking to cope with the uncertainty. The idea for the Alice Elizabeth dress began in Spring 2020. During sleepless nights, I discovered Nellie Weymouth Link's book *Precision Draping* on Amazon. The technique seemed simple, and I wanted to see if it yielded a better fit than the 1960s method I learned in design school. Immersing myself in this new process offered a joyful escape from pandemic-related anxieties.

By mid-2021, months after returning to work, I had created a basic sloper and a fitting toile for a standard Misses Size 8. I then altered this Misses Size 8 sloper to fit my own measurements. I decided to not only make patterns for my own size. I conceived of an idea to make patterns in a Standard Size 8 available through a blog. These patterns would be made available as a launchpad for others to use as they thought best.

Around this time, I purchased a vintage 1950s Pat Perkins housedress on eBay. When it arrived, I studied its construction and fit on a modern Misses 8 dress form. I was immediately drawn to its ordinary, wearable qualities. It captured a distinct 1950s aesthetic without looking like a costume, making it perfect for a modern vintage wardrobe. Inspired by this new project, my next challenge was to research Pat Perkins, her history, and her design philosophy.

Chapter 2: Who was Pat Perkins?

Pat Perkins was the design label of Sunnyvale Incorporated, a mid-20th-century women's clothing manufacturer that targeted mainstream American women. The brand's philosophy focused on affordability, durability, and modesty. Small details like pearlized buttons, fabric-covered belts, or lace trim added understated style to dresses often made from washable cotton or rayon.

This everyday accessibility is exactly what resonates with me. These flattering, effortless garments looked good without heavy accessorizing, and the bodices and skirts allowed comfortable movement.

My enthusiasm for the project grew when I discovered that actresses Joyce Randolph and Audrey Meadows wore Pat Perkins housedresses on the 1950s comedy show *The Honeymooners*. Because the show was set in my hometown of Brooklyn, New York, and Audrey portrayed housewife Alice Kramden, I decided to name this pattern "Alice Elizabeth" in her honor.

Chapter 3: My educational background and experience

I learned to sew at age seven from my maternal grandmother, Josie Muro Serrapede. As a sewing machine operator and International Ladies' Garment Workers' Union member, she worked for Brooklyn contractors supplying companies like Sears Roebuck and Tropicana Blouses from the 1940s to the 1970s. She also sewed out of necessity during the Great Depression and WWII rationing. Grandma Josie's flexible teaching style introduced me to both custom dressmaking finishes and factory sewing techniques.

My passion grew, eventually leading me to the French Fashion Academy on Madison Avenue in Manhattan. The neighborhood—surrounded by high-fashion department stores like Bloomingdale's and Bergdorf Goodman—functioned as an extension of the classroom. There, I mastered John Klamar's Perfect Fit Patternmaking System, which was rooted in Paris design house methods. I was fascinated by the system's inclusion of basic 1950s-style patterns, sleeves, and dart lines.

After graduation, I chose to keep my practice personal, sewing housedresses, morning coats, and skirts for a small circle of friends and family. My most frequent and beloved client was my mother, Emily Leatrice.

My mother's attitude toward style became my biggest influence. She believed that style sense is far more important than changing fashion trends. To her, personal style is an internal North Star built from a woman's environment, the influences of those around her, and a confident knowledge of what flatters her unique shape.

Chapter 4: Patternmaking and Dressmaking principles

A big influence on my approach to vintage and modern dressing came from a boutique called Pour Moi. It was located on the Upper East Side of Manhattan and flourished in the late 1970s. Pour Moi was an eclectic mix of garments made from vintage scarves, silk, crepe, or poly/synthetic blends. Bed jackets, kimono robes, Boho styled blouses, and dresses hung on padded hangers. The air carried the faint fragrance of rose petals and magic wands covered with pink glitter and silvery pink lurex mingled with 1930s vintage glass etched jewelry. Crystal hearts hung from silken cords with additional rose quartz and aquamarine beads. Pour Moi spoke to me of femininity in a way that could be personalized. Any accessory and any garment could be added to an existing wardrobe to give it a new expression.

The vintage jewelry worked with the BoHo style clothing to create a sense of the past. It was this connection that attracted me and stimulated my creativity. From my early 20s I cultivated an interest in the 1930s styles my maternal grandmother wore and the 1940s and 1950s styles my Mom wore. While I appreciated the craft that went into making the beautiful clothing, I did not like the restrictions women had to endure. Seeing my Mom's struggle with weight control and have her movements curtailed by girdles and corsetry left an impression on me. No woman should struggle like that and give up her freedom of movement and body positivity.

For these reasons, I decided that I would not embrace a full on vintage aesthetic. I did not want to recreate the campy or costume aspect of vintage dressing. What I wanted was that faint fragrance of rain wet roses, that sense of an inspiration from the past for the woman of today. That is what made me choose the name "Por Moi." You take the elements and make them "for you" as I made them "for me."

The patterns I make use of vertical, horizontal, or French darts for the bodice. There is at least 3" of style ease to allow for movement and maintain a smart, neat look to the garment. Restrictive shapewear is not needed, but good quality lingerie will enhance the look. A full slip or half slip and cami are good investments to support the garments and contribute to a smooth appearance.

Alice Elizabeth is an interpretation of the construction and styling of the original Pat Perkins dress. It is not intended to be a recreation or costume.

Chapter 5: Photos of the original dress and construction details

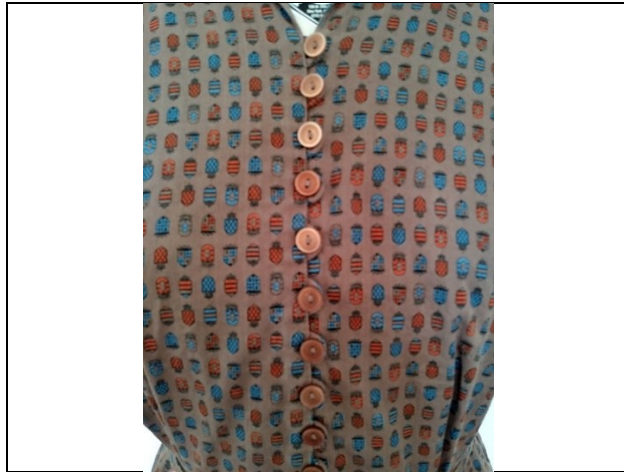
Front View of Pat Perkins Dress



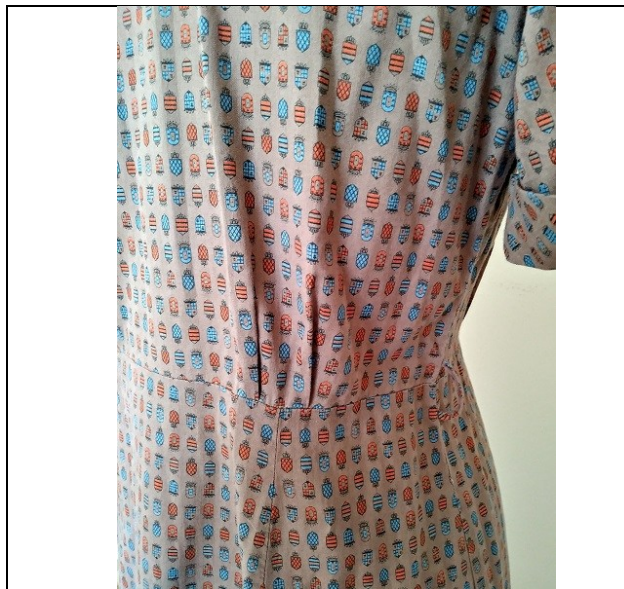
Back View of Pat Perkins Dress



Bodice and Sleeves



Front Bodice – loop and button closure,
tucks under bust.



Back Bodice – tuck details

- **Front Bodice:** Fitted with two vertical tucks on each side.
- **Back Bodice:** Includes two very small tucks on each side.
- **Sleeves:** Short and unfitted with an integrated, turn-up self cuff.
- **Collar:** Blouse-style collar with very little stand.

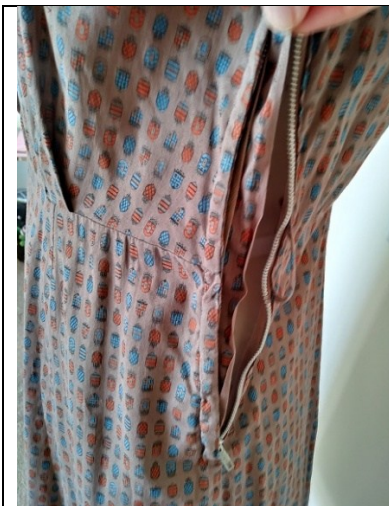
Skirt and Ease



Style Ease at chest, waist, and hip.

- **Skirt Construction:** Seven flared gores total, featuring four panels in the front and three in the back.
- **Seams:** The front center panel has a seam, while the back center panel does not.
- **Style Ease:** Approximately 3" of ease at the waist for easy wear, with a closer fit at the chest and bust.

Closures and Findings



Lapped side seam zipper with internal underlap.



Front bodice fabric loops and button closure. Underlap at center front.

	
Fabric covered belt and buckle. Punched belt holes	Lightweight backing for the belt is by "Belt King."

- **Side Zipper:** The original features a metal zipper machine-stitched into the left side seam, complete with a protective fabric underlap.
- **Front Buttons:** Closes at the center front with self-fabric button loops and a supportive underlap on the left bodice.
- **Belt:** Covered in matching fashion fabric with a "Belt King" backing stamp. The belt holes lack stitching or eyelets, and narrow fabric loops at the side seams hold it in place.

Interior Finishes

	
Back neckline facing.	Hem is turned up twice and blind stitched.

- **Neckline:** The original uses a long back facing as part of the collar support.
- **Seams and Hem:** Seams are completely unfinished with no pinking or edge stitching. The waistline seam is pressed downward. The hem is turned twice and blind stitched.

Chapter 6: Photos of the Alice Elizabeth dress on a size 8 dress form with garment details

Front View of Alice Elizabeth Dress



Back View of Alice Elizabeth Dress



Three-quarter View of Alice Elizabeth Dress, Front



Three-quarter View of Alice Elizabeth Dress, Back



Pattern Origin and Basis

- **The Foundation:** Based on a 1950s Pat Perkins housedress.
- **The Sloper:** Developed using Nellie Weymouth Link's *Precision Draping* system on a 2019 Misses Size 8 Wolf Form. I have released this foundational oaktag sloper into the public domain.
- **Silhouettes:** Features a fitted front bodice with two vertical dart tucks on each side, and a six-gore skirt with a moderate flare.

Closures and Design Alterations



Front Bodice of Dress: six handmade buttonholes. Six ½" wide flat buttons with four holes.



Front of dress – flat trouser hook at waistline; 15 snaps from waist down.

- **Front Buttonholes:** Features six hand-sewn buttonholes on the front bodice. Restricting them to the bodice maintains the simple, efficient aesthetic of a classic housedress. Button width=1/2 inch. Buttonhole length=5/8 inch. Buttons are flat with four holes for sewing onto garment.
- **Skirt Snaps:** Used snaps to close the front skirt instead of buttons. This keeps the skirt front clean, drawing the eye upward to focus on the striped bodice buttons and self-fabric belt.
- **Zipper Omission:** Eliminated the original's left side-seam metal zipper to avoid discomfort and side-seam distortion along the bias. (Note: A hidden zipper may be considered for future versions).
- **Belt Fastening:** Fastened with snaps rather than metal eyelets and prongs to keep a soft, clean finish.

Fabric and Interior Finishes



Interior finishing details: Wright's Flexi-lace for facing, waist stay and hem. Seams are pinked.

- **Fabric:** Crafted from 100% cotton chambray for a soft texture and excellent drape.
- **Seam Finishes:** Seams are pinked, mimicking authentic 1950s home sewing techniques.
- **Lace Details:** The front facing edge, waistline stay, and hem are finished with navy blue Wrights Flexi-Lace.
- **Stitching Methods:** Hand-stitched lace to the waistline seam using a flexible running stitch. Used a cross-hatch stitch to secure the stay to the side seams and dart tucks.

Structural Detailing

- **Back Yoke:** Replaced the basic back bodice neckline dart with a back yoke. The yoke is interfaced, lined, and edge-stitched.
- **Dart Tucks:** Reinforced both front and back dart tucks with topstitching/edge-stitching for extra support.
- **Collar and Sleeves:** Features a high-stand basic collar with a bias-cut undercollar and interfacing. The short sleeves feature all-in-one cuffs.

Chapter 7: Guidelines for using the patterns.

Sizing and Fit

- The Foundation: Pattern derived from a sloper draped closely on a Misses Size 8 dress form using Nellie Weymouth Link's 1947 *Precision Draping* technique.
- **The Fit: Because the sloper is a snug fit on a Size 8, the finished dress comfortably fits a Misses Size 6.**

Using the Grid & Disclaimer

- The Layout: All pattern pieces are displayed on a flat grid with 1" squares.
- Scaling: A grid guideline is included on every pattern page. You must calibrate your graphics program to match this 1" scale before printing.
-  Technical Disclaimer: This booklet provides the scaled grid photos as a foundational resource. I draft my patterns strictly by hand and am unable to provide technical support, troubleshooting, or tutorials for Adobe, graphics software, or digital pattern scaling.

Crucial Pattern Notes

-  NO Seam Allowances: Pattern pieces are shown as-is. You must decide on your preferred width (typically 1/2" or 5/8") and add it to the pieces yourself.
-  NO Hem Allowances: You must add your own hem allowance based on your fabric choice. General guidelines are up to 1" for a blouse and 2" to 3" for a skirt.
- Altering: Omitting seam and hem allowances makes the pattern much easier to alter, grade, and customize.

Chapter 8: Your responsibilities for using this pattern

Fitting and Adjustments

- **Test Garment Required:** You must create a test garment (toile) in muslin or a suitable alternative fabric to check the fit on your specific body or dress form.
- **Personal Customization:** You are entirely responsible for altering and adjusting the pattern pieces to achieve your desired fit.

Creative Freedom and Open-Source Spirit

- **Modification Rights:** You are completely free to change, add, or remove any design or construction details to suit your personal style.
- **Ownership of Changes:** Any modifications you make belong to your unique version and do not alter the original files provided here.
- **A Living Project:** By using this pattern, you acknowledge it is a work in progress. It is intended to evolve organically as it circulates and is adapted by the global sewing community.

Chapter 9: Misses Measurements

All measurements are in inches.

These are the measurements I use as a base standard for drafting Misses size patterns. Alterations are always necessary to adjust a pattern to your fitting needs.

The pattern was draped and developed using these measurements. The result is a snug fit. A person wearing a Misses Size 6 will have more style ease.

In-House Pattern Measurements (Sizes 6 & 8)

<u>Measurement Point</u>	Misses Size 6	Misses Size 8 (<i>Base Form</i>)
<u>FRONT BODICE</u>		
<u>Chest Circumference</u>	32"	33"
<u>Bust Circumference</u>	34"	35"
<u>Ribcage Circumference</u>	29"	30"
<u>Waist Circumference</u>	24"	25"
<u>Neckline</u>	3"	3"
<u>Neck to Bust Length</u>	9 ¾"	10"
<u>Front Bodice Length</u>	17 ¾"	18"
<u>Front Shoulder to Waist</u>	14 ¼"	14 ½"
<u>Cross Chest Width</u>	12 ¼"	12 ½"
<u>Bust Separation</u>	7 ¼"	7 ½"
<u>Underarm Length</u>	8 ⅜"	8 ½"

<u>Measurement Point</u>	Misses Size 6	Misses Size 8 (<i>Base Form</i>)
<u>Shoulder Width</u>	4 $\frac{3}{8}$"	4 $\frac{1}{2}$"
<u>BACK BODICE</u>		
<u>Chest Circumference</u>	32"	33"
<u>Back Bodice Length</u>	16 $\frac{1}{4}$"	16 $\frac{1}{2}$"
<u>Back Shoulder to Waist</u>	15 $\frac{1}{4}$"	15 $\frac{1}{2}$"
<u>Neckline</u>	3"	3"
<u>Underarm Length</u>	8 $\frac{3}{8}$"	8 $\frac{1}{2}$"
<u>Cross Back Width</u>	13 $\frac{1}{4}$"	13 $\frac{1}{2}$"
<u>Waist Circumference</u>	24"	25"
<u>Shoulder Width</u>	4 $\frac{3}{8}$"	4 $\frac{1}{2}$"
<u>SKIRT</u>		
<u>Front Skirt Length to Floor</u>	41"	41"
<u>Side Skirt Length to Floor</u>	41 $\frac{3}{4}$"	41 $\frac{3}{4}$"
<u>Back Skirt Length to Floor</u>	40 $\frac{3}{4}$"	40 $\frac{3}{4}$"
<u>Height from Floor</u>	21"	21"
<u>Waist Circumference</u>	24"	25"

<u>Measurement Point</u>	Misses Size 6	Misses Size 8 (<i>Base Form</i>)
<u>Hip Circumference</u>	37"	38"
<u>Abdomen Circumference</u>	33"	34"
<u>Waist to Hip</u>	8"	8"
<u>Waist to Abdomen</u>	3 ½"	3 ½"
<u>SLEEVES</u>		
<u>Cap Length of the Sleeve</u>	5 ¼"	5 ⅜"
<u>Arm Length</u>	22 ⅝"	22 ¾"
<u>Arm Length to Elbow</u>	12 ¾"	13"
<u>Upper Arm Width</u>	10 ¾"	11"
<u>Elbow Width</u>	9 ¾"	10"
<u>Wrist Width</u>	5 ¾"	6"

Technical Note on Fit

- **The Sloper Foundation:** The base pattern was drafted directly from a sloper draped on a professional Misses Size 8 Wolf Dress Form.
- **The Finished Fit:** Due to the close, authentic vintage proportions of the initial draping, a trace of this unaltered pattern yields a garment that comfortably fits a modern Misses Size 6.

Chapter 10: Mastering Sleeve Cap Ease

Commercial patterns often include excessive sleeve cap ease, sometimes up to 1.5 inches (3.8 cm). This excess requires intense steaming and fabric shrinkage, which risks warping the textiles or creating unsightly puckers.

For an updated 1950s Pat Perkins day dress, rigorous muslin testing proves that a total ease of **3/4 inch (1.9 cm)** is optimal. This volume provides a clean, professional aesthetic without sacrificing mobility.

Ease Distribution Blueprint

The 3/4-inch ease is divided equally across the sleeve cap:

- **Front Cap Ease:** 3/8 inch (9.5 mm)
- **Back Cap Ease:** 3/8 inch (9.5 mm)

Basting and Prep Work

1. **Stitch Lines:** Run two rows of long machine basting stitches along the sleeve cap.
2. **Boundaries:** Start and stop basting rows exactly 1/4 inch (6.4 mm) away from the underarm sleeve seams.
3. **Distribution:** Pull bobbin threads to distribute the 3/4-inch ease evenly across the entire cap.
4. **Alignment:** Treat front and back notches strictly as registration match points, not boundaries for the ease. At the center of sleeve is the vertical grain line from cap to wrist. At the top is a dot. The dot is matched to the shoulder seam of the bodice.

Muslin Testing and Fitting Steps

1. **Pin and Ease:** Anchor the center sleeve dot to the shoulder seam, match the notches, and pin the eased muslin sleeve into the armhole.
2. **Assess Shape:** Evaluate the drape, look for puckers, and check the range of motion.
3. **Pre-Steam (Optional):** If the fabric requires pre-shaping, unpin the sleeve and gently press the basted cap over a sleeve board.
4. **Finalize Pattern:** Transfer any physical adjustments made on your muslin back onto your master grid paper pattern before cutting your fashion fabric.

Advanced Reference Material

Every sewista must cultivate their own unique fitting solutions based on fabric behavior and personal geometry. If you run into complex fitting issues or want to explore alternative sleeve-setting techniques, consult these classic, foundational references:

- ***The Vogue Sewing Book (Vintage Editions)*:** Excellent for couture tailoring perspectives and traditional fabric manipulation.
- ***Reader's Digest Complete Guide to Sewing*:** Unequaled for clear structural breakdowns of armhole adjustments and drafting theory.

Chapter 11: Fabric Profiles & Notion Requirements

This updated 1950s silhouette relies on a precise balance of structure and period-accurate closure engineering. The following specifications detail the exact materials and layout used for the sample garment.

Textile Selection

- **Fashion Fabric:** 100% cotton broadcloth.
- **Characteristics:** Offers the ideal mid-weight structure to accept steam shaping and hold clean lines.
- **Interfacing:** Self-fabric cotton broadcloth.
 - **Collar:** Cut on the bias for fluid stability.
 - **Bodice & Skirt Front:** Cut on the straight grain for crisp reinforcement.

Notion Inventory

- **Thread:** 100% cotton Gütermann thread.
 - **Bodice Closures:** Six 1/2-inch buttons placed on the bodice, ending exactly 1 1/2 inches above the waistline.
 - **Waist Closure:** One heavy-duty trouser hook-and-eye closure at the exact waistline to anchor the belt stress.
 - **Skirt Closures:** 14 to 15 sew-on snaps spaced evenly below the waistline to maintain a clean seam line and eliminate extra button weight.
 - **Accessories:** One self-fabric covered belt to finish the waistline.
-

Booklet Conclusion

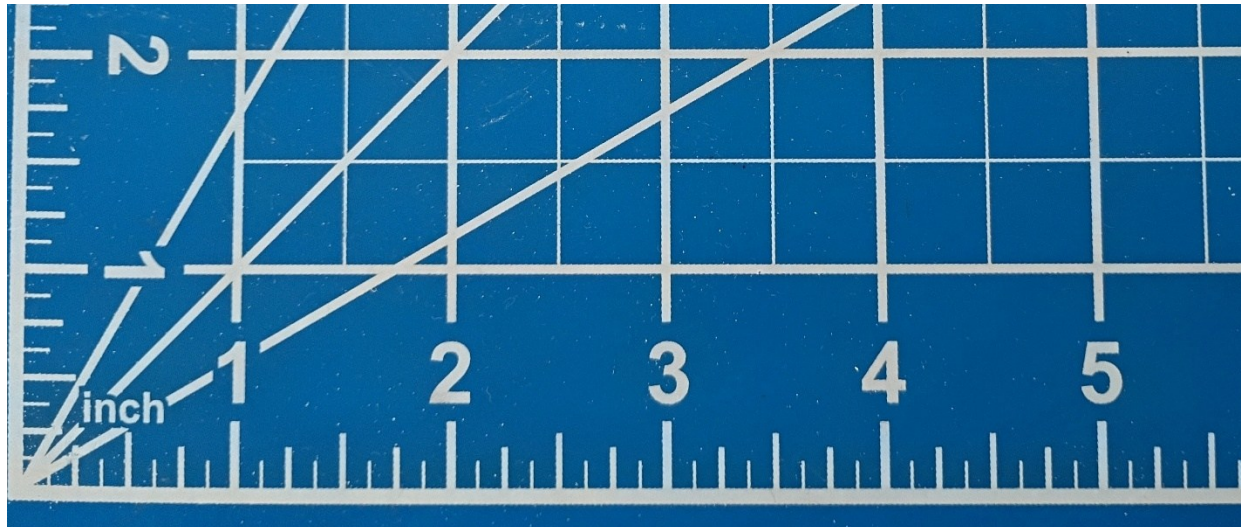
With the sleeve cap ease refined and the closure mechanics established, the structural draft of this updated 1950s house dress is complete. Stripping away the excessive ease of mass-market patterns honors the clean lines of the original Pat Perkins design while streamlining your construction process.

The text portions of this guide conclude here. The following section contains the master pattern pieces laid out on a precise grid for your scaling, replication, and personal customization. Trust your training, respect your muslin tests, and let your fabric dictate the final fit.

The pattern for Alice Elizabeth dress

Grid Scale Calibration Reference

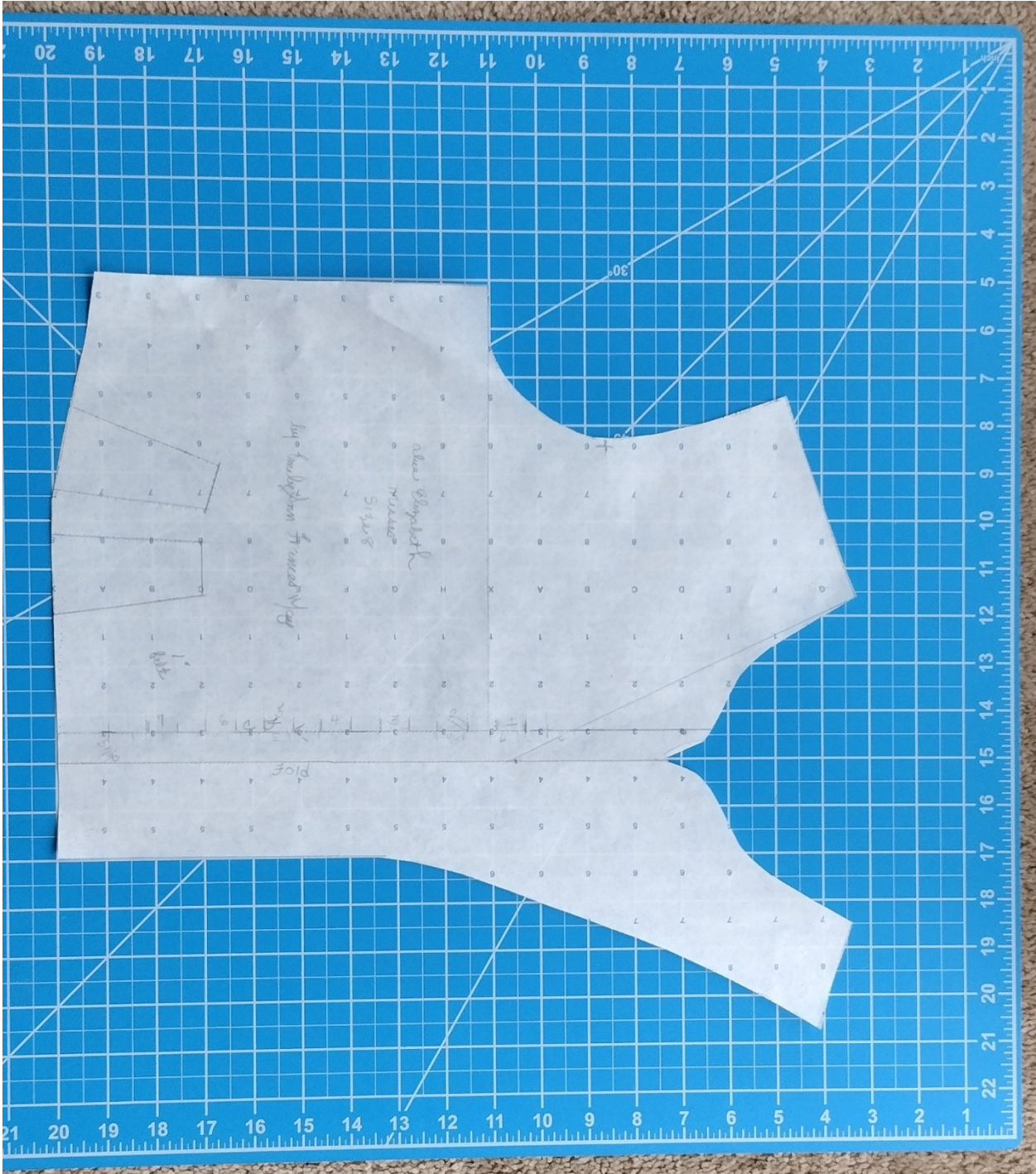
Scale Calibration Reference: 1 square = 1 inch; use this 5-inch grid block to calibrate your graphics software before resizing the pattern.



The pattern for Alice Elizabeth dress

The Alice Elizabeth Dress Pattern – Standard Misses Size 8

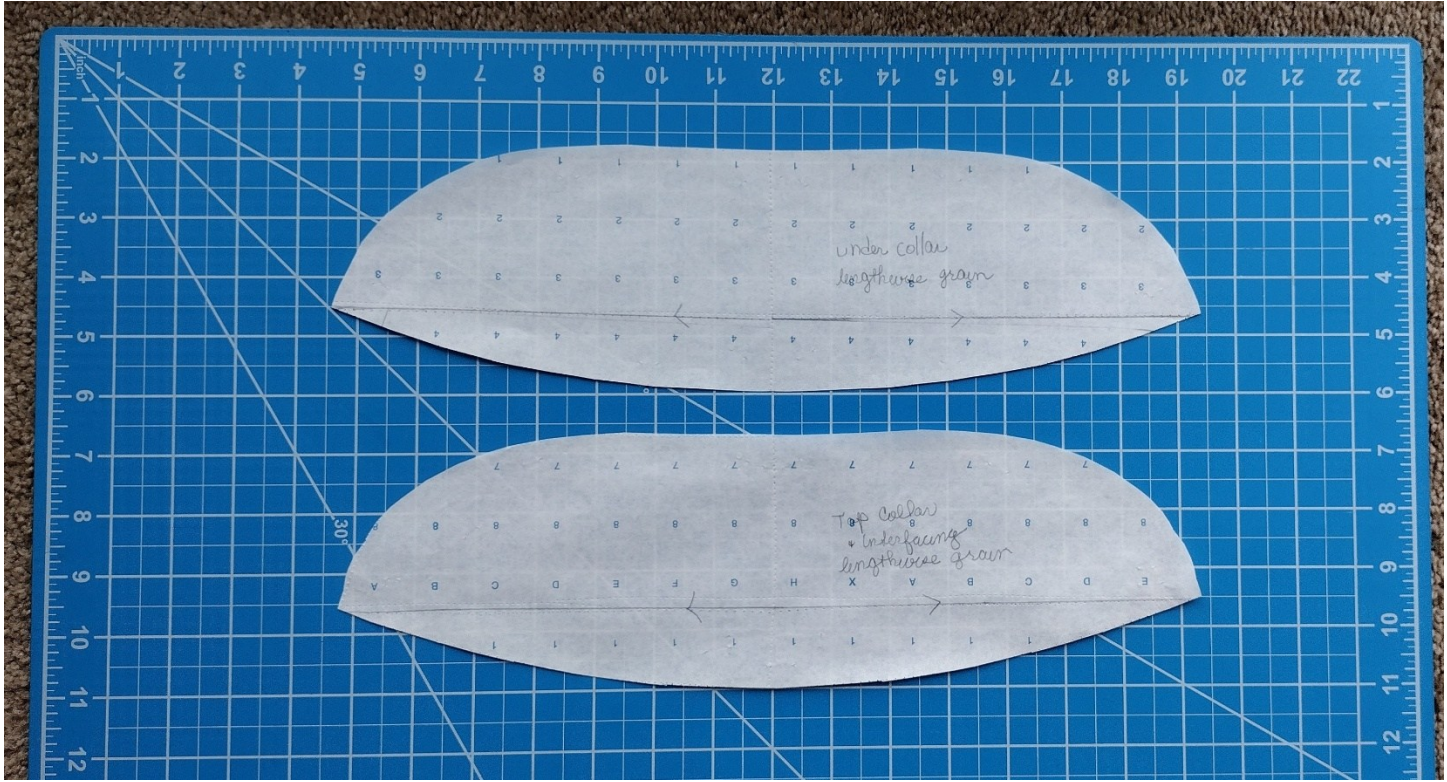
The pattern for Alice Elizabeth dress



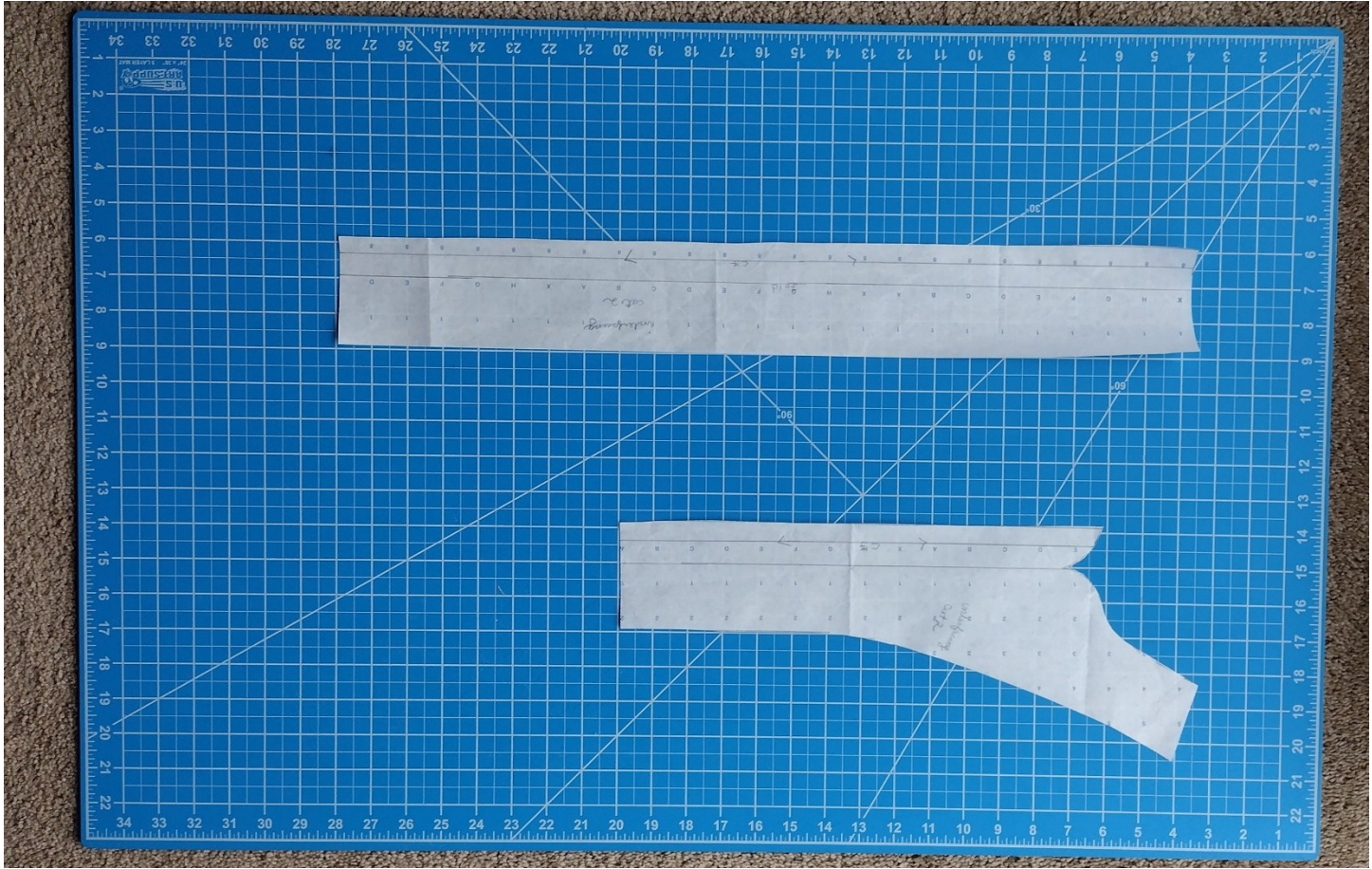
[illegible]

Diagram of a boat's hull cross-section on a grid. The diagram is labeled with letters A through H and numbers 1 through 8. The hull is symmetrical about a vertical centerline. The top of the hull is labeled 'A' and 'X'. The bottom is labeled 'H'. The sides are labeled 'G' and 'F'. The front is labeled 'E' and 'D'. The back is labeled 'C' and 'B'. The diagram is also labeled 'Kees Ingelbult 2021' and 'Dijk'. A small '30°' angle is marked at the top left of the hull. The ruler at the top shows inches from 1 to 20.

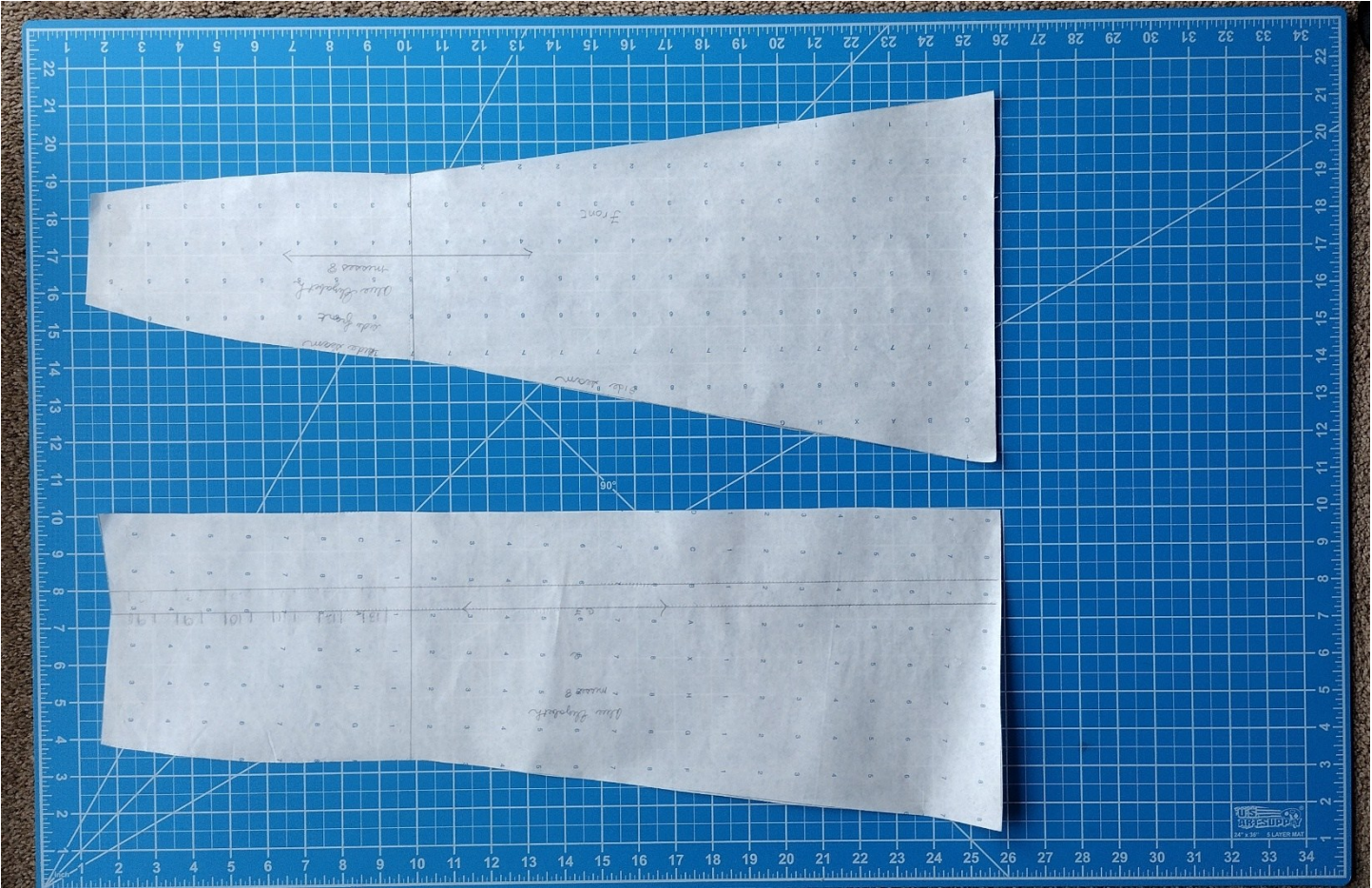
The pattern for Alice Elizabeth dress



The pattern for Alice Elizabeth dress



The pattern for Alice Elizabeth dress



The pattern for Alice Elizabeth dress

